

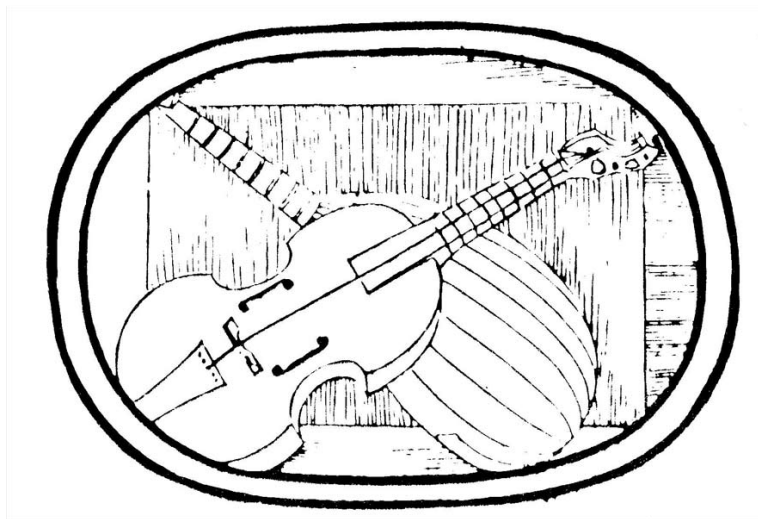
Westminster Waits Playbook



Gathered by Steve Hendricks

Westminster Waits Playbook

Steve Hendricks



Steve Hendricks Music

San Diego

The Westminster Waits reside in the Windmasters' Hill Barony (Chapel Hill, NC), within the realm of Atlantia. They are long time friends of the author of this Playbook and appreciate the work and dedication that has gone into compiling this set of music. The Westminster Waits welcome anyone that enjoys the camaraderie of playing multi-part music, played on period instruments. Please reach out to Nicholas and Jenny Trent (Dave & Maureen Martinez) at 512-750-2030.

Westminster Waits Playbook

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Music for Two



A la mode de France

John Playford, 1651

duet

G C D G G C D G D

5 G C D G G C D G

9 D G D G D G C D G

13 D G D G D G C D G

Abergenny

duet

John Playford 3rd ed., 1657 & 1665

Dm Am F Am Dm B^b F C F

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The melody in the upper staff starts on a dotted quarter note, followed by eighth notes, and ends with a quarter note. The bass line in the lower staff provides a steady accompaniment with eighth and quarter notes.

5 Dm Am F Am Dm B^b F C F

The second system of music continues from the first. It features the same two-staff format. The melody in the upper staff has a more active eighth-note pattern. The bass line continues with a consistent eighth-note accompaniment.

9 Dm A Dm A Em Dm A Dm A D

The third system of music shows a change in the bass line's accompaniment. The upper staff melody remains similar, but the lower staff now features a more complex pattern with some accidentals (sharps) and a different rhythmic feel.

13 Dm A Dm A Em D A Dm A D

The fourth system of music concludes the piece. The upper staff melody is consistent with the previous systems. The lower staff accompaniment continues with its distinctive pattern, ending with a final cadence.

Adson's Saraband

John Playford, various editions

duet

1651, 1st edition

Musical notation for the first system (measures 1-4) of Adson's Saraband, 1651 edition. The score is in G major (one sharp) and 3/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. Chord symbols are placed above the staff: D, A, D, A, A, D, A, G, D, G.

Musical notation for the second system (measures 5-8) of Adson's Saraband, 1651 edition. The score continues in G major and 3/4 time. Chord symbols are placed above the staff: D, G, A, G, A, D, G, A, D, A, D.

1665, 3rd edition

Musical notation for the third system (measures 9-12) of Adson's Saraband, 1665 edition. The score continues in G major and 3/4 time. Chord symbols are placed above the staff: D, A, D, A, A, D, G, A, G, D, G.

Musical notation for the fourth system (measures 13-16) of Adson's Saraband, 1665 edition. The score continues in G major and 3/4 time. Chord symbols are placed above the staff: D, G, A, Em, A, G, A, D, A, D.

All in a Garden green

duet

John Playford, 1651

Musical notation for measures 1-3. The key signature is one sharp (F#). The first system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Chord symbols G, D, G, C, G, Am, G are placed above the notes in the upper staff.

Musical notation for measures 4-7. The key signature is one sharp (F#). The first system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Chord symbols D, G, C, G, C, G, D, G are placed above the notes in the upper staff.

Musical notation for measures 8-13. The key signature is one sharp (F#). The first system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Chord symbols G, C, D, G, G, C, D, G, C, G are placed above the notes in the upper staff.

Musical notation for measures 14-17. The key signature is one sharp (F#). The first system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Chord symbols Am, G, C, Am, G, D, G, D, G are placed above the notes in the upper staff. The word *Fine* is written at the end of the system.

19 G D G C D C G D G

23 Am C G C G D G

27 G C D G G C D G C G

DC al Fine

32 Am Bm G C G D G D G

Althea

duet

The Tunes of the French Dances..., 1657

Chord progression: C C C F C C

The first system of music consists of two staves in 4/4 time. The melody is written in the treble clef and the bass line in the bass clef. The key signature has one flat (B-flat). The first three measures are marked with a 'C' chord above them. The fourth measure is marked with an 'F' chord, and the final two measures are marked with a 'C' chord. The melody features a mix of eighth and quarter notes, with a long note in the final measure.

Chord progression: G C G F G Am F G C

The second system of music consists of two staves. The melody is in the treble clef and the bass line is in the bass clef. The first measure is marked with a '5' above it. The chord progression above the staff is G C G F G Am F G C. The melody continues with eighth and quarter notes, ending with a repeat sign.

Chord progression: C G C Am F G A D G

The third system of music consists of two staves. The melody is in the treble clef and the bass line is in the bass clef. The first measure is marked with an '8' above it. The chord progression above the staff is C G C Am F G A D G. The melody continues with eighth and quarter notes, ending with a repeat sign.

Chord progression: C G Am G Am F G C

Fine

The fourth system of music consists of two staves. The melody is in the treble clef and the bass line is in the bass clef. The first measure is marked with a '13' above it. The chord progression above the staff is C G Am G Am F G C. The melody continues with eighth and quarter notes, ending with a repeat sign and the word 'Fine'.

a variation

16 C C G C F C F C

21 G C G Dm F G F G C

24 C G C Am G C F G D G A D G

29 G Am F G C *DC al Fine*

Argeers

duet

TEDM, 1651

C G Am G G C

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music is in 3/4 time. The first measure contains a C chord and a melody of quarter notes: G4, A4, B4, G4. The second measure contains a G chord and a melody of quarter notes: G4, A4, B4, G4. The third measure contains an Am chord and a melody of quarter notes: G4, A4, B4, G4. The fourth measure contains a G chord and a melody of quarter notes: G4, A4, B4, G4. The fifth measure contains a G chord and a melody of quarter notes: G4, A4, B4, G4. The sixth measure contains a C chord and a melody of quarter notes: G4, A4, B4, G4.

5 C G Am G F G C

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music is in 3/4 time. The first measure contains a C chord and a melody of quarter notes: G4, A4, B4, G4. The second measure contains a G chord and a melody of quarter notes: G4, A4, B4, G4. The third measure contains an Am chord and a melody of quarter notes: G4, A4, B4, G4. The fourth measure contains a G chord and a melody of quarter notes: G4, A4, B4, G4. The fifth measure contains an F chord and a melody of quarter notes: G4, A4, B4, G4. The sixth measure contains a G chord and a melody of quarter notes: G4, A4, B4, G4. The seventh measure contains a C chord and a melody of quarter notes: G4, A4, B4, G4.

9 G G G G

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music is in 3/4 time. The first measure contains a G chord and a melody of quarter notes: G4, A4, B4, G4. The second measure contains a G chord and a melody of quarter notes: G4, A4, B4, G4. The third measure contains a G chord and a melody of quarter notes: G4, A4, B4, G4. The fourth measure contains a G chord and a melody of quarter notes: G4, A4, B4, G4.

13 C F C G F G C

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music is in 3/4 time. The first measure contains a C chord and a melody of quarter notes: G4, A4, B4, G4. The second measure contains an F chord and a melody of quarter notes: G4, A4, B4, G4. The third measure contains a C chord and a melody of quarter notes: G4, A4, B4, G4. The fourth measure contains a G chord and a melody of quarter notes: G4, A4, B4, G4. The fifth measure contains an F chord and a melody of quarter notes: G4, A4, B4, G4. The sixth measure contains a G chord and a melody of quarter notes: G4, A4, B4, G4. The seventh measure contains a C chord and a melody of quarter notes: G4, A4, B4, G4.

The Bath

duet

TEDM, 1651 & 1652

1651 version

Musical notation for the 1651 version, measures 1-4. The key signature is one sharp (F#). The notation is in treble clef with a 3/8 time signature. Chords are indicated above the staff: G, G, Am D, G, D.

Musical notation for the 1651 version, measures 5-8. The key signature is one sharp (F#). The notation is in treble clef with a 3/8 time signature. Chords are indicated above the staff: G, D, G, D, G, C, D. Measures 7 and 8 are marked with first and second endings: 1 G and 2 G.

1652 version

Musical notation for the 1652 version, measures 9-13. The key signature is one sharp (F#). The notation is in treble clef with a 3/8 time signature. Chords are indicated above the staff: G, G, G, Am, D, E, A.

Musical notation for the 1652 version, measures 14-17. The key signature is one sharp (F#). The notation is in treble clef with a 3/8 time signature. Chords are indicated above the staff: G, C, G, D, G, Am, D. Measures 16 and 17 are marked with first and second endings: 1 G and 2 G.

Aye me or The Symphony

duet

TEDM, 1651

Musical notation for measures 1-4. The system consists of two staves. Chord symbols are placed above the notes: C, G, C, G, C.

Musical notation for measures 5-8. The system consists of two staves. Chord symbols are placed above the notes: Am, Dm, F, C, Bb, F, G, C, G, C.

Musical notation for measures 9-12. The system consists of two staves. Chord symbols are placed above the notes: F, C, G, Am, C, G, Dm, G, Em.

Musical notation for measures 13-16. The system consists of two staves. Chord symbols are placed above the notes: F, Am, Bb, D, G, D, G, F, C, G, C. The word *Fine* is written at the end of the system.

17 C G F C G C

21 Am Dm C C G Bb F G C G C

25 F C G G Am Am G G Em

29 F C F D G D G F C G C *DC al Fine*

The beggar boy

duet

TEDM, 1651

Chord progression: F Am B \flat C F C F B \flat F

5 Chord progression: F Am B \flat C F Am C F C

9 Chord progression: F C Dm Am B \flat F C F B \flat F

Black and grey

duet

The Dancing Master
7th edition, 1686

Am G Am Dm G G Am G Am Dm

Musical notation for measures 1-6. The piece is in G major and 3/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The notation includes eighth and quarter notes, with some beamed eighth notes. Chord symbols are placed above the staff.

7 G Am Am Dm Am Dm G

Musical notation for measures 7-11. This system includes a repeat sign (double bar line with two dots) between measures 8 and 9. The notation continues with eighth and quarter notes.

12 G Am Dm Am Dm G Am

Musical notation for measures 12-16. This system also includes a repeat sign between measures 13 and 14. The notation continues with eighth and quarter notes.

17 Am G Am Dm G G Am G Am Dm

Musical notation for measures 17-22. This system includes a repeat sign between measures 18 and 19. The notation continues with eighth and quarter notes.

23 G Am Am Dm Am Dm G

Musical notation for measures 23-27. This system includes a repeat sign between measures 24 and 25. The notation continues with eighth and quarter notes.

28 G Am Dm Am Dm G Am

Musical notation for measures 28-32. This system includes a repeat sign between measures 29 and 30. The notation continues with eighth and quarter notes.

Black nag

quartet

the Dancing Master
3rd & 4th Editions
1657 & 1670

1657

Musical notation for measures 1-2 of the 1657 edition. The key signature has one sharp (F#) and the time signature is 4/4. Chords are Am, G, C, G, Am, E. The first ending (1) has chord A, and the second ending (2) has chord A.

3

Musical notation for measures 3-4 of the 1657 edition. Chords are Am, Em, Em, Am, Am.

8

Musical notation for measures 5-7 of the 1657 edition. Chords are Em, Em, Am, E, A. The piece ends with *Fine*.

1670

11

Musical notation for measures 1-3 of the 1670 edition. Chords are Am, Am, G, C, G, Am, E, A.

15

Musical notation for measures 4-6 of the 1670 edition. Chords are Am, Em, Em, Am, Am.

20

Musical notation for measures 7-9 of the 1670 edition. Chords are Em, Em, Am, E, A. The piece ends with *DC al Fine*.

Blue cap duet

TEDM, 1651

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

4 C F Gm F B \flat F C F C

9 F Gm F B \flat F C F C *Fine*

12 F C F B \flat Dm F Dm C G C

16 C F C Gm F B \flat F C F C

21 F C Gm F B \flat F C F C *DC al Fine*

Boatman

duet

The English Dancing
Master, 1651 and 1652

1651 version

Chords: C C G C G G C

Measures 1-5 of the 1651 version. The music is in 6/8 time. The first system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has one sharp (F#). The melody in the upper staff consists of quarter and eighth notes, while the bass line in the lower staff consists of quarter and eighth notes. Chords are indicated above the staff: C, C, G, C, G, G, C.

Chords: C G C G C C Am Dm Am

Measures 6-11 of the 1651 version. Measures 6-11 are separated by a double bar line with repeat dots. The upper staff continues with quarter and eighth notes. Chords are indicated above the staff: C, G, C, G, C, C, Am, Dm, Am.

Chords: G C G C G C G 1 C 2 C

Measures 12-15 of the 1651 version. Measures 12-15 are separated by a double bar line with repeat dots. The upper staff continues with quarter and eighth notes. Chords are indicated above the staff: G, C, G, C, G, C, G, 1 C, 2 C.

1652 version

Chords: C C C G C G C

Measures 17-22 of the 1652 version. Measures 17-22 are separated by a double bar line with repeat dots. The upper staff continues with quarter and eighth notes. Chords are indicated above the staff: C, C, C, G, C, G, C.

Chords: C G C G C C C D

Measures 23-27 of the 1652 version. Measures 23-27 are separated by a double bar line with repeat dots. The upper staff continues with quarter and eighth notes. Chords are indicated above the staff: C, G, C, G, C, C, C, D.

Chords: Dm G C C G C G C

Measures 28-32 of the 1652 version. Measures 28-32 are separated by a double bar line with repeat dots. The upper staff continues with quarter and eighth notes. Chords are indicated above the staff: Dm, G, C, C, G, C, G, C.

Bobbing Joe

duet

The English Dancing
Master, 1651 & 1670

1651 version

Am Am Em Am Am E Am

Musical notation for the 1651 version of Bobbing Joe, measures 1-4. The piece is in 4/4 time. The first staff is the treble clef and the second is the bass clef. The melody consists of quarter and eighth notes. The bass line consists of quarter notes. The key signature has one flat (F major/D minor).

5 G G Am Am

Musical notation for the 1651 version of Bobbing Joe, measures 5-8. The piece is in 4/4 time. The first staff is the treble clef and the second is the bass clef. The melody consists of quarter and eighth notes. The bass line consists of quarter notes. The key signature has one flat (F major/D minor).

1670 version

9 Am Em Am G Am Am E Am

Musical notation for the 1670 version of Bobbing Joe, measures 9-12. The piece is in 4/4 time. The first staff is the treble clef and the second is the bass clef. The melody consists of quarter and eighth notes. The bass line consists of quarter notes. The key signature has one flat (F major/D minor).

13 G D G Bm G Am Am E Am

Musical notation for the 1670 version of Bobbing Joe, measures 13-16. The piece is in 4/4 time. The first staff is the treble clef and the second is the bass clef. The melody consists of quarter and eighth notes. The bass line consists of quarter notes. The key signature has one flat (F major/D minor).

La Caccia

"The Chase"

Thomas Morley (1558-1603)

The first booke of canzonets

to two voyces, 1595

The first system of musical notation for 'La Caccia' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a whole rest in the top staff and a half note in the bottom staff. The melody in the top staff is primarily quarter and eighth notes, while the bass line in the bottom staff features a mix of quarter, eighth, and sixteenth notes.

The second system of musical notation starts at measure 4. It continues with two staves in the same key and time signature. The top staff features a melodic line with some slurs and a final cadence. The bottom staff provides a harmonic accompaniment with steady rhythmic patterns.

The third system of musical notation starts at measure 7. The two-staff format continues, showing the interplay between the vocal melody in the top staff and the instrumental accompaniment in the bottom staff.

The fourth system of musical notation starts at measure 10. The notation remains consistent with the previous systems, maintaining the two-staff structure and the 2/4 time signature.

The fifth system of musical notation starts at measure 13. The musical development continues through the two staves, with the top staff showing more complex rhythmic figures.

The sixth system of musical notation starts at measure 16. This system concludes the piece with a final cadence in both staves, ending on a whole note in the top staff and a half note in the bottom staff.

19

Musical notation for measures 19-21. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The music features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 20. The lower staff provides a harmonic accompaniment with a similar rhythmic pattern.

22

Musical notation for measures 22-24. The system consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the accompaniment, showing a steady eighth-note pattern.

25

Musical notation for measures 25-27. The system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff continues the accompaniment with a consistent eighth-note rhythm.

28

Musical notation for measures 28-30. The system consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the accompaniment with a consistent eighth-note rhythm.

31

Musical notation for measures 31-33. The system consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the accompaniment with a consistent eighth-note rhythm. The system concludes with a double bar line and repeat signs in both staves.

Cuckolds all a row

The English Dancing Master, 1651

duet

Musical notation for measures 1-5. The piece is in 4/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: G, C, G, C, F, G, C.

Musical notation for measures 6-10. The piece is in 4/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: G, C, G, C, F, G, C.

Musical notation for measures 11-15. The piece is in 4/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: C, Dm, Am, G, C, F, G, C.

Musical notation for measures 16-20. The piece is in 4/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: F, C, G, C, F, G, C.

19

Musical score for measures 19-23. The score is written for two staves, Treble and Bass clefs. Measure 19 starts with a treble clef and a bass clef with an 8. The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: G3, A3, B3, C4, B3, A3, G3. Measure 20 continues with the same melody and bass line. Measure 21 continues with the same melody and bass line. Measure 22 continues with the same melody and bass line. Measure 23 continues with the same melody and bass line.

24

Musical score for measures 24-27. The score is written for two staves, Treble and Bass clefs. Measure 24 starts with a treble clef and a bass clef with an 8. The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: G3, A3, B3, C4, B3, A3, G3. Measure 25 continues with the same melody and bass line. Measure 26 continues with the same melody and bass line. Measure 27 continues with the same melody and bass line.

28

Musical score for measures 28-32. The score is written for two staves, Treble and Bass clefs. Measure 28 starts with a treble clef and a bass clef with an 8. The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: G3, A3, B3, C4, B3, A3, G3. Measure 29 continues with the same melody and bass line. Measure 30 continues with the same melody and bass line. Measure 31 continues with the same melody and bass line. Measure 32 continues with the same melody and bass line.

33

Musical score for measures 33-36. The score is written for two staves, Treble and Bass clefs. Measure 33 starts with a treble clef and a bass clef with an 8. The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: G3, A3, B3, C4, B3, A3, G3. Measure 34 continues with the same melody and bass line. Measure 35 continues with the same melody and bass line. Measure 36 continues with the same melody and bass line.

Daphne

Duet

Musical notation for the first system (measures 1-9). The piece is in 3/4 time with a key signature of one flat (B-flat). The melody is written in the treble clef and the bass line in the bass clef. Chord symbols are placed above the staff: Dm Dm, F, A, D, F, C, Dm, A. The system concludes with a first ending (1. D) and a second ending (2. D).

Musical notation for the second system (measures 10-17). Chord symbols are placed above the staff: F, C, Dm, A, F, C, B^b C, F. The system concludes with a first ending (1.) and a second ending (2.).

Musical notation for the third system (measures 18-23). Chord symbols are placed above the staff: F, F, C Dm, C, F, Am. The system concludes with a first ending (1.) and a second ending (2.).

Fine

Musical notation for the fourth system (measures 24-31). Chord symbols are placed above the staff: Dm A, D, F, Gm Dm, A. The system concludes with a first ending (1. D) and a second ending (2. D).

30 Dm Dm F A D Dm F C Dm A 1. D 2. D

40 F C Dm A F C Dm B^b C F

48 F F F C F Am

DC al Fine

54 Dm A D F C Dm A 1. D 2. D

Dowland's Almain

[John?] Dowland

C G F Em C F G C G C C G Am

The first system of music contains measures 1 through 5. It is written in treble and bass clefs with a 3/8 time signature. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a steady accompaniment of quarter notes. The key signature has one flat (B-flat).

6 Am G F F C G C G C G C F

The second system of music contains measures 6 through 10. It features a repeat sign at the end of measure 10. The melody continues with similar rhythmic patterns, and the bass line remains consistent.

11 C G F F G C G C G C G F C G C

The third system of music contains measures 11 through 15. It concludes with a final double bar line. The melody and bass line follow the same style as the previous systems.

(Mistresse Nichol's) Almain

John Dowland (1563-1626)

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

The first system of music contains measures 1 through 6. It is written in treble and bass clefs with a 3/8 time signature. The melody in the treble clef is more active, featuring eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes. The key signature has one flat (B-flat).

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

The second system of music contains measures 7 through 11. It concludes with a final double bar line. The melody and bass line follow the same style as the previous systems.

The Duke of Larrains March

Duet

John Playford, 1651

C F C F C Dm C F G C

Musical notation for measures 1-4. The piece is in common time (C) and features two staves. The melody in the upper staff consists of quarter and eighth notes, while the bass line in the lower staff provides a steady accompaniment. Chord symbols are placed above the staff: C, F, C, F, C, Dm, C, F, G, C.

5 G C G F C G Am F G C

Musical notation for measures 5-8. The melody continues with quarter and eighth notes. The bass line includes some sixteenth-note patterns. Chord symbols are placed above the staff: G, C, G, F, C, G, Am, F, G, C.

9 C C G C G Dm G F

Musical notation for measures 9-12. The melody features a sequence of eighth notes. The bass line continues with a similar rhythmic pattern. Chord symbols are placed above the staff: C, C, G, C, G, Dm, G, F.

13 C F C G F G Am C F C

Musical notation for measures 13-16. The melody concludes with a final cadence. The bass line ends with a sustained note. Chord symbols are placed above the staff: C, F, C, G, F, G, Am, C, F, C.

Drive the Cold Winter Away

duet

*The English Dancing
Master, 1651*

Dm Dm F Dm Gm Dm

4 Dm F Gm Dm Am Dm

9 F Gm Dm A D

12 Dm Dm F Dm Gm Dm

16 Dm F Gm Dm Am Dm

21 F Gm Dm A D

24 Dm Dm F Dm Gm Dm

28 Dm F Gm Dm Am Dm

33 F Gm Dm A D

The Glory of the west

duet

John Playford (1623-1686)
the English Dancing Master, 1651

Gm F Gm F Dm Gm

Musical notation for measures 1-4. The key signature has two flats (Bb and Eb). The melody in the treble clef consists of eighth and quarter notes. The bass line in the bass clef consists of quarter and eighth notes. Chords are indicated above the staff: Gm, F, Gm, F, Dm, Gm.

5 Gm Gm F F Gm F

Musical notation for measures 5-8. The melody continues with eighth and quarter notes. The bass line continues with quarter and eighth notes. Chords are indicated above the staff: Gm, Gm, F, F, Gm, F.

10 Dm Gm Dm Gm F Gm F Dm Gm

Musical notation for measures 9-12. The melody continues with eighth and quarter notes. The bass line continues with quarter and eighth notes. Chords are indicated above the staff: Dm, Gm, Dm, Gm, F, Gm, F, Dm, Gm.

15 Gm Cm F Eb F Gm Dm Gm

Musical notation for measures 13-16. The melody continues with eighth and quarter notes. The bass line continues with quarter and eighth notes. Chords are indicated above the staff: Gm, Cm, F, Eb, F, Gm, Dm, Gm.

19 Gm Gm F F Gm F

Musical notation for measures 17-20. The melody continues with eighth and quarter notes. The bass line continues with quarter and eighth notes. Chords are indicated above the staff: Gm, Gm, F, F, Gm, F.

24 Gm Dm Gm F Eb F Gm Dm Gm

29 Gm Dm Gm Cm Gm

33 Gm Gm F F Cm Dm

38 Gm Dm Gm Cm Dm Eb Cm Gm Dm Gm

It was a lover and his lasse

lyrics: William Shakespeare (1564-1616)

verses 1-2

music: Thomas Morley (1558-1603)

the First Booke of Ayres, 1600

G G D D G D Dm Am C C G

It was a lo - ver and of his lasse, With a hay, with a ho and a hay no - nie
Be - tweene the A - kers of the rie,

6 G C D G C D G D G Dsus4 D G C G Am E A Am

no and a hay no - nie no - nie no, That o're the green corne fields did passe In
These pret - tie Coun - trie fooles would lie,

12 Esus4 E A D G G C C G F G Dsus4 D G

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

17 D G Dsus4 D G C

Birds doe sing, hay ding a ding a ding, hay ding a ding a ding, hay

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

ding a ding a ding, Sweete lo - vers love the spring, In spring time,

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.

The London gentlewoman *or* The hemp dresser

John Playford, 1651

Chords: G C G D G D G C

Musical notation for measures 1-4. The piece is in G major (one sharp) and 4/4 time. The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line in the bass clef consists of quarter notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. Chords are indicated above the staff: G (m1), C (m2), G (m3), D (m4), G (m5), D (m6), G (m7), C (m8).

5 Chords: G C G D G D G C

Musical notation for measures 5-8. The melody in the treble clef consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line in the bass clef consists of quarter notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. Chords are indicated above the staff: G (m5), C (m6), G (m7), D (m8), G (m9), D (m10), G (m11), C (m12).

9 Chords: G D G D D G C

Musical notation for measures 9-12. The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line in the bass clef consists of quarter notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. Chords are indicated above the staff: G (m9), D (m10), G (m11), D (m12), D (m13), G (m14), C (m15).

13 Chords: G D G D G C G

Musical notation for measures 13-16. The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line in the bass clef consists of quarter notes: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. Chords are indicated above the staff: G (m13), D (m14), G (m15), D (m16), G (m17), C (m18), G (m19).

The Joviall Broome Man

lyrics: Richard Climsell

C C F C F C G C C

Roome for a Lad thats come from seas, Hey jol - ly Broome man, That glad - ly now would
 Yet in those Coun - tries li - ved I, And see many a val - iant
 In Ger - ma - ny I tooke a towne, I threw the walls there
 And when the peo - ple all were gone, I held the towne my

6 F C F C G C C Em F C

take his ease, And there - fore make me roome man. To France, the Ne - ther - lands, Den - mark, Spaine,
 soul - dier dye, An hun - dred gal - lants there I kild,
 up side downe, And when that I the same had done,
 selfe a - lone, When va - liant A - jax fought with Hector,

11 F G F C C G F C F C G C

Hey jol - ly Broome man, I crost the seas, and backe a - gaine, And there - fore make me roome man.
 And be - side a world of bloud I spild,
 I made the peo - ple all to run,
 I made them friends with a bowle of Nectar,

17 C C F C F C G C C

23 F C F C G C C Em F C

28 F G F C C G F C F C G C

New bo-peep

John Playford, 1651

Measures 1-3 of the piece. The key signature has one flat (Bb) and the time signature is 4/4. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the bass line. Chords are indicated above the first staff: Bb, Bb, F, Bb, F, C, F.

Measures 4-6 of the piece. The key signature has one flat (Bb) and the time signature is 4/4. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the bass line. Chords are indicated above the first staff: F, Bb, F, Bb, F.

Measures 7-9 of the piece. The key signature has one flat (Bb) and the time signature is 4/4. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the bass line. Chords are indicated above the first staff: F, C, F, C, C.

Measures 10-12 of the piece. The key signature has one flat (Bb) and the time signature is 4/4. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the bass line. Chords are indicated above the first staff: F, Bb, C, F, Bb, F, F, Bb, F, C4/3sus, F.

Once I loved a Mayden faire

duet

melody from *The English Dancing Master*, 1651
John Playford (1623-1686)

C G G G C C

6 G G G C Am G G

12 G C Am G G G C

17 C G C G G C C

22 G G G C Am G G

28 G C Am G C G G C

top margin = 1.25
2-4 margin = 1.7

Skellamefago

the English Dancing Master,
1651 & 1652

Duet

Musical notation for the first system (measures 1-4) of the Skellamefago duet. The piece is in G major (one sharp) and 6/8 time. The notation consists of two staves: a treble clef staff and a bass clef staff. Above the treble staff, the following chords are indicated: G, G, C, G, G, D, G. The melody in the treble staff begins with a quarter note G, followed by quarter notes A and B, then a half note C. The bass staff provides a simple accompaniment with quarter notes G, A, B, and C.

Musical notation for the second system (measures 5-8) of the Skellamefago duet. The notation continues from the first system. Above the treble staff, the following chords are indicated: C, G, D, G, C, D, G, G. The melody in the treble staff continues with quarter notes D and E, then a half note F. The bass staff continues with quarter notes G, A, B, and C.

1652 Version

Musical notation for the 1652 version of the Skellamefago duet (measures 9-12). The notation begins with a repeat sign. Above the treble staff, the following chords are indicated: G, G, C, G, C, G, D, G. The melody in the treble staff begins with a quarter note G, followed by quarter notes A and B, then a half note C. The bass staff provides a simple accompaniment with quarter notes G, A, B, and C.

Musical notation for the 1652 version of the Skellamefago duet (measures 13-16). The notation continues from the previous system. Above the treble staff, the following chords are indicated: C, G, D, G, C, G, D, G. The melody in the treble staff continues with quarter notes D and E, then a half note F. The bass staff continues with quarter notes G, A, B, and C.

Music for Three



Amor Costante

Constant Love

Fabritio Caroso

(b.1527-1535; d.after 1605)

from *Il Ballarino*, 1581

F C Dm C F B^b F E^b Dm C F C Dm C F B^b

The first system of the musical score consists of three staves: a treble staff, a middle staff with an 8va marking, and a bass staff. The music is in 3/4 time and features a melody in the treble staff with accompaniment in the other two. The key signature has one flat (B-flat).

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

The second system of the musical score continues from the first. It features a repeat sign at the beginning of the system. The key signature remains one flat.

15 F C Dm E^b F B^b C Dm B^b C ¹F ²F

The third system of the musical score includes a key signature change to two flats (B-flat and E-flat) starting at measure 15. It features a repeat sign and two first/second endings for the final measure of the system.

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

The fourth system of the musical score continues in the key of two flats. It features a repeat sign at the beginning of the system.

Sciolta

26 F C Dm C F B^b F E^b B^b F C F

31 C Dm E^b F B^b F C Dm B^b C F

35 F Gm F Gm F C F

39 F C Dm C F B^b F C F

Amoroso

Lovingly

Domenico da Piacenza (d. c.1470)
from *De arte saltandi e choreas ducendii*, c.1420

Dm Am C G Dm Am C Dm

5 Dm C Am Dm Dm F F C Dm

9 Dm C Dm C Am Em Am

13 Dm Am C Am Em Am

17 Dm C Dm C Dm C Dm

20 C Dm Dm Am Am C Dm

23 Dm Am Dm C Dm



Il Ballerino

The Dancer

Giovanni Giacomo Gastoldi (c.1554-1609)
Balletti a tre voci, 1594

Gm Gm F Gm Eb D

So - na - te - mi_un bal - let - to Col mio_a - mor vo - glio dan - zar
2.Già pron - ta_è la mia Nin - fa Per vo - ler me - co bal - lar

So - na - te - mi_un bal - let - to Col mio_a - mor vo - glio dan - zar
2.Già pron - ta_è la mia Nin - fa Per vo - ler me - co bal - lar

So - na - te - mi_un bal - let - to Col mio_a - mor vo - glio dan - zar
2.Già pron - ta_è la mia Nin - fa Per vo - ler me - co bal - lar

4 D Gm Bb Cm Bb

Ch'io pren - do gran pia - cer Nel bal - lo_a dir - vi_il ver
E per far - mi fa - vor La man mi strin - ge_an - cor

Ch'io pren - do gran pia - cer Nel bal - lo_a dir - vi_il ver
E per far - mi fa - vor La man mi strin - ge_an - cor

Ch'io pren - do gran pia - cer Nel bal - lo_a dir - vi_il ver Hor
E per far - mi fa - vor La man mi strin - ge_an - cor

9 Bb F Gm D Gm F Gm D G

Hor via che sta-te_a far Co-min-cia-te_a so - nar. Hor via che sta-te_a far Co - min - cia - te_a so - nar.

Hor via che sta-te_a far Co-min-cia-te_a so - nar. Hor via che sta-te_a far Co - min - cia - te_a so - nar.

via che sta-te_a far? Co-min-cia-te_a so - nar. Hor via che sta-te_a far Co - min - cia - te_a so - nar.

Ballo del Fiore

Dance of the Flower

Fabritio Caroso
(b.1527-1535; d.after 1605)
from *Il Ballarino*, 1581

Am G Am G D E

5 Am G Am E A

A variation

9 Am G Am G D E

13 Am G Am E A

Blow thy horne, hunter

verses 1-4

William Cornysh (d.1543)
from British Library Add MS 31922,
c.1510-1520

C C C Dm G C

Blow thy horne
Sore this deer
hun - ter
strick - en is, and
and
blow thy horne
yet she bleeds no
on high.
whit.
There
She

Blow thy horne
Sore this deer
hun - ter
strick - en is, and
and
blow thy horne
yet she bleeds no
on high.
whit.
There
She

Blow thy horne
Sore this deer
hun - ter
strick - en is, and
and
blow thy horne
yet she bleeds no
on high.
whit.
There
She

5 Am G Am G Am D G

is a doe in
lay so fair, I
yon - der wood; in
could not miss. Lord,
faith, she will not
die.
Now
lay so fair, I
could not miss. Lord,
I was glad
of it.

is a doe in
lay so fair, I
yon - der wood; in
could not miss. Lord,
faith, she will not
die.
Now
lay so fair, I
could not miss. Lord,
I was glad
of it.

is a doe in
lay so fair, I
yon - der wood; in
could not miss. Lord,
faith, she will not
die. Now blow
glad of it.

9 F C G C F Dm C G C

blow thy horne,
hun - ter, now
blow thy horne, jol - ly
hun - ter.

blow thy horne,
hun - ter, now
blow thy horne, jol - ly
hun - ter.

blow thy horne,
hun - ter, now
blow thy horne, jol - ly
hun - ter.

13 C C C Dm G C

3.As I stood un - der a bank the deer shoff on the mead. I And
4.There she goeth see ye not how she goeth over the plaine. And

3.As I stood un - der a bank the deer shoff on the mead. I
4.There she goeth see ye not how she goeth over the plaine. And

17 Am G Am G Am D G

struck her so that down she sank, but yet she was not dede. Now
if ye lust to have a shot, I war - rant her bar - rayn.

struck her so that down she sank, but yet she was not dede. Now
if ye lust to have a shot, I war - rant her bar - rayn.

struck her so that down she sank, but yet she was not dede. Now blow
if ye lust to have a shot, I war - rant her bar - rayn.

21 F C G C F Dm C G C

blow thy horne, hun - ter, now blow thy horne, jol - ly hun - ter.

blow thy horne, hun - ter, now blow thy horne, jol - ly hun - ter.

blow thy horne, hun - ter, now blow thy horne, jol - ly hun - ter.

Browning Madame

a Round or Catch of 3. Voices

Thomas Ravenscroft (c.1582-c.1635)
Deuteromelia (1609)

F C G Dm Dm Am D Dm

Brown - ing Ma - dame, brown - ing Ma - dame, so

The fayr - - - est flower in gar - den green, is

And with all o - thers com - pare she can, there -

6 Dm C F G C

mer - - ri - ly wee sing brown - ing Ma - - - dame.

in my loves breast in full come - ly seene,

fore now let us sing Brown - ing Ma - - - dame.

Browning (excerpt)

Elway Bevin (c.1554-1638)
 Christ Church Ms. 979-983, 1570s

B \flat D Gm Gm D Gm

6 Gm B \flat F C Gm F C F B \flat F Gm B \flat F Gm

12 Gm F#dim Gm Gm B \flat Am C F B \flat Gm

17 F Gm B \flat Dm Gm E \flat Gm Dm Gm Cm Gm

23 F Gm Dm C F Gm F Dm B \flat F C

28 Gm D Gm Gm F Cm E \flat F C F B \flat F

Faine would I my loue disclose

verses 1-2

Thomas Campion (1567-1620)
from *Two Bookes of Ayers*, 1613

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

Faine would I my loue dis - close,
Yet, O yet in vain I striue,
Aske what hon - our
To re - presse my
might de - nye;
school'd de - sire,

Faine would I my loue dis - close,
Yet, O yet in vain I striue,
Aske what hon - our
To re - presse my
might de - nye;
school'd de - sire,

Faine would I my loue dis - close,
Yet, O yet in vain I striue,
Aske what hon - our
To re - presse my
might de - nye;
school'd de - sire,

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

But both loue and her I lose
More and more the flames re - uiue,
From my mo - tion
I con - sume in
if shee flye.
mine owne fire.

But both loue and her I lose
More and more the flames re - uiue,
From my mo - tion
I con - sume in
if shee flye.
mine owne fire.

But both loue and her I lose
More and more the flames re - uiue,
From my mo - tion
I con - sume in
if shee flye.
mine owne fire.

9 F G D Dm Am G C Dsus4 D G D G

Worse then paine is feare to mee, Then hold in fan - cy though it burne;
 She would pit - ty might shee know, The harmes that I for her en - dure:

Worse then paine is feare to mee, Then hold in fan - cy though it burne;
 She would pit - ty might shee know, The harmes that I for her en - dure:

Worse then paine is feare to mee, Then hold in fan - cy though it burne;
 She would pit - ty might shee know, The harmes that I for her en - dure:

13 F G D Dm Am G C Dsus4 D G D G

If not hap - py safe Ile be, And to my clos - tred cares re - turne.
 Speake then, and get com - fort so, A wound long hid grows most re - cure.

If not hap - py safe Ile be, And to my clos - tred cares re - turne.
 Speake then, and get com - fort so, A wound long hid grows most re - cure.

If not hap - py safe Ile be, And to my clos - tred cares re - turne.
 Speake then, and get com - fort so, A wound long hid grows most re - cure.

The Jewes Dance

Richard Nicholson (fl. 1595; d. 1639)

C F G C C F G C

This system contains measures 1 through 8. The music is written in three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat). The time signature is 3/4. The notes are: Measure 1: Treble (C4, D4), Alto (C4, D4), Bass (C3); Measure 2: Treble (E4, F4), Alto (C4, D4), Bass (C3); Measure 3: Treble (G4, A4), Alto (C4, D4), Bass (C3); Measure 4: Treble (B4, C5), Alto (C4, D4), Bass (C3); Measure 5: Treble (B4, C5), Alto (C4, D4), Bass (C3); Measure 6: Treble (A4, G4), Alto (C4, D4), Bass (C3); Measure 7: Treble (F4, E4), Alto (C4, D4), Bass (C3); Measure 8: Treble (D4, C4), Alto (C4, D4), Bass (C3).

9 C F G C C F

This system contains measures 9 through 14. The music is written in three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat). The notes are: Measure 9: Treble (D4, E4), Alto (C4, D4), Bass (C3); Measure 10: Treble (F4, G4), Alto (C4, D4), Bass (C3); Measure 11: Treble (A4, B4), Alto (C4, D4), Bass (C3); Measure 12: Treble (C5, B4), Alto (C4, D4), Bass (C3); Measure 13: Treble (B4, A4), Alto (C4, D4), Bass (C3); Measure 14: Treble (G4, F4), Alto (C4, D4), Bass (C3).

15 G C C F G C

This system contains measures 15 through 20. The music is written in three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat). The notes are: Measure 15: Treble (G4, A4), Alto (C4, D4), Bass (C3); Measure 16: Treble (A4, B4), Alto (C4, D4), Bass (C3); Measure 17: Treble (B4, C5), Alto (C4, D4), Bass (C3); Measure 18: Treble (C5, B4), Alto (C4, D4), Bass (C3); Measure 19: Treble (A4, G4), Alto (C4, D4), Bass (C3); Measure 20: Treble (F4, E4), Alto (C4, D4), Bass (C3).

21 C F G C C F

This system contains measures 21 through 26. The music is written in three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat). The notes are: Measure 21: Treble (D4, E4), Alto (C4, D4), Bass (C3); Measure 22: Treble (F4, G4), Alto (C4, D4), Bass (C3); Measure 23: Treble (A4, B4), Alto (C4, D4), Bass (C3); Measure 24: Treble (C5, B4), Alto (C4, D4), Bass (C3); Measure 25: Treble (B4, A4), Alto (C4, D4), Bass (C3); Measure 26: Treble (G4, F4), Alto (C4, D4), Bass (C3).

27 G C C F G

This system contains measures 27 through 31. The music is written in three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat). The notes are: Measure 27: Treble (G4, A4), Alto (C4, D4), Bass (C3); Measure 28: Treble (A4, B4), Alto (C4, D4), Bass (C3); Measure 29: Treble (B4, C5), Alto (C4, D4), Bass (C3); Measure 30: Treble (C5, B4), Alto (C4, D4), Bass (C3); Measure 31: Treble (A4, G4), Alto (C4, D4), Bass (C3).

32 C C F G C C

This system contains measures 32 through 37. The music is written in three staves: Treble, Alto, and Bass. The key signature has one flat (B-flat). The notes are: Measure 32: Treble (D4, E4), Alto (C4, D4), Bass (C3); Measure 33: Treble (F4, G4), Alto (C4, D4), Bass (C3); Measure 34: Treble (A4, B4), Alto (C4, D4), Bass (C3); Measure 35: Treble (C5, B4), Alto (C4, D4), Bass (C3); Measure 36: Treble (B4, A4), Alto (C4, D4), Bass (C3); Measure 37: Treble (G4, F4), Alto (C4, D4), Bass (C3).

38 F G C C F

43 G C C F G C

49 C F G C C F G C

53 C F G C C F G C

57 C F G C C F G C

61 C F G C C F G C

The Kyng's Pavyn

F C F B \flat F E \flat F C F C F E \flat F

Musical notation for measures 1-6. The score is in 3/4 time with a key signature of one flat (B-flat). It features three staves: Treble, Middle (C8), and Bass. The melody in the Treble staff consists of quarter and eighth notes. The accompaniment in the Middle and Bass staves provides harmonic support with chords and moving lines.

7 C Dm C F C F C G C

Musical notation for measures 7-12. This system includes a repeat sign (double bar line with two dots) between measures 8 and 9. The notation continues with similar rhythmic patterns and chordal accompaniment.

13 C F C F C F B \flat C F B \flat

Musical notation for measures 13-18. This system also includes a repeat sign between measures 14 and 15. The melody and accompaniment continue, with the final measure ending on a whole note.

19 C F B \flat Gm C C F B \flat C F B \flat C F C F

Musical notation for measures 19-24. This system includes a repeat sign between measures 20 and 21. The piece concludes with a final whole note in the Treble staff.

Now is the month of Maying

Thomas Morley (1558-1603)

Chords: G C Am G G D Dm

The first system of music consists of three staves (treble, middle, and bass clefs) in the key of D major (one sharp) and common time. The melody is written in the treble clef. The chords G, C, Am, G, G, D, and Dm are indicated above the staff. The music features a mix of quarter and eighth notes, with some rests.

5 Am G C D G C D G

The second system of music continues from the first, starting at measure 5. The chords Am, G, C, D, G, C, D, and G are indicated above the staff. The melody continues with quarter and eighth notes, and there are some rests in the middle and bass staves.

9 F Dm A D Dm Am E A Am D

The third system of music starts at measure 9. The chords F, Dm, A, D, Dm, Am, E, A, Am, and D are indicated above the staff. The melody continues with quarter and eighth notes, and there are some rests in the middle and bass staves.

13 G D Am G C G D G

The fourth system of music starts at measure 13. The chords G, D, Am, G, C, G, D, and G are indicated above the staff. The melody continues with quarter and eighth notes, and there are some rests in the middle and bass staves.

Ladie those eyes, those eyes of yours

Thomas Morley (1558-1603)
Canzonets. Or little short songs
 to three voyces, 1602

Chords: G G D D G

La - die those eyes, those eyes of yours, La - die those eyes, those eyes of yours, La - die

La - die those eyes, those eyes of yours, La - die

La - die those

6 Chords: G D Am C Dm A D G E

those faire eyes, La-die mine, those eyes that shine so cleere - ly: Why doe you hide

those eyes, La-die mine, of yours, that shine so cleere - ly: Why doe you hide why

eyes, those eyes of yours, those eyes that shine so cleere - ly:

11 Chords: A D Em Am D G Em A

why doe you hide, why do you hide from he: that bought their beames that

doe you hide from he: hide from he: that bought their beames that

Why doe you hide from he: that bought their

16 Chords: Dm Dm A D C D G C

bought their beames so deere - ly?

bought their beames so deere - ly? Think not when thou ex -

beames so deere - ly? Think not when thou ex -

21 D A D Em C D A Dm A D G Am D Dm F Em

Think not when thou ex - ilest mee, lesse heate in mee se - iourn-eth, O, no, no, ô
 ilest meelesse heate in mee se - iourn-eth, lesse heate in mee se - iourn-eth, O, no, ô no,
 ilest mee, lesse heate in mee se - iourn - eth, lesse heate in mee se - iourn-eth, O, no, ô

27 C G D G Am G C G D G G C D G A

no, no, ô no, ô no, then thou be - guilest thee, Loue doth but shine but shine in
 no, ô no, no, no, then thou be-guil - est thee, Loue doth but shine in thee, in thee, in
 no, no, ô no, no, no, then thou be - guilest thee, Loue doth but shine but shine in

33 D G C C D G G

thee, no, Loue doth but shine in thee, but ô in me in me, ô ô but in me in mee,
 thee, Loue doth but shine in thee, in thee, in thee, in thee, in thee, in thee, but ô in me in
 thee, Loue doth but shine in thee, but ô in me in me, ô

38 G C F C D G D 1 G 2 G

but ô in me in me in mee, ô but in me in me he burn - eth. eth.
 me, ô but in me in mee, but ô in me in me ô he burn - eth. eth.
 but in me in mee, but ô in me in me he burn - eth. eth.

Now hath Flora rob'd her bowers Thomas Campion (1567-1620)
verse 1 *The Discription
of a Maske ...*, 1607

G C G Dsus4 D G G C G Am E A

Now hath Flo - ra rob'd her bowers To be - frend this place with flowers;
Flowers with Bri - dalls well a - gree, Fresh as Brides, and Brid - gromes be,

Now hath Flo - ra rob'd her bowers To be - frend this place with flowers;
Flowers with Bri - dalls well a - gree, Fresh as Brides, and Brid - gromes be,

Now hath Flo - ra rob'd her bowers To be - frend this place with flowers;
Flowers with Bri - dalls well a - gree, Fresh as Brides, and Brid - gromes be,

5 G C Am D Bm D G Dsus4 D G

Strowe a - bout, strowe a - bout, The Skye rayn'd ne - ver kind - lyer Showers.
Strowe a - bout, strowe a - bout, And mixe them with fit me - lo - die.

Strowe a - bout, strowe a - bout, The Skye rayn'd ne - ver kind - lyer Showers.
Strowe a - bout, strowe a - bout, And mixe them with fit me - lo - die.

Strowe a - bout, strowe a - bout, The Skye rayn'd ne - ver kind - lyer Showers.
Strowe a - bout, strowe a - bout, And mixe them with fit me - lo - die.

9 C F D G Em C G C F Dm A

Earth hath no Prince - lier flowers Then Ro - ses white, and Ro - ses
Earth hath no Prince - lier flowers Then Ro - ses white, and Ro - ses

Earth hath no Prince - lier flowers Then Ro - ses white, and Ro - ses
Earth hath no Prince - lier flowers Then Ro - ses white, and Ro - ses

Earth hath no Prince - lier flowers Then Ro - ses white, and Ro - ses
Earth hath no Prince - lier flowers Then Ro - ses white, and Ro - ses

13 D G Em C Dm Am Esus4 E A G

red, But they must still be min - gl - ed. And as a Rose new

red, But they must still be min - - gl - ed. And as a Rose new

red, But they must still be min - gl - ed. And as a Rose new

17 Am Em G D G D Bm Em G C D G

pluckt from Ve - nus thorne So doth a Bride her Bride - grooms bed a - dorne.

pluckt from Ve - nus thorne So doth a Bride her Bride - grooms bed a - dorne.

pluckt from Ve - nus thorne So doth a Bride her Bride - grooms bed a - dorne.

Nutmigs and Ginger

Anon.

Chords: F C F B \flat C4/3sus F

The first system of music consists of three staves (treble, middle, and bass clefs) in a 4/2 time signature. The key signature has one flat (B-flat). The melody is written in the treble clef, and the accompaniment is split between the middle and bass clefs. The system concludes with a double bar line and repeat dots.

Chords: F F

The second system of music consists of three staves in a 4/2 time signature. The key signature has one flat. The melody continues in the treble clef, with accompaniment in the middle and bass clefs. The system concludes with a double bar line and repeat dots.

Chords: Gm Gm Dm Gm C

The third system of music consists of three staves in a 4/2 time signature. The key signature has one flat. The melody continues in the treble clef, with accompaniment in the middle and bass clefs. The system concludes with a double bar line and repeat dots.

Chords: F F B \flat C4/3sus F

The fourth system of music consists of three staves in a 4/2 time signature. The key signature has one flat. The melody continues in the treble clef, with accompaniment in the middle and bass clefs. The system concludes with a double bar line and repeat dots.

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 answeare, 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 sinkes 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 with three staves (treble, alto, and bass). The music is in a 3/4 time signature and a key signature of one flat (B-flat). Chord diagrams are placed above the notes in each system.

System 1 (Measures 1-4):

- Measure 1: F
- Measure 2: C Dm C
- Measure 3: F C
- Measure 4: Dm C F

System 2 (Measures 5-8):

- Measure 5: C G C
- Measure 6: Dm G A
- Measure 7: Dm G C Dm
- Measure 8: Am Dm G A D

System 3 (Measures 9-12):

- Measure 9: Gm C D Gm
- Measure 10: F C F
- Measure 11: B \flat F B \flat F
- Measure 12: Gm Dm C F

O Sleepe fond fancie

Thomas Morley (1558-1603)

F F Cm Eb Bb Eb F Bb Bb Dm

O Sleepe O sleepe fond fan - cie O sleepe O sleepe,
 O Sleepe O sleepe fond fan - cie O sleepe O
 O Sleepe O sleepe fond fan - cie O sleepe O

8 Bb Cm Bb C F C F Bb Eb F C

O sleepe, fond fan - cie, My head a - las thou tyr - est with
 sleepe, O sleepe, fond fan - cie, My head a - las thou tyr - est with
 sleepe, fond fan - cie, My head a - las thou tyr - est with

14 Am Bb F Bb Am Gm C F Dm C F F F Cm

false de - light of that which thou de - sir - est. Sleepe sleepe
 false de - light of that which thou de - sir - est. Sleepe
 false de - light of that which thou de - sir - est. Sleepe sleepe

22 **Gm B \flat E \flat F B \flat F E \flat F C Dm Am Dm Am**

I say, fond fan - cie, and leaue my thoughts mo - lest - ing, Thy mas - ters
 sleepe I say, fond fan - cie, and leaue my thoughts mo - lest - ing, Thy
 I say, fond fan - cie, and leaue my thoughts mo - lest - ing, Thy mas - ters head hath

28 **B \flat F B F B \flat Gm C F C F B F B \flat F B \flat F Gm Dm**

head hath neede of sleepe hath neede of sleepe and rest - ing, thy mas - ters head hath neede of sleepe thy
 mas - ters head hath neede of sleepe of sleepe and rest - ing, thy mas - ters head hath neede of sleepe
 neede hath neede of sleepe and rest - ing, thy mas - ters

34 **E \flat Dm E \flat Dm E \flat B \flat E \flat B \flat C F C F B \flat G \flat C F C F**

mas - ters head hath neede of sleepe of sleepe and rest - ing, of sleepe and rest - ing.
 thy mas - ters head hath neede of sleepe and rest - ing, of sleepe and rest - ing.
 head hath neede hath neede of sleepe and rest - ing, of sleepe and rest - ing.

Of all the birds that euer I see

Deuteromelia, 1609
Thomas Ravenscroft (c.1582-c.1635)

8

G G G C G D Em Am D G

Of all the Birds that e - uer I see, the Owle is the fayr - est in her de - gree.
For all the day long she sits in a tree, and when the night comes a - way flies she.

Of all the Birds that e - uer I see, the Owle is the fayr - est in her de - gree.
For all the day long she sits in a tree, and when the night comes a - way flies she.

4

G G G G G

Te whow, sir knaue to thou, this song is well sung I
Te whit to whom drinks thou, this song is well sung I

Te whit Te whow, Te whit Te whow, Te whit Te whow, this song is well sung I

9

G C G D Em Am D G

make you a vow, and hee is a knaue that drink - eth now.
make you a vow, and hee is a knaue that drink - eth now.

make you a vow, and hee is a knaue that drink - eth now.

11

G G C G D Em

Nose, Nose, Nose, nose, and who gaue thee that
 Nose, Nose, Nose, nose, and who gaue mee this
 Nose, Nose, Nose, nose, and who gaue thee that

15

Am D G G G C

iol - ly red Nose? Nut - megs and cloues, and
 iol - ly red Nose? Si - na - mont, & Gin - ger, Nut - megs and cloues, and
 iol - ly red Nose? Nut - megs and cloues, and

18

G D Em Am D G

that gaue thee thy iol - - - ly red Nose.
 that gaue me my iol - - - ly red Nose.
 that gaue thee thy iol - ly red Nose.

Onder een Linde Groen

Jan Pieterszoon Sweelinck
(1562-1621)

First system of musical notation (measures 1-4). The key signature has one sharp (F#). The time signature is common time (C). The music is written for three staves: Treble, Middle (8), and Bass. Chord symbols G, C, G, C, G, D are placed above the first staff.

Second system of musical notation (measures 5-8). The key signature has one sharp (F#). The time signature is common time (C). The music is written for three staves: Treble, Middle (8), and Bass. Chord symbols C, G, C, D, G are placed above the first staff.

Third system of musical notation (measures 9-12). The key signature has one sharp (F#). The time signature is common time (C). The music is written for three staves: Treble, Middle (8), and Bass. Chord symbols G, Am, G, C, F, G, D are placed above the first staff.

Fourth system of musical notation (measures 13-16). The key signature has one sharp (F#). The time signature is common time (C). The music is written for three staves: Treble, Middle (8), and Bass. Chord symbols C, G, C, D, G are placed above the first staff.

17 G D G D G C D G G D G C G

22 Am D A Bm G C Am D G

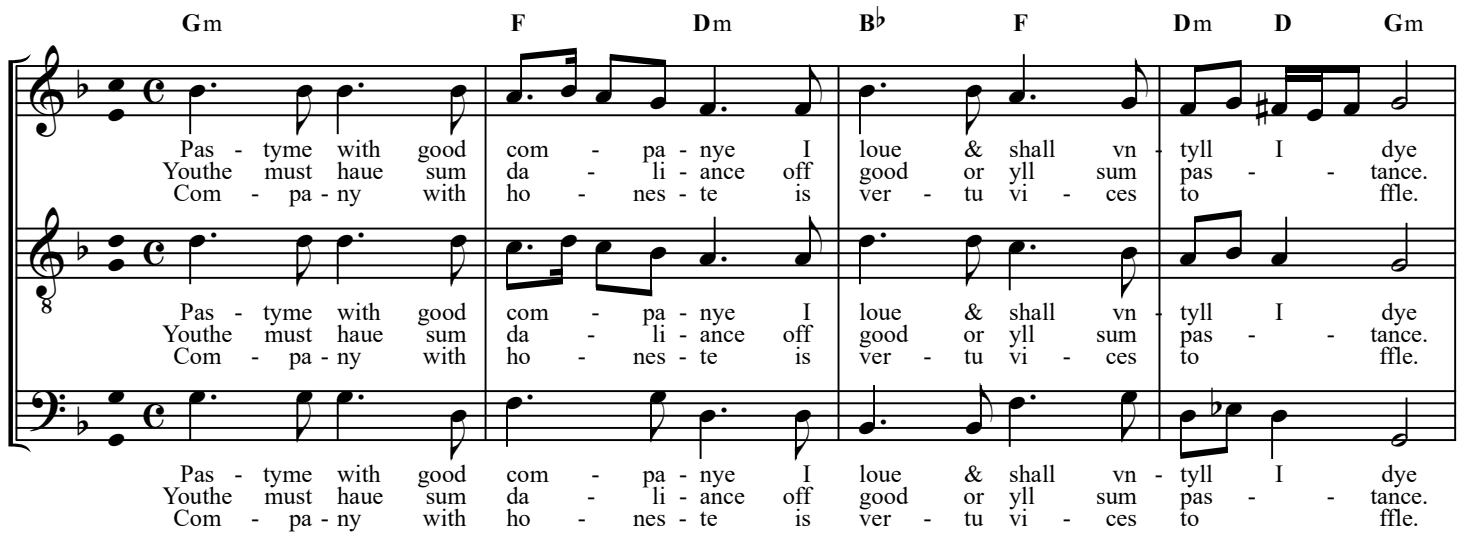
27 G D G C D G G F Em C G

32 A F#dim D G C Am D G D G

Pastyme with good companye

King Henry VIII

Gm F Dm B \flat F Dm D Gm

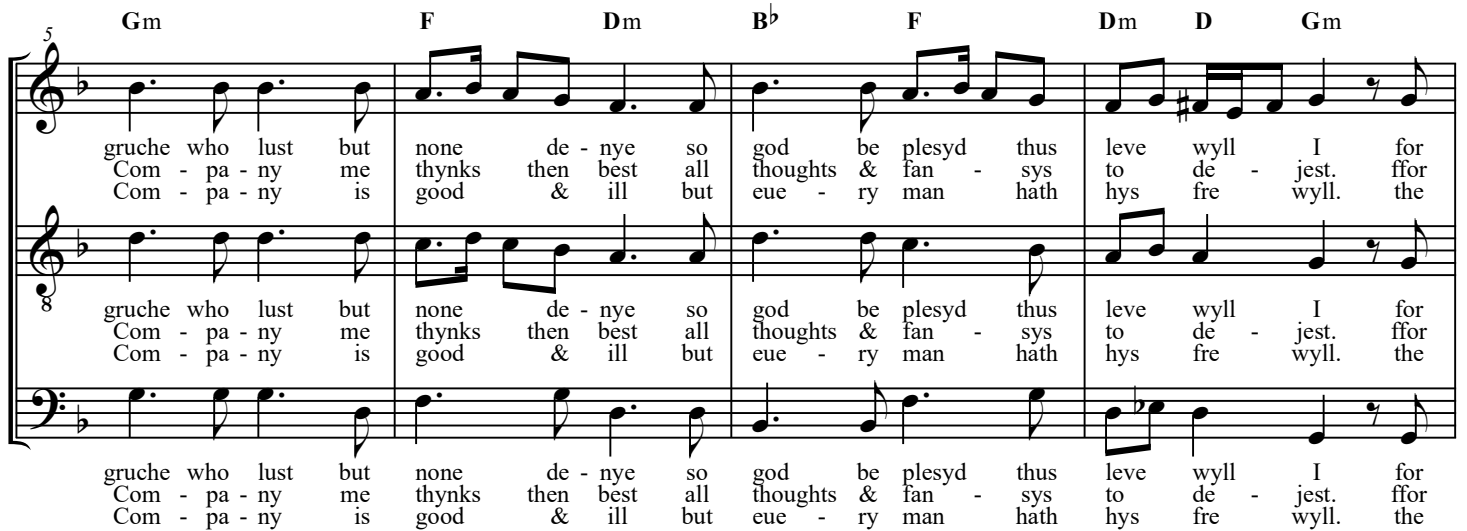


Pas - tyme with good com - pa - nye I loue & shall vn tyll I dye
 Youthe must haue sum da - li - ance off good or yll sum pas - - tance.
 Com - pa - ny with ho - nes - te is ver - tu vi - ces to ffle.

8
 Pas - tyme with good com - pa - nye I loue & shall vn tyll I dye
 Youthe must haue sum da - li - ance off good or yll sum pas - - tance.
 Com - pa - ny with ho - nes - te is ver - tu vi - ces to ffle.

Pas - tyme with good com - pa - nye I loue & shall vn - tyll I dye
 Youthe must haue sum da - li - ance off good or yll sum pas - - tance.
 Com - pa - ny with ho - nes - te is ver - tu vi - ces to ffle.

5 Gm F Dm B \flat F Dm D Gm



gruche who lust but none thynks de - nye so god thoughts be plesyd thus leve wyll I for
 Com - pa - ny me is good then best all eue - ry man hath hys fre wyll. ffor the
 Com - pa - ny me is good & ill but eue - ry man hath hys de - jest. ffor the

8
 gruche who lust but none thynks de - nye so god thoughts be plesyd thus leve wyll I for
 Com - pa - ny me is good then best all eue - ry man hath hys de - jest. ffor the
 Com - pa - ny me is good & ill but eue - ry man hath hys de - jest. ffor the

gruche who lust but none thynks de - nye so god thoughts be plesyd thus leve wyll I for
 Com - pa - ny me is good & ill but eue - ry man hath hys de - jest. ffor the

9

E^b F B^b E^b F B^b F Dm

my I best pas - dill - en - tance dill - nes - sew hunt is the syng cheff worst & mast - res thew dance my of my hart vi - mynde - is - ces - sett all - be. all then ver -

12

E^b F B^b E^b F B^b F D G

good who tu - ly can to sport say. vse for but vice my myrth to com and re - fort play fuce who is thus shall best shall I me of vse let? all. me.

See, see, myne owne sweet Jewell

Thomas Morley
(1558-1603)

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

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

7 A Am C G Dm Am G C G D

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

12 G G C G Dm C G C Dm C C Dm

ling, A Rob - in Rob - in red brest and a Star - - - ling, a Rob - in red brest
ling, A Rob - in Ro - bin Ro - bin lit-tle lit-tle young Ro - bin
ling, A Rob - in red brest and a Star - - - ling, a Rob - in and a

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

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

and a Star - ling These I give both in hope, in hope at

Star - - - - ling. These I giue These I giue both in both in

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

thee, yet thou saist that I doe not, I doe not loue thee, thou saist I

length to moue, to moue thee, and yet thou saist I doe

hope, to moue thee, yet thou saist I doe

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

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

not, I do not loue thee, no I do not, no I do not loue thee. thee.

not, I doe not loue thee, no I do not, I do not loue thee. thee.

Spring tyme mantleth euey bough

Thomas Morley (1558-1603)

C F G A D G Am E A

Spring tyme mant - leth eue - ry bough, and Bowers make for Shep - heards sport,

Spring tyme mant - leth eue - ry bough, and Bowers make for Shep - heards sport,

Spring tyme mant - leth eue - ry bough, and Bowers make for Shep - heards sport,

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

Birds and beasts are of con - sort: Fa la la la la la la, fa la la la la la la la la

Birds and beasts are of con - sort: Fa la la la la la la, fa la la la la la la la la

Birds and beasts are of con - sort: Fa la la la la la la la la la la la la la la la la la

9 C G 1 C 2 C C C D G

la la la la la la la. la. la. Our harts in true loue wee doe vow,

la la la la la la la. la. la. Our harts in true loue wee doe vow,

la la la la la la la. la. la. Our harts in true loue wee doe vow,

15 **C** **Am Em** **F Dm E** **Am Dm Em Am**

vn - to that Fair - ie Shep - herds mayde, wee with true loue are re - payd:
 vn - to that Fair - ie Shep - herds mayde, wee with true loue are re - payd: Fa
 vn - to that Fair - ie Shep - herds mayde, wee with true loue are re - payd:

19 **C** **Dm** **C G Am C G D Em** **D G Em**

Fa la la la la la la. Fa la la la. Fa
 la la la la la la. Fa la la la la la la la. Fa la la la la
 Fa la la la la la la la la la la. Fa la la

23 **Dm Am G Dm Am G D** **G** **C Dm Am G**

la la la la la la la. Fa la la la Fa la la la la la. la.
 la. Fa la la la la la la la. Fa la la la la la la la la la. la la la la la.
 la. Fa la la la la la la la. la. Fa la la la la la. la.

This Loue is but a wanton fit

Thomas Morley (1558-1603)

Chords: G G C G C G

This Loue is but a wan - ton fit, De -

This Loue is but a wan - ton fit, De -

This Loue is but a wan - ton fit, De -

Chords: D A G A Dm C

3

lud - ing eue - rie yong - lings wit. Fa la la la la la. Fa

lud - ing eue - rie yong - lings wit. Fa la la la la la la

lud - ing eue - rie yong - lings wit. Fa

Chords: G D G D G

6

la la la la la la la la la. la

la la la. Fa la la la la la. la.

la la la. Fa la la la la la.

9 **G G C Dm G C G C F**

The wing - ed boy doth neu - er light, But where hee finds an

The wing - ed boy doth neu - er light, But where hee finds an

The wing - ed boy doth neu - er light, But where hee finds an

13 **E Am C G Dm C D**

i - dle wight. Fa la la la la. Fa la la la la la la

i - dle wight. Fa la la. Fa la la la la la la

i - dle wight. Fa la la la la la la la la la la la la

16 **Em Am G Am D C D G**

la la la la la la la la la.

la la la la la la la la la.

la la la la la la la la la.

Though Philomela lost hir loue

Thomas Morley (1558-1603)

8

G G C G C Dm E D

Though Phi - lo - me - la lost hir loue, fresh notes she war - bleth

Though Phi - lo - me - la lost hir loue, fresh notes she war - bleth

Though Phi - lo - me - la lost hir loue, fresh notes she war - bleth

7

C E A C G Dm Am Em

yeas a - gaine; Fa la la la. Fa la la

yeas a - gaine; Fa la la la. Fa la la la la la

yeas a - gaine; Fa la la la la. Fa la la la la.

14

D G C G D G

la. Fa la la la. Fa la la la la la la la.

la. Fa la la la la. Fa la la la la la la.

Fa la la la. Fa la la la la la la la.

20 G D G C Bm F G D Dm A

He is a foole, that lou - ers proue: and leaues to sing,
He is a foole, that lou - ers proue: and leaues to sing,
He is a foole, that lou - ers proue: and leaues to sing,

25 Dm A D G C F D Em C D G

to liue in paine. Fa la la la la la la la la la la la la la la
to liue in paine. Fa la la la la la la la la la la la la la la
to liue in paine. Fa la la la la la la la la la la la la la la

31 C Am D G D G D G D G

la la la la la la. Fa la la la la la la la la la la
la la la la. Fa la la la. Fa la la la la la. Fa la la la la.
la la la la la. Fa la la la la la la la la la la la la.

Well Hall

from *The Dancing Master*,
supplement to the 6th edition, 1679,
John Playford (1623-1686)

Musical notation for measures 1-4. Chords: F, C, Gm, F, Dm, F, C.

Measures 1-4 of the piece. The music is in 3/4 time and B-flat major. The first system consists of three staves: treble, middle (with an 8), and bass. Chords are indicated above the staff: F (measures 1-2), C (measure 3), Gm (measure 4), F (measures 5-6), Dm (measure 7), F (measure 8), and C (measure 9).

Musical notation for measures 5-8. Chords: Dm, Bb, Dm, Gm, Dm, Gm.

Measures 5-8 of the piece. The second system consists of three staves. Chords are indicated above the staff: Dm (measures 5-6), Bb (measure 7), Dm (measure 8), Gm (measures 9-10), Dm (measure 11), and Gm (measures 12-13).

Musical notation for measures 9-12. Chords: Bb, Gm, Bb, Gm, C, F, C, E dim.

Measures 9-12 of the piece. The third system consists of three staves. Chords are indicated above the staff: Bb (measures 9-10), Gm (measure 11), Bb (measure 12), Gm (measures 13-14), C (measures 15-16), F (measures 17-18), C (measures 19-20), and E dim (measures 21-22).

Musical notation for measures 13-16. Chords: F, Gm, C, F, C, F.

Measures 13-16 of the piece. The fourth system consists of three staves. Chords are indicated above the staff: F (measures 13-14), Gm (measures 15-16), C (measures 17-18), F (measures 19-20), C (measures 21-22), and F (measures 23-24).

Music for Four



All in a Garden green

John Playford (1623-1686)
The English Dancing Master,
1651

Musical notation for measures 1-4. The key signature is one sharp (F#). The notation is arranged in four staves: Treble, Treble, Treble, and Bass. Chord symbols are placed above the staves: G, G, C G Am G, D, G.

Musical notation for measures 5-8. The key signature is one sharp (F#). The notation is arranged in four staves: Treble, Treble, Treble, and Bass. Chord symbols are placed above the staves: C, G, C G D, G.

Musical notation for measures 9-13. The key signature is one sharp (F#). The notation is arranged in four staves: Treble, Treble, Treble, and Bass. Chord symbols are placed above the staves: G, C D G, G, C D G C, G.

Musical notation for measures 14-17. The key signature is one sharp (F#). The notation is arranged in four staves: Treble, Treble, Treble, and Bass. Chord symbols are placed above the staves: Am, Bm, G, C, G, D, G, D, G.

A variation

19 G D Em G Dm Em Bm Am G D G

23 Am Em G Bm Am Em D G

27 G C D G G C D G C G D G

32 Am E Am Bm Am Bm C G C D G D 1 G 2 G

Alta Mendoza

Cesare Negri
(c.1535-after 1604)
from *Le Gratie d'Amore*, 1602

Chord progression: G Am G G Am G G Am G D G

The first system consists of four staves (treble and bass clefs) in 4/4 time, key of G major. The melody is primarily quarter and eighth notes. The bass line is mostly quarter notes. The system concludes with a double bar line and repeat dots.

Chord progression: G C G C C Dm G C D G Am G

The second system begins with a measure rest (5) and continues with four staves. The melody features some eighth-note patterns. The bass line remains mostly quarter notes. The system concludes with a double bar line and repeat dots.

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

The third system begins with a measure rest (8) and continues with four staves. The melody includes some eighth-note patterns. The bass line remains mostly quarter notes. The system concludes with a double bar line and repeat dots.

Fine

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

15 G D C D A D G C D C

18 D G C D G Am G D G *D.C. al Fine*

Anello

Ring

Domenico da Piacenza (d. c.1470)
De arte saltandi e choreas ducendii, c.1420

Chord progression: G, D C G, G, D C G

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The first measure has a G chord above it. The second measure has D, C, and G chords above it. The third measure has a G chord above it. The fourth measure has D, C, and G chords above it. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Chord progression: G, D C G, G, D G

The second system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The first measure has a G chord above it. The second measure has D, C, and G chords above it. The third measure has a G chord above it. The fourth measure has D and G chords above it. The piano accompaniment continues with the same rhythmic pattern as the first system.

Chord progression: G, G, C D G

The third system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The first measure has a G chord above it. The second measure has a G chord above it. The third measure has C and D chords above it. The fourth measure has a G chord above it. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

12 G D G C G D G G D G C G D G

Musical score for measures 12-15. The score is in G major (one sharp) and 4/4 time. It features a melody in the treble clef and accompaniment in the bass and middle staves. Chords G, D, G, and C are indicated above the first staff.

16 G C D C D G C C D C D G

Musical score for measures 16-19. The score is in G major (one sharp) and 4/4 time. It features a melody in the treble clef and accompaniment in the bass and middle staves. Chords G, C, D, C, D, G, C, C, D, C, D, and G are indicated above the first staff.

20 G G C G D G

Musical score for measures 20-23. The score is in G major (one sharp) and 4/4 time. It features a melody in the treble clef and accompaniment in the bass and middle staves. Chords G, G, C, G, D, and G are indicated above the first staff.

from *The English Dancing Master*,
1651

Argeers

John Playford
(1623-1686)

C G Am G G C

Musical notation for measures 1-4. The piece is in 3/4 time. The first system consists of four measures. The key signature has one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated above the staff: C, G, Am, G, G, C.

5 C G Am G F G C

Musical notation for measures 5-8. The second system consists of four measures. Chords are indicated above the staff: C, G, Am, G, F, G, C.

9 G G G G

Musical notation for measures 9-12. The third system consists of four measures. Chords are indicated above the staff: G, G, G, G.

13 C F C G F G C

Musical notation for measures 13-16. The fourth system consists of four measures. Chords are indicated above the staff: C, F, C, G, F, G, C.

17 C G Am G C G C

21 C G Am G F G C

25 G G G G

29 C F C G F G C

As att noone Dulcina rested

Anon.

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

As att noone Dul ci - na rest - ed in a sweete & sha - die bower,
 But in vaine she did con - jure him for to leave her pre - sence soe,
 Words whose hope might haue en - joyn - ed him to lett Dul ci - na sleepe,
 He de - maunds what time or lei - sure can there be more fitt then nowe
 How att last a greed these lou - ers she was faire & hee was young.
 Day was spent & night ap - proch - ed, Ve - nus faire was lou - ers friend

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

Came a shep - pard & re - quest - ed, in her lap to sleepe an houre. But from her
 Hauinge a Thou - sand meanst'a - lure him, & but one to lett him goe. Where lipps de -
 Could a mans loue have con - fyn - ed or a maid her pro - mise keepe. Noe, for her
 She saies night giues loue that plea - sure, which the day can not a -
 Tongue can tell what eye dis - cou - ers, joys un - seen are ne - ver sunscleere
 She en - treat - ed bright A - pol - lo that his steeds their race mighte end Hee could not

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

looke, a wound hee tooke, soe deepe that for a. far - ther boone, The Nimphe hee
 lighte, & eyes in - uite, & cheeks as fresh as. rose in June, Per - swade to
 waste hee held soe faste, as she was con - stant. to her tune, Though still shee
 light shyn - eth more bright, quoth hee more fair - er. then the moone, For her to
 lent, or she con - sent, on the night or graunt the noone Dul - ci - na
 saie this God - desse nay but grant - ed loues faire queene her boone. The shep - heard

14 G Am C C F C C G C

pray'd, where - to she say'd, For - goe mee nowe, come. to mee soone.
 staie, what boots to saye, sake, For - goe mee nowe, come. to mee soone.
 spake, For Cu - pids sake, saies, For - goe mee nowe, come. to mee soone.
 praise hee loues shee saies, .
 praies & to him saies
 came to his faire dame,

The Ash Grove

Welsh traditional

G G G Am D G

Down yon - der green val - ley where stream-lets me - an - der, When twi - light is
Still glows the bright sun - shine o'er val - ley and moun - tain, Still war - bles the

This system contains the first six measures of the piece. It features a vocal line with lyrics and a piano accompaniment with four staves. The key signature has one sharp (F#) and the time signature is 3/4. Chord symbols G, Am, and D are placed above the staff.

6 C G D sus4 D G G G

fad - ing, I pen - sive - ly rove; or at the bright noon - tide, in
black - bird its note from the tree; Still trem - bles the moon - beam on

This system contains measures 7 through 12. The chord symbols C, G, D sus4, and D are placed above the staff. The lyrics continue across the vocal line.

11 Am D G C G D sus4 D G

so - li - tude wan - der, A - mid the dark shades of the lone - ly Ash Grove. 'Twas
stream - let and foun - tain, But what are the beau - ties of na - ture to me? With

This system contains measures 13 through 18. The chord symbols Am, D, G, and C are placed above the staff. The lyrics conclude with 'Twas me? With'.

17 G G D C G D G

there, while the black - bird was cheer - ful - ly sing - ing, I first met that
 sor - row, deep sor - row, my bo - som is lad - en, All day I go

22 Em D A sus4 A D G G

dear one the joy of my heart! A - round us for glad - ness the
 mourn - ing in search of my love; "Ye ech - oes! O tell me, where

27 Am D G C G D sus4 D G

blue - bells were ring - ing; Ah! then lit - tle thought I how soon we should part.
 is the sweet maid - en?" "She sleeps 'neath the green turf down by the Ash Grove."

Awake sweet loue thou art returnd

John Dowland (1563-1626)
*the First Booke of
 Songes or Ayres, 1597*

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

A - wake, sweet loue, thou art re - turnd: my hart, which long in
 Let loue, which ne - uer ab - sent dies, now liue for e - uer

A - wake, sweet loue, thou art re - turnd: my hart, which long in
 Let loue, which ne - uer ab - sent dies, now liue for e - uer

A - wake, sweet loue, thou art re - turnd: my hart, which long in
 Let loue, which ne - uer ab - sent dies, now liue for e - uer

A - wake, sweet loue, thou art re - turnd: my hart, which long in
 Let loue, which ne - uer ab - sent dies, now liue for e - uer

4 C F C F B^b F C F

ab - sence mournd, liues now in per - fect ioy.
 in her eyes, whence came my first a - noy.

ab - sence mournd, liues now in per - fect ioy.
 in her eyes, whence came my first a - noy.

ab - sence mournd, liues now in per - fect ioy.
 in her eyes, whence came my first a - noy.

ab - sence mournd, liues now in per - fect ioy.
 in her eyes, whence came my first a - noy.

7 C Dm G C Dm F C G C F F Gm F C

On - ly her selfe hath see - med faire: she on - ly I could loue,
Des - paire did make me wish to die; that I my ioyes might end:

On - ly her selfe, her selfe hath see - med faire: she on - ly I could loue, I could
Des - paire did make, did make me wish to die; that I my ioyes might end: ioyes might

On - ly her selfe, her selfe hath see - med faire: she on - ly I could
Des - paire did make, did make me wish to die; that I my ioyes might

On - ly her selfe hath see - med faire: she on - ly I could loue, she
Des - paire did make me wish to die; that I my ioyes might end: she

10 F B \flat Am F G C F B \flat Gm C F

she on - ly draue me to des - paire, when she vn - kind did proue.
she on - ly, which did make me flie, my state may now a - mend.

loue, she on - ly draue me to des - paire, when she vn - kind did proue.
end: she on - ly, which did make me flie, my state may now a - mend.

loue, she on - ly draue me to des - paire, when she vn - kind did proue.
end: she on - ly, which did make me flie, my state may now a - mend.

on - ly draue me to des - paire, when she vn - kind did proue.
on - ly, which did make me flie, my state may now a - mend.

If she esteeme thee now ought worth,
She will not grieue thy loue henceforth,
Which so dispaire hath proued,
Dispaire hath proued now in me,
That loue will not vnconstant be,
Though long in vaine I loued.

If she at last reward thy loue,
And all thy harmes repaire,
Thy happinesse wil sweeter proue,
Raisde vp from deepe dispaire.
And if that now thou welcome be,
When thou with her dost meete,
She al this while but plaide with thee:
To make thy ioyes more sweet.

Ballet des Bacchantes (CCLXXVIII)

Michael Praetorius (c.1571-1621)
Terpsichore, 1612

Chord progression: C C F C F C G G Dm

Measures 1-5 of the musical score for Ballet des Bacchantes. The score is written for four staves (treble and bass clefs). The first staff contains the melody with notes and rests. The second staff contains a counter-melody. The third and fourth staves contain the harmonic accompaniment. Chord symbols are placed above the first staff: C, C, F, C, F, C, G, G, Dm.

Chord progression: Am G C G C G C C G Am Dm G C

Measures 6-10 of the musical score for Ballet des Bacchantes. The score continues from the previous system. A double bar line with repeat dots is present at the end of measure 10. Chord symbols are placed above the first staff: Am, G, C, G, C, G, C, C, G, Am, Dm, G, C.

Chord progression: G Dm F C G Dm G C G C G C Dm G C

Measures 11-15 of the musical score for Ballet des Bacchantes. The score continues from the previous system. A double bar line with repeat dots is present at the end of measure 15. Chord symbols are placed above the first staff: G, Dm, F, C, G, Dm, G, C, G, C, G, C, Dm, G, C.

Ballet des feus (CCLXXIX)

Chord progression: C F Am G C Am Em G Dm Am G Dm A Dm C F Dm

Measures 1-5 of the musical score for Ballet des feus. The score is written for four staves (treble and bass clefs). The first staff contains the melody with notes and rests. The second staff contains a counter-melody. The third and fourth staves contain the harmonic accompaniment. Chord symbols are placed above the first staff: C, F, Am, G, C, Am, Em, G, Dm, Am, G, Dm, A, Dm, C, F, Dm.

6 C Dm G Am Dm C Dm G C C F Dm A Dm G D EmAm D

12 G Am G Dm Em Dm Em Dm F C F G ¹ C F C ² C

Ballet des Matelotz (CCLXXX)

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

7 Am G F GAm G Am G C Dm C Dm G ¹ C F C ² C

La Bataille

Pavane V

from *Danserye*, 1551
Tielman Susato (c.1500-c.1561)

F F B \flat B \flat C C F B \flat F Cm Dm C

The first system of music consists of four staves (treble, alto, tenor, and bass clefs) in a 3/4 time signature. The melody is primarily in the treble clef, with accompaniment in the other three staves. The key signature has one flat (B-flat). The system concludes with a double bar line and repeat dots.

9 C B \flat DmB \flat C C B \flat C F C F C F B \flat F C F C B \flat C F

The second system of music starts at measure 9 and continues for eight measures. It features a more active bass line with eighth-note patterns. The system concludes with a double bar line and repeat dots.

17 F Gm F F Gm F C B \flat F C B \flat F C F C B \flat C F

The third system of music starts at measure 17 and continues for eight measures. It includes some rests in the upper staves, particularly in the treble clef. The system concludes with a double bar line and repeat dots.

25 F F F C C F C F C F C F F B \flat C F

The fourth system of music starts at measure 25 and continues for eight measures. It features a prominent sixteenth-note pattern in the treble clef. The system concludes with a double bar line and repeat dots.

Galliard de la Bataille

Pierre Phalèse (c.1510 - c.1573)
& Jean Bellère (1526-1595)
Recueil de danseries..., 1583

C F B \flat C C Dm Gm F C B \flat C C B \flat F C

6 C B \flat F C Dm B \flat F C Dm C F F Gm F F C Gm F

11 F C Dm Am C Dm C F F F C F C F C

16 F C F F C F F C F F C B \flat F Gm Gm C F

Pavane Belle qui tiens ma vie

Beauty who holds my life

Thoinot Arbeau (1520-1595)

Orchesographie, 1589

Gm D Gm F B♭ B♭ C B♭ E♭ F B♭ Gm D

Bel - le qui tiens ma vi - e cap - tiv - e dans tes yeulx, qui m'as la -
Pour - quoy fuis tu mig - nar - de Si ie suis pres de toy, Quand tes yeulx

Bel - le qui tiens ma vi - e cap - tiv - e dans tes yeulx, qui m'as la -
Pour - quoy fuis tu mig - nar - de Si ie suis pres de toy, Quand tes yeulx

Bel - le qui tiens ma vi - e cap - tiv - e dans tes yeulx, qui m'as la -
Pour - quoy fuis tu mig - nar - de Si ie suis pres de toy, Quand tes yeulx

Bel - le qui tiens ma vi - e cap - tiv - e dans tes yeulx, qui m'as la -
Pour - quoy fuis tu mig - nar - de Si ie suis pres de toy, Quand tes yeulx

6 Gm F B♭ B♭ C B♭ E♭ F B♭ B♭ F Dm Gm Cm D

me ra - vi - e d'un soubz - riz gra - ci - eux, viens tost me se - cou - rir
ie re - gar - de le me perd de - dans moy Car tes per - fec - ti - ons

me ra - vi - e d'un soubz - riz gra - ci - eux, viens tost me se - cou - rir
ie re - gar - de le me perd de - dans moy Car tes per - fec - ti - ons

me ra - vi - e d'un soubz - riz gra - ci - eux, viens tost me se - cou - rir
ie re - gar - de le me perd de - dans moy Car tes per - fec - ti - ons

me ra - vi - e d'un soubz - riz gra - ci - eux, viens tost me se - cou - rir
ie re - gar - de le me perd de - dans moy Car tes per - fec - ti - ons

11 B♭ C Gm D G B♭ F Dm Gm Cm D B♭ C Gm D G

ou me faul - dra mou - rir. viens tost me se - cou - rir ou me faul - dra mou - rir.
Chan - gent mes ac - ti - ons. Car tes per - fec - ti - ons Chan - gent mes ac - ti - ons.

ou me faul - dra mou - rir. viens tost me se - cou - rir ou me faul - dra mou - rir.
Chan - gent mes ac - ti - ons. Car tes per - fec - ti - ons Chan - gent mes ac - ti - ons.

ou me faul - dra mou - rir. viens tost me se - cou - rir ou me faul - dra mou - rir.
Chan - gent mes ac - ti - ons. Car tes per - fec - ti - ons Chan - gent mes ac - ti - ons.

ou me faul - dra mou - rir. viens tost me se - cou - rir ou me faul - dra mou - rir.
Chan - gent mes ac - ti - ons. Car tes per - fec - ti - ons Chan - gent mes ac - ti - ons.

Gaillarde sur le pavane

Chord progression: Gm Gm D Gm F B♭ C B♭ F B♭

Chord progression: B♭ F Dm Gm Cm D B♭ C Gm D G

4

Chord progression: B♭ F Dm Gm Cm D B♭ C Gm D G

8

La Bergamasca

Gasparo Zanetti (fl.1626-1645)
Il Scolaro, 1645

Chord progression: G C G C G C G D G | 1 G D G | 2 D G G C

Measures 1-6 of the piece, featuring a treble and bass staff with a grand staff. The music is in G major and 3/4 time. The first system contains measures 1 through 6, with a repeat sign at the end of measure 6. The second system contains measures 7 through 12, with a repeat sign at the end of measure 12.

Chord progression: D G G C D G D G G C D G D G

Measures 7-12 of the piece, continuing from the first system. The music features a treble and bass staff with a grand staff. The second system contains measures 7 through 12, with a repeat sign at the end of measure 12.

Moresca Quarta detta la Bergamasca

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

Chord progression: G C D G G C D G G C D G

Measures 1-6 of the piece, featuring a treble and bass staff with a grand staff. The music is in G major and 3/4 time. The first system contains measures 1 through 6, with a repeat sign at the end of measure 6. The second system contains measures 7 through 12, with a repeat sign at the end of measure 12.

Chord progression: G C D G G C D G G C D G

Measures 7-12 of the piece, continuing from the first system. The music features a treble and bass staff with a grand staff. The second system contains measures 7 through 12, with a repeat sign at the end of measure 12.

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

19 G C D G G C D G

23 G C D G G C D G

27 G C D G G C D G

Bergerette Sans Roch

Tielman Susato
(c.1500-c.1561)
Danserye, 1551

C C F C G Dm G Dm G

The first system of the musical score consists of four staves. The top staff is the treble clef with a soprano 8va line. The second staff is the treble clef with an alto 8va line. The third staff is the treble clef with a mezzo 8va line. The bottom staff is the bass clef. The music is in 4/4 time. The first measure has a C chord. The second measure has a C chord. The third measure has an F chord. The fourth measure has a C chord. The fifth measure has a G chord. The sixth measure has a Dm chord. The seventh measure has a G chord. The eighth measure has a Dm chord. The ninth measure has a G chord.

3 C F G C C F C G

The second system of the musical score consists of four staves. The top staff is the treble clef with a soprano 8va line. The second staff is the treble clef with an alto 8va line. The third staff is the treble clef with a mezzo 8va line. The bottom staff is the bass clef. The music is in 4/4 time. The first measure has a C chord. The second measure has an F chord. The third measure has a G chord. The fourth measure has a C chord. The fifth measure has a C chord. The sixth measure has an F chord. The seventh measure has a C chord. The eighth measure has a G chord.

6 Dm C C Bb C F G C *Fine*

The third system of the musical score consists of four staves. The top staff is the treble clef with a soprano 8va line. The second staff is the treble clef with an alto 8va line. The third staff is the treble clef with a mezzo 8va line. The bottom staff is the bass clef. The music is in 4/4 time. The first measure has a Dm chord. The second measure has a C chord. The third measure has a C chord. The fourth measure has a Bb chord. The fifth measure has a C chord. The sixth measure has an F chord. The seventh measure has a G chord. The eighth measure has a C chord. The system ends with a double bar line and repeat dots.

8 C C F C F

11 B♭ Gm F Gm A D C C F C

14 F C C Dm Am G C

D.C. al Fine

Can she excuse my wrongs

verse 1

Chords: Dm F G F F C Dm A

Can she ex - cuse my wrongs with ver - tues to cloak?
Are those cleer - cuse fires which van - ish in - to smoak?

8 Can she ex - cuse my wrongs with ver - tues to cloak?
Are those cleer - cuse fires which van - ish in - to smoak?

8 Can she ex - cuse my wrongs with ver - tues to cloak?:
Are those cleer - cuse fires which van - ish in - to smoak?

Can she ex - cuse, ex - cuse my wrongs with ver - tues to cloak?
Are those cleer - cuse fires which van - ish in - to smoak?

Chords: Am Dm Gm C F B^b Gm A sus4 A D

Shall I call her the good when she proues vn - kind?
must I praise the leaues where no fruit I find?

8 Shall I call her the good when she proues vn - kind?
must I praise the leaues where no fruit I find?

8 Shall I call her the good when she proues vn - kind?
must I praise the leaues where no fruit I find?

Shall I call her the good when she proues vn - kind?
must I praise the leaues where no fruit I find?

Chords: A Dm Dm A Dm C F Gm A

No no: where sha - dows do for bo - - - dies stand,
Cold loue is like to words writ - ten on sand, stand,

8 No no: where sha - dows do for bo - dies stand, for bo - dies on stand,
Cold loue is like to words writ - ten on sand, stand,

8 No no: where sha - dows do for bo - dies stand, for bo - dies on stand,
Cold loue is like to words writ - ten on sand, stand,

No no: where sha - dows do for bo - - - dies stand,
Cold loue is like to words writ - ten on sand, stand,

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

thou or maist to be bub - a - busde which if on thy the sight wa - be ter dim. swim.

8 thou or maist to be bub - a - busde which on the if wa - thy sight be ter, wa - ter, wa - ter dim. swim.

8 thou or maist to be bub - a - busde which if on the thy sight, thy sight wa - ter, wa - ter be ter dim. swim.

thou or maist to be bub - a - busde which if on thy the sight wa - be ter dim. swim.

17 F Dm F F Dm G Em G G Em G

Wilt thou be thus a - bu - sed still, see - ing that she will right thee ne - uer?

8 Wilt thou be thus a - bu - sed still, see - ing that she will right thee ne - uer?

8 Wilt thou be thus a - bu - sed still, see - ing that she will right thee

Wilt thou be thus a - bu - sed still, see - ing that she will right thee ne - uer?

21 A A Dm A D G A D

If thou canst not ore come her will, thy loue will be thus fruit - les e - uer.

8 If thou canst not ore come her will, thy loue will be thus fruit - les e - uer.

8 ne - uer? If thou canst not ore come her will, thy loue will be thus fruit - les e - uer.

If thou canst not ore come her will, thy loue will be thus fruit - les e - uer.

La Catena d'Amore

The Chain of Love

Cesare Negri

(c.1535 - after 1604)

Le Gratie d'Amore, 1602

Am Em Dm E

Musical score for measures 1-4. The piece is in 3/4 time. The first system consists of four measures. The chords are Am, Em, Dm, and E. The melody is in the treble clef, and the accompaniment is in the bass clef.

5 Am Em F Dm E A Am E

Musical score for measures 5-8. The piece is in 3/4 time. The second system consists of four measures. The chords are Am, Em, F, Dm, E, A, Am, and E. The melody is in the treble clef, and the accompaniment is in the bass clef.

10 A Dm E A C G Dm

Musical score for measures 9-15. The piece is in 3/4 time. The third system consists of seven measures. The chords are A, Dm, E, A, C, G, and Dm. There is a repeat sign after measure 11. The melody is in the treble clef, and the accompaniment is in the bass clef.

16 E C G Am Dm E 1 A

Musical score for measures 16-17. The piece is in 3/4 time. The fourth system consists of two measures. The chords are E, C, G, Am, Dm, E, and A. There is a first ending bracket over the final measure. The melody is in the treble clef, and the accompaniment is in the bass clef.

21 ² A A B Em A Dm E

25 A Dm Em Am B Em G D C

29 D Am G Dm Em G Am Em

33 F C G Am Dm E 1 A 2 A

Come Love lets walk

Anon.

verses 1-3

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

Come Love, lets walk in yon - der spring Where we shal hear the
 In yon - der dale grows fra - grant flowrs With ma - ny sweet and
 Be - hold the Nymph with all her train Comes trip - ping through the

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4 F sus4 F B^b Gm D Gm F B^b

Black - bird sing, The Ro - bin red - breast and the Thrush
 sha - dy bowrs, A pear - ly brook, whose sil - ver streams
 park a - main And in this Grove she here will stay

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7

B^b F G^m F sus4 F B^b F B^b D

The Night - in - gale in thorn - y bush. The Ma - vis sweet - ly
 Are beau - ti - fi'd with Phe - bus' beams, Still steal - ing through the
 At Bar - ley - break to sport and play, Where we shall sit us

The Night - in - gale in thorn - y bush. The Ma - vis sweet - ly
 Are beau - ti - fi'd with Phe - bus' beams, Still steal - ing through the
 At Bar - ley - break to sport and play, Where we shall sit us

8

The Night - in - gale in thorn - y bush. The Ma - vis sweet - ly
 Are beau - ti - fi'd with Phe - bus' beams, Still steal - ing through the
 At Bar - ley - break to sport and play, Where we shall sit us

The Night - in - gale in thorn - y bush. The Ma - vis sweet - ly
 Are beau - ti - fi'd with Phe - bus' beams, Still steal - ing through the
 At Bar - ley - break to sport and play, Where we shall sit us

10

G^m D G^m D G^m D G^m C^m D G

ca - rol - ing; This to my Love, this to my Love con - tent will bring.
 trees so fair Be - cause Di - a - na, be - cause Di - a - na baths her there.
 down and see Fair beau - tie mixt, fair beau - tie mixt with mo - des - tie.

ca - rol - ing; This to my Love, Love, con - tent will bring.
 trees so fair Be - cause Di - a - na, a - - na baths her there.
 down and see Fair beau - tie mixt, Fair beau - tie mixt with mo - des - tie.

8

ca - rol - ing; This to my Love, this to my Love con - tent will bring.
 trees so fair Be - cause Di - a - na, be - cause Di - a - na baths her there.
 down and see Fair beau - tie mixt, fair beau - tie mixt with mo - des - tie.

ca - rol - ing; This to my Love, this to my Love con - tent will bring.
 trees so fair Be - cause Di - a - na, be - cause Di - a - na baths her there.
 down and see Fair beau - tie mixt, fair beau - tie mixt with mo - des - tie.

Come again: sweet love doth now invite

verses 1-3

John Dowland (1563-1626)
the First Booke of Songes or Ayres,
 1597

G G C G Am G

Come a - gain:
 Come a - gain
 All the day

sweet love doth now
 that I may cease
 the sun that lends

in - vite,
 to mourn,
 me shine,

Come a - gain:
 Come a - gain
 All the day

sweet love doth now
 that I may cease
 the sun that lends

in - vite,
 to mourn,
 me shine,

Come a - gain:
 Come a - gain
 All the day

sweet love doth now
 that I may cease
 the sun that lends

in - vite,
 to mourn,
 me shine,

Come a - gain:
 Come a - gain
 All the day

sweet love doth now
 that I may cease
 the sun that lends

in - vite,
 to mourn,
 me shine,

4 G Am G D D G A sus4 A D

thy gra - ces
 Through thy un -
 By frowns do

that re - fraine,
 kind dis - dain:
 cause me pine,

to do me
 For now left
 And feeds me

due and with
 de - light,
 for - lorn,
 de - lay:

thy gra - ces
 Through thy un -
 By frowns do

that re - fraine,
 kind dis - dain:
 cause me pine,

to do me
 For now left
 And feeds me

due and with
 de - light,
 for - lorn,
 de - lay:

thy gra - ces
 Through thy un -
 By frowns do

that re - fraine,
 kind dis - dain:
 cause me pine,

to do me
 For now left
 And feeds me

due and with
 de - light,
 for - lorn,
 de - lay:

thy gra - ces
 Through thy un -
 By frowns do

that re - fraine,
 kind dis - dain:
 cause me pine,

to do me
 For now left
 And feeds me

due and with
 de - light,
 for - lorn,
 de - lay:

8

G C Am D Bm Em C D G

to see, to hear, to touch, to kiss, to die,
I sit, I sigh, I weep, I faint, I die,
Her smiles, my springs, that makes my joyes to grow,

to see, to hear, to touch, to kiss, to die,
I sit, I sigh, I weep, I faint, I die,
Her smiles, my springs, that makes my joyes to grow,

to see, to hear, to touch, to kiss, to die, to die, with
I sit, I sigh, I weep, I faint, I die, I die, In
Her smiles, my springs, that makes my joyes to grow, to grow, Her

to see, to hear, to touch, to kiss, to die, to
I sit, I sigh, I weep, I faint, I die, I
Her smiles, my springs, that makes my joyes to grow, to

11

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

with thee a - gain in sweet - est sym - pa - thy.
In dead - ly pain and end - lesse mi - se - ry.
Her frowns, her frowns the win - ters of my woe:

to die, with thee a - gain in sweet - est sym - pa - thy.
I die, In dead - ly pain and end - lesse mi - se - ry.
to grow, Her frowns, her frowns the win - ters of my woe:

thee a - gain with thee a - gain in sweet - est sym - pa - thy.
dead - ly pain In dead - ly pain and end - lesse mi - se - ry.
frowns, her frowns Her frowns, her frowns the win - ters of my woe:

die, with thee a - gain in sweet - est sym - pa - thy.
die, In dead - ly pain and end - lesse mi - se - ry.
grow, Her frowns, her frowns the win - ters of my woe:

Come liue with me and be my Loue

The Passionate Shepheard to his Loue.

lyrics by Christopher Marlowe
(1564-1593), from
The Passionate Pilgrim, 1599

Am Am Dm Am E Am

6 C F G C C G

11 Dm Am E Am Dm Am E A

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 daunce 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) from a broadside
ballad, 1619-1629?

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 - heards 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 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.

Daniells Almayne

Daniel Bachiler
(1572-1619)

C C F C F C G C G

6 C C G D G C Dm F G C

11 G G D G G C

16 C F C Dm Dm A Dm A Dm A Dm

21 G D G Em G D G C Am Dm G C

26 F Dm G C F G C

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."

The darke is my delight

lyrics by John Marston
(1576-1634)

G G D G Am Em E A D

The darke is my de - light, so is the Night - in - gales; my

The darke is my de - light, so is the Night - in - gales; my

The darke is my de - light, so is the Night - in - gales; my

The darke is my de - light, so is the Night - in - gales; my

5 G C G D Am G Am D sus4 D G

mu - sick's in the night, so, so is the night - in - gales;

mu - sick's in the night, so, so is the night - in - gales;

mu - sick's in the night, so, so is the night - in - gales;

mu - sick's in the night, so, so is the night - in - gales;

8 G D G

my bo - die is but lit - tle, but lit - tle, but lit - tle, so

my bo - die is but lit - tle, but lit - tle, so

my bo - die is but lit - tle, so

my bo - die is but lit - tle, but lit - tle, so

11 Am E A G C

so is the night - in - gales, I love I love to sleape a -

is the night - in - gales, I love I love to sleape a -

is the night - in - gales, I love to sleape a -

is the night - in - gales, I love to sleape a -

14 Am D G G D

gainst a - gainst the prick - le the prick - le, so, so doth the night - in -

gainst a - gainst the prick - le, a - gainst the prick - le, so doth the night - in -

gainst a - gainst a - gainst the prick - le, so, so doth the night - in -

gainst the prick - le the prick - le, so, so doth the night - in -

17 G Am G Am G D G

gale so, so doth the night - in - gale.

gale so, so doth the night - in - gale.

gale so, so doth the night - - - in - gale.

gale so, so doth the night - in - gale.

The famous Ratketcher,
with his trauels into France, and of his returne to London.

anonymous lyrics from
a broadside, 1616

Am Am E Am E B dim C G C

There was a rare Rat - catch - er Did a bovt the Coun - try wan - der, The
Up - on a Poale he car - ryed Full for - ty ful - some Ver - mine: Whose

This system contains the first four measures of the piece. It features a vocal line with lyrics, a treble clef accompaniment, and a bass clef accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "There was a rare Rat - catch - er Did a bovt the Coun - try wan - der, The Up - on a Poale he car - ryed Full for - ty ful - some Ver - mine: Whose".

5 C F G C G C Am E Am E sus4 E Am

sound - est blade of all his trade, Or I should him deep - ly slaun - der: For
cur - sed liues with - out any Kniues, To take he did de - ter - mine.

This system contains measures 5 through 8. The lyrics are: "sound - est blade of all his trade, Or I should him deep - ly slaun - der: For cur - sed liues with - out any Kniues, To take he did de - ter - mine.". The accompaniment continues with the same instrumental parts as the first system.

9 C Dm C F C C F G C

still would he cry, a Ratt tat tat tat, ta - ra Rat, ta - ra Rat, eu - er. To

This system contains measures 9 through 12. The lyrics are: "still would he cry, a Ratt tat tat tat, ta - ra Rat, ta - ra Rat, eu - er. To". The piece concludes with a final chord in the bass line.

13

C F G C G C Am E Am E sus4 E A

catch a Mouse, or to ca - rouse, such a Rat - ter I saw ne - uer.

In London he was well knowne:
 In many a stately House,
 He layd a Bayte, whose deadlye fate,
 Did kill both Ratte and Mouse.
 And still would he cry, a Rat, etc.

But on a time, a Damosell,
 did him so farre intice,
 That for her, a Baite he layd straight,
 would kill no Rats nor Mice.
 And still would he cry, a Rat, etc.

And on the Bayte shee nibled,
 so pleasing in her tast,
 Shee lickt so long, that the Poyson strong
 did make her swell i' th' wast.
 And still would he cry, a Rat, etc.

The Ratketchers out of France To London.

In France when he arrived,
 the heat so much perplext him,
 That all his Pouch did swell so much,
 and Poyson so had vext him.
 That scarce could he cry, a Rat, etc.

At last, as Witches common,
 must use anothers ayding:
 So did this Ratter, tell the matter
 to another of's owne trading.
 And then did he cry, a Rat tat tat, etc.

Who using many Simples,
 to quench his fiery burning:
 Did make him daunce cleane out of France,
 And home hee's now returning.
 And still doth he cry, a Rat, etc.

He, subtilely this perceiuinge,
 to the Country straight doth hye him,
 Where, by his skill, he poysoneth still
 such vermine as come nye him.
 And still would he cry, a Rat, etc.

He was soe braue a bowzer,
 that it was doubtfull whether
 He taught the Rats, or the Rats taught him,
 to be drunke as Rats together.
 And still would he cry, a Rat, etc.

When he had tript this Ilande
 from Bristow vnto Douer,
 With painefull Bagge, and painted flagge,
 to France he sayled over.
 For still would he cry, a Rat, etc.

At Dover he arrived,
 and Kent hath had his cunning:
 The Maydens Lappes like poisoned Rattes
 repent his backe-home coming.
 For still doth he cry, a Rat, etc.

At Gravesend 'mongst the Maydens,
 Greene sicknesse reign'd so briefly,
 None could have cure, but such as sure
 would take his Potions chiefly.
 And still doth he cry, a Rat, etc.

When backe he commeth home-ward,
 obserue his Flagge bepainted
 With Mice and Rattes, and with Poulcats,
 if you will be acquainted,
 And heare him to cry, a Rat tat tat, tara Rat, ever:
 To catch a Mouse, or to carouse,
 Such a Ratter I saw never.

Fine knacks for ladies

verses 1-2

John Dowland (1563-1626)

from *The Second Booke*

of *Songs or Ayres*, 1600

Chords: F F F B^b C Gsus4 G C

Fine Great knacks gifts for are lad guiles - ies, and cheape, looke choise, for braue gifts and a - new, gaine,

Chords: F B^b F B^b Dm Csus4 C F

Good My pen - ni - fles - worths come, but as mo - ny can - not my moue, minde,

Chords: B^b F Gm D Gm Cm D

I It keep is a a faier pre - - - cious for le - well faier to bee view, plaine,

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

a beg - ger in may shell bee th'o - ri - ents pearles of we loue, finde,
 Some - times in shell th'o - ri - ents pearles of we loue, finde,
 a beg - ger in may shell bee th'o - ri - ents pearles of we loue, finde,
 Some - times in shell th'o - ri - ents pearles of we loue, finde,

17 F Gm Dm C G C F B^b F C

Though Of all - my thers wares take bee a trash, sheafe, the hart is a true, graine, the of
 Of o - thers thers take a trash, sheafe, the of hart mee is a true, graine, the of
 Though Of all - my thers wares take bee a trash, sheafe, the of hart, the hart is a true, graine, the of
 Of o - thers thers take a trash, sheafe, the of mee, of mee a true, graine, the of

23 F Dm C F Am F C^{sus4} C F

the hart is a true, graine, the hart is a true, graine, the of hart mee is a true, graine.
 hart mee is a true, graine, the of hart mee is a true, graine, the of hart mee is a true, graine.
 hart is a true, the hart is a true, the hart is a true, the hart is a true, the hart is a true, the hart is a true.
 mee a graine, of hart mee is a true, graine, of hart mee is a true, graine, of hart mee is a true, graine.

Flow my teares

John Dowland (1563-1626)
from *The Second Booke of Songs or Ayres*, 1600

Am F Dm E Am C Dm E sus4 E

Flow my teares fall from your springs, Ex - ilde for e - uer: Let mee morne where
Downe vaine lights shine you no more, No nights are dark e - nough for those that

8 Flow my teares fall from your springs, Ex - ilde for e - uer: Let mee morne where
Downe vaine lights shine you no more, No nights are dark e - nough for those that

8 Flow teares lights fall from you your springs, Ex - ilde for e - uer: Let mee morne where
Downe lights shine you no more, No nights are dark e - nough for those that

Flow teares from your springs, Ex - ilde for e - uer: Let mee morne where
Downe lights shine no more, No nights are dark e - nough for those that

5 Am G E F Dm E C Dm E sus4 E A

nights black bird hir sad in - fa - my sings, there let mee liue for - lorne. close.
in dis - paire their last for - tuns de - plore, light doth but shame dis - close.

8 nights black bird hir sad in - fa - my sings, there let mee but liue for - lorne. close.
in dis - paire their last for - tuns de - plore, light doth but shame dis - close.

8 nights black bird hir sad last in - fa - my sings, there let mee liue for - lorne. close.
in dis - paire their last for - tuns de - plore, light doth but shame dis - close.

nights black bird hir sad in - fa - my sings, there let mee liue for - lorne.
in dis - paire their last for - tuns de - plore, light doth but shame dis - close.

9 C Dm Bdim C Am E sus4 E Am Dm A sus4 A Dm F

Ne - uer may my woes be re - lie - ued, since pit - tie is fled, and teares, and sighes,
From the high - est spire of con - tent - ment, my for - tune is throwne, and feare, and grieffe,

8 Ne - uer may high my woes be re - lie - ued, since pit - tie is fled, and teares, and
From the high est spire of con - tent - ment, my for - tune is throwne, and feare, and

8 Ne - uer may high - est spire of con - tent - ment, my for - tune is throwne, and teares, and sighes,
From the high - est spire of con - tent - ment, my for - tune is throwne, and feare, and grieffe,

Ne - - - uer the may high - est spire, high'st spire of con - tent - ment, my for - tunes and teares, and
From the high - est spire, high'st spire of con - tent - ment, my for - tunes and feare, and

13 Am C G Bm Dm F Am E Am F E

and grones my wear - ie dayes, my wear - ie dayes, of all ioyes haue de - pri ued.
and paine for my de serts, for my de - serts, are my hopes since hope is gone.

8 sighes, and grones my wear - ie dayes, of all ioyes haue de - pri ued.
griefe, and paine for my de - serts, are my hopes since hope is gone.

8 and grones my wear - ie, my wear - ie dayes, of all ioyes haue de - pri ued.
paine for, and paine for my de - serts, are my hopes since hope is gone.

sighes, and grones my wear - ie dayes, my wear - ie dayes, all ioyes haue de - pri ued.
griefe, and paine for my de - serts, for my de - serts, are hopes hope is gone.

17 E E Am E sus4 E Am G C F E C Em

Harke you sha - dows that in dark - nesse dwell, learne to con - temne light,
Harke sha - dows that in dark - nesse dwell, learne to con - temne light, Hap -

8 Harke you sha - dows that in dark - nesse dwell, learne to con - temne light, Hap - pie, hap - pie,
Harke you sha - dows that in dark - nesse dwell, learne to con - temne light, Hap - pie, hap - pie,

Harke that in dark - - - nesse dwell, learne to con - temne light, Hap - pie,

21 Am G#dim Dm Am Em F E C Dm E sus4 E A

Hap - pie, hap pie, they that in hell feele not the worlds des - pite.
- pie, hap - pie, hap pie, they that in hell feele not the worlds des - pite.

8 hap - pie, hap - pie, they that in hell feele - not - the - worlds des - pite.
hap - pie, hap - pie, they that in hell feele - not - the - worlds des - pite.

hap - pie, they that in hell feele not the worlds des - pite.

Fortune my foe

from the Matthew Holmes consort books,
Cambridge Ms Dd.3.18, Dd.14.24, Dd.5.20,
Dd.5.21, c.1588 – ?1597

Am E Am E Am G Am E Am E

For - tune my Foe, why dost thou frown on me And will thy
For - tune hath wrought my grief & great an - noy, For - tune hath

6 Am E Am G Am E C C

fav - our ly ne - ver bet - ter a - be? Wilt thou I say, for
fals - ly stoln my love a - way; My love and joy, whose

11 C G G Em Dm Am Dm E A

e - ver breed my pain, And Such wilt thou not re - store my joys a - gain?
sight did make me glad And Such great mis - for - tunes ne - ver young man had.

The Ladies comfortable and pleasant Answer

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

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.

17 Am E Am E Am D E Am E

22 Am Am E Am E C C Am

27 C G G Am Dm E A

Full fathom fiue

Robert Johnson (c.1560-1633)
 lyrics: William Shakespeare (1564-1616)
The Tempest, c.1603

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

8 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

8 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 % 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,

8 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.

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

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

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

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

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

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

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

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

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

Fuggi, Fuggi, Fuggi da Questo Cielo

Flee, Flee, Flee from This Sky

Giuseppe Cenci (d. 1616)
MS Barbera, Conserv. L.
Cherubini, Florence, 1600

Dm Gm Dm Gm Dm G A D

Fug-gi fug-gi fug - gi da que - sto cie - lo Aspr' e du - ro spie - ta - to_e gie - lo.
Vie-ni vie-ni can - di-da vien ver-mi - glia Tu del mon - do sei ma - ra - vi - glia
Vie-ni vie-ni vie - ni leg - gia - dra_e va - ga Pri - ma - ve - ra d'a - mor pre - sa - ga

Fug-gi fug-gi fug - gi da que - sto cie - lo Aspr' e du - ro spie - ta - to_e gie - lo.
Vie-ni vie-ni can - di-da vien ver-mi - glia Tu del mon - do sei ma - ra - vi - glia
Vie-ni vie-ni vie - ni leg - gia - dra_e va - ga Pri - ma - ve - ra d'a - mor pre - sa - ga

Fug-gi fug-gi fug - gi da que - sto cie - lo Aspr' e du - ro spie - ta - to_e gie - lo.
Vie-ni vie-ni can - di-da vien ver-mi - glia Tu del mon - do sei ma - ra - vi - glia
Vie-ni vie-ni vie - ni leg - gia - dra_e va - ga Pri - ma - ve - ra d'a - mor pre - sa - ga

Fug-gi fug-gi fug - gi da que - sto cie - lo Aspr' e du - ro spie - ta - to_e gie - lo.
Vie-ni vie-ni can - di-da vien ver-mi - glia Tu del mon - do sei ma - ra - vi - glia
Vie-ni vie-ni vie - ni leg - gia - dra_e va - ga Pri - ma - ve - ra d'a - mor pre - sa - ga

5 Dm Am E Am F B^b

Tu ch'il tut - to_i pri - gio - ni_e le - ghi Ne per pian - to si
Tu ne - mi - ca d'a - ma - re no - ie Da_ad a - ni - ma
O - di Ze - fi - ro che t'in - vi - ta e la ter - ra che_il

Tu ch'il tut - to_i pri - gio - ni_e le - ghi Ne per pian - to si
Tu ne - mi - ca d'a - ma - re no - ie Da_ad a - ni - ma
O - di Ze - fi - ro che t'in - vi - ta e la ter - ra che_il

Tu ch'il tut - to_i pri - gio - ni_e le - ghi Ne per pian - to si
Tu ne - mi - ca d'a - ma - re no - ie Da_ad a - ni - ma
O - di Ze - fi - ro che t'in - vi - ta e la ter - ra che_il

Tu ch'il tut - to_i pri - gio - ni_e le - ghi Ne per pian - to si
Tu ne - mi - ca d'a - ma - re no - ie Da_ad a - ni - ma
O - di Ze - fi - ro che t'in - vi - ta e la ter - ra che_il

8

C F F C C Dm

fran - gi_o pie - ghi
del - le gio - ie
ciel ma - ri - ta

Fier ti - ran - no
Mes - sag - gie - ra
al suo rag - gio

Giel dell' an - no
Per pri - ma - ve - ra
ven - ga Mag - gio

fran - gi_o pie - ghi
del - le gio - ie
ciel ma - ri - ta

Fier ti - ran - no
Mes - sag - gie - ra
al suo rag - gio

Giel dell' an - no
Per pri - ma - ve - ra
ven - ga Mag - gio

fran - gi_o pie - ghi
del - le gio - ie
ciel ma - ri - ta

Fier ti - ran - no
Mes - sag - gie - ra
al suo rag - gio

Giel dell' an - no
Per pri - ma - ve - ra
ven - ga Mag - gio

11

Dm Gm Dm Gm Dm G A D

Fug - gi fug - gi fug - gi la do - ve, il ver - no Su le bri - ne ha seg - gio_e - ter - no.
Tu sei de - l'an - no la gio - vi - nez - za Tu del mon - do sei la va - ghez - za.
Vien a il grem - bo di bei fio - ret - ti, Vien su l'a - le dei ze - fi - ret - ti.

Fug - gi fug - gi fug - gi la do - ve, il ver - no Su le bri - ne ha seg - gio_e - ter - no.
Tu sei de - l'an - no la gio - vi - nez - za Tu del mon - do sei la va - ghez - za.
Vien a il grem - bo di bei fio - ret - ti, Vien su l'a - le dei ze - fi - ret - ti.

Fug - gi fug - gi fug - gi la do - ve, il ver - no Su le bri - ne ha seg - gio_e - ter - no.
Tu sei de - l'an - no la gio - vi - nez - za Tu del mon - do sei la va - ghez - za.
Vien a il grem - bo di bei fio - ret - ti, Vien su l'a - le dei ze - fi - ret - ti.

Fug - gi fug - gi fug - gi la do - ve, il ver - no Su le bri - ne ha seg - gio_e - ter - no.
Tu sei de - l'an - no la gio - vi - nez - za Tu del mon - do sei la va - ghez - za.
Vien a il grem - bo di bei fio - ret - ti, Vien su l'a - le dei ze - fi - ret - ti.

Gathering Peascods

from *The English Dancing Master*, 1651, by John Playford (1623-1686)

G D G D G C G Am G

4 D G D G D 1 G 2 G

7 G D G D G D G D G

10 D A D A D

13 G G Em D C G Em D C D

17 G Em D C G G C D 1 G 2 G

The great Galleazzo

verses 1-3

lyrics by Thomas Deloney
(fl.1583; d.1600) from a
broadside, 1588

G Em D Am G Am D G G Am G

O No - ble Eng - land, fall downe vp - on thy knee: And praise thy God with
Great is their num - ber, of ships vp - on the sea: And their pro - ui - sion
This great Gal - leaz - zo, which was so huge and hye: That like a bul - warke

6 D G C G Dsus4 D G G Em D Am G Am D

thank - full hart. which still main - tain - eth thee. The for - raine for - ces, that seeks thy vt - ter
won - der - full, but Lord thou art our stay. Their arm - ed soul - diers are ma - ny by ac -
on the sea, did seeme to each mans eye. There was it tak - en, vn - to our great re -

12 G G Am G D G C G Dsus4 D G

spoile: Shall then through his e - spe - ciall grace be brought to shame - full foile.
count: Their aid - ers eke in this at - tempt, doe sun - drie waies, sur - mount.
lief: And di - uers No - bles, in which traine Don Pie - tro was the chiefe.

17 G D G Am E A Am G C D G

With migh-tie power they come vn - to our coast: To o - uer runne our coun - trie quite, they
In hap - py heure, our foes we did des - cry: And vn - der saile with gal - lant winde as
Stronge was she stuf, with Can - nons great and small: And o - ther in - stru - ments of warre, Which

8 With migh-tie power they come vn - to our coast: To o - uer runne our coun - trie quite, they
In hap - py heure, our foes we did des - cry: And vn - der saile with gal - lant winde as
Stronge was she stuf, with Can - nons great and small: And o - ther in - stru - ments of warre, Which

With migh-tie power they come vn - to our coast: To o - uer runne our coun - trie quite, they
In hap - py heure, our foes we did des - cry: And vn - der saile with gal - lant winde as
Stronge was she stuf, with Can - nons great and small: And o - ther in - stru - ments of warre, Which

23 C G Dsus4 D G G D G Am E

make their brags and boast. In strength of men they set their one - ly
they cam pass - ing by. Which sud - daine tidings, to Plym - mouth be - ing
we ob - tain - ed all. A cer - taine signe, of good suc - cesse we

8 make their brags and boast. In strength of men they set their one - ly
they cam pass - ing by. Which sud - daine tidings, to Plym - mouth be - ing
we ob - tain - ed all. A cer - taine signe, of good suc - cesse we

make their brags and boast. In strength of men they set their one - ly
they cam pass - ing by. Which sud - daine tidings, to Plym - mouth be - ing
we ob - tain - ed all. A cer - taine signe, of good suc - cesse we

28 A Am G C D G C G Dsus4 D G

stay: But we, vp - on the Lord our God, will put our trust al - way.
brought: Full soone oure Lord high Ad - mi - rall, for to pur - sue them sought.
trust: That God will o - uer - throw the rest, as he hath done the first.

8 stay: But we, vp - on the Lord our God, will put our trust al - way.
brought: Full soone oure Lord high Ad - mi - rall, for to pur - sue them sought.
trust: That God will o - uer - throw the rest, as he hath done the first.

stay: But we, vp - on the Lord our God, will put our trust al - way.
brought: Full soone oure Lord high Ad - mi - rall, for to pur - sue them sought.
trust: That God will o - uer - throw the rest, as he hath done the first.

Greensleeues

anon., 1584

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 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 B \flat F Gm D D

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

13 F Gm D G

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

17 Gm F Gm D Gm F Gm D

24 G Gm F Gm D G Bb F

31 Gm D Bb F Gm D G Bb

38 F Gm D Bb F Gm D G

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 faouredly,

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

El grillo é buon cantore

The cricket is a good singer

Josquin des Prez (1440-1521)

Frottole Libro Tertio, 1508

F G Dm C G G Dm G C

El Gril - lo, el gril - lo é buon can - to - re Che tie - ne lon - go

El Gril - lo, el gril - lo é buon can - to - re Che tie - ne lon - go

El Gril - lo, el gril - lo é buon can - to - re Che tie - ne lon - go

El Gril - lo, el gril - lo é buon can - to - re Che tie - ne lon - go

7 C C C C F F F F

ver - so. Dal-le be-ve gril-lo can-ta

ver - so. Dal-le be-ve gril-lo can-ta

ver - so. Dal-le be-ve gril-lo can-ta

ver - so. Dal-le be-ve gril-lo can-ta

15 F F C F G Dm C G G Dm G

dal-le dal-le be-ve be-ve gril-lo gril-lo can-ta. El gril - lo el gril-lo é buon can - to - re.

dal-le dal-le be-ve be-ve gril-lo gril-lo can-ta. El gril - lo el gril-lo é buon can - to - re.

dal-le dal-le be-ve be-ve gril-lo gril-lo can-ta. El gril - lo el gril-lo é buon can - to - re.

dal-le dal-le be-ve be-ve gril-lo gril-lo can-ta. El gril - lo el gril-lo é buon can - to - re.

22 C C Dm G G F F G

Ma non fa co - me gli al - tre u - cel - li Co - me li han can -
 Van de fat - to in al - tro lo - co Sem - pre el Gril - lo

27 Dm G G Dm G C Dm A Dm Am

ta - to un po - co, Quan - do la ma - gior el cad - do al
 sta pur sal - do.

33 Dm Am Dm Am Dm Am Dm Em C Dm A D

hor can - ta sol per a - mo - re, per a - mo - re.
 hor can - ta sol per a - mo - re, a - mo - re, a - mo - re.
 hor can - ta sol per a - mo - re, per a - mo - re.

The cricket is a good singer
 Who can hold long notes.
 He sings all the time.
 The cricket is a good singer
 But he isn't like the other birds,

Once they've sung a little bit,
 They go somewhere else,
 The cricket stands firm,
 When it's very hot out
 He sings only for love

Grimstock

from *The English Dancing Master*, 1651, by John Playford (1623-1686)

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

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

9 G D Em Am G Am G D G D G D G D G

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

Half Hannikin

from *The English Dancing Master*, 1651, by John Playford (1623-1686)

G C G D G G D G

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

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

14 G Am C | 1 G Am G D G | 2 G Am G Am D G

I Care not for these Ladies

lyrics: Thomas Campion (1567-1620)

setting: Philip Rosseter (1567 or 8-1623)

A Booke of Ayres, 1601

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

I Care not for these La - dies That must be woode and praide, Give me kind
 If I love A - ma - ril - lis, She gives me fruit and flowers, But if we
 These La - dies must have pil - lowes, And beds by stran - gers wrought, Give me a

I Care not for these La - dies That must be woode and praide, Give me kind
 If I love A - ma - ril - lis, She gives me fruit and flowers, But if we
 These La - dies must have pil - lowes, And beds by stran - gers wrought, Give me a

I Care not for these La - dies That must be woode and praide, Give me kind
 If I love A - ma - ril - lis, She gives me fruit and flowers, But if we
 These La - dies must have pil - lowes, And beds by stran - gers wrought, Give me a

6 G C G D G Em F G D Am D Em A D

A - ma - ril - lis The wan - ton coun - trey maide, Na - ture art dis - dain - eth, her
 love these La - dies, We must give gol - den showers, Give them gold that sell love, Give
 Bower of wil - lowes, Of mosse and leaves un - bought, And fresh A - ma ril - lis, With

A - ma - ril - lis The wan - ton coun - trey maide, Na - ture art dis - dain - eth, her
 love these La - dies, We must give gol - den showers, Give them gold that sell love, Give
 Bower of wil - lowes, Of mosse and leaves un - bought, And fresh A - ma ril - lis, With

A - ma - ril - lis The wan - ton coun - trey maide, Na - ture art dis - dain - eth, her
 love these La - dies, We must give gol - den showers, Give them gold that sell love, Give
 Bower of wil - lowes, Of mosse and leaves un - bought, And fresh A - ma ril - lis, With

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

beau - tie is her owne, Who when we court & kisse, She cries for - sooth let
me the Nut-browne lasse, fed,
milke and hon - ie

beau - tie is her owne, Who when we court & kisse, She cries for - sooth let
me the Nut-browne lasse, fed,
milke and hon - ie

beau - tie is her owne, Who when we court & kisse, She cries for - sooth let
me the Nut-browne lasse, fed,
milke and hon - ie

beau - tie is her owne, Who when we court & kisse, She cries for - sooth let
me the Nut-browne lasse, fed,
milke and hon - ie

16 D G D G Am D G Em D G G D sus4 D G

go, but when we come where com - fort is She ne - ver will say no.
go, but when we come where com - fort is She ne - ver will say no.
go, but when we come where com - fort is She ne - ver will say no.
go, but when we come where com - fort is She ne - ver will say no.

Pavane l'ay du mal

Pierre Phalèse (c.1510-c.1573)
lyrics by Pierre Certon (1515-1572)

C Dm C Am Dm Em C D G

J'ay le re - bours de ce qu ie sou - hai - te,
Ma dou - leur n'est moins gran - de que se - cret - te,
Fy des beaux chants & des vers du po - e - te,

5 F Bdim C F Dm G G C D G

J'ay con - ver - ty en ioy - e con - tre - fai - te
Mon bien per - du sans es - poir ie re - gret - te,
l'ai - me trop mieux Hie - re - mie le pro - phe - te,

9 C G Am Dm Em C Dm Bdim C

Toute le plai - sir que per - dre crai - gnoye tant:
Qui me sou - loit l'es - prit ren - dre con - tent:
A - vec luy vois mou - rir en lan - guis - sant;

13 Am Em F Am Dm G Em Dm C Dm Em

Toute le plai - sir que per - dre crai - gnoye tant: l'ay du mal tant
 Qui me sou - loit l'es - prit ren - dre con - tent:
 A - vec luy vois mou - rir en lan - guis - sant;

17 C Dm Em C Em F Dm F C G C Am Dm C

tant, Que le coeur me fend De voir l'a - mour de - fai - te. l'ay du mal tant

21 Em F G Em G F Dm Dm C F G C

tant, Que le coeur me fend De voir l'a - mour de - fai - te.

A Gaillarde

I'ai du mal

Pierre Phalèse
(c.1510-c.1573)

C Am Dm C Am Dm Em C D G Dm

The first system of the musical score consists of four staves. The top staff is the treble clef, the second and third are the right-hand piano staves (8 and 8), and the bottom is the bass clef. The music is in 4/4 time. The first measure has a C chord, the second Am and Dm, the third C, the fourth Am, the fifth Dm, the sixth Em, the seventh C, the eighth D, the ninth G, and the tenth Dm. The piece ends with a repeat sign.

5 C Am Em F Am Em C C Dm C Dm

The second system of the musical score consists of four staves. The top staff is the treble clef, the second and third are the right-hand piano staves (8 and 8), and the bottom is the bass clef. The music is in 4/4 time. The first measure has a C chord, the second Am, the third Em, the fourth F, the fifth Am, the sixth Em, the seventh C, the eighth C, the ninth Dm, the tenth C, and the eleventh Dm. The piece ends with a repeat sign.

9 C F F Am F G C Em Dm

The third system of the musical score consists of four staves. The top staff is the treble clef, the second and third are the right-hand piano staves (8 and 8), and the bottom is the bass clef. The music is in 4/4 time. The first measure has a C chord, the second F, the third F, the fourth Am, the fifth F, the sixth G, the seventh C, the eighth Em, and the ninth Dm. The piece ends with a repeat sign.

12 C Em C Em C Dm

15 Am Dm C G C Am G C

18 Em C Em C G Dm F Dm C F G Am F C

If my complaints could passions move

verse 1

John Dowland (1563-1626)
the First Booke of
Songes or Ayres, 1597

Chords: Gm Cm Gm Cm Gm B^b Cm D G

If my com - plaints could pas - sions moove, or that
 My pas - sions weare e - nough to moove, proove, or that

5 Chords: Cm F F^{#dim} Gm Dm Cm D^{sus4} D G

or that make love des - see payrs where - in go - I vernd suf me - fer to wrong: long,
 or that make love des - see payrs where had in go - I vernd me - fer to wrong: long,
 make my love des - see payrs where had in go - I vernd suf me - fer to wrong: long,

9 Chords: Dm B^b Cm B^b Cm E^b F^{sus4} F B^b

O thy love wounds I do live fresh - - - ly dye bleed in in thee mee,
 O thy love wounds I do live, fresh - ly, I live fresh - and dye bleed in in thee mee,
 O thy love wounds I do live fresh - and dye, I live and dye bleed in in thee mee,

13 Gm Am D Gm Dm Eb Cm D

thy griefe in for my thy deepe sighes still speakes,
my heart in for my thy un-kind, un-nes kind - nes breaks:

thy griefe in for my thy deepe sighes, still speakes,
my heart in for my thy un-kind, un-nes kind - nes breaks:

thy griefe, thy my griefe in my deepe sighes still speakes,
my heart, my my heart in for my thy un-kind, un-nes kind - nes breaks:

17 Bb Cm Bb Cm D Eb Cm D

yet thou doest thou hope canst when my I harmes desre - paire,
thou saist thou doest thou hope, canst, doest thou hope canst when my I harmes desre - paire,

yet thou doest thou hope canst when my I harmes desre - paire,
thou saist thou doest thou hope canst when my I harmes desre - paire,

21 Bb F Dm Gm Dm Eb Gm D G

and yet when for I hope dresse thou makst, thou makst me hope still in vaine.
yet for I hope dresse thou letst, thou letst me hope still in com - plaine.

and yet when for I hope dresse thou makst, thou makst me hope still in vaine.
yet for I hope dresse thou letst, thou letst me hope still in com - plaine.

It fell on a sommers day

Thomas Campion (1567-1620)
Philip Rosseter's *A Booke of Ayres*,
1601

G C Am G D G F Dm

It fell on a sommers day while sweete Bes-sie
Ja-my stole in through the dore, She lay slum-bring
First a soft kisse he doth take, She lay still, and
Ja-my then be-gan to play, Bes-sie as one

4 Em D G Dm F C G D Am G Am G

sleep-ing laie in her bowre, on her bed, light with cur-
as be-fore, Softly to her he drew neere, She heard him,
would not wake, Then his hands learnd to woo, She dreampt not
bu-ried lay, Glad-ly still through this sleight, De-ceiv'd in

8 G Asus4 A D D F C G

taines sha - dow - ed,
yet would not heare,
what he would doo,
her owne de - ceit.

sha - dow - - ed,
would not heare,
he would doo,
owne de - - ceit.

sha - dow - - ed,
would not heare,
he would doo,
owne de - - ceit.

Ja - my came
Bes - sie vow'd
But still slept,
And since this

Shee him spies
not to speake,
while he smild
traunce be - goon,

sha - dow - - ed,
would not heare,
he would doo,
owne de - - ceit.

Ja - my came
Bes - sie vow'd
But still slept,
And since this

Shee him spies
not to speake,
while he smild
traunce be - goon,

sha - dow - - ed,
would not heare,
he would doo,
owne de - - ceit.

Ja - my came
Bes - sie vow'd
But still slept,
And since this

Shee him spies
not to speake,
while he smild
traunce be - goon,

sha - dow - - ed,
would not heare,
he would doo,
owne de - - ceit.

Ja - my came
Bes - sie vow'd
But still slept,
And since this

Shee him spies
not to speake,
while he smild
traunce be - goon,

12 D G C Em D G

op - ning halfe her that hea - - - vie eies.
He re - solv'd her that dumpe to breake.
To see love by sleepe be - guild.
She sleepes ev - - - - - rie af - - - - - ter noone.

op - ning halfe her that hea - - - vie eies.
He re - solv'd her that dumpe to breake.
To see love by sleepe be - guild.
She sleepes ev - - - - - rie af - - - - - ter noone.

op - ning halfe her that hea - - - vie eies.
He re - solv'd her that dumpe to breake.
To see love by sleepe be - guild.
She sleepes ev - - - - - rie af - - - - - ter noone.

op - ning halfe her that hea - - - vie eies.
He re - solv'd her that dumpe to breake.
To see love by sleepe be - guild.
She sleepes ev - - - - - rie af - - - - - ter noone.

op - ning halfe her that hea - - - vie eies.
He re - solv'd her that dumpe to breake.
To see love by sleepe be - guild.
She sleepes ev - - - - - rie af - - - - - ter noone.

op - ning halfe her that hea - - - vie eies.
He re - solv'd her that dumpe to breake.
To see love by sleepe be - guild.
She sleepes ev - - - - - rie af - - - - - ter noone.

op - ning halfe her that hea - - - vie eies.
He re - solv'd her that dumpe to breake.
To see love by sleepe be - guild.
She sleepes ev - - - - - rie af - - - - - ter noone.

op - ning halfe her that hea - - - vie eies.
He re - solv'd her that dumpe to breake.
To see love by sleepe be - guild.
She sleepes ev - - - - - rie af - - - - - ter noone.

op - ning halfe her that hea - - - vie eies.
He re - solv'd her that dumpe to breake.
To see love by sleepe be - guild.
She sleepes ev - - - - - rie af - - - - - ter noone.

It was a lover and his lasse

lyrics: William Shakespeare (1564-1616)

music: Thomas Morley (1558-1603)

the First Booke of Ayres, 1600

G G D D G D Dm Am C C G

It was a lo - ver and his lasse, With a hay, with a ho and a hay no - nie
 Be - tweene the A - kers of the rie,
 This Car - rell they be - gan that houre,
 Then pret - tie lov - ers take the time,

6 G C D G C D G D G Dsus4 D G C G Am E A Am

no and a hay no - nie no - nie no,
 That o're the green corne fields did passe In
 These pret - tie Coun - trie fooles would lie,
 How that a life was but a flower,
 For love is crown - ed with the prime,

12 Esus4 E A D G G C C G F G Dsus4 D G

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

17

D G Dsus4 D G C

Birds doe sing, hay ding a ding a ding, hay ding a ding a ding, hay

20

C D Am Em G Dsus4 D

ding a ding a ding, Sweete lo - vers love the

1. G Dsus4 D G Dsus4 D

spring, In spring time,

24

G C C G Am D G Dsus4 D G

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

2. G

spring.

Jog On

John Playford (1623-1686)
The English Dancing Master, 1651

D **G** **G** **D**

Jog on, jog on, the Foot path - way, And
Your pal care - try mo - ny let bags sor - row cease, What
Cast a - way, let

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

mer - ri - ly hen't the stile - a; Your mer - ry heart go'es
need have we to stare - for, When little or no - thing
Figg for Me - lan - cho - ly; Let's laugh and sing, or

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

all the day, Your sad tires in a mile - a.
soon is told, And we have the less to care - for?
if you please We'll fro - lick with sweet Dol - ly.

Jog On

from several early 17th C. sources,
including the Fitzwilliam virginal
book, Cambridge Music MS 168,
c.1610-c.1625

Chord progression: G G D G D G C G D

Musical notation for measures 1-4, featuring a treble and bass staff with a 4/4 time signature and a key signature of one sharp (F#). The melody in the treble staff consists of quarter and eighth notes, while the bass line provides harmonic support with chords and single notes.

Chord progression: D G C G D D G D | 1 A D | 2 C G

Musical notation for measures 5-8. Measure 8 contains a first ending (marked '1') leading to a second ending (marked '2'). The notation includes repeat signs and a double bar line to separate the endings.

Chord progression: G G D G D G D G D G D

Musical notation for measures 9-13. Measure 9 begins with a repeat sign. The melody features a sixteenth-note triplet in measure 10. The bass line continues with a steady rhythmic pattern.

Chord progression: D G Am G Em Am D Em C D G A D

Musical notation for measures 14-17. Measure 14 starts with a repeat sign. The final measure (17) concludes with a double bar line and repeat dots. The chord progression includes minor chords (Am, Em) and a dominant chord (A).

Kemp's Jig

Anon.

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

7 F C Dm G C 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 Bb Bb F G

37 C C F C Dm G C C C

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

The Joviall Broome Man

lyrics: Richard Climsell/Crimsell
(flourished c.1640)
tune: Jamaica

C C F C F C G C C

1. Roome for a Lad thats come from seas, Hey jol - ly Broome man, That glad - ly now would
2. Yet in those Coun - tries li - ved I, And see many a val - iant
3. In Ger - ma - ny I tooke a towne, I threw the walls there

6 F C F C G C C Em F C

take his ease, And there-fore make me roome man. To France, the Ne-ther-lands, Den - mark, Spaine,
soul - dier dye, up side downe, An hun - dred gal - lants there I kild,
And when that I the same had done,

11 F G F C C G F C F C G C

Hey jol - ly Broome man, I crost the seas, and backe a-gaine, And there-fore make me roome man.
be - side a world of bloud I spild, I made the peo - ple all to run,

7. When the Ammorites besieged Rome wals,
I drove them backe with fiery balls,
And when the Greekes besieged Troy,
I rescued off dame Hellens joy,

8. And when that I had won this fame,
I was honord of all men for the same,
At Tilbury Campe with Captaine Drake,
I made the Spanish Fleet to quake,

17 C C F C F C G C C

4. And when the peo - ple all were gone, Hey jol - ly Broome man, I held the towne my
 5. When Sa - terne warrd a - gainst the Sun, Then through my helpe the
 6. When Tam - ber - laine over - came the Turke, I blew up thou - sands

23 F C F C G C C Em F C

selfe a - lone, And there - fore make me roome man. When va - liant A - jax fought with Hector,
 field he won, With Her - cu - les I tost the Club,
 in a worke, When Cae - sars pompe I ov - er - threw,

28 F G F C C G F C F C G C

Hey jol - ly Broome man, I made them friends with a bowle of Nectar, And there - fore make me roome man.
 I rold Di - oge - nes in a Tub,
 Then many a Ro - man Lord I slew,

9. At Hollands leaguer there I fought,
 But there the service provd too hot.
 Then from the leaguer returned I,
 Naked, Hungry, cold, and dry.

10. But here I have now compast the Globe,
 I am backe returnd as poore as Job.
 And now I am safe returned backe,
 Heres to you in a cup of Canary Sacke,

11. And now I am safe returned here,
 Heres to you in a cup of English Beere,
 And if my travels you desire to see,
 You may buyt for a peny heere of mee,

The King's Delight

The Batchelors Delight

tune is "The King's delight" from
The Dancing Master, 1665,
 John Playford (1623-1686)

Chords: G G D G

The world's a blis - ter sweld with care, much
 Whilst A - dam was a Bat - che - lor, in
 Samp - son, they say, was a cham - pion stout that
 Job was a man that o - - - pen lay un -

Chords: F D G D G G D

like un - to a bub - - - ble, Where in poor men tor -
 E - den he did tar - - - ry; It is an E - den
 fill'd the world with won - - - der; The proud Phi - lis - tians
 to the spight of the De - - - vil, Who took his goods and

Chords: G F D G D

ment - ed are with wo - men and with trou - - - ble,
 u - pon earth to live and ne - ver mar - - - ry:
 he did rout, his blows did sound like thun - - - der:
 sons a - way, but could we count him ci - - - vil

8

G G D G D G C G

And eve - ry one that takes a wife, Adds toil and sor - row
 Oh then what cause have we to grieve, To think u - pon our
 But when he did court the false Dal - li - la, The wick - ed whore did
 Be - cause he left him still his nurse? Oh no! he left her

12

F D G C D G D G

to his life, and makes his bur - den dou - - - ble.
 mo - ther Eve; Who made us all mis - car - - - ry!
 him be - tray, and so he was brought un - - - der.
 for a curse: she was his great - est e - - - vil!

Marriage is honourable indeed,
 but tell what's house-keeping?
 It makes the good man's pockets bleed,
 his purse is alwaies weeping:
 Nay more, hee's alwaies full of care,
 Whilst he that is a Batchelor
 Is fast and soundly sleeping.

A froward woman takes delight
 to see her husband vexed;
 Both morning, evening, noon and night,
 the poor man is perplexed:
 She brawls and scoulds, she frowns & pouts,
 And, to her speeches, scoffs and flouts
 are ever more annexed.

Though he hath been at work all day,
 as hard as he is able,
 Yet when he comes home, without delay
 she bids him rock the cradle;
 And if he doth the same refuse,
 The durty quean will him abuse,
 and beat him with the ladle.

Man is a little world of himself,
 and therefore wanteth nothing;
 He needs not care for worldly pelf,
 so he have food and cloathing;
 And marriage is a fickle thing,
 Which sometime doth in love begin,
 and often ends in loathing.

And therefore I will single live,
 in spite of lust and passion;
 Pure virgins good examples give,
 and worth our imitation.
 For before matrimony arose,
 The mode of wearing yellow hose
 and horns were out of fashion.

And lastly, to conclude my song,
 vain joy is but a bubble.
 A double heart, and a double tongue,
 hath fill'd the world with trouble;
 And therefore to avoid all strife,
 'Tis best to lead a single life,
 we will have nothing double.

Lady Hunsdon's Puffe

John Dowland
(1563-1626)

Chord progression: G C G G C G F G D G

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 sharp (F#). The second and third staves are treble clefs, and the fourth is a bass clef. The music is in 4/4 time. The first four measures are marked with chords G, C, G, G, C, G, F, G, D, G above the staff. The melody features a mix of eighth and quarter notes, with some rests.

Chord progression: C D G F B \flat F F B \flat F

The second system of the musical score consists of four staves. It begins with a measure rest (7) and a repeat sign. The chord progression above the staff is C, D, G, F, B \flat , F, F, B \flat , F. The key signature changes to one flat (B \flat) after the first measure of this system. The melody continues with eighth and quarter notes, and there is a double bar line with repeat dots after the first measure.

Chord progression: Gm D G C C D G C D G

The third system of the musical score consists of four staves. It begins with a measure rest (13). The chord progression above the staff is Gm, D, G, C, C, D, G, C, D, G. The key signature changes to one flat (B \flat) after the first measure of this system. The melody continues with eighth and quarter notes.

19 C C D G C D G G G

25 G D G C F F G C

30 D C D Em D G Am D G

Lincolns Inn Maske

Orlando Gibbons (1583-1625)

The first system of the musical score consists of four staves. The top staff is the treble clef with a key signature of one sharp (F#) and a common time signature (C). Above the staff, the chords G, D, G, C, D, C, D, and G are indicated. The second and third staves are also treble clefs, and the fourth staff is a bass clef. The music is written in a style characteristic of the early 17th century, featuring a mix of eighth and sixteenth notes.

The second system of the musical score consists of four staves. Above the top staff, the chords D, G, D, Em, D, C, D, and G are indicated. The notation continues with the same four-staff format as the first system, ending with repeat signs (double dots) at the end of each staff.

D G A D D G Am G

This system contains the first eight measures of the piece. The first measure has a repeat sign. The notes in the first staff are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The second measure continues with: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The third measure has: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). The fourth measure has: G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C#2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter). The fifth measure has: G1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C#1 (quarter), B0 (quarter), A0 (quarter), G0 (quarter). The sixth measure has: G0 (quarter), F#0 (quarter), E0 (quarter), D0 (quarter), C#0 (quarter), B-1 (quarter), A-1 (quarter), G-1 (quarter). The seventh measure has: G-1 (quarter), F#-1 (quarter), E-1 (quarter), D-1 (quarter), C#-1 (quarter), B-2 (quarter), A-2 (quarter), G-2 (quarter). The eighth measure has: G-2 (quarter), F#-2 (quarter), E-2 (quarter), D-2 (quarter), C#-2 (quarter), B-3 (quarter), A-3 (quarter), G-3 (quarter).

D Am C Am Em G C D G

This system contains the next eight measures. The first measure has: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). The second measure has: G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C#2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter). The third measure has: G1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C#1 (quarter), B0 (quarter), A0 (quarter), G0 (quarter). The fourth measure has: G0 (quarter), F#0 (quarter), E0 (quarter), D0 (quarter), C#0 (quarter), B-1 (quarter), A-1 (quarter), G-1 (quarter). The fifth measure has: G-1 (quarter), F#-1 (quarter), E-1 (quarter), D-1 (quarter), C#-1 (quarter), B-2 (quarter), A-2 (quarter), G-2 (quarter). The sixth measure has: G-2 (quarter), F#-2 (quarter), E-2 (quarter), D-2 (quarter), C#-2 (quarter), B-3 (quarter), A-3 (quarter), G-3 (quarter). The seventh measure has: G-3 (quarter), F#-3 (quarter), E-3 (quarter), D-3 (quarter), C#-3 (quarter), B-4 (quarter), A-4 (quarter), G-4 (quarter). The eighth measure has: G-4 (quarter), F#-4 (quarter), E-4 (quarter), D-4 (quarter), C#-4 (quarter), B-5 (quarter), A-5 (quarter), G-5 (quarter).

The Lord Souches maske

Giles Farnaby
(c.1563-1640)

Chord progression: C C C F C C

This system contains the first four measures of the piece. It features a four-staff arrangement with a treble clef on the top two staves and a bass clef on the bottom two. The music is in common time. The first two staves contain the melody, while the last two staves provide harmonic support. Chord symbols C, F, and C are placed above the first staff.

5 G F C G C

This system contains measures 5 through 8. The notation continues with the same four-staff format. Chord symbols G, F, C, G, and C are placed above the first staff.

9 C F G F C Dm C G C

This system contains measures 9 through 12. The notation continues with the same four-staff format. Chord symbols C, F, G, F, C, Dm, C, G, and C are placed above the first staff.

13 G F C G C

This system contains measures 13 through 16. The notation continues with the same four-staff format. Chord symbols G, F, C, G, and C are placed above the first staff.

17 C C C F C C

21 G F C G C

25 C F G F C Dm C G C

29 G F C G C

16 F B♭ C F F Gm F C Dm Am Dm

vi - gnes, vi - gnes, vi - gno - let: Mar - got la - bou - rez les vi - gnes

vi - gnes, vi - gnes, vi - gno - let: Mar - got la - bou - rez les vi - gnes

vi - gnes, vi - gnes, vi - gno - let: Mar - got la - bou - rez les vi - gnes

20 C F F Gm Dm C F C F F

bien tost, Mar - got la - bou - rez les vi - gnes, vi - gnes, vi - gnes,

bien tost, Mar - got la - bou - rez les vi - gnes, vi - gnes, vi - gnes,

Mar - got la - bou - rez les vi - gnes, vi - gnes, vi - gnes,

Mar - got la - bou - rez les vi - gnes, vi - gnes, vi - gnes,

24 B♭ F F Gm Dm C F C B♭ C F

vi - gno - let, Mar - got la - bou - rez les vi - gnes bien tost.

vi - gno - let, Mar - got la - bou - rez les vi - gnes bien tost.

vi - gno - let, Mar - got la - bou - rez les vi - gnes bien tost.

vi - gno - let, Mar - got la - bou - rez les vi - gnes bien tost.

Masque Dance

Thomas Lupo (c.1570-1628)

Chords: G C G D G D G C

Musical notation for measures 1-3. The score is in G major (one sharp) and 3/4 time. It features a treble and bass staff with a grand staff. The melody in the treble staff consists of eighth and quarter notes. The bass line is primarily quarter notes. Chord symbols G, C, G, D, G, D, G, C are placed above the staff.

4 D D G G D 1. G 2. G

Musical notation for measures 4-6. Measure 4 starts with a repeat sign. Measures 5 and 6 contain first and second endings. Chord symbols D, D, G, G, D, 1. G, 2. G are placed above the staff.

8 G G C G C G C Dm

Musical notation for measures 7-12. Measures 7-12 are marked with repeat signs. Chord symbols G, G, C, G, C, G, C, Dm are placed above the staff.

13 E A D G C 1. D G 2. D G

Musical notation for measures 13-16. Measures 13-16 are marked with repeat signs. Chord symbols E, A, D, G, C, 1. D, G, 2. D, G are placed above the staff.

Masque Music

Thomas Lupu (c.1570-1628)

B \flat Cm D Gm D Gm D Gm Cm Dm Cm F Dm

Musical score for measures 1-5. The score is written for four staves (treble and bass clefs). The key signature is one flat (B-flat major/C minor). The time signature is common time (C). The notes are: Measure 1: Treble (B \flat , G \flat , F \flat , E \flat), Bass (B \flat , G \flat , F \flat , E \flat); Measure 2: Treble (D \sharp , C, B, A), Bass (D \sharp , C, B, A); Measure 3: Treble (G, F, E, D), Bass (G, F, E, D); Measure 4: Treble (G, F, E, D), Bass (G, F, E, D); Measure 5: Treble (G, F, E, D), Bass (G, F, E, D).

6 A D Gm Cm F B \flat Cm D G

Musical score for measures 6-9. The score is written for four staves. Measure 6: Treble (A, G, F, E), Bass (A, G, F, E); Measure 7: Treble (D, C, B, A), Bass (D, C, B, A); Measure 8: Treble (G, F, E, D), Bass (G, F, E, D); Measure 9: Treble (G, F, E, D), Bass (G, F, E, D).

10 F Dm Gm F B \flat E \flat Dm Gm F Dm Gm Cm Dm

Musical score for measures 10-14. The score is written for four staves. Measure 10: Treble (F, E, D, C), Bass (F, E, D, C); Measure 11: Treble (D, C, B, A), Bass (D, C, B, A); Measure 12: Treble (G, F, E, D), Bass (G, F, E, D); Measure 13: Treble (G, F, E, D), Bass (G, F, E, D); Measure 14: Treble (G, F, E, D), Bass (G, F, E, D).

15 B \flat F Gm F Cm D G

Musical score for measures 15-18. The score is written for four staves. Measure 15: Treble (B \flat , A, G, F), Bass (B \flat , A, G, F); Measure 16: Treble (F, E, D, C), Bass (F, E, D, C); Measure 17: Treble (G, F, E, D), Bass (G, F, E, D); Measure 18: Treble (G, F, E, D), Bass (G, F, E, D).

The seconde Milanoise

Adrian Le Roy (c.1520-1598)
A briefe and easye instruction, 1568

Musical score for the first system of 'The seconde Milanoise'. The score is in 6/4 time and consists of four staves: a vocal line and three lute staves. The key signature has one flat (B-flat). The first measure is a whole note chord of C. The second measure contains a vocal line with a dotted half note C and a lute accompaniment of a half note G. The third measure contains a vocal line with a dotted half note F and a lute accompaniment of a half note C. The fourth measure contains a vocal line with a dotted half note C and a lute accompaniment of a half note G. The fifth measure contains a vocal line with a dotted half note G and a lute accompaniment of a half note F. The sixth measure contains a vocal line with a dotted half note F and a lute accompaniment of a half note C. Chord symbols C, G, F, C, G, F are placed above the vocal line.

Musical score for the second system of 'The seconde Milanoise'. The score is in 6/4 time and consists of four staves. The first measure is a whole note chord of C. The second measure contains a vocal line with a dotted half note C and a lute accompaniment of a half note Bdim. The third measure contains a vocal line with a dotted half note Am and a lute accompaniment of a half note G. The fourth measure contains a vocal line with a dotted half note G and a lute accompaniment of a half note C. The fifth measure contains a vocal line with a dotted half note C and a lute accompaniment of a half note G. The sixth measure contains a vocal line with a dotted half note F and a lute accompaniment of a half note C. Chord symbols C, Bdim, Am, G, C, G, F are placed above the vocal line.

Musical score for the third system of 'The seconde Milanoise'. The score is in 6/4 time and consists of four staves. The first measure is a whole note chord of C. The second measure contains a vocal line with a dotted half note G and a lute accompaniment of a half note F. The third measure contains a vocal line with a dotted half note C and a lute accompaniment of a half note Bdim. The fourth measure contains a vocal line with a dotted half note Am and a lute accompaniment of a half note G. The fifth measure contains a vocal line with a dotted half note G and a lute accompaniment of a half note Am. The sixth measure contains a vocal line with a dotted half note G and a lute accompaniment of a half note G. Chord symbols C, G, F, C, Bdim, Am, G, Am, G are placed above the vocal line.

9 C G C F G C F G

12 C C G C F

15 G C F G C

Pavane I: Mille regretz

A thousand regrets

Tielman Susato (c.1500-c.1561)
Danserye, 1551

Em F Dm Em Dm G Am Dm

5 Am F G Em F Am Em F Dm E

9 C G Am Em Am F Dm Em C Dm C Em

13 Am Em C Dm C G Am E

17 C Em G Dm G Am E Am F

21 C Dm Am Em Am Em Am Em

Mir ist ein feins brauns meidelein

Caspar Othmayr (1515-1553)

Frisches teutsches Liedlein

v.3, 1549

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

Mir ist ein feins brauns meidelein gefallen in mein sinn. Mir ist ein feins brauns

Mir ist ein feins brauns meidelein gefallen in mein sinn. Mir ist ein feins brauns

Mir ist ein feins brauns

Mir ist ein feins brauns

7 B \flat C Gm Dm C F F Dm C F Gm

meidelein gefallen in mein sinn. Wolt Gott ich solt heint bey ir sein mein

meidelein gefallen in mein sinn. Wolt Gott ich solt heint bey ir sein mein

meidelein gefallen in mein sinn.

meidelein gefallen in mein sinn.

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

trawren fur dahin. Wolt Gott ich solt heint bey ir sein mein trawren fur da -

trawren fur dahin. Wolt Gott ich solt heint bey ir sein mein trawren fur da -

Wolt Gott ich solt heint bey ir sein mein trawren fur da -

Wolt Gott ich solt heint bey ir sein mein trawren fur da -

17 F C F Eb Am Gm Dm Bb Am G C Dm C F

hin. Kein tag noch nacht hab ich kein rw das schafft ir schön ge - stalt

hin. Kein tag noch nacht hab ich kein rw das schafft ir schön ge - stalt

hin. Kein tag noch nacht hab ich kein rw das schafft ir schön ge - stalt

hin. Kein tag noch nacht hab ich kein rw das schafft ir schön ge - stalt schön ge -

22 C C F Bb Dm C Dm F C F

ich weiß nit wie im fur - baß thu mein seinß lieb macht mich alt,

stalt ich weiß nit wie im fur - baß thu mein seinß lieb macht mich alt,

ich weiß nit wie im fur - baß thu mein seinß lieb macht mich alt,

ich weiß nit wie im fur - baß thu mein seinß lieb macht mich alt,

stalt ich weiß nit wie im fur - baß thu mein seinß lieb macht mich alt,

27 Bb Dm C Dm F C F Dm Em Bb C Gm Dm C F

fur-baß thu mein seinß lieb macht mich alt, mein seinß lieb macht mich alt.

wie im fur-baß thu mein seinß lieb macht mich alt, mein seinß lieb macht mich alt.

ich weiß nit wie im fur - baß thu mein seinß lieb macht mich alt.

ich weiß nit wie im fur - baß thu mein seinß lieb macht mich alt.

ich weiß nit wie im fur - baß thu mein seinß lieb macht mich alt.

Mistris Winters Jumpe

John Dowland (1563-1626)
from William Barley, *A New
Booke of Tablature*, 1596

First system of the musical score, measures 1-4. The score is written for four staves (treble and bass clefs). The key signature is one flat (B-flat). The time signature is 7/8. Chord symbols are placed above the first staff: F, Bb, F, F, Eb, C, F.

Second system of the musical score, measures 5-8. The score is written for four staves. The key signature is one flat. The time signature is 7/8. Chord symbols are placed above the first staff: C, Gm, C, F, Dm, C.

Third system of the musical score, measures 9-12. The score is written for four staves. The key signature is one flat. The time signature is 7/8. Chord symbols are placed above the first staff: F, Gm, C, F, Bb, F.

13 F B♭ F F E♭ C F

17 C Gm C F Dm C

21 F Gm C F B♭ F

Mundesse

John Playford (1623-1686)
The English Dancing Master, 1651

Chord progression: G, Em, G, Em, D, Am, G

The first system of the score consists of four staves. The top staff is the melody, featuring eighth and quarter notes. The lower three staves provide harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#) and the time signature is 4/4.

Chord progression: D, G, C, G, Am, C, D, G

The second system of the score continues the piece. It begins with a measure rest marked '5'. The melody continues with eighth and quarter notes. The accompaniment follows the chord progression. The system ends with a double bar line and repeat dots.

Chord progression: Em, Bm, Em, C, D, A, 1 D, 2 D

The third system of the score continues the piece. It begins with a measure rest marked '9'. The melody continues with eighth and quarter notes. The accompaniment follows the chord progression. The system ends with a double bar line and repeat dots, with two endings marked '1' and '2'.

14 Bm Em Bm Em Am Bm Em Em Bm Em Am Bm Em

19 Bm Em Bm Em Bm C G Am D G

23 G G C Am G D G D G

My Thing is my Own

Anon., *Wit and Mirth: or Pills to Purge Melancholy*,
Thomas D'urfey, 1719-1720

D D A G

I a ten - der young Maid have been court - ed by many, Of
A sweet scent - ed cour - tier did give me a kiss, And
A fine Man of Law did come out of the Strand, To

3 D G D A D D

all sort and Trades as e - ver was any: A spruce Ha - ber - dash - er first
pro - mis'd me moun - tains if I would be his, But I'll not be - lieve him, for
plead his own case with his fee in his hand; He made a brave mo - tion but

6 A G D G D A D

spake me fair; But I would have no - thing to do with Small ware. My
it is too true, Some cour - tiers do pro - mise much more than they do.
that would not do, For I did dis - miss him and non - suit him too.

9 D A D D G D D D D A D

thing is my Own, and I'll keep it so still, Yet o-ther young lass-es may do what they will. My

13 G D G D G D G D A D

thing is my Own, and I'll keep it so still, Yet o-ther young lasses may do what they will.

Next came a young fellow, a notable spark,
 With green bag and ink-horn, a Justice's clerk.
 He pull'd out his warrant to make all appear,
 But I sent him away with a flea in his ear.

A Master of Musick came with an intent,
 To give me a lesson on my instrument,
 I thank'd him for nothing, but bid him be gone,
 For my little fiddle should not be plaid on.

An Usurer came with abundance of cash,
 But I had no mind to come under his lash,
 He profer'd me jewels, and great store of gold,
 But I would not mortgage my little Free-hold.

A blunt Lieutenant surpriz'd my placket,
 And fiercely began to rifle and sack it,
 I mustered my spirits up and became bold,
 And forc'd my Lieutenant to quit his strong hold.

A crafty young bumpkin that was very rich,
 And us'd with his bargains to go thro' stitch,
 Did tender a sum, but it would not avail,
 That I should admit him my tenant in tayl.

A fine dapper taylor, with a yard in his hand
 Did profer his service to be at command
 He talk'd of a slit I had above knee,
 But I'll have no taylors to stitch it for me.

A Gentleman that did talk much of his grounds
 His Horses, his Setting-Dogs, and his greyhounds
 Put in for a Course, and us'd all his art
 But he mist of the Sport, for Puss would not start.

A pretty young Squire new come to the town
 To empty his Pockets, and so to go down,
 Did profer a kindness, but I would have none
 The same that he us'd to his mother's maid, Joan.

Now here I could reckon a hundred and more
 Besides all the Gamesters recited before
 That made their addresses in hopes of a snap
 But as young as I was I understood trap.
 My thing is my own, and I'll keep it so still
 Until I be married, say men what they will.

Never weather-beaten Saile

Thomas Campion (1567-1620)
the First Booke of Ayres, 1613

G D C D G C D C Dsus4 D G G D

Ne - ver wea - ther beat - en Saile more will - ing bent to shore, Ne - ver tyr - ed
 Ev - er - bloom - ing are the joyes of Heav'ns high pa - ra - dice, Cold age deafes not

Ne - ver wea - ther beat - en Saile more will - ing bent to shore, Ne - ver tyr - ed
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Ne - ver wea - ther - beat - en Saile more will - ing bent to shore, Ne - ver tyr - ed
 Ev - er - bloom - ing are the joyes of Heav'ns high pa - ra - dice, Cold age deafes not

6 C D G C D G Dsus4 D G G D C Bm A D

Pil - grims limbs af - fec - ted slum - ber more; Then my wea - ry spright now longs to
 there our eares, nor vap - our dims our eyes; Glo - ry there the Sun out - shines, whose

Pil - grims limbs af - fec - ted slum - ber more; Then my wea - ry spright now longs to
 there our eares, nor vap - our dims our eyes; Glo - ry there the Sun out - shines, whose

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Pil - grims limbs af - fec - ted slum - ber more; Then my wea - ry spright now longs to
 there our eares, nor vap - our dims our eyes; Glo - ry there the Sun out - shines, whose

11

G C D G D G D C D G D

flye out of my beames the bles - sed trou - bled brest. one - ly see. O come quick - ly, O come quick - ly, O come quick - ly, O come quick - ly,

flye out of my beames the bles - sed trou - bled brest. one - ly see. O come quick - ly, O come quick - ly, O come quick - ly, O come quick - ly,

flye out of my beames the bles - sed trou - bled brest. one - ly see. O come quick - ly, O come quick - ly, O come quick - ly, O come quick - ly,

flye out of my beames the bles - sed trou - bled brest. one - ly see. O come quick - ly, O come quick - ly, O come quick - ly, O come quick - ly,

15

G Am D G C C G Dsus4 D G

O come quick - ly sweet - est Lord, and take my soule to rest. O come quick - ly glor - ious Lord, and raise my spright to thee.

O come quick - ly sweet - est Lord, and take my soule to rest. O come quick - ly glor - ious Lord, and raise my spright to thee.

O come quick - ly sweet - est Lord, and take my soule to rest. O come quick - ly glor - ious Lord, and raise my spright to thee.

O come quick - ly sweet - est Lord, and take my soule to rest. O come quick - ly glor - ious Lord, and raise my spright to thee.

Now, O now, I needs must part

John Dowland (1563-1626)

verses 1-2

1

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

Now, O now, I needs must part, part - ing though I ab - sent mourne.
Deare, when I from thee am gone, Gone are all my ioyes at once.

5

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

Ab - sence can no ioy em - part: ioy once fled can - not re - turne.
I loued thee and thee a - lone, In whose loue I ioy - ed once.

9

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

While I liue I needs must loue, loue liues not when hope is gone.
And al - though your sight I leaue, Sight where - in my ioyes doo lye,

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

Now Till at last death de do spaire doth proue, loue di - ui - ded lo - ueth none.
Till that death do sence be - reaué, Ne - uer shall af - fec - tion die.

17 C G C G Am Em Dm Am E A

Sad de - spair doth driue me hence, this de - spaire vn - kind - nes sends.
Sad de - spair doth driue me hence, this de - spaire de - spaire vn - kind - nes sends.

21 G D Em Bm C Em D G C G D G

If that part - ing bee of - fence, it is shee which then of - fendes.
If that part - ing bee of - fence, it is shee which then of - fendes.

Nutmegs and Ginger
The mery miller's wooing
of the Baker's daughter of Manchester.

lyrics: anon., 1581?
 tune: Nutmegs and Ginger

G G D G C Dsus4 D G

5 G D G C Dsus4 D G

9 G G

11 Am Am Em Am D

He can pipe daunce a downe,
 He would pipe her daunce a downe,
 While my mill goes click a clacke,

No man bet - ter in the towne. His
 Be - fore a - nye in the towne. But
 I will set yow on a sacke. Sweete,

13 G G C Dsus4 D G

face is fayre, and curl - ed is his hayre. Miles they this mil - ler call.
 she is coye, and lov - eth not to toye, Beau - ty makes her dis - daine.
 goe with me where we will plea - sant be." "Fye," sayde shee, "howe yow faigne."

Now they are in the merry mill,
 Where Miles the daunce doth play,
 And woon the maiden's heart's good will:
 She could not start away.
 So he playd that the mayde
 To her mother plainely sayde,
 "I have learnd to daunce a downe,
 The prettyest sport in all this towne.
 The miller hee
 did teach the same to me:
 He shall my husbände be."

Thus are the miller and the mayde
 A marryed couple now.
 The matter nothing was delayd;
 Their friends the same allow.
 You that woo learne to doo
 As the miller teacheth yow.
 Neither gloves, nor tokens, bringe;
 But daunce a downe teach mayds to sing.
 Else favour none
 unto yow will be showne,
 Although yow dye for love.

O Mistris mine

lyrics:
William Shakespeare (1564-1616)
Twelfth Night, c.1601-2

Chords: 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
What is love, 'tis not here - af - ter,

Detailed description: This system contains the first four measures of the song. It features a vocal line with lyrics, a guitar line with chords (G, D, Em, D, G, D, Em, D), and piano accompaniment in the right and left hands. The key signature has two sharps (F# and C#).

5 Chords: G C Em Bm D D C Em D C

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

Detailed description: This system contains measures 5 through 8. The vocal line continues with the lyrics. The guitar line uses chords G, C, Em, Bm, D, D, C, Em, D, C. The piano accompaniment continues with the same rhythmic and harmonic structure.

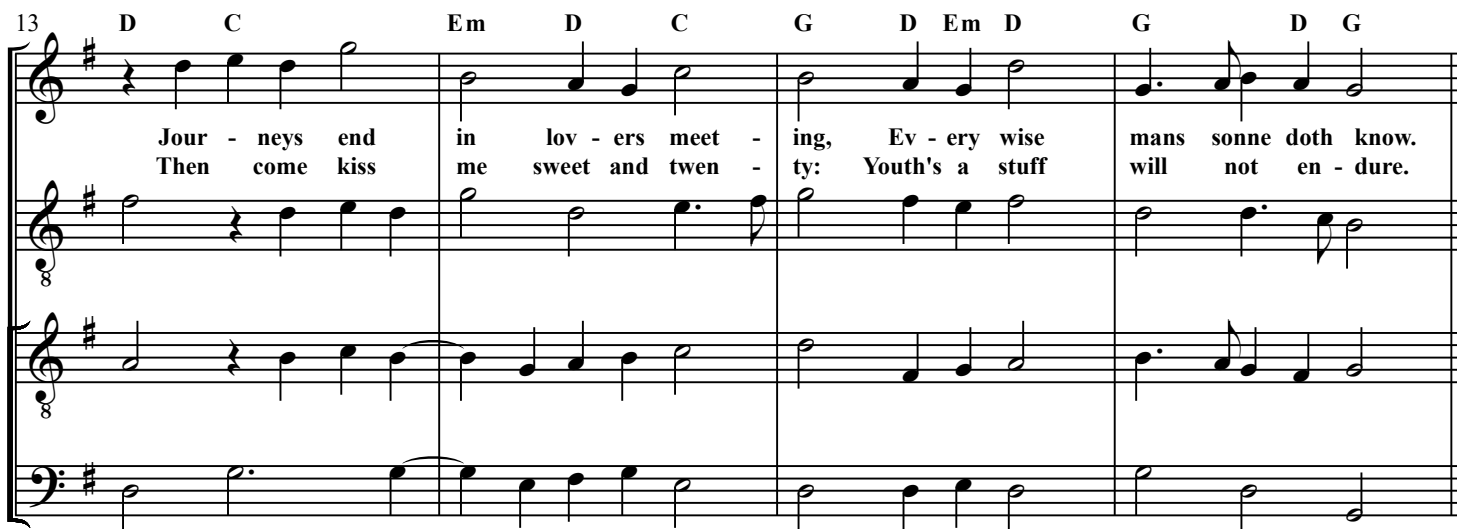
9 Chords: G D Em D G D G G C Em Bm D

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

Detailed description: This system contains measures 9 through 12. The vocal line concludes with the lyrics. The guitar line uses chords G, D, Em, D, G, D, G, G, C, Em, Bm, D. The piano accompaniment continues with the same rhythmic and harmonic structure.

13

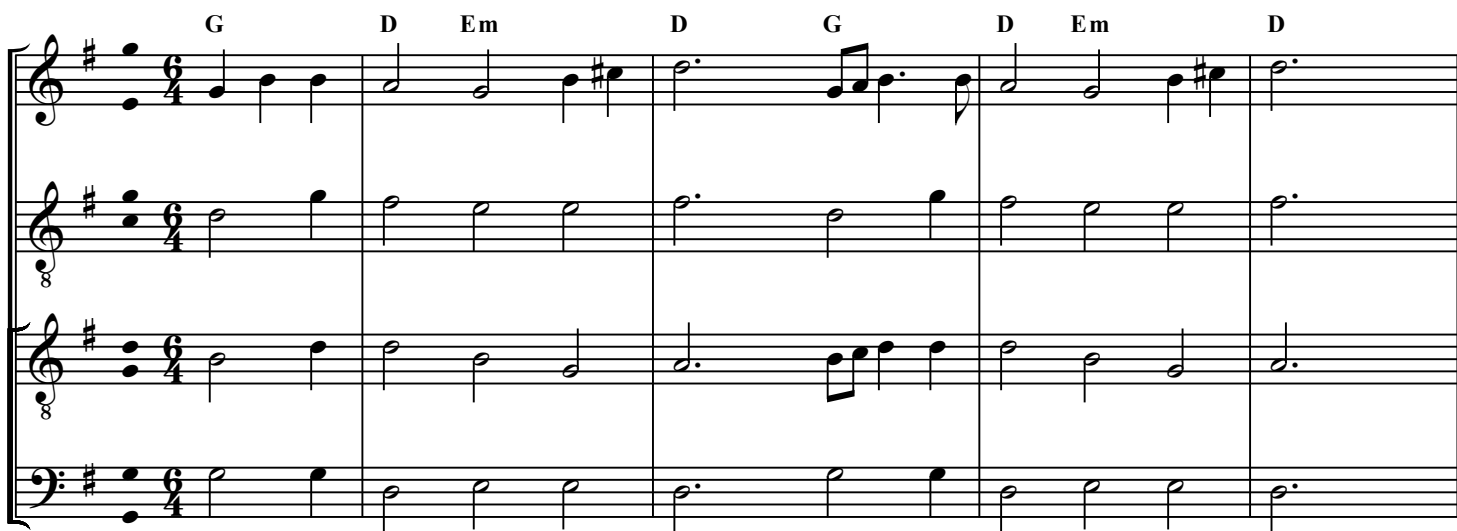
D C Em D C G D Em D G D G



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.

Galliard version adapted from Thomas Morley's *Consort Lessons*, 1599 & 1611

G D Em D G D Em D



5

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



I have been in the world, I have seen many things, I have been in the world, I have seen many things.

Courante

CXXIII (Packington's Pound)

Michael Praetorius (c.1571-1621)
Terpsichore, 1612

Chord progression: Gm D Gm D B \flat F Gm Cm D G

5 Gm D Gm D B \flat F Gm Cm D G

9 Dm A D Dm A D Dm Dm A Dm A

12 Dm A D Dm A Dm A Dm A D

15 Bb F Gm D Bb F Gm Cm D G

19 Bb F Gm D Bb F Gm Cm D G

La Parma

Giorgio Mainerio (c.1535-1582)
Il Primo Libro di Balli, 1578

Musical score system 1 (measures 1-6). Chords: F, B♭, C, F, B♭, C, F, F, C.

Musical score system 2 (measures 7-12). Chords: F, F, C, F, Cm, Gm, F, F, Cm, Gm, F.

Musical score system 3 (measures 13-18). Chords: F, F, C, F, F, C, F, Dm, Gm, C, Gm, C.

Musical score system 4 (measures 19-24). Chords: F, Dm, Gm, C, Gm, C, F, Dm, B♭, C, Dm, B♭, F, C, F, C, F.

Saltarello

F C F B \flat F C F C F B \flat F C F C F Gm Am B \flat C

The first system of the musical score for 'Saltarello' consists of four staves. The top staff is the melody line, featuring eighth and quarter notes. The second and third staves are the right-hand accompaniment, and the fourth staff is the left-hand accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. Chord symbols are placed above the melody line.

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

The second system of the musical score for 'Saltarello' consists of four staves. The top staff is the melody line, featuring eighth and quarter notes. The second and third staves are the right-hand accompaniment, and the fourth staff is the left-hand accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. Chord symbols are placed above the melody line.

13 F C F Gm Am B \flat C F C F Gm Am B \flat C F B \flat C Gm C

The third system of the musical score for 'Saltarello' consists of four staves. The top staff is the melody line, featuring eighth and quarter notes. The second and third staves are the right-hand accompaniment, and the fourth staff is the left-hand accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. Chord symbols are placed above the melody line.

19 F B \flat C Gm C F C F Gm F B \flat F C F B \flat C F

The fourth system of the musical score for 'Saltarello' consists of four staves. The top staff is the melody line, featuring eighth and quarter notes. The second and third staves are the right-hand accompaniment, and the fourth staff is the left-hand accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. Chord symbols are placed above the melody line.

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

Pavana La Cornetta

Anon., c.1530

Am Dm E G C F Dm E

5 Am G E Dm Am E Am

9 Em G Am Em G Dm E

13 E Dm Am F Dm E Dm Am E Am

17 E D G Am Em Am G Am F

21 Dm G Am Em F E Am

The peacefull westerne winde

Thomas Campion (1567-1620)
the Second Booke of Ayres, c. 1613

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

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

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

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

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

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

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

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

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

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

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

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

13 G D G D G Am D G D sus4 D G

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

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

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

The Quadro Pavin

Richard Allison (fl.1592-1606)

1 2 3 4

G G D G C G C Am

Musical score for measures 1-4. The piece is in G major (one sharp) and 2/4 time. The notation 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 D chord, and measure 4 has a G chord. The melody in the treble staff features a sequence of eighth and sixteenth notes, while the bass line is primarily quarter notes.

5 6 7 8

G D G Em D D G C D G D

Musical score for measures 5-8. Measure 5 has a G chord, measure 6 has a D chord, measure 7 has a G chord, and measure 8 has an Em chord. The melody continues with eighth and sixteenth notes, and the bass line remains mostly quarter notes.

10 11 12 13

G C C Am G

Musical score for measures 10-13. Measure 10 has a G chord, measure 11 has a C chord, measure 12 has a C chord, and measure 13 has an Am chord. The melody features a sequence of eighth and sixteenth notes, and the bass line consists of quarter notes.

14 15 16 17 18 19 20

D G C D G C D G D D D A

Musical score for measures 14-20. Measure 14 has a D chord, measure 15 has a G chord, measure 16 has a C chord, measure 17 has a D chord, measure 18 has a G chord, measure 19 has a D chord, measure 20 has a D chord, measure 21 has a D chord, and measure 22 has an A chord. The piece concludes with a double bar line and repeat signs.

19 D A D G C Em D G Am D G Am D G

Galliard to the Quadro Pavin

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

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

17 G D D A D A D G C Am C D G G

The Queenes visiting of the Campe at Tilsburie

Thomas Deloney (1543-1600)

C C F C G C G C

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

5 C F C G C G C

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

9 C G Am G C G Am G

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

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

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

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

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

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

17 C F C B^b C F Dm C G C

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

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

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

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

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

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

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

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

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

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

Say love if ever thou didst find

verses 1-2

John Dowland
(1563-1626)

G C G D Em Dsus4 D G D C D

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

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

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

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

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

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

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

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

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

9

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

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

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

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

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

14

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

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

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

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

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

Since first I saw your face

verses 1-2

Thomas Ford

C F G Dm

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

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

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

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

4 C Dm C G sus4 G C C F

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

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

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

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

7 G Dm C Dm C G sus4 G C

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

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

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

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

10 A D G C Am F G

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

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

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

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

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

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

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

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

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

16 C F G Dm Am G sus4 G C

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

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

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

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

So ben mi ch'ha bon tempo

Orazio Vecchi (1550-1605)

Dm Dm A Dm Dm A Am Am G

So ben mi ch'ha bon tempo, So ben mi ch'ha bon tempo, Fa la la

6 C Dm Em E Am Dm G C#dim D F F G

la la la la la la la, Al so, ma bas - ta mo, Al so, ma bas - ta

12 F C Gm F C Dm Am A 1. D 2. D

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

- | | | | |
|------------------------------------------------------------|--------------------------------------------------|--------------------------------------------------|-------------------------------------------------------------|
| 2. So ben ch'e favorito
Ahime! no'l posso dir. | 4. La ti dara martello
Per fatri disperar. | 6. Non giova dare il Zanni
Andando su e giu. | 8. Passeggia pur chi vuole
Ch'el tempo perdera. |
| 3. Oh! s'io potessi almeno!
Chi var, shi sta, chi vien. | 5. Saluti e baciamani
Son tutti indarno affe. | 7. Al puo ben impiccarsi
Ch'al non fara nien. | 9. O parli, o ridi, o piangi,
Non trovera pieta. |
| | | | 10. Dice il proverbio antico,
Chi ha fatto suo buon pro. |

Courante: So ben mi ch'ha bon tempo (CXLII)

Michael Praetorius
(c.1571-1621)

Dm Dm Am G Dm C Am G C

E A Dm Dm A Dm Em C G

12 C Dm Bb C F C A 1D 2D

Stingo, Or the Oyle of Barly

John Playford (1623-1686)
*The English Dancing
Master, 1651*

Musical notation for the first system (measures 1-4) in 4/4 time. The piece is in G major. The first staff is the treble clef, the second and third are alto clefs (8), and the fourth is the bass clef. Chord markings above the staff are Am, G, Am, Am.

Musical notation for the second system (measures 5-8) in 4/4 time. Chord markings above the staff are C, G, Am, C, G.

Musical notation for the third system (measures 9-12) in 4/4 time. Chord markings above the staff are C, G, Am, G, Am.

Strawberry Leaves

Anon.

C G C Dm C G C F C G

The first system of the musical score consists of four staves. The top staff is the melody, the second is the right-hand accompaniment, the third is the left-hand accompaniment, and the fourth is the bass line. The key signature has one flat (B-flat), and the time signature is common time (C). The system contains five measures. Above the first staff, the following chords are indicated: C, G, C, Dm C G, C, and F C G.

6 C Dm C G C C F G C C

The second system of the musical score consists of four staves. It begins with a measure rest in the first staff, followed by a double bar line and a repeat sign. The system contains five measures. Above the first staff, the following chords are indicated: C, Dm C G, C, C, F G C, and C.

12 F G C C F C F C G C C F Am G C

The third system of the musical score consists of four staves. It begins with a measure rest in the first staff, followed by a double bar line and a repeat sign. The system contains five measures. Above the first staff, the following chords are indicated: F G C, C, F C, F C G C, C, F Am G, and C.

Tant que vivrai

music by Claudin de Sermisy (c.1490-1562)
 lyrics by Clement Marot (1496-1544)

F Gm F C G4/3sus C F Gm Dm

Tant que vi - vray en aa - ge flo - ris - sant, Je ser - vi - ray d'a -
 Quand je la veulx ser - vir et ho - nor - er, Quand par és - criptz veulx

Tant que vi - vray en aa - ge flo - ris - sant, Je ser - vi - ray d'a -
 Quand je la veulx ser - vir et ho - nor - er, Quand par és - criptz veulx

7 Bb Gm Bb C F Gm F Gm Dsus4 Bb C4/3sus F F Gm

mours le roy puis - sant, En fais, en ditz, en chan - sons et ac - cordz. Par plu - siers
 son nom dé - cor - er, Quand je la veoy et vi - si - te sou - vent, Ses en - vi -

mours le roy puis - sant, En fais, en ditz, en chan - sons et ac - cordz. Par plu - siers
 son nom dé - cor - er, Quand je la veoy et vi - si - te sou - vent, Ses en - vi -

14 F C G4/3sus C F Gm Dm Bb Gm Bb C

fois m'a te - nu lan - guis - sant, Mais a - près duel m'a faict re - jo - ys - sant,
 eux n'en font que mur - mur - er; Mais nostre a - mour n'en scau - roit moins du - rer;

fois m'a te - nu lan - guis - sant, Mais a - près duel m'a faict re - jo - ys - sant,
 eux n'en font que mur - mur - er; Mais nostre a - mour n'en scau - roit moins du - rer;

21 F Gm F Gm Dsus4 Bb C4/3sus F Bb Am F

Car j'ay l'a - mour de la bel - le_au gent corps.
 Au - tant ou plus en em - por - te le vent,
 Son al - li - an - ce,
 Maul-gré en - vi - e,

Son al - li - an - ce,
 Maul-gré en - vi - e,

26 Bb Am F F C F F C F Bb Am F Bb Am F

C'est ma fi - an - ce, Tou - te ma vi - e,
 Son cueur est mien, Je l'ai - me - ray
 Le mien est sien. Et chan - te - ray:
 Fy de tris - tes - se, C'est la pre - miè - re,
 Vi - ve ly - es - se, C'est la der - niè - re

C'est ma fi - an - ce, Tou - te ma vi - e,
 Son cueur est mien, Je l'ai - me - ray
 Le mien est sien. Et chan - te - ray:
 Fy de tris - tes - se, C'est la pre - miè - re,
 Vi - ve ly - es - se, C'est la der - niè - re

31 F Gm F F Gm F C Dsus4 Bb C4/3sus 1 F 2 F

Puis - qu'en a - mours, que j'ai ser - vie,
 puis - qu'en a - mours a que j'ai ser - vie Et tant de ser - vi - biens. ray. biens. ray.

Watkins ale

verses 1-4

Anonymous

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

There was a maid this oth - er day, And she would needs go forth to play;
 Tis swee - ter farre then su - ger fine, And plea - san - ter than mus - ka - dine;
 Good sir, quoth she, in smil - ing sort, What doe you call this pre - ty sport?
 When he had done to her his will, They talkt, but what it shall not skill;

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

And as she walked she sithd and said, I am a - fraid to die a mayd.
 And if you please, faire mayd, to stay A lit - tle while, with me to play.
 Or what is this you do to me? Tis cal - led Wat - kins ale, quoth he,
 At last, quoth she, sa - uing your tale, Giue me some more of Wat - kins ale,

9 C Dm Dm F G D G

With that, be - hard a lad, What talke this maid - en had, Where-of he was full glad, And did not spare
 I will giue you the same, Wat - kins ale cald by name, Or els I were to blame, In truth, faire mayd.
 Where - in, faire mayd, you may Re - port an - o - ther day, When you go forth to play, How you did speed.
 Or else I will not stay, For I must needs a - way, My mo - ther bad me play, The time is past;

13 C Dm Dm F G D G

To say, faire mayd, I pray,
 Good sir, quoth she a - gaine,
 In - deed, good sir, quoth she,
 Ther - fore, good sir, quoth she,

Whe - ther goe you to play?
 Yf you will take the paine,
 It is a pre - ty glee,
 If you haue done with me.

Good sir, then did she say,
 I will it not re - fraine,
 And well it plea - seth me,
 Nay, soft, faire maid, quoth he,

What do you care?
 Nor be dis - mayd.
 No doubt in - deed.
 A - gaine at last

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

For I will,
 He took this may - den
 Thus they sport - ed
 Let vs talke a

with - out faile,
 then a - side,
 and they playd,
 lit - tle while.

Mayd - en, giue you
 And led her where she
 This yong man and this
 With that the mayd be -

Wat - kins ale;
 was not spyde,
 pre - ty mayd,
 gan to smile,

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

Wat - kins ale, good sir, quoth she,
 And told her many a pre - ty tale,
 Vn - der a banke where as they lay,
 And saide, good sir, full well I know,

What is that I pray you tel me?
 And gae her well of Wat - kins ale.
 Not long a - goe this o - ther day.
 Your ale, I see, runs ve - ry low.

When Laura smiles

Philip Rosseter (1576/78-1623)

verses 1-2

G C G F G D G G D G

When Lau - ra smiles, her sight re - uiues both night and day,
The [dain - ty] sprites that re - maine in fleet - ing aire,

When Lau - ra smiles, her that sight re - uiues both night and day,
The [dain - ty] sprites that re - maine in fleet - ing aire,

When Lau - ra smiles, her sight re - uiues both in night and day,
The [dain - ty] sprites that re - maine in fleet - ing aire,

When Lau - ra smiles, her sight re - uiues, re - uiues both night and day,
The [dain - ty] sprites that re - maine, re - maine in fleet - ing aire,

7 G C G F G D G G D G

The earth & hea - uen views with de - light her wan - ton play,
af - fect for pas - time to vn - twine her tress - ed haire,

The earth & hea - uen views with de - light her wan - ton play,
af - fect for pas - time to vn - twine her tress - ed haire,

The earth & hea - uen views with de - light her her wan - ton play,
af - fect for pas - time to vn - twine her her tress - ed haire,

The earth & hea - uen views with de - light, de - light her wan - ton play,
af - fect for pas - time to vn - twine, vn - twine her tress - ed haire,

13 F C Bdim F E Am Bm E Am G C

And her speech with e - uer - flow - ing mu - sicke doth re -
 And the birds thinke sweete Au - ro - ra morn - ings Queene doth

And her speech with e - uer - flow - ing mu - sicke doth re -
 And the birds thinke sweete Au - ro - ra morn - ings Queene doth

And her speech with e - uer - flow - ing mu - sicke doth re -
 And the birds thinke sweete Au - ro - ra morn - ings Queene doth

And her speech with e - uer - flow - ing mu - sicke doth re -
 And the birds thinke sweete Au - ro - ra morn - ings Queene doth

17 D F Dm C Em Am Bm Em D G

paire, the cru - ell wounds of sor - row and vn - tam'd des - paire.
 shine, From her bright sphere when Lau - ra shewes her lookes di - uine.

paire, the cru - ell wounds of sor - row and vn - tam'd des - paire.
 shine, From her bright sphere when Lau - ra shewes her lookes di - uine.

paire, the cru - ell wounds of sor - row and vn - tam'd des - paire.
 shine, From her bright sphere when Lau - ra shewes her lookes di - uine.

paire, the cru - ell wounds of sor - row and vn - tam'd des - paire.
 shine, From her bright sphere when Lau - ra shewes her lookes di - uine.

Where the Bee sucks

verses 1-2

Chords: G D G A D D G C D

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

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

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

10 **G G D Em D**

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

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

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

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

un - der the blo - som that hangs on the Bough. Mer - re - ly Mer - re - ly
 shall I liue now, & as free as the ayre. Mer - ri - ly mer - ri - ly

un - der the blo - som that hangs on the Bough. Mer - re - ly Mer - re - ly
 shall I liue now, & as free as the ayre. Mer - ri - ly mer - ri - ly

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.

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.

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.

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.

Zorzi Saltarello

Anon., c.1530

Bm Bm G Am D

3 G Bm A D D Am D G C

6 F Dm Em C Em D G D Am D G