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Mus 535.1.5 (16)

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The Old English Edition. No. xvi.

AIRS OR FANTASTIC SPIRITS,

BY

THOMAS WHEELKES.

1608.

EDITED BY

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Mus 535.1.5 (16)

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Preface.

THE object of this Edition is to present in an accessible form various works by English composers of the sixteenth, seventeenth, and eighteenth centuries, which would otherwise be difficult to obtain.

It is intended to reprint a selection from the music hidden away in public and private libraries, which is almost unknown, except to antiquaries and collectors of rare books.

Each volume will be accompanied by Introductions, Biographical Notices, and references to the authorities whence information is obtained.

Introduction

To No. xvi. Old English Edition.

THIS volume contains the first fifteen of Weelkes' "Ayeres or Phantasticke Spirites for three voices," first published in 1608. The remainder will be given in No. 17 of this Series.

In preparing this Edition, the Editor has freely revised Weelkes' words, and has altered and omitted whenever he thought it advisable without pointing out in detail where the alterations occur. In the Music, however, such few corrections as have been made are always indicated. A sharp or natural placed over a note is suggested by the Editor, and is not marked in the original Edition.

An account of Weelkes and his works will be found in the Introductions to Nos. 13 and 15 of this Series, to which there is nothing fresh to be added at present.

NOTE.—THESE AIRS CAN BE OBTAINED SEPARATELY AT TWOPENCE HALFPENNY EACH.

AYERES OR

Phantafticke Spirites

for three voices,

Made and newly published by
THOMAS WEELKES, *Gentleman of*
his Maiesties Chappell, Batchelar
of Muficke, and Organest of the Ca-
thedral Church of Chichester.

LONDON

Printed by *William Barley*, and
are to be sold at his shoppe
in Gracious street.

1608.

Cum Priuilegio.

TO THE RIGHT HO-
nourable EDWARD L. DENNY, Baron
*of Waltham, Thomas Weelkes wifheth the
happines of both worldes.*

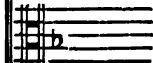
Right Honourable, it were needlesse to commend the worth of musicke to a minde of noble disposition, for in the natures of musicke and generous men, ther is a fympathie, this being only grac'd by them ; and they the onely patrones of this profession : besides, the particular respect of duetie which I owe your Lordship, doth commaund this dedication, to whose seruice I owe the best of all my labours, and the best of my duetious affections. May it therefore please you to accept this poore demonstration of my duety and loue, to whose pleasure and seruice, I truely dedicate my felfe, and these my labours.

Your Honors in all duety, and humble seruice,

THOMAS WEELKES.

A Table of the Clefs

Used in the original Edition, 1608.

	Nos. 1, 2, 6, 7 & 8.	Nos. 3, 4, 5, 10 & 11.	No. 9.	Nos. 12 & 13.	Nos. 14 & 15.
Cantus.					
Tenor.					
Bassus.					

i.



COME, let's begin to revel 't out,
And tread the hills and dales about,
That hills and dales and woods may sound
An echo to this warbling round.

Lads, merry be with music sweet
And, Fairies, trip it with your feet.
Pan's pipe is dull ; a better strain
Doth stretch itself to please your vein.

ii.



JOCKEY, thine hornpipe's dull,
 Give wind, man, at full ;
 Fie upon such a sad gull,
 Like an hoody doody
 All too moody.
 Toodle, toodle,
 Pipe it up thicker,
 I'll tread it the quicker.
 Why then about it roundly
 And I will foot it soundly ;
 I'll take my steps the shorter
 As if I trampled mortar.

Dorothy there I see
 As grave as can be :
 Come and trip it with me :
 With an hoody doody
 All too moody.
 Toodle, toodle,
 Set me thy work by
 And come to me smurkly.
 Then if she chance to glance in
 Give us two room to dance in.
 Though my green jerkin bare is,
 Us two to all the parish.

iii.



SOME men desire spouses
 That come of noble houses,
 And some would have in marriage
 Ladies of courtly carriage. Fa la la.
 And some desire as I do
 The lands and wealth of a widow. Fa la la.

Some men do seek fair faces
 And youthful comely graces :
 But beauty's ever wasting ;
 Youth to old age is hasting. Fa la la.
 I'll get or I'll go nigh to
 The lands and wealth of a widow. Fa la la.

iv.



TO-MORROW is the marriage day
Of Mopsus and fair Phillida :
Come, shepherds, bring your garlands gay.

O do not weep fair Bellamour,
Though he be gone there's many more,
For love hath many loves in store.

v.



UPON a hill the bonny boy
Sweet Thirsis sweetly play'd,
And call'd his lambs their master's joy,
And more he would have said,
But Love that gives the lovers wings
Withdrew his mind from other things.

His pipe and he could not agree
For Milla was his note :
This silly pipe could never get
This lovely name by rote.
With that they both fell in a sound,
He fell asleep, his pipe to ground.

vi.



COME sirrah Jack, ho,
Fill some tobacco ;

Bring a wire
And some fire ;
Haste away,
Quick I say,
Do not stay,
Shun delay,

For I drank none good to-day.
I swear that this tobacco
It's perfect Trinidado.
By the very very mass
Never never never was

Better gear
Than is here.
By the rood,
For the blood

It is very very good.

Fill the pipe once more,
My brains dance Trenchmore.

It is heady,
I am giddy ;
My head and brains,
Back and reins,
Joints and veins,
From all pains

It doth well purge and make clean.
Then those that do condemn it,
Or such as not commend it,
Never were so wise to learn
Good tobacco to discern,
 Let them go,
 Pluck a crow,
 And not know,
 As I do,
The sweet of Trinidad.

vii.



TAN ta ra ran tan tant,
Cries Mars on bloody rampier.
Fa la, fa la, fa la,
Cries Venus in a chamber.
Toodle loodle loo,
Pan pipes it away,
And gaily does play
On a summer's day.

Aye me.

But I alas lie weeping,
For death hath slain my sweeting,
Which hath my heart in keeping.

viii.



(FROM HORACE.)

THE gods have heard my vows,
 Fond Lyce, whose fair brows
 Wont scorn with such disdain
 My love, my tears, my pain. Fa la la.

But now those spring-tide roses
 Are turn'd to winter posies,
 To rue and thyme and sage
 Fitting that shrivell'd age. Fa la la.

Now youths with hot desire
 See see that flameless fire
 Which erst your hearts so burn'd
 To dust and ashes turn'd. Fa la la.

ix.



THOUGH my carriage be but careless,
Though my looks be of the sternest,
Yet my passions are compareless ;
When I love, I love in earnest.

No, my wits are not so wild
But a gentle soul may yoke me,
Nor my heart so hard compil'd
But it melts, if love provoke me.

†.



THE Ape, the Monkey and Baboon did meet,
And breaking of their fast in Friday Street
Two of them sware together solemnly
In their three natures was a sympathy.
Nay, quoth Baboon, I do deny that strain,
I have more knavery in me than you twain.

Why, quoth the Ape, I have a horse at will
In Paris Garden for to ride on still
And there shew tricks. Tush, quoth the Monkey, I
For better tricks in great men's houses lie.
Tush, quoth Baboon, when men do know I come
For sport from City, country, they will run.

ri.



No, no,
 Though I shrink still,
 Yet I think still
 That a wink will
 Tell what lovers best know,
 Fa la la liro logh.
 Till then I will be glad,
 And then I will be mad ;
 Hang up all love that is sad,
 Fa la la liro logh.

What, what ?
 If she feign so
 Then I plain go
 In a vein to
 Leave her false smiles, that's flat.
 Fa la la liro logh.
 Till then I will be glad,
 And then I will be mad ;
 Hang up all love that is sad,
 Fa la la liro logh.

rîi.



Aye me, alas, heigh ho, heigh ho !

Thus doth Messalina go

Up and down the house a-crying,

For her Monkey lies a-dying.

Death, thou art too cruel

To bereave her jewel,

Or to make a seizure

Of her only treasure.

If her Monkey die

She will sit and cry

Fie, fie, fie, fie, fie.

riii.



LATE in my rash accounting
 My fortune was amounting, Fa la la.
 And now all is undone,
 All courses backwards run, Fa la la.

Hearts greedy in desiring
 Are speedy in aspiring, Fa la la.
 But this female sex
 Make stout hearts break their necks, Fa la la.

You Ladies fair and fickle
 Whose climbing thoughts do tickle, Fa la la,
 Shall most deeply repent
 And find a base descent, Fa la la.

xiv.



FOUR arms, two necks, one wreathing,
 Two pair of lips, one breathing, Fa la la.
 Two hearts that multiply
 Sighs interchangeably, Fa la la.

The thought of this confounds me,
 And as I speak it wounds me, Fa la la.
 It cannot be exprest,
 Good help me whilst I rest, Fa la la.

rv.



LORD, when I think
 What a paltery thing
 Is a glove or a ring
 Or a top of a fan to brag of,
 And how much a noddy will triumph
 In a busk point snatch'd with the tag off.
 Then I say
 Well fare him that hath ever scorn'd such child's play.

And when I see
 What a pitiful grace
 Hath a frown in the face
 Or a no in the lips of a lady,
 And when I had wist
 She would be kiss'd,
 Then she away did go
 With hey ho,
 I end so;
 Never trust any woman more than you know.

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To 3 Voices.

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I.

COME, LET'S BEGIN.

1st TREBLE.

1. Come, come let's be - gin, let's be - gin to
 2. Lads, lads, mer - ry be, mer - ry be with

2nd TREBLE.

1. Come, come let's be -
 2. Lads, lads mer - ry

ALTO.

1. Come, come..... let's be - gin, let's be -
 2. Lads, lads..... mer - ry be, mer - ry

re - - - - - vel't out, and tread the hills and dales a -
 mu - - - - - sic sweet, and Fai - ries trip it with your

- gin to re - - - - - vel't out, to re - - - - - vel't out, and tread the
 be with mu - - - - - sic sweet, with mu - - - - - sic sweet, and Fai - ries

- gin to re - - - - - vel't out, to re - - - - - vel't out, and tread the
 be with mu - - - - - sic sweet, with mu - - - - - sic sweet, and Fai - ries

II.

JOCKEY THINE HORNPIPE'S DULL.

1st TREBLE.

1. Jock - ey thine horn - pipes dull, give wind man at.....
 2. Do - ro - thy there I..... see, as grave as can.....

2nd TREBLE.

1. Jock - ey, thy horn - pipes dull, give.....
 2. Do - ro - thy there I..... see, as.....

ALTO.

1. Jock - ey thine horn - pipes' dull, give wind man at
 2. Do - ro - thy there I see, as grave as can

full, fie up - on such a sad gull, like an hoo - dy
 be, Come and trip it with..... me, with an hoo - dy

wind man at..... full, fie up - on that gull, like an hoo - dy
 grave as can..... be, Come and trip with me, with an hoo - dy

full, fie up - on such a sad gull, like an hoo - dy
 be, Come and trip it with..... me, with an hoo - dy

doo - dy, all too moo - dy, too - dle, too - dle;
 doo - dy, all too moo - dy, too - dle, too - dle;
 doo - dy, all too moo - dy, too - dle, too - dle;

Pipe it up thick - er, I'll tread it the quick - er. Why
 Set me thy work by and come to me smurk - ly. Then
 Pipe it up thick - er, I'll tread it the quick - er. Why
 Set me thy work by and come to me smurk - ly. Then
 Pipe it up thick - er, I'll tread it the quick - er. Why
 Set me thy work by and come to me smurk - ly. Then

then a - bout it round - ly, if she chance to glance in, why then a - bout it round - ly, then if she chance to glance in, And Give

then a - bout it round - ly, if she chance to glance in, why then a - bout it round - ly, then if she chance to glance in, And Give

then a - bout it round - ly, if she chance to glance in, why then a - bout it round - ly, then if she chance to glance in, And Give

I will foot it, foot it, foot it, foot it sound - ly
us two room to dance in, dance in, dance in, dance in,

I will foot it, foot it, foot it, foot it sound - ly
us two room to dance in, dance in, dance in, dance in,

I will foot it, foot it, foot it, foot it sound - ly
us two room to dance in, dance in, dance in, dance in,

I'll take my steps the short - er as if I
Though my green jerk - in bare is, us two to

I'll take my steps the short - er as if I
Though my green jerk - in bare is, us two to

I'll take my steps the short - er as if I
Though my green jerk - in bare is, us two to

tram - pled, tram - pled, tram - pled mor - tar. Why mortar.....
all the pa - rish, all the pa - rish. Then parish.....

tram - pled, tram - pled, tram - pled mor - tar. Why mortar.....
all the pa - rish, all the pa - rish. Then parish.....

tram - pled, tram - pled, tram - pled mor - tar. Why mortar.....
all the pa - rish, all the pa - rish. Then parish.....

III.

SOME MEN DESIRE SPOUSES.

1st TREBLE.

1. Some men de - sire..... spou - ses That come of no - ble
 2. Some men do seek fair fa - ces And youth - ful come - ly

2nd TREBLE.

1. Some men de - sire..... spou - ses That come of no - ble
 2. Some men do seek fair fa - ces And youth - ful come - ly

ALTO.

1. Some men de - sire..... spou - ses That come of no - ble
 2. Some men do seek fair fa - ces And youth - ful come - ly

hou - ses, And some would have in ma - ri - age La -
 gra - ces; But beau - ty's e - ver wast - ing, Youth

hou - ses, And some would have in..... ma - ri - age La -
 gra - ces; But beau - ty's e - ver..... wast - ing, Youth

hou - ses, And some would have in ma - ri - age La -
 gra - ces; But beau - ty's e - ver wast - ing, Youth

- dies of court - ly car - ri - age, Fa la la la la la, Fa
 to old age is hast - ing.

- dies of court - ly..... car - riage, Fa la la la la la, Fa
 to old age is..... hast - ing.

- dies of court - ly..... car - ri - age, Fa la, Fa
 to old age is..... hast - ing.

la la la la la la la la la la la la la la. And
 I'll

la la la la la la la la la la la la la la. And
 I'll

la la la, Fa la la la la la la la. And
 I'll

some de_sire..... as I do The lands and wealth the
get or I'll..... go nigh to The lands and wealth, the

some de_sire..... as I do The lands and wealth the
get or I'll..... go nigh to The lands and wealth, the

some de_sire as I do The lands and wealth the lands.....
get or I'll go nigh to The lands..... and wealth, the lands.....

lands and wealth the lands and wealth the lands and wealth of a wi -
lands and wealth, the lands and wealth, the lands and wealth of a wi -

lands and wealth the lands and wealth the lands and wealth of a wi -
lands and wealth, the lands and wealth, the lands and wealth of a wi -

..... and wealth the lands..... and wealth the lands..... and wealth of a wi -
..... and wealth, the lands..... and wealth, the lands..... and wealth of a wi -

Three vocal staves and a piano accompaniment. The key signature has one sharp (F#). The first two staves have lyrics starting with "dow." and "Fa la la la la la la la la la la". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

- dow. Fa la la la la la la la la la la
 - dow. Fa la la la la la la la la la la la la la la
 - dow. Fa la la la la la la la la la la

Continuation of the musical score. The first three vocal staves have lyrics "la la la la la la la la la la. But I'll la." with first and second endings. The piano accompaniment continues with chords and single notes. The piece ends with a double bar line.

1. la la la la la la la la la la. But I'll la.
 2. la la la la la la la la la la. But I'll la.
 la la la la la la la la la la. But I'll la.

IV.

TO - MORROW IS THE MARRIAGE DAY.

1st TREBLE.

1. To-morrow is the marriage day Of Mopsus and fair Phil - li -
 2. O do not weep fair Bel - la - mour, Though he be gone there's ma - ny

2nd TREBLE.

1. To-morrow is the marriage day Of Mopsus and fair Phil - li -
 2. O do not weep fair Bel - la - mour, Though he be gone there's ma - ny

ALTO.

1. To-morrow is the marriage day Of Mopsus and fair Philli -
 2. O do not weep fair Bel - la - mour, Though he be gone there's ma - ny.....

- da,
 more, Come shepherds bring your gar - lands gay,
 For love hath ma - ny loves in store,

- da, Come shepherds bring your gar - lands gay, your gar - lands, come shepherds
 more, For love hath ma - ny loves in store, hath ma - ny, for love hath

- da,
 more, Come shepherds bring your gar - lands gay, come shepherds bring your
 For love hath ma - ny loves in store, for love hath ma - ny

Come shepherds bring your gar - lands gay, come shepherds bring your gar - lands
 for love hath ma - ny loves in store, for love hath ma - ny loves, hath
 bring your garlands, come shepherds bring your gar - lands come shepherds bring your garlands
 ma - ny loves,.... for love hath ma - ny loves..... for love hath ma - ny loves in
 gar - lands gay, come shepherds bring your gar - lands gay, your
 loves in store, for love hath ma - ny loves, hath ma - - - ny

1. gay, your gar - lands gay. gay. store.
 ma - ny loves in store. store.
 gay, gar - - lands gay. Come shepherds bring your gay.
 store loves in store. For love hath ma - ny store.
 gar - lands gay. Come gay.
 loves in store. For store.

UPON A HILL THE BONNY BOY.

1st TREBLE.

2nd TREBLE.

ALTO.

1. Up - on a hill,
2. His pipe and he,

1. Up - on a hill, up - on a hill the
2. His pipe and he, his pipe and he could

1. Up - on a hill, up - on a
2. His pipe and he, his pipe and

a hill, the bon - ny, bon - ny boy, Sweet
and he could not, could not a - gree, For

bon - ny, bon - ny..... boy, the bon - ny, bon - ny boy, Sweet
not, could not a - gree could not, could not a - gree, For

hill, a hill the bon - ny, bon - ny boy, Sweet
he, and he could not, could not a - gree, For

Thir - sis sweet - ly play'd, And call'd his
Mil - la was his note; This sil - ly

Thir - sis sweet - ly play'd, And call'd his lambs their mas - ter's
Mil - la was his note; This sil - ly pipe could ne - ver

Thir - sis sweet - ly play'd, And call'd his lambs their
Mil - la was his note; This sil - ly pipe could

lambs their mas - ter's joy And more..... he would have
pipe could ne - ver get This love - ly name by

joy, their mas - ter's joy And more..... he would have
get, could ne - ver get This love - ly name by

mas - ter's joy And more..... he would have
ne - ver get This love - ly name by

said, But love, but love that giv-eth wings, but love.....
rote. With that, with that they both fell in, with that.....

said, But love, but love that gives the lov -
rote. With that, with that they both fell in.....

said, But love, but with love that that
rote. With that, with that they

..... that gives the lov-ers wings, With - drew his mind, his
..... they both fell in a sound, He fell a - sleep, a -

- - - ers wings, With - drew his mind, his mind, with -
..... a sound, He fell a - sleep, a - sleep, he

gives the lov - - ers wings, With - drew his mind, his mind from o - ther....
both fell in a sound, He fell a - sleep, a - sleep his pipe to.....

mind, with - drew his mind, with - drew his mind, his mind from o - ther things. But
 - sleep, he fell a - sleep, he fell a - sleep, a - sleep, his pipe to ground. With

- drew his mind, his mind from o - - - ther things.
 fell a - sleep, a - sleep, his pipe to ground.

things, from o - - - ther..... things.
 ground, his pipe..... to..... ground.

love, but love that giv - eth wings, but love that gives the
 that, with that they both fell in, with that they both fell

But love, but love that gives the lov - - - ers.....
 With that, with that they both fell in a.....

But love, but love that gives the lov - -
 With that, with that they both fell in.....

lov - ers wings,
in a sound,

With - drew his mind, his mind, with -
He fell a - sleep, a - sleep, he

..... wings,
..... sound,

With - drew his mind, his mind, with - drew his mind his
He fell a - sleep, a - sleep, he fell a - sleep, a -

- ers wings, With - drew his mind, his mind from o - ther... things,.....
..... a sound, He fell a - sleep, a - sleep, his pipe to..... ground,.....

- drew his mind, with - drew his mind, his mind from o - ther things.
fell a - sleep, he fell a - sleep, a - sleep, his pipe to ground.

mind from o - ther things.
- sleep, his pipe..... to ground.

..... from o - ther things.
..... his pipe..... to ground.

VI.

COME SIRRAH JACK, HO.

1st TREBLE.

1. Come sir - rah Jack, ho, fill some to
2. Fill the pipe once more, my brains dance

2nd TREBLE.

1. Come sir - rah Jack, ho, fill some to
2. Fill the pipe once more, my brains dance

ALTO.

1. Come sir - rah Jack, ho, fill some to
2. Fill the pipe once more, my brains dance

- bac - co; bring a wire and some fire. Haste,
Trench - more, it is hea - dy, I am gid - dy. My

- bac - co; bring a wire and some fire.
Trench - more, it is hea - dy, I am gid - dy.

- bac - co; bring a wire and some fire. Haste,
Trench - more, it is hea - dy, I am gid - dy. My

haste a way, Quick I say, Do not stay, Shun de lay,
head and brains, Back and reins, Joints and veins, From all pains,

Haste, haste a way, Quick I say, Do not stay, Shun de -
My head and brains, Back and reins, Joints and veins, From all

haste a way, Quick I say, Do not stay, Shun de lay,
head and brains, Back and reins, Joints and veins, From all pains,

For I drank none good to day. I Then
It doth well purge and make clean. Then

- lay, For I drank none good to day. I Then
pains, It doth well purge and make clean. Then

For I drank none good to day. I Then
It doth well purge and make clean. Then

swear that this to - bac - co, It's per - fect Tri - ni -
those that do con - demn it, Or such as not com -

- da - do, By the ve - ry, ve - ry Mass, ne - ver, ne - ver, ne - ver was Bet - ter
- mend it, Ne - ver were so wise to learn, good to - bac - co to dis - cern, Let them

gear than is here, By the rood for the blood it is
go pluck a crow, And not know as I do The.....

gear than is here, By the rood for the blood it is
go pluck a crow, And not know as I do The.....

Bet - ter gear than is here,
Let them go And not know the

ve - ry, ve - ry good, 'tis ve - ry good. I good.
sweet of Tri - ni - da - do, Tri - ni - da - do. Then dado.

ve - ry, ve - ry good, 'tis ve - ry good. I good.
sweet of Tri - ni - da - do, Tri - ni - da - do. Then dado.

for the blood 'tis ve - ry good. I good.
sweet of Tri - ni - da - do. Then dado.

VII.

TAN TA RA RAN TAN TANT.

1st TREBLE.

Tan ta ra ran tan tant, cries Mars on blood - y ram -

2nd TREBLE.

Tan ta ra ran tan tant, cries Mars on blood - y ram -

ALTO.
8va lower.

Tan ta ra ran tan tant, cries Mars on blood - y ram -

- pier. Fa la Fa la Fa la Fa la

- pier. Fa la Fa la Fa la cries

- pier. Fa la Fa la Fa la cries

gear than is here, By the rood for the blood it is
go pluck a crow, And not know as I do The.....

gear than is here, By the rood for the blood it is
go pluck a crow, And not know as I do The.....

Bet - ter gear than is here,
Let them go And not know the

ve - ry, ve - ry good, 'tis ve - ry good. I good.
sweet of Tri - ni - da - do, Tri - ni - da - do. Then dado.

ve - ry, ve - ry good, 'tis ve - ry good. I good.
sweet of Tri - ni - da - do, Tri - ni - da - do. Then dado.

for the blood 'tis ve - ry good. I good.
sweet of Tri - ni - da - do. Then dado.

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1st TREBLE.

Tan ta ra ran tan tant, cries Mars on blood - y ram -

2nd TREBLE.

Tan ta ra ran tan tant, cries Mars on blood - y ram -

ALTO.
8va lower.

Tan ta ra ran tan tant, cries Mars on blood - y ram -

- pier. Fa la Fa la Fa la Fa la

- pier. Fa la Fa la Fa la cries

- pier. Fa la Fa la Fa la cries

cries Ve - nus..... in a Cham - ber Too - dle loo - dle

Ve - nus in a Cham - ber

Ve - nus in a Cham - ber Too - dle

too - dle loo - dle loo Pan pipes it a - way and

too - dle loo - dle, too - dle loo - dle loo Pan pipes it a -

too - dle loo Pan pipes it a - way and

gai - ly does play on a sum - mer's - day, on a sum - mer's - day.

- way and gai - ly does play on a sum - mer's, sum - mer's - day.

gai - ly does play on a sum - mer's sum - mer's - day.

Aye me but I a - las lie weep - ing, For death hath

Aye me but I a - las lie weep - ing, For death hath

Aye me but I a - las lie weep - ing, For death hath

slain my sweet - ing which hath my heart in keep -

slain my sweet - ing which hath my heart in keep -

slain my sweet - ing which hath my heart in keep -

- ing, which hath my heart in keep - ing. ing.

- ing, which hath my heart in keep - ing. ing.

- ing, my heart in keep - ing. ing.

VIII.

THE GODS HAVE HEARD MY VOWS.

1st TREBLE.

1. The Gods have heard my vows..... fond Ly - - ce whose fair
 2. But now those spring-tide ro - ses are turn'd to win - ter po -
 3. Now youths with hot de - sire..... see see that flame - less

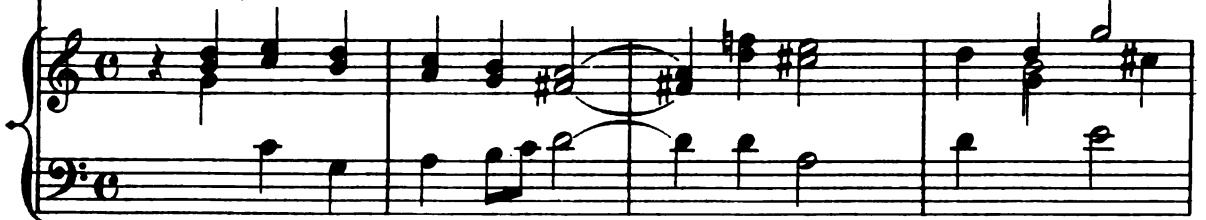
2nd TREBLE.

1. The Gods have heard my vows..... fond Ly - - ce whose fair
 2. But now those spring-tide ro - ses are turn'd to win - ter po -
 3. Now youths with hot de - sire..... see see that flame - less

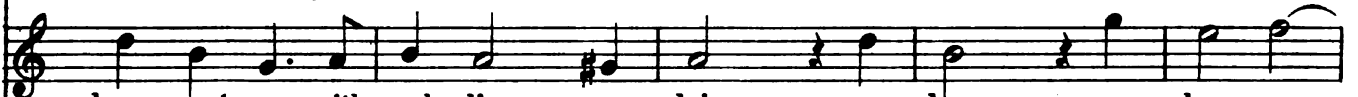
ALTO.



1. The Gods have heard my vows..... fond Ly - - ce whose fair
 2. But now those spring-tide ro - ses are turn'd to win - ter po -
 3. Now youths with hot de - sire..... see see that flame - less



brows wont scorn with such dis - dain my love, my love, my tears
 - sies to rue and thyme and sage, fit - ting, fit - ting, that shri -
 fire which erst your hearts so burn'd to dust to dust and ash -



brows wont scorn with such dis - dain. my love my love my
 - sies to rue and thyme and sage, fit - ting fit - ting that
 fire which erst your hearts so burn'd to dust to dust and



brows wont scorn with such dis - dain my love my love my tears
 - sies to rue and thyme and sage, fit - ting fit - ting that shri -
 fire which erst your hearts so burn'd to dust to dust and ash -



my..... pain..... my..... tears..... my.....
 vell'd..... age..... that..... shri - vell'd
 es..... turn'd..... to..... ash - es

tears my pain..... my..... tears.....
 shri - vell'd age..... that..... shri -
 ash - es turn'd..... to..... ash -

my..... pain my tears my.....
 vell'd..... age that shri - vell'd.....
 es..... turn'd to ash - es.....

pain.
 age.
 turn'd.

Fa la la la la la la la

my pain.
 vell'd age.
 es turn'd.

Fa la la la la la la la

pain.
 age.
 turn'd.

Fa la la la la la la la

IX.

THOUGH MY CARRIAGE BE BUT CARELESS.

1st TREBLE.

1. Though my car-riage be but care-less, though my looks be
 2. No my wits are not so wild but a gen-tle

2nd TREBLE.

1. Though my car-riage be but care-less, though my looks be
 2. No my wits are not so wild but a gen-tle

ALTO.

1. Though my car-riage be but care-less, though my looks be
 2. No my wits are not so wild but a gen-tle

of the ster-nest, yet my pas-sions are com- pare-less, when I
 soul may yoke me, nor my heart so hard com-pil'd..... But it

of the ster-nest, yet my pas-sions are com- pare-less, when I love
 soul may yoke me, nor my heart so hard com-pil'd..... But it melts

of the ster-nest, yet my pas-sions are com- pare-less.....
 soul may yoke me, nor my heart so hard com-pil'd.....

love, when I love when I love I
melts, but it melts, but it melts, if

when I love, when I love, when I love, I
but it melts, but it melts, but it melts, if

..... when I love, when I love, I
..... but it melts, but it melts, if

love..... in ear
love..... pro - voke

love, I love, I love, I love, I love, in ear
love, if love, if love, if love, if love, pro voke

love, I love, I love, I love, in ear
love, if love, if love, if love, pro voke

Three vocal staves and a piano accompaniment. The key signature has one sharp (F#). The piano part consists of a treble and bass staff.

Vocal 1 lyrics: - nest. me. when I love But it melts when I love but it melts

Vocal 2 lyrics: - nest. me. When I love, But it melts, when I love, when I love, when I love, when I love, but it melts, but it melts, but it

Vocal 3 lyrics: - nest. me. when But I love melts, when I but it

Continuation of the musical score from the first system. It includes the same three vocal staves and piano accompaniment.

Vocal 1 lyrics: I love..... in ear - nest. if love..... pro - voke me.

Vocal 2 lyrics: love I love, I love, I love, I love, I love, I love in..... ear - nest. melts, if love, if love, if love, if love, if love, if love pro - voke me.

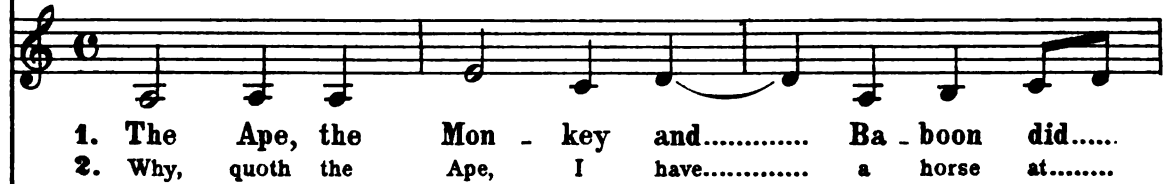
Vocal 3 lyrics: love I love, I love, I love, I love, I love in ear - nest. melts, if love, if love, if love, if love pro - voke..... me.

X.

THE APE, THE MONKEY AND BABOON.

1st TREBLE.2nd TREBLE.

ALTO.



meet will, And break - ing of their fast in
In Pa - ris gar - den for to

meet And break - ing of their..... fast in Fri - day.....
will, In Pa - ris gar - den..... for to ride on.....

meet And break - ing of their fast in Fri - day.....
will, In Pa - ris gar - den for to ride on.....

Fri - day street, Two..... of them sware to - ge - ther so - lemn -
 ride on still, And..... there show tricks. Tush, quoth the Mon key,
 street, Two..... of them sware to - ge - ther so - lemn -
 still, And..... there show tricks. Tush, quoth the Mon key,
 street,
 still,

- ly, In their three na - tures was a sym - pa - thy.
 I For bet - ter tricks in great men's hou - ses lie
 - ly, In their three na - tures was a sym - pa - thy.
 I For bet - ter tricks in great men's hou - ses lie
 In their three na - tures was a sym - pa - thy.
 For bet - ter tricks in great men's hou - ses lie

Nay quoth..... Ba - boon..... I do de - ny that strain..
 Tush, quoth..... Ba - boon..... when men do know I come....

Nay quoth..... Ba - boon..... I do de - ny that strain..
 Tush, quoth..... Ba - boon..... when men do know I come....

Nay quoth..... Ba - boon..... I do de - ny that strain..
 Tush, quoth..... Ba - boon..... when men do know I come....

..... I have more knav - 'ry in me than yon twain. twain.
 For sport, from ci - ty, coun - try they will run. run.

..... I have more knav - 'ry in me than yon twain. twain.
 For sport, from ci - ty, coun - try they will run. run.

..... I have more knav - 'ry in me than yon twain. twain.
 For sport, from ci - ty, coun - try they will run. run.

Fri - day street, Two..... of them sware to - ge - ther so - lemn -
 ride on still, And..... there show tricks. Tush, quoth the Mon key,
 street, Two..... of them sware to - ge - ther so - lemn -
 still, And..... there show tricks. Tush, quoth the Mon key,
 street,
 still,

- ly, In their three na - tures was a sym - pa - thy.
 I For bet - ter tricks in great men's hou - ses lie
 - ly, In their three na - tures was a sym - pa - thy.
 I For bet - ter tricks in great men's hou - ses lie
 In their three na - tures was a sym - pa - thy.
 For bet - ter tricks in great men's hou - ses lie

Nay quoth..... Ba - boon..... I do de - ny that strain..
Tush, quoth..... Ba - boon..... when men do know I come....

Nay quoth..... Ba - boon..... I do de - ny that strain..
Tush, quoth..... Ba - boon..... when men do know I come....

Nay quoth..... Ba - boon..... I do de - ny that strain..
Tush, quoth..... Ba - boon..... when men do know I come....

..... I have more knav - 'ry in me than yon twain. twain.
..... For sport, from ci - ty, coun - try they will run. run.

..... I have more knav - 'ry in me than yon twain. twain.
..... For sport, from ci - ty, coun - try they will run. run.

..... I have more knav - 'ry in me than yon twain. twain.
..... For sport, from ci - ty, coun - try they will run. run.

XI.

NO, NO, THOUGH I SHRINK STILL.

1st TREBLE.

1. No, no, though I shrink still,
2. What, what? if she feign so,

2nd TREBLE.

1. No, no, though I shrink still, I shrink
2. What, what? if she feign so, she feign

ALTO.

1. No, no, though I shrink still, yet I
2. What, what? if she feign so, then I

yet I think still that a wink will tell what lo - vers,
then I plain go in a vein to leave her false.....

still, yet I think still that a wink will tell what
so then I plain go in a vein to leave her

think still that a wink will tell what lo - - - vers
plain go in a vein to leave her false smiles

lo - vers best know. Fa la la li - ro logh, Fa la la li - ro
 smiles.... that's flat.

lo - vers best know. Fa la la li - ro logh, Fa la la li - ro
 false smiles that's flat.

best know. Fa la la li - ro logh, Fa la la li - ro
 that's flat.

The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It features a melody in the first two measures and then moves to a sustained chordal accompaniment in the last two measures. The bass staff provides a simple harmonic foundation with a few notes in the first measure and then rests.

logh, Fa la la li - ro logh, Fa la la li - ro logh. Till then I

logh, Fa la la li - ro logh, Fa la li - ro, li - ro logh. Till then I will be

logh, Fa la la li - ro logh, Fa la la li - ro logh. Till

The piano accompaniment continues with the same treble and bass staff structure. The treble staff features a more active melody in the fifth and sixth measures, while the bass staff continues with a simple harmonic line.

will be glad, and then I will be mad, hang..... up all love that

glad, and then I will be mad, I will be mad, hang up all

then I will be glad, and then I will be mad, hang up all love that

is sad, is sad. Fa la la li - ro logh, Fa la la li - ro

love that is sad. Fa la la li - ro logh, Fa la la li - ro

is sad. Fa la la li - ro logh, Fa la la li - ro

logh, Fa la la li - ro logh, Fa la la li - ro logh. Till then I logh.

logh, Fa la la li - ro logh, Fa la li - ro, li - ro logh. Till then I will be logh.

logh, Fa la la li - ro logh, Fa la la li - ro logh. Till logh.

XII.

AYE ME, ALAS.

1st TREBLE.

Aye me, a - las, hey ho, hey

2nd TREBLE.

Aye me, a - las, hey ho, hey

ALTO.
(8^{va} lower.)

Aye me, a - las, hey ho, hey

ho, hey ho, hey ho, Thus..... doth Mes - sa - li - na go

ho, hey ho, hey ho, Thus..... doth Mes - sa - li - na go a -

ho, hey ho, hey ho, Thus..... doth Mes - sa - li - na go

will be glad, and then I will be mad, hang..... up all love that

glad, and then I will be mad, I will be mad, hang up all

then I will be glad, and then I will be mad, hang up all love that

is sad, is sad. Fa la la li - ro logh, Fa la la li - ro

love that is sad. Fa la la li - ro logh, Fa la la li - ro

is sad. Fa la la li - ro logh, Fa la la li - ro

logh, Fa la la li - ro logh, Fa la la li - ro logh. Till then I logh.

logh, Fa la la li - ro logh, Fa la li - ro, li - ro logh. Till then I will be logh.

logh, Fa la la li - ro logh, Fa la la li - ro logh. Till logh.

XII.

AYE ME, ALAS.

1st TREBLE.

Aye me, a - las, hey ho, hey

2nd TREBLE.

Aye me, a - las, hey ho, hey

ALTO.
(9th lower.)

Aye me, a - las, hey ho, hey

ho, hey ho, hey ho, Thus..... doth Mes - sa - li - na go

ho, hey ho, hey ho, Thus..... doth Mes - sa - li - na go a -

ho, hey ho, hey ho, Thus..... doth Mes - sa - li - na go

Up and down the house a - cry - - ing, up and
 - bout the house a - cry - ing, Up..... and down the house a - cry -
 Up and down, up..... and down, up and

down the house a - cry - - ing, a - cry - - ing.
 - ing, up..... and down the house a - cry - - ing.
 down the house a - cry - ing, a - cry - - ing.

For her Mon - key lies a - dy - - ing, For....
 For her Mon - key lies a - dy - - ing, For..... her
 For her Mon - key lies a - dy - - ing, For..... her

..... her Mon - key lies a - dy - -
 Mon - key lies a - dy - ing, a - dy
 Mon - key lies a - dy - - - -

- ing. Death, thou art too cru - el to be -
 - ing. Death, thou art too cru - el to be -
 - ing. Death, thou art too cru - el to be -

- reave her jew - el or..... to make a sei - zure of.....
 - reave her jew - el, or..... to make a sei - zure of.....
 - reave her jew - el, or..... to make a sei - zure of.....

..... her on - ly trea - sure. If her Mon - key die

..... her on - ly..... trea - sure. If her Mon - key die

..... her on - ly trea - sure. If her Mon - key die

she will..... sit and..... cry, Fie...

she will..... sit..... and..... cry,

she will sit and..... cry, Fie

..... fie, fie..... fie fie..... fie fie fie. fie.

Fie fie..... fie fie..... fie fie fie. fie.

fie fie fie fie fie..... fie fie. fie.

1. 2.

XIII.

LATE IN MY RASH ACCOUNTING.

1st TREBLE.

2nd TREBLE.

ALTO.
(8^{va} lower.)

1. Late in my rash ac - count - ing my
2. Hearts greed - y in de - si - ring are
3. You La - dies fair and fi - ckle Whose

1. Late in my rash ac - count - ing my
2. Hearts greed - y in de - si - ring are
3. You La - dies fair and fi - ckle Whose

1. Late in my rash ac - count - ing my
2. Hearts greed - y in de - si - ring are
3. You La - dies fair and fi - ckle Whose

For - tune was a - mount - ing
speed - y in a - spi - ring
climb - ing thoughts do ti - ckle } Fa la la la la la Fa

For - tune was a - mount - ing
speed - y in a - spi - ring
climb - ing thoughts do ti - ckle } Fa la la la la la Fa

For - tune was a - mount - ing
speed - y in a - spi - ring
climb - ing thoughts do ti - ckle } Fa la, Fa la la la la

The image shows a musical score for the song "The Rose Tree". It consists of three staves of music, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The first staff has the lyrics "la la la la la, Fa la la la la la, Fa la la la la la, Fa". The second staff has the lyrics "la la la la la, Fa la la la la la, Fa la la la la la, Fa". The third staff has the lyrics "la, Fa la la la la la, Fa la la la la la, Fa la la la la".

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

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

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

The musical score consists of three staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes.

Soprano:

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

Alto:

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

Bass:

la, Fa la la la la Fa la la

la, Fa la la. { And now all is un -
But this fe - - male
Shall most deep - ly re -

la la la la. { And now all is un -
But this fe - - male
Shall most deep - ly re -

la, Fa la la la la la la. { And now all is un -
But this fe - - male
Shall most deep - ly re -

done, all cour - ses back - ward run. } Fa
sex, make stout hearts break their necks.
- pent and find a base de - scent.

done, all cour - ses back - ward run. } Fa
sex, make stout hearts break their necks.
- pent and find a base de - scent.

done, all cour - ses back - ward run. } Fa
sex, make stout hearts break their necks.
- pent and find a base de - scent.

la la la Fa la la Fa la la Fa la la

la la la Fa la la Fa la la Fa la la

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

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with eighth and quarter notes, while the bass staff provides a harmonic foundation with sustained notes and moving lines.

Fa la la Fa la la. And But Shall la.

Fa la la Fa la la. And But Shall la.

la la, Fa la la la. And But Shall la.

The piano accompaniment continues with a similar texture, featuring a treble staff with melodic fragments and a bass staff with sustained notes. The piece concludes with a final cadence in the vocal parts and piano.

XIV.

FOUR ARMS, TWO NECKS.

1st TREBLE.

2nd TREBLE.

ALTO.

1. Four arms two necks one wreath - ing Two
2. The thought of this con - founds me, And

1. Four arms two necks one wreath - ing Two
2. The thought of this con - founds me, And

1. Four arms two necks one wreath - ing Two
2. The thought of this con - founds me, And

pair as of lips..... one breath - ing, Fa la la la la la, Fa
as I speak... it wounds me

pair as of lips one breath - ing, Fa la la la la la, Fa
as I speak it wounds me

pair as of lips one breath - ing, Fa la la la, Fa
as I speak it wounds me

la la la la la, Fa la la la la la la la. Two
It

la la la la la, Fa la la la la la la la. Two
It

la la la, Fa la la la la. Two
It

hearts that mul - ti - ply sighs in - ter - change - a - bly, Fa la
can - not be ex - press'd, good help me whilst I rest

hearts that mul - ti - ply sighs in - ter - change - a - bly, Fa
can - not be ex - press'd, good help me whilst I rest

hearts that mul - ti - ply sighs in - ter - change - a - bly, Fa
can - not be ex - press'd, good help me whilst I rest

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

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

la Fa la, Fa la, Fa la, Fa

la la la la la, Fa la la la la. Two It la.

la la la la la, Fa la la la la. Two It la.

la Fa la . la la la . la. Two It la.

XV.

LORD WHEN I THINK.

1st TREBLE.

1. Lord when I think what a pal - te - ry thing is a
 2. And when I see what a pi - ti - ful grace hath a

2nd TREBLE.

1. Lord when I think what a pal - te ry thing is a
 2. And when I see what a pi - ti - ful grace hath a

ALTO.

1. Lord when I think what a pal - te - ry thing
 2. And when I see what a pi - ti - ful grace

glove or a ring, or a top of a fan to brag of.....
 frown in the face or a no in the lips of a La - dy.....

glove or a ring or a top of a fan to..... brag of.....
 frown in the face or a no in the lips of a..... La - dy.....

is a glove or a ring or a top of a fan to brag of.....
 hath a frown in the face or a no in the lips of a La - dy.....

..... and how much a Nod-dy will tri-umph in a
 and when I had wist she would be kiss'd, then a -

..... and how much a Nod-dy will tri-umph in a busk point,....
 and when I had wist she would be kiss'd then a - way she.....

..... and how much a Nod - dy..... will tri-umph
 and when I had wist she..... would be kiss'd

busk point, snatch'd with the tag.....
 - way she did go with hey - - - -

..... busk point, snatch'd..... with the tag off, snatch'd with the tag
 did go, then..... a - way she did go, a - way she

in a busk point, snatch'd with the tag..... off, snatch'd
 she a - way did go, she a - way..... did

off, ho, Then I end

off, snatch'd with the... tag off, ho, Then I end

with the tag... off, ho, Then I end say so,

say, well fare him that hath e-ver scorn'd such child's play.... play.
so, ne-ver trust a-ny wo-man more than you know.... know.

say, well fare him that hath e-ver scorn'd such..... child's play.... play.
so, ne-ver trust a-ny wo-man more than..... you know.... know.

well fare him that hath e-ver scorn'd such child's play.... play.
ne-ver trust a-ny wo-man more than you know.... know.