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The Old English Edition. No. xvii.

AIRS OR FANTASTIC SPIRITS,

BY

THOMAS WHEELKES.

1608.

EDITED BY

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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. xBii. Old English Edition.

THIS volume contains the last eleven of Thomas Weelkes' "Ayres or Phantasticke Spirites," 1608, of which the first fifteen were printed in No. 16 of this Series.

The six-part Madrigal, "Death hath depriv'd me of my dearest friend," is called by Weelkes "a remembrance of my friend M. Thomas Morley," who died, it is said, in 1604. Oliphant (*Musa Madrigalesca*, p. 145) points out that this stanza is taken from "Wittes Pilgrimage (by Poeticall Essaies) through a World of Amorous Sonnets, Soule-passions, and other Passages, diuine, philosophicall, morall, poeticall and politicall," by John Davies of Hereford, where it is called "A Dump upon the death of the most noble Henry, late Earl of Pembroke." Oliphant gives the date of the book as 1590, but the article in the Dictionary of National Biography says that it seems to have been published in 1610 or 1611, which would put it later than Weelkes' Ayres.

The 20th of these Ayres, it may be noted, contains the popular dance-tune, "Watkin's Ale" (at the words "He did labour"), which will be found in Chappell's Old English Popular Music (Mr. Wooldridge's Edition, Vol. I. p. 265). It is most likely that the first strain of the same Ayre is another Morris-dance tune. An account of Kemp and his feats of dancing will be found in the Dictionary of National Biography.

NOTE.—THESE AIRS CAN BE OBTAINED SEPARATELY AT TWOPENCE HALFPENNY EACH,
EXCEPT THE LAST, WHICH IS SIXPENCE.

A Table of the Clefs

Used in the original Edition, 1608.

No. 17. Nos. 16, 18, 19, 20 & 24.

No. 21.

Nos. 22 & 23.

No. 25.

Cantus.					
Tenor.					
Bassus.					

No. 26.

Cantus.	
Quintus.	
Altus.	
Tenor.	
Sextus.	
Bassus.	

xvi.



SAY, sweetheart, will you love me ?

I love no long delaying.

Whilst that you strive to prove me

I fear your love's decaying.

Fear not my love's decaying

Whilst that you strive to prove me.

I love no long delaying ;

Say, sweetheart, will you love me ?

xvii.



I BEI ligustri e rose
Ch' in voi natura pose,
Donna gentil, mi fanno
Ogn' hor morire,
Si grave e' la mia pena
E'l mio martire.

xviii.



STRIKE it up, tabor,
 And pipe us a favour,
 Thou shalt be well paid for thy labour :
 I mean to spend my shoe-sole
 To dance about the May-pole.
 I will be blithe and brisk,
 Leap and skip,
 Hop and trip,
 Turn about
 In the rout
 Until very weary joints can scarce frisk.

Lusty Dick Hopkin
 Lay on with thy napkin,
 The stitching cost me but a dodkin.
 The Morris were half undone
 Wer't not for Martin of Compton.
 O well said, Jigging Alce ;
 Pretty Gill
 Stand you still,
 Dapper Jack
 Means to smack.
 How now ? fie, fie, fie, you dance false.

rir.



HA ha, ha ha, this world doth pass
 Most merrily I'll be sworn,
 For many an honest Indian ass
 Goes for a unicorn.

Fara diddle dyno,
 This is idle fyno.

Ty hy, ty hy, O sweet delight,
 He tickles this age that can
 Call Tullia's ape a marmasite,
 And Leda's goose a swan.

Fara diddle dyno,
 This is idle fyno.

So, so, so, so, fine English days
 For false play is no reproach :
 For he that doth the coachman praise
 May safely use the coach.

Fara diddle dyno,
 This is idle fyno.

rr.



SINCE Robin Hood, Maid Marian
 And Little John are gone—a,
 The hobby horse was quite forgot,
 When Kempe did dance alone—a.

He did labour
 After the tabor
 For to dance
 Then into France.
 He took pains
 To skip it
 In hope of gains
 He will trip it
 On the toe,
 Diddle doe.

rrí.



Fa la la,
 O now weep, now sing
 Fa la la.
 For this is love, in frost to fry,
 In tears to sing, in life to die,
 And never to have ending.

Fa la la,
 I die willingly,
 Fa la la.
 And yet I live in spite of love,
 In hope of gain, and think to prove
 Some pleasure mingled with pain.

xxii.



ALAS, tarry but one half-hour
 Until an opportunity fit my pow'r ;
 Then will I look and sigh out all my sorrow.
 Now everybody looketh on
 And you know I must be gone
 To-morrow.

Adieu, why did I aspire high,
 When I see my ruinous end so nigh ?
 Yet will I now prolong my last farewell ;
 Else in sudden sort to part
 Will go near to break my heart
 That doth swell.

rrrr.



As deadly serpents lurking,
 So envy lieth working
 Still to disgrace those men
 Which do strive by virtue's fame
 To augment their height of name
 By labour, art and pen.

But let all carping Momi,
 And idle foolish Zoili,
 Whatsoe'er they will, report.
 I put myself in venture
 To judgment's learned censure,
 And men of better sort.

xxiv.



DONNA, il vostro bel viso
Apr' a chi mir' ogn' hor il paradiso ;
Ma'l mio misero core
Sen viv' ogn' hor in lagrim' e dolore.

rrv.



THE Nightingale, the organ of delight,
The nimble Lark, the Blackbird and the Thrush,
And all the pretty Choristers of flight
That chant their music notes in every bush,
Let them no more contend who shall excel ;
The Cuckoo is the bird that bears the bell.

xxvi.



A REMEMBRANCE OF MY FRIEND M. THOMAS MORLEY.

DEATH hath depriv'd me of my dearest friend :

My dearest friend is dead and laid in grave.

In grave he rests until the world shall end ;

The world shall end as end all things must have.

All things must have an end that nature wrought ;

That nature wrought must unto dust be brought.

The Table.

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2

XVI.

SAY SWEETHEART WILL YOU LOVE ME?

1st TREBLE.

1. Say sweet heart
2. Fear not my

2nd TREBLE.

1. Say..... sweet heart will you
2. Fear..... not my love's de -

*ALTO.
8va lower.*

1. Say sweet heart will you
2. Fear not my love's de -

will you love me? I love no long de - lay -
love's de - cay - ing, whilst that you strive to prove

love..... me? I love no long de - lay -
- cay - ing, whilst that you strive to prove

love..... me, I love no long de - lay -
- cay - ing, whilst that you strive to prove

ing, no long de lay ing. I love no
me, you strive to prove me. whilst that you

..... ing, no..... long de lay ing, I..... love no long de
me, you..... strive to prove me, whilst..... that you strive to

ing, de lay ing, I
me, to prove me, whilst

long de lay ing, de lay ing. Whilst
strive to prove..... me, to prove me. I

lay ing, I love no long de lay ing. Whilst
prove me, whilst that you strive to prove me. I

love no long de lay ing. Whilst
that you strive to prove..... me. I

that you strive to prove me, to prove me, I fear your
love no long de - lay - ing de - lay - ing, Say sweet - - -

that you strive to prove me, to prove me, I fear.....
love no long de - lay - ing de - lay - ing, Say sweet -

that you strive to prove..... me, to prove..... me.....
love no long de - lay - ing, de - lay - ing.....

love, I fear your love's de - cay - ing. Whilst - ing.
- heart say sweet - heart will you love me? I me.

..... your love's..... de - cay - ing, de - cay - ing. Whilst - ing.
- heart, will..... you love,.... will you love me? I me.

I fear..... your love's de - cay - ing. Whilst - ing.
Say sweet - heart will you love me? I me.

XVII.

I BEI LIGUSTRI.

1st TREBLE.

I bei li - gus - tri e ro - se..... Ch'in

2nd TREBLE.

I bei li - gus - tri e..... ro - se Ch'in voi na -

*ALTO
8^{ve} lower.*

I bei li - gus - tri e ro - se Ch'in voi na - tu - ra

voi na - tu - ra po - se,..... ch'in voi na - tu - ra po - se,

- tu - ra po - - - se, ch'in voi na - tu - ra po - - - se,

po - - - se, ch'in voi na - tu - ra po - - - se,

Don - na..... gen - til,

Don - na..... gen - til, mi

Don - na gen - til, mi fan - no ogn'

mi fanno ogn' hor mo - ri - re

fanno ogn' hor mo - ri - re Si

hor mo - ri - re Si

Si gra - ve é la..... mia

gra - ve é la..... mia pe - na e'l

gra - ve é la..... mia pe - na e'l

pe - na e'l mio mar - ti - re,.....

mio mar - ti - re, si

mio..... mar - ti - re, si gra -

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in a three-part setting, with the top staff starting on a high note and the bottom staff on a lower note. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

si gra - ve é la mia pe -

gra - ve é la mia pe - na e'l mio mar -

- ve é la mia pe - na e'l

The second system continues the vocal and piano parts. The vocal lines show a melodic progression, with the piano accompaniment supporting the harmony. The lyrics are spread across the vocal staves, indicating a multi-measure rest or a long note.

1. 2.

- na e'l mio mar - ti - re. re.

ti - re, mar - ti - re. re.

mio..... mar - ti - re. re.

The third system concludes the page with two endings. The first ending leads back to the beginning of the phrase, while the second ending provides a final resolution. The piano accompaniment features a prominent bass line and harmonic support.

XVIII.

STRIKE IT UP TABOR.

1st TREBLE.

1. Strike it up Ta - bor, and pipe us a
 2. Lus - ty Dick Hop kin, lay on with thy

2nd TREBLE.

1. Strike it up Ta - bor, and pipe us a fa - vour, Thou
 2. Lus - ty Dick Hop - kin, lay on with thy nap - kin, The

TENOR
8^{ve} lower.

1. Strike it up Ta - bor, and pipe us a fa - vour, Thou
 2. Lus - ty Dick Hop - kin, lay on with thy nap - kin, The

fa - vour, Thou shalt be well paid for thy la - bour.
 nap - kin, The stitch - ing cost me but a dod - kin.

shalt be well paid, well paid for thy la - bour.
 stitch - ing cost me, cost me but a dod - kin.

shalt be well paid for thy..... la - bour.
 stitch - ing cost me but a..... dod - kin.

I mean to spend my shoe - sole to dance a - bout the
The Mor - ris were half un - done wer't not for Mar - tin of

To dance a - bout the
Wer't not for Mar - tin of

May - pole, I will be blithe and brisk, Leap and
Comp - ton; O well said Jig - ging Alce; Pret - ty

May - pole, I will be blithe and brisk, blithe and brisk, I'll
Comp - ton; O well said Jig - ging Alce, pret - ty Gill, O

May - pole, I will be blithe and brisk, Leap and
Comp - ton; O well said Jig - ging Alce; Pret - ty

skip, hop and trip, turn a - bout in the rout Un -
Gill, stand you still, Dap - per Jack means to smack, How

leap and skip, hop and trip, turn a - bout in the rout Un -
pret - ty Gill, stand you still, Dap - per Jack means to smack, How

skip, hop and trip, turn a - bout in the rout Un - til
Gill, stand you still, Dap - per Jack means to smack, How now,

- til ve - ry wea - ry, wea - ry joints can scarce frisk. I frisk.
now, fie..... fie..... fie..... fie, you dance false. The false.

- til ve - ry wea - ry, wea - ry joints can scarce frisk. I frisk.
now, fie..... fie..... fie..... fie, you dance false. The false.

ve - ry wea - - - ry joints can scarce frisk. frisk.
fie fie fie fie, you dance false. false.

XIX.

HA HA, THIS WORLD DOTH PASS.

1st TREBLE.

1. Ha, ha ha, ha ha ha ha ha
 2. Ty, ty hye, ty hye ty hye ty
 3. So, so so, so so so so so so

2nd TREBLE.

1. Ha, ha ha, ha ha ha ha ha
 2. Ty, ty hye, ty hye ty hye ty
 3. So, so so, so so so so so

ALTO
8^{ve} lower.

1. Ha, ha ha, ha ha ha ha
 2. Ty, ty hye, hye ty hye ty
 3. So, so so, so so so so

ha ha ha ha ha, this world doth pass most
 hye ty hye ty hye, O sweet de light! He
 so so so so so, Fine Eng lish days, For

ha ha ha ha ha, this world doth.... pass most
 hye ty hye ty hye, O sweet de light! He
 so so so so so, Fine Eng lish days, For

ha ha ha ha ha, this world doth pass most
 hye ty hye ty hye, O sweet de light! He
 so so so so so, Fine Eng lish days, For

mer - ri - ly, most mer - ri - ly I'll be..... sworn, For
 tic - kles this, he tic - kles this age that..... can Call
 false play is, for false play is no re - - proach, For

mer - ri - ly, most mer - ri - ly I'll be..... sworn, For
 tic - kles this, he tic - kles this age that..... can Call
 false play is, for false play is no re - - proach, For

mer - ri - ly, most mer - ri - ly I will be sworn, For
 tic - kles this, he tic - kles this age that..... can Call
 false play is, for false play is no re - - proach, For

ma - ny an hon - est In - di - an ass
 Tul - li - a's ape a Mar - ma - - site
 he..... doth the coach - man..... praise

ma - ny an hon - est In - di - an ass goes
 Tul - li - a's ape a Mar - ma - - site and
 he that..... doth the coach - man..... praise may

ma - ny an hon - est In - di - an ass
 Tul - li - a's ape a Mar - ma - - site
 he that..... doth the coach - man..... praise

goes for..... a u - ni - corn, goes for a
 and Le - - da's goose a swan, and Le - - da's
 may safe - - ly use the coach, may safe - - ly

for a u - ni - corn, goes for..... a u - ni - corn,
 Le - da's goose a swan, and Le - - da's goose a swan,
 safe - ly use the coach, may safe - - ly use the coach,

goes for a u - ni - corn, goes for a u - ni -
 and Le - - da's goose a swan, and Le - - da's goose a.....
 may safe - - ly use the coach, may safe - - ly use the.....

u - nicorn, goes for..... a u - ni - corn, goes for a u - ni -
 goose a swan, and Le - - da's goose a swan, and Le - da's goose a.....
 use the coach, may safe - - ly use the coach, may safe - ly use the.....

goes for a u - ni - corn, goes for a u - ni -
 and Le - da's goose a swan, and Le - da's goose a.....
 may safe - ly use the coach, may safe - ly use the.....

- - corn, goes for a u - ni - corn, a u - ni -
 swan, and Le - da's goose,.... Le - da's goose a
 coach, may safe - ly use, may safe - ly use the

corn.
swan.
coach.

Far - ra did - dle did - dle di - no, fa - ra did - dle did - dle

corn.
swan.
coach.

Far - ra did - dle did - dle di - no, fa - ra did - dle did - dle

corn.
swan.
coach.

Far - ra did - dle did - dle di - no, fa - ra did - dle did - dle

Piano accompaniment (treble and bass clef) with chords and single notes.

di - no, this is i - dle i - dle fi - no, this is i - dle i - dle fi - no.

di - no, this is i - dle i - dle fi - no, this is i - dle i - dle fi - no.

di - no, this is i - dle i - dle fi - no, this is i - dle i - dle fi - no.

Piano accompaniment (treble and bass clef) with chords and single notes.

XX.

SINCE ROBIN HOOD.

1st TREBLE.

2nd TREBLE.

ALTO.
8^{ve} lower.

Since Ro - bin Hood, Maid Ma - ri - an and

Since Ro - bin Hood, Maid Ma - ri - an and

Since Ro - bin Hood, Maid Ma - ri - an and

Lit - tle John are gone a, The hob - by horse..... was

Lit - tle John are..... gone a, The hob - by horse was

Lit - tle John are gone a, The hob - by horse was

quite for - got when Kempe did dance a - lone a. *

quite for - got when Kempe did dance a - lone a.

quite for - got when Kempe did dance a - lone a.

He did la - bour af - ter the ta - bor for to dance then

He did la - bour af - ter the ta - bor for to dance.....

He did la - bour af - ter the ta - bor for to dance.....

in - to..... France, for to dance..... then in - to France.

in - to..... France, for to dance..... then in - to France. He....

in - to..... France, for to dance in - to France. He....

*rests not in Original.

He..... took pains to skip, to skip, to skip it in hope of
 took pains, took pains to skip, to skip, to skip it in hope of
 took pains to skip, to skip, to skip, to skip it in hope of

gains, of gains, he will trip it, trip it, trip it on the
 gains, in hope of gains, he will trip it, trip it, trip it on the
 gains, of gains, he will trip it, trip it, trip it on the

toe, did _dle did _dle did _dle doe, did _dle did _dle did _dle doe. doe. 1. 2.
 toe, did _dle did _dle did _dle doe, did _dle did _dle did _dle doe. doe. 1. 2.
 toe, did _dle did _dle did _dle doe, did _dle did _dle did _dle doe. doe. 1. 2.

* This note is C not A in the original.

* These notes are minims in the original.

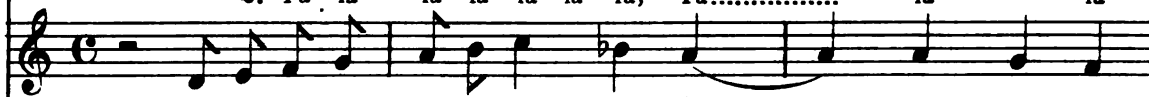
XXI.

FA LA LA, O NOW WEEP.

1st TREBLE.

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

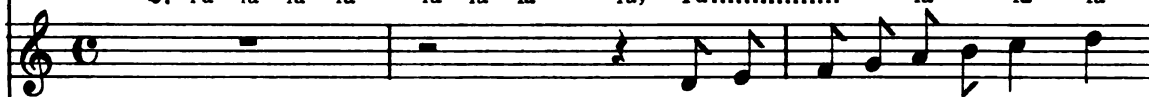
2. Fa la la la la la la, Fa..... la la

2nd TREBLE.

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

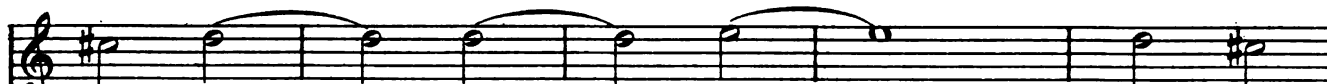
2. Fa la la la la la la la, Fa..... la la la

TENOR.

8^{ve} lower.

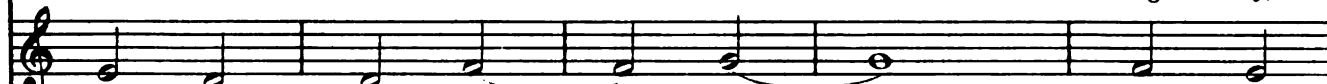
1. Fa la la la la la la la

2. Fa la la la la la la la



la, O..... now..... weep..... now sing

la, I..... die..... will - - - ing - ly,



la, O..... now..... weep..... now sing

la, I..... die..... will - - - ing - ly,



la, O..... now weep, now sing.....

la, I..... die will - ing - ly,.....



Fa la la la la la la la. For
 And

Fa la la la la la la la. For
 And

Fa la la la la la la la. For
 And

The piano accompaniment consists of two staves (treble and bass clef) with chords and single notes supporting the vocal lines.

this is love, in frost to fry, in tears to
 yet I live in spite of love, in hope of

this is love, in frost to fry, in tears to
 yet I live in spite of love, in hope of

this is love, in frost to fry, in tears to
 yet I live in spite of love, in hope of

The piano accompaniment consists of two staves (treble and bass clef) with chords and single notes supporting the vocal lines.

sing, in life to die, in life to die, in life to
gain, and think to prove, and think to prove, and think to

sing, in life to die, to die, in life to die, to die, in
gain, and think to prove, to prove, and think to prove, to prove, and

sing, in life to die, in life to die, in life to
gain, and think to prove, and think to prove, and think to

die, to die and ne - ver to have..... end - - ing. For - ing.
 prove to prove some plea - sure ming - led..... with..... pain. And pain.

life to die and ne - ver to have end - ing. For - ing.
think to prove some plea - sure ming - led with pain. And pain.

die and ne - ver to have end - - - ing. For - ing.
 prove some plea - sure ming - led with pain. And pain.

XXII.

ALAS TARRY BUT ONE HALF HOUR.

1st TREBLE.

1. A - las tar - ry but one half
2. A - dieu, why did I a - spire

2nd TREBLE.

1. A - las
2. A - dieu,

TENOR.
8^{ve} lower.

1. O tar - ry tar - ry but one half hour,
2. O why did I, did I a - spire high,

hour, a - las, tar - ry but one half
high, a - dieu, why did I a - spire

tar - ry but one half hour, one half
why did I a - spire high, a - spire

O tar - ry tar - ry but one half hour, half
O why did I, did I a - spire high, when

hour, O tar - ry but one half
high, O why did I a - - - - - spire

hour, un - til an op - por - tu - ni - ty fit my
high, when I..... see my ru - in - ous end so

hour, un - til an op - por -
I, when I see..... my

hour un - til an op - por - tu - ni - ty fit my power.
high when I..... see my ru - in - ous end so nigh.

power, un - til an op - por - tu - ni - ty fit my power.
nigh, when I..... see my ru - in - ous end so nigh.

- tu - ni - ty fit my power.
ru - in - ous end so nigh.

Then will I look and sigh out all my sor -
 Yet will I now pro - long my last..... fare -

Then will I look and sigh out all my sor -
 Yet will I now pro - long my last fare -

Then will I look and sigh out all my sor -
 Yet will I now pro - long my last fare -

The piano accompaniment consists of a treble and bass staff. The treble staff begins with a key signature of one flat (Bb) and a common time signature (C). The melody features a series of eighth and quarter notes, with some measures containing beamed sixteenth notes. The bass staff provides a harmonic foundation with a mix of quarter and eighth notes.

- row. Now ev - 'ry bo - dy look - eth on, and you
 - well. Or else in sud - den sort to part will go

- row. Now ev - 'ry bo - dy look - eth on,
 - well. Or else in sud - den sort to part,

- row. Now ev - 'ry bo - dy look - eth on, and you know I
 - well. Or else in sud - den sort to part, will go near to

The piano accompaniment continues with the same treble and bass staves. The treble staff has a more active melody in this section, with many beamed sixteenth and thirty-second notes. The bass staff continues with a steady accompaniment of quarter and eighth notes.

hour, O tar - ry but one half
high, O why did I a - - - - - spire

hour, un - til an op - por - tu - ni - ty fit my
high, when I..... see my ru - in - ous end so

hour, un - til an op - por -
I, when I see..... my

hour un - til an op - por - tu - ni - ty fit my power.
high when I..... see my ru - in - ous end so nigh.

power, un - til an op - por - tu - ni - ty fit my power.
nigh, when I..... see my ru - in - ous end so nigh.

- tu - ni - ty fit my power.
ru - in - ous end so nigh.

Then will I look and sigh out all my sor -
 Yet will I now pro - long my last..... fare -

Then will I look and sigh out all my sor -
 Yet will I now pro - long my last fare -

Then will I look and sigh out all my sor -
 Yet will I now pro - long my last fare -

The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The music is written in a simple, homophonic style, with chords and single notes.

- row. Now ev - 'ry bo - dy look - eth on, and you
 - well. Or else in sud - den sort to part will go

- row. Now ev - 'ry bo - dy look - eth on,
 - well. Or else in sud - den sort to part,

- row. Now ev - 'ry bo - dy look - eth on, and you know I
 - well. Or else in sud - den sort to part, will go near to

The piano accompaniment continues with the same treble and bass staves. The music is written in a simple, homophonic style, with chords and single notes.

know I must be gone, and you know I must be gone, and you
near to break my heart, will go near to break my heart, will go

and you know I must be gone to mor - row, and you
will go near to break my heart that doth swell, will go

must be gone, and you know I must be
break my heart, will go near to break my

know I must be gone to mor - row, to mor - row. - row.
near to break my heart that doth swell doth swell. swell.

know I must be gone to..... mor - row. - row.
near to break my heart that..... doth swell. swell.

gone to mor - row, to mor - row. - row.
heart that doth..... swell that doth swell. swell.

XXIII.

AS DEADLY SERPENTS.

1st TREBLE.

1. As dead - ly ser - pents
2. But let all carp - ing

2nd TREBLE.

1. As..... dead - ly ser - pents.....
2. But..... let..... all carp - ing.....

TENOR
8^{ve} lower.

1. As dead - ly ser - pents
2. But let all carp - ing

lurk - - - ing so en - vy li - eth work -
Mo - - - mi and i - die fool - ish Zoi -

..... lurk - - - ing so en - - - vy li - - - eth work -
..... Mo - - - mi and i - - - die fool - - - ish Zoi -

lurk - - - ing so en - vy li - eth work -
Mo - - - mi and i - die fool - ish Zoi -

- ing, still to..... dis - grace those men Which.....
 - li, what - e'er..... they will re - - port, I.....

- ing, still to..... dis - grace those men
 - li, what - e'er..... they will re - port,

- ing, still to dis - grace those men
 - li, what - e'er they will re - - port,

..... do strive by vir - tue's fame to..... aug -
 do put my - self in ven - ture to..... judg -

Which do strive by vir - tue's fame to..... aug -
 I do put my - self in ven - ture to..... judg -

Which do strive by vir - tue's fame to
 I do put my - self in ven - ture to

ment their height of name by
ment's learn ed cen sure and

ment their height of name
ment's learn ed cen sure

aug ment their height of name by
judg ment's learn ed cen sure and

la bour, art and pen. Which.. pen.
men of bet ter sort. I..... sort.

by la bour, art and pen., pen.
and men of bet ter sort. sort.

la bour, art and pen. pen.
men of bet ter sort. sort.

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment staff. The music is in G major (one sharp) and 4/4 time. The lyrics are as follows:

Soprano: - ing, still to..... dis - grace those men Which.....
 - li, what - e'er..... they will re - - port, I.....

Alto: - ing, still to..... dis - grace those men
 - li, what - e'er..... they will re - port,

Tenor: - ing, still to dis - grace those men
 - li, what - e'er they will re - - port,

Piano accompaniment: The piano part consists of chords in the right hand and single notes in the left hand, following the harmonic structure of the vocal lines.

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment staff. The music continues from the first system. The lyrics are as follows:

Soprano: do strive by vir - tue's fame to..... aug -
 do put my - self in ven - ture to..... judg -

Alto: Which do strive by vir - tue's fame to..... aug -
 I do put my - self in ven - ture to..... judg -

Tenor: Which do strive by vir - tue's fame to
 I do put my - self in ven - ture to

Piano accompaniment: The piano part continues with chords in the right hand and single notes in the left hand, supporting the vocal melody.

ment their height of name by
ment's learn - ed cen - sure and

ment their..... height of..... name.....
ment's learn - ed cen - sure.....

aug - ment their..... height of name by
judg - ment's learn - ed cen - sure and

la - bour, art..... and..... pen. Which.. pen.
men of bet - ter sort. I..... sort.

..... by la - bour, art and pen., pen.
..... and men of bet - ter sort. sort.

la - bour, art..... and pen. pen.
men of bet - ter sort. sort.

XXIV.

DONNA IL VOSTRO BEL VISO.

1st TREBLE.

Don - na il vos - tro bel vi - so,

2nd TREBLE.

Don - na il vos - tro bel vi - so, vi - so,

ALTO.

Don - na il vos - tro bel vi - so,

A - pr'a chi mir' ogn'..... hor, a - pr'a chi mir' ogn'....

A - pr'a chi mir' ogn' hor, il pa -

A - pr'a chi mir' ogn' hor, il pa - ra - di -

..... hor, a - pr'a chi mir ogn' hor, il
 - ra - di - so, a - pr'a chi mir ogn'
 - so, a - pr'a chi mir..... ogn' hor

pa - ra - di - so. Ma'l
 hor il pa - ra - di - so.
 il pa - ra - di - so.

mio mi - se - ro co - re sen viv' ogn' hor in la -
 Ma'l mio mi - se - ro co - re sen viv' ogn' hor in la -
 Ma'l mio mi - se - ro co - re sen viv' ogn' hor in

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment staff. The key signature has one flat (B-flat). The lyrics are: - gri - me, in la - gri - me..... do -

The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Three vocal staves and a piano accompaniment staff. The lyrics are: lo - re, do - lo - re. Ma'l - re. lo - re, do - lo - re. re. re. do - lo - re, do - re. re.

The piano accompaniment continues with chords and single notes, ending with a double bar line and repeat signs.

XXV.

THE NIGHTINGALE.

1st TREBLE.

The Nightin - - - - - gale the Or - gan...

2nd TREBLE.

The Night in - - - - - gale the

ALTO.
8^{va} lower.

The Night in - - - - -

of..... de - - - light the

Or - - gan of..... de - light the

- gale the Or - gan of de - light, the nimble, nimble, nimble, nimble

First system of musical notation. It consists of three vocal staves (soprano, alto, and tenor) and a piano accompaniment. The lyrics are: - gri - me, in la - gri - me..... do - . The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various chords and intervals.

Second system of musical notation. It consists of three vocal staves (soprano, alto, and tenor) and a piano accompaniment. The lyrics are: - lo - re, do - lo - re. Ma'l - re. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with various chords and intervals.

XXV.

THE NIGHTINGALE.

1st TREBLE. The Nightin - - - - - gale the Or - gan...

2nd TREBLE. The Night in - - - - - gale the

ALTO.
8^{va} lower. The Night in - - - - -

of..... de - - - light the

Or - - gan of..... de - light the

- gale the Or - gan of de - light, the nimble, nimble, nimble, nimble

nimble, nimble, nimble, nimble Lark, the Black-bird, the Black-bird

nimble, nimble, nimble, nimble Lark, the Black-bird, the Black-bird

Lark, The Black-bird, the Black-bird

- bird and the..... Thrush, the Thrush and

- bird and..... the..... Thrush, and all the pret-

and..... the Thrush, and all the pret-ty

all the pret-ty Chor-isters of flight, that

-ty Chor-isters of..... flight, that chant their

Chor-isters of flight, that chant their Mu-sic

chant their Mu-sic notes in ev - 'ry bush, that chant their Mu - sic
 Mu-sic notes in ev - - 'ry bush, that chant their Mu-sic notes in
 notes in ev - 'ry bush, that chant their Mu-sic notes in ev - 'ry bush, in

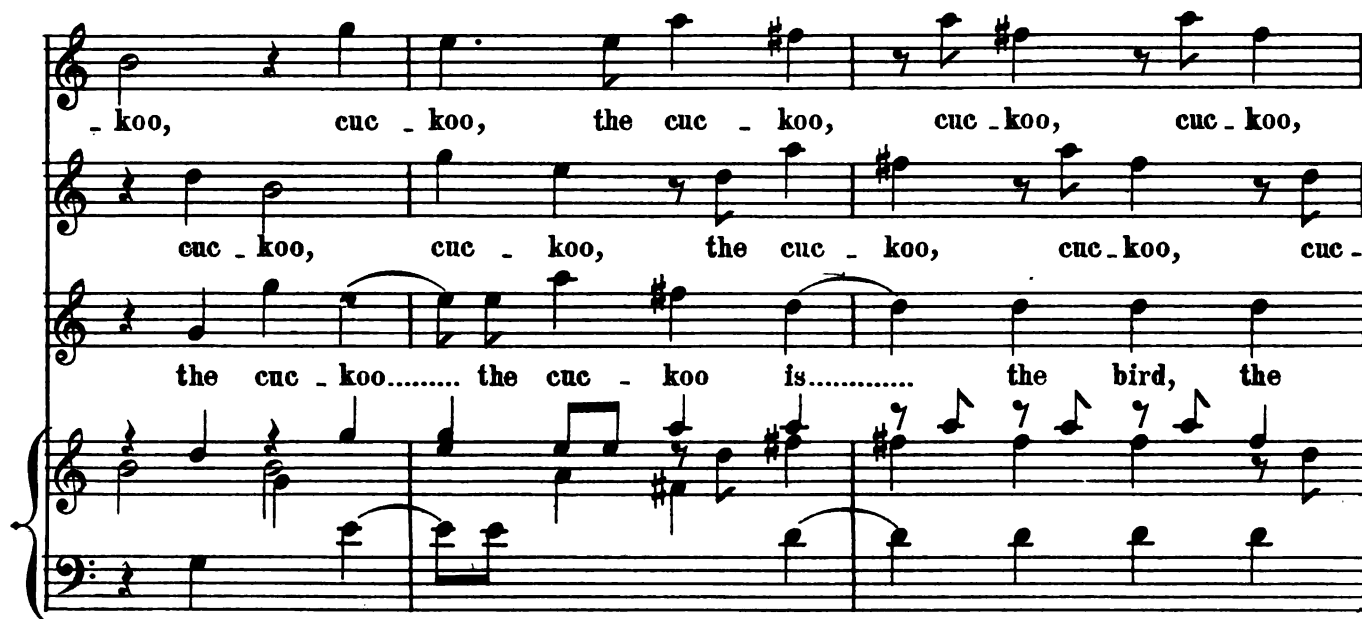
notes in ev - 'ry bush. Let them no more con-tend who
 ev - - - 'ry bush. Let them no more con-tend who
 ev - 'ry bush, in ev - 'ry bush. Let them no more con-tend who

shall ex - cel the cuc - koo, cuc - koo, the cuc - koo, cuc - koo
 shall ex - cel..... the cuc - koo, cuc - koo, the cuc - koo, cuc -
 shall ex - cel..... The cuc - koo, the cuc - koo, is the

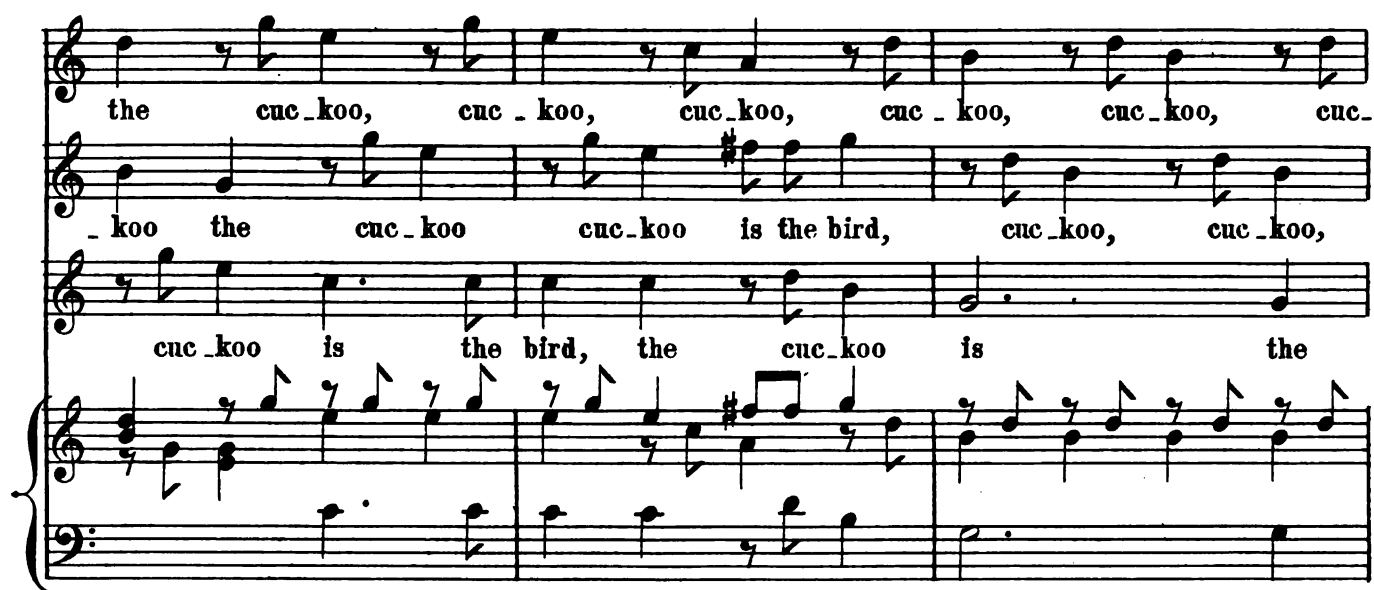
cuc - koo, the cuc - koo, cuc - koo, cuc - koo, cuc - koo, cuc -
 - koo, cuc - koo, the cuc - koo, cuc - koo is the bird cuc - koo,
 bird, the cuc - koo is the bird, the cuc - koo is

- koo, cuc - koo, is the bird that bears the bell,
 cuc - koo, cuc - koo, is the bird that bears the bell,
 the bird that bears the bell,

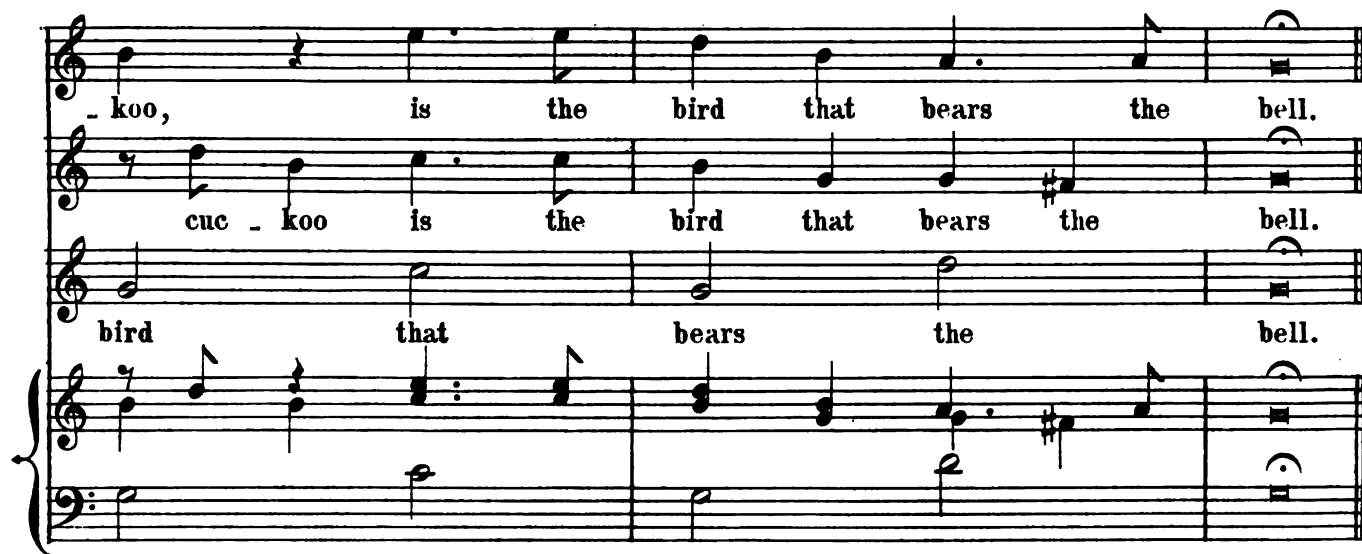
Let them no more con - tend..... who shall ex - cel; the cuc -
 Let them no more con - tend..... who shall ex - cel; the
 Let them no more con - tend..... who shall ex - cel;



- koo, cuc - koo, the cuc - koo, cuc - koo, cuc - koo,
cuc - koo, cuc - koo, the cuc - koo, cuc - koo, cuc -
the cuc - koo..... the cuc - koo is..... the bird, the



the cuc - koo, cuc - koo, cuc - koo, cuc - koo, cuc - koo, cuc -
- koo the cuc - koo cuc - koo is the bird, cuc - koo, cuc - koo,
cuc - koo is the bird, the cuc - koo is the



- koo, is the bird that bears the bell.
cuc - koo is the bird that bears the bell.
bird that bears the bell.

XXVI.

A REMEMBRANCE OF MY FRIEND M. THOMAS MORLEY.

1st TREBLE.

2nd TREBLE.

ALTO.
8^{ve} lower.

TENOR
8^{ve} lower.

1st BASS.

2nd BASS.

Death hath... de pri - ved

hath... de pri - ved me of my dear - est friend, my

me of... my dear - est friend, of my dear -

me, de pri - ved me of... my dear - est friend...

me of my dear - est friend of... my

dear - est friend, my dear - est friend is

est friend, my dear - est friend

my dear - est friend is

dear - est friend, my dear - est friend.....

My dear - est friend..... is.....

My dear - est friend..... is

dead and laid in grave

is dead and laid in.....

dead and laid in..... grave, in.....

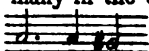
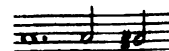
is dead and laid in grave in

..... dead..... is dead and..... laid in

dead..... and laid..... in.....

In grave he rests
 grave..... in grave he
 grave..... in grave he rests.....
 grave..... in grave he rests.....
 grave..... in grave he rests,
 In grave he
 in grave he rests
 rests, in + grave he rests,
 in grave..... he rests,
 in grave he rests,
 in grave he rests..... Un -
 rests, in grave he rests, un - til the

* Bar 3, in 1st Bass there is a bars rest too many in the original.

+ Bars 5 to 7 in Alto the original reads  and not 

un - til the world shall

un - til the world shall end,

un - til the world shall end,

un - til the world shall end

til the world shall end,

world shall end

end, the world shall end as end

the world shall end as end must

the world shall end as..... end must all.....

the world shall end as

the world shall end, as end

the world shall end as end must....

must all things have, All..... things must

..... all..... things have, All..... things must

..... things have, All..... things must

end must all things have, All..... things must

must all things have, All..... things must

..... all things have, All..... things must

have..... an..... end that

have an..... end that na - ture wrought, na -

have an..... end that na - - - ture...

have an..... end that..... na - -

have..... an..... end that

have..... an end that na - - - ture.....

* Alto - bar 1. A in original, making cons. 8^{ves} with 24^d Treble.

na - - ture wrought, that na - ture wrought,
 - ture wrought, that na - ture wrought,
 wrought, that na - ture wrought, that na - ture wrought,
 - ture wrought, that na - ture wrought, that na - ture wrought,
 na - - ture wrought, that na - ture wrought,
 wrought, that na - ture wrought,

must..... un - - to dust be brought,
 must un - to dust be brought,
 must un - to..... dust..... be brought, must....
 must un - - to dust be..... brought, must
 must un - to dust be brought, must
 must

musical score for the first system, featuring vocal staves and piano accompaniment. The lyrics are: un - to dust be brought, must.

..... un - - - to..... dust be brought, must

un - to dust be brought,

un - to..... dust..... be brought, must

un - to dust be brought,

musical score for the second system, continuing the vocal and piano parts. The lyrics are: un - to dust be brought, must un - -.

un - to..... dust..... be brought,

..... un - - - to..... dust be brought, to

un - to dust be..... brought, must un - -

un - to dust be brought, must

un - to dust be brought, must

must..... un - to dust, must.....

dust be brought, must..... un - to

- - to..... dust be brought, un - - - to.....

un - - to dust, un - - to..... dust..... be

un - - to..... dust be brought, must...

un - - to dust..... be.....

..... un - - - to..... dust be brought.

dust be brought, be..... brought.

dust be..... brought.

brought, be..... brought.

..... un - - - to..... dust be brought.

..... brought.

—

11111

1111

1111

11 10101

1

THE

1717

1

must..... un - to dust, must.....
dust be brought, must..... un - to
- - to..... dust be brought, un - - to.....
un - - to dust, un - - to..... dust..... be
un - - to..... dust be brought, must...
un - - to dust..... be.....

..... un - - to..... dust be brought.
dust be brought, be..... brought.
dust be..... brought.
brought, be..... brought.
..... un - - to..... dust be brought.
..... brought.

