

4<sup>o</sup> illus pr. 32809

A  
COLLECTION  
OF  
**Madrigals and Motetts,**

CHIEFLY FOR FOUR EQUAL VOICES,

BY  
THE MOST EMINENT COMPOSERS OF THE SIXTEENTH AND  
SEVENTEENTH CENTURIES;

THE GREATER PART OF WHICH HAVE NOT BEEN HITHERTO PUBLISHED

IN SCORE.

CAREFULLY COLLATED AND EXTRACTED FROM THE ORIGINAL  
EDITIONS IN PARTS,

BY  
JOSEPH GWILT, ARCHITECT, F.S.A.

LONDON:  
PRINTED FOR THE EDITOR,  
BY B. McMILLAN, BOW-STREET, COVENT-GARDEN,  
PRINTER TO HIS ROYAL HIGHNESS THE PRINCE REGENT.

1815.

*Handwritten signatures and notes:*  
*W. J. Miller*  
*W. J. Miller*  
*S. J.*  
*12/3 50.*

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Bayrische  
Staatsbibliothek  
MÜNCHEN

40 Mrs. pr. 32809

IN offering the few following Madrigals to the Public, the Editor's sole object is, to add his mite to the revival of a taste which has long been declining, and which, but for the exertions of Mr. John Immyns, the founder of the Madrigal Society about a century back, would most probably, 'ere this, have ceased to exist.

It was during the latter part of the sixteenth century, that this species of vocal composition was most practised and encouraged; at which period, every well bred gentleman was able to sing his part *sure* in the performance of a Madrigal, when casually called on for that purpose. They were all originally published in separate parts, one book being appropriated to each voice, the notes and words being printed in good character and letter-press types, and without bars. From these books, not to have been able to join in the harmony, seems to have been a great reproach, and a disgrace to any person of rank or education. As singing was then the usual entertainment of the well bred of both sexes, and had not given place to the *more elegant and scientific* amusements of cards, and games of chance, the demand for variety was so great, as to excite an emulation in all qualified for it, to excel in this sort of composition. Sympson (in his *Compendium*) says, "This kinde of music (the more is the pity) is now much neglected, by reason of the scarcity of the auditors that understand it, their ears being better acquainted, and more delighted, with light and airy music." And Hawkins laments, that the encouragement of this species of writing is at a low ebb, adding, "Madrigals afford ample scope for the exercise of skill, and all the powers of invention, and for social practice, are for many reasons to be preferred to every other kind of vocal harmony."

In the year 1808, the Rev. Richard Webb set the laudable example of bringing before the Public, a Collection similar to this, except that it extended to some matchless compositions in five and six parts. The present Collection has been confined to pieces of four parts, and those chiefly for equal voices, as being more easily got up in private parties, where there is no treble voice.



The Editor feels also much satisfaction in noticing, that Mr. Hawes, a most respectable and ingenious professor, is now publishing the set of Madrigals written and composed in honour of Queen Elizabeth, intitled the "Triumphs of Oriana."

The orthography of the poetry has not been uniformly attended to, but the music has been carefully corrected in every case, except in that of No. 9, by the original editions, and it is confidently expected to be found free from error.

To his friend Mr. W. Beale, a learned and ingenious musician, the Editor takes this opportunity of returning his acknowledgments, for the trouble he has had in correcting the proofs, as well as for the assistance derived from his judgment throughout the Work.

The Madrigal, No. 10, "Loe Cunttrie Sports" ("Now Country Sports," in Warren's Collection) needs no apology for its appearance here; it is much to be lamented, that not one of the Madrigals of the old Masters, has been published correctly by the said Mr. Warren.

Numbers 12 and 13, may be seen in Hawkins's History of Music, and No. 16 in Burney's.

No. 18, is from Morley's Practical Introduction; the remainder have not hitherto been published in score. For the authenticity of the beautiful Madrigal, No. 9, by John Dowland, the Editor does not pledge himself, not having been able, from their extreme scarcity, to obtain a sight of Dowland's works. He, however, thinks it by no means unworthy the name, and is indebted to Mr. Beale for the use of his MS. copy thereof, from which it is here printed.

The following short notices of the Composers, whose works have been selected, have been extracted from Hawkins's History, and other sources.

JOS. GWILT.

8, Stamford-Street, }  
May 20th, 1815. }

\*.\* Only fifty copies of this Work, the Plates of which are destroyed, have been printed.

N.B. The Plates were engraved by H. Beaumont, 45, Rosoman-street, Clerkenwell.



**THOMAS WHEELKES**, B. M. and a Gentleman of the Chapel of James I. was organist of Winchester, and afterwards of Chichester. In 1597, he published a Collection of Madrigals to three, four, five, and six voices. In 1598, "Ballatts and Madrigals to five voices, with one to six voices;" and in 1600, "Madrigals of six parts apt for viols and voices:" He wrote one of the Orianas for six voices; also some services and anthems, one of the latter, to the words, "O Lord grant the King a long life," is published in Barnard's Collection.

There is a work of his extant, entitled, "Ayeres or Phantasticke Spirites, for three voices, made and newly published by Thomas Weelkes, Gentleman of His Majesties Chapell, Bachelar of Musicke, and Organest of the Cathedral Church of Chichester." Lond. 1608.

**JOHN WILBYE**—Was a teacher of Musick, and dwelt in Austin Friars about 1598. He published two sets of Madrigals for three, four, five, and six voices, the first in the year 1598; the other dedicated to the Lady Arabella Stuart in 1600. His "Lady, when I behold the roses sprouting," for six voices, and his "Flora gave me fairest flowers," are compositions that have never been surpassed.

**JOHN BENNETT**—Said by Ravenscroft, in his "Briefe Discourse," published 1614, to be "a gentleman admirable for all kindes of composures, either in art, or ayre, simple or mixt, of what nature soever;" and further, "to have had somewhat more then art, even some Naturall Instinct or Better Inspiration; by which, in all his workes, the very life of that passion which the ditty sounded, is so truely exprest, as if he had measured it alone by his owne soule, and invented no other harmony, then his owne sensible feeling in that affection did affoord him." He was one of our best Madrigalists; his works are finely studied, and full of the graces and elegances of vocal harmony. Besides his Madrigals to four voices, published in 1599, and a contribution to the Triumphs of Oriana, he composed several pieces for Ravenscroft's Briefe Discourse, above mentioned.

**GIOVANNI PIERLUIGI DA PALESTRINA**, or **PRENESTINI**—A native of the antient Preneste, now corruptly called Palestrina, but more corruptly called Palestina, was born about 1529, and in 1555 was admitted into the Pope's Chapel; at the age of 33 he was elected Maestro di Capella of Santa Maria Maggiore, at Rome, and, upon



the death of Animuccia in 1571, was honoured with a similar appointment at St. Peter's; and, lastly, having carried choral harmony to a degree of perfection never since surpassed, died on the 2d February, 1592, at the age of 59 years. His funeral was attended by all the musicians of Rome, and an infinite concourse of other persons. His "*Libera me Domine*," for three choirs, of five parts each, was performed at the burial, which was at the foot of the altar of St. Simon and St. Jude, in St. Peter's. On his tomb was placed the following inscription, which still exists :

JOANNES PETRUS ALOYSIUS,  
Palestrina,  
Musicæ Princeps.

The testimonies of authors in favour of Prenestini, are endless. His compositions were principally for the use of the church; of his Madrigals four books were published. The following is a list of his printed works :

Dodici libri di Messe, a 4, 5, 6, 8 voci stampate in Roma, Ed. in Venetia, 1554, 1567, 1570, 1572, 1582, 1585, 1590, 1591, 1594, 1599, 1600, 1601.

Due libri d'Offertorii, a 5, Ven. 1594.

Due libri di Motetti, a 4, Ven. 1571, 1606.

Quattro libri di Motetti, a 5, 6, 7, 8 voci, Ven. 1575, 1580, 1584, 1586.

Magnificat, 8 ton. Romæ, 1591.

Hymni totius anni. 4 voc. Rom. and Ven. 1589.

Due libri di Madrigali, a 4 voc. Ven. 1586, 1605.

Due libri di Madrigali, a 5 voc. Ven. 1594.

Litanie, a 4, Ven. 1600.

EDWARD PIERS, or *Peirs*—Is mentioned by one Thos. Piers, in his testimony in approbation of Maister Thomas Ravenscroft's *Briefe Discourse*, from whence the hunting piece, No. 6, is extracted. By the verses thereto so affixed, it appears that our Author, but for the compassion of the editor, would have been now unknown :

" Thou that hast made the dying coales to glowe  
Of ould Ed. Piers his name; which now shall grow  
(Gainst all that envious or malicious bee),  
In high opinion 'mongst posteritie."

And further on, Master Piers gives the profession a lash, which, I hope, is not applicable in the present age.

" From it\*, men hereafter shall pull out  
Scourges, to lash the base mechanicke rout  
Of mercenary fidlers, who have made  
(To their owne scorne) this noble art, a trade."

\* Ravenscroft's Book.



**JEREMIAH SAVILE.**—Of this author the Editor has been able to find not even so much as of him last named. The Waitts, inserted in this Collection, is from Playford's Musical Companion, London 1673.

**JOHN DOWLAND.**—Was born 1562, and admitted to his bachelor's degree at Oxford, in company with Morley, 1588. He was an excellent lutenist. Dr. Burney says, after scoring several of his compositions, he had been equally disappointed and astonished at his scanty abilities in counterpoint. Could the Doctor have seen his Madrigal, "Awake, sweet Love," or that in this Collection? Dowland appears to have been an excellent lutenist, and the Editor will venture to say, notwithstanding the above free opinion of the Doctor Burney, an excellent composer. In the sonnets ascribed to Shakspeare in the *Passionate Pilgrim*, the following lines occur :

" Dowland \* \* \* whose heavenly touch  
Upon the lute doth ravish human sense."

He was, as may be gathered from his works, a disappointed man; being of a rambling disposition, it is most probable he neglected his affairs at home, for there is little doubt that he was travelling abroad after his appointment to a place in the chapel. At Venice he became acquainted with Giovanni Croce, the Madrigalist, and though it does not appear that he visited Rome, he enjoyed the amity of Luca Marenzio.

He says in the preface to his *Pilgrime's Solace*, that some part of his poor labours had been printed in eight most famous cities beyond the seas, viz. Paris, Antwerpe, Collein, Nuremberg, Frankfort, Leipsig, Amsterdam, and Hamburg. In 1609, he was living in Fetter-lane, where it is probable he died in 1615.

The following is an imperfect list of his works :

The First Booke of "Songes or Ayres, of foure parts, with tablature for the Lute," published between 1595 and 1600.

A Second, of "Songs or Aires for the Lute or Orpherian, with the Viol de Gamba." Herein he styles himself Lutenist to the King of Denmark. The book is dedicated to the celebrated Lucy, Countess of Bedford, and dated from Helsingnoure in Denmark, June 1, 1600.

A Third Booke of "Songs or Aires, to sing to the Lute, Orpherian or Viollo," 1603.

"Lachrimæ, or Seaven Teares figured in Seaven Passionate Pavans, with divers other Pavans, Galiards, and Almands, set forth for the Lute, Viols, or Violons, in five parts," published between 1603 and 1609, dedicated to Anne, Queen of James First.

A Translation of the *Micrologus* of Andreas Ornithoparcus, 1609.

"A Pilgrime's Solace, wherein is contained musical harmony of three, four, and five parts, to be sung and plaid with Lute and Viols," 1612.

**TOMASO LODOVICO DA VITTORIA.**—A Spaniard, Maestro di Capella of St. Apollinare, and afterwards a singer in the Pontifical Chapel; was, says Peacham, a very rare and excellent author, adding, that his vein was grave and sweet.



His Burial Service, or *Messa de' Morte*, and his Penitential Psalms, were much admired. He wrote Motetts for all the festivals in the year, which were printed at Rome 1585.

His masses were dedicated to Philip II. of Spain, and published 1583.

He was residing at the Court of the Duke of Bavaria in 1594.

**CHRISTOPHER TYE**—Born in Westminster, was preceptor in music to Edward, son of Henry VIII. ; admitted to the degree of Doctor in Music at Cambridge, 1545.

The composition by him in this work, is from “The Actes of the Apostles, translated into Englyshe metre, and dedicated to the Kynges Moste Excellent Majestye, by Christofer Tye, Doctor in Musyke, and one of the Gentylnen of Hys Grace’s Moste Honourable Chappelle, wyth Notes to eche Chapter, to synge and also to play upon the Lute, very necessarye for Studentes after theyr studye, to fyle their wyttes, and alsoe for all Christians that cannot synge, to reade the good and godlye storyes of the lyves of Christ hys Apostles.” Printed by Wylliam Seres, 1553.

This work is dedicated to Edward VI. in stanzas of alternate metre, whereof the following will serve as a specimen of his poetical powers :

“ And last of all, I youre poore man,  
Whose doings are full base,  
Yet glad to do the best I can,  
To geve unto your grace,  
Have thought it good now to recyte  
The stories of the Actes,  
Even of the twelve, as Luke doth wryte,  
Of all their worthy factes.”

These compositions were sung in the Chapel of Edward VI. ; but their success did not answer the author’s expectation.

Antony Wood says, “ Dr. Tye was a peevish and humoursome man, especially in his latter days, and sometimes playing on the organ in the chapel of Queen Elizabeth, which contained much music, but little delight to the ear, she would send the Verger to tell him that he played out of tune, whereupon he sent her word, that her ears were out of tune.” Dr. Tye, says the same author, restored church music after its decay, by the dissolution of the ruined Abbies.

The Rev. R. Webb, in his Collection of Madrigals, has published one of the above-named compositions, to the adapted words of “*Laudate nomen domini.*”

**ROBERT JOHNSON**—An Ecclesiastic, and a learned musician, was one of the earliest of our church composers, who disposed his parts with intelligence and design. He lived in the beginning of the sixteenth century, and was, with Tye, Sheppard, Par-



sons, Farrant, and others, one of the principal composers of church music during the short reign of Edward VI.

**THOMAS BATESON**—Organist of Chester about 1600; in 1618 he became organist, and master of the children of the cathedral of the Blessed Trinity at Dublin; and it is supposed was Bachelor of Music of the University of that city.

He published Madrigals for three, four, five, and six voices in 1604, and again in 1618.

Wood says, he was very eminent in his profession.

**THOMAS TALLIS**—Was Gentleman of the Chapel Royal in the reigns of Edward VI. and Mary; added to which, under Elizabeth, he, in coparcenary with Bird, had the additional appointment of organist.

Tallis's name not having been found to any of the lighter kinds of music for private recreation, such as Madrigals, it seems his studies were wholly devoted to the service of the church. Bird was his pupil; for them in conjunction, was printed by Vautrollier, in 1575, the "*Cantiones Sacrae*," one of the noblest collections of sacred music that has appeared in any age or country.

Tallis was the composer of a stupendous Motett in forty parts, to the words, "*Spem in alium nunquam habui præter in te Deus Israel*," &c. &c., the MS. of which the Editor understands is now in the hands of the gentleman who has been kind enough to revise the musical part of this Work.

Tallis died in November, 1585, and was buried in Greenwich church, with an inscription engraven on a brass plate, which in later days was repaired by that great luminary of Oxford, Dean Aldrich, at once scholar, antiquary, architect, and musician. This memorial was removed when the present church was built.

The Motett, No. 16, of this Work, is from Burney's History of Music.

**THOMAS MORLEY**—Was one of the Gentlemen of Queen Elizabeth's Chapel, a scholar of Bird, and admitted Bachelor of Music in 1588. His publications were many; among them, the Burial Service by him, continued to be performed at the interment of persons of rank, till that of Purcell and Croft appeared, and even this has not quite displaced it.

Morley collected and published the set of Madrigals entitled the "*Triumphs of Oriana*," composed in honour of Queen Elizabeth, to five and six voices, by divers authors; but none of his works is more valuable than his "*Plaine and Easie Introduction to Practicall Musicke*," 1597. This excellent work is in three parts;—1st, Teaching to sing;—2d, Of Descant, with the method of singing upon a plaine song;—3rd, Of

composition in three or more parts. It is from this book that the Madrigal by Morley, in this work, is extracted. His works were,

Canzonets, or little short Songs, of three voices, 1593.

Madrigals to four voices, 1594.

Balletts, or Fa las, to five voices, 1595.

Madrigals to five voices, 1595.

First Book of Canzonets to two voices, 1595 and 1619.

Canzonets, or little short Airs, to five and six voices, 1597.

He was Editor of the following works.

Madrigals to five voices, collected out of the best Italian Authors, 1598.

The Triumphs of Oriana, to five and six voices, composed by divers several authors. Newly published by Thomas Morley, Batchelor of Musicke, and Gentleman of His Majesties' Honourable Chappel, 1601.

Consort Lessons, made by divers exquisite authors, for six different instruments to play together, viz. the treble lute, pandora, citterne, base violl, flute, and treble violl. Dedicated to the Lord Mayor, 2d edit. 1611.

A Plaine and Easie Introduction to Practicall Musicke, 1597 and 1608.

**JOHN FARMER**—Published his first set of English Madrigals to four voices in 1599. In the preface to this work, the author professes to have so “fully linked his music to number, as each give to other their true effect, which is to move delight,” adding, that this virtue is “singular in the Italians, as under that ensign only they hazard their honour.”

**GEORGE KIRBYE**—Published his first set of Madrigals in 1597. He contributed to the “Triumphs of Oriana.” Burney considers him, together with Weelkes, Wilbye, and Bennett, as our four best Madrigalists; but this, as far as Kirbye is concerned, is not the case; there are many before Kirbye.



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---

No. 1. Our Country Swains, .....	<i>Thomas Weelkes.</i>
2. Happy Streames whose trembling fall, .....	<i>John Wilbye.</i>
3. I wander up and down, .....	<i>John Bennett.</i>
4. Veramente in Amore, .....	<i>G. P. A. Da Prenestini.</i>
5. When Cloris heard, .....	<i>John Wilbye.</i>
6. Hey trola (Hunting Madrigal), .....	<i>Edward Piers.</i>
7. Thus saith my Cloris bright .....	<i>John Wilbye.</i>
8. The Waitts, .....	<i>Jeremiah Savile.</i>
9. Come again, sweet Love, .....	<i>John Dowland.</i>
10. Loe Cunttrie Sports, .....	<i>Thomas Weelkes.</i>
11. O vos omnes, .....	<i>T. L. Da Vittoria.</i>
12. It chaunced in Iconium, .....	<i>Christopher Tye.</i>
13. Defyled is my Name, .....	<i>Robert Johnson.</i>
14. Dame Venus hence to Paphos goe, .....	<i>Thomas Bateson.</i>
15. As matchlesse Beauty, .....	<i>John Wilbye.</i>
16. Heare the Voyce and Prayer, .....	<i>Thomas Tallis.</i>
17. Sing loud, ye Nymphs, .....	<i>John Bennett.</i>
18. Perche tormi il cor, .....	<i>Thomas Morley.</i>
19. Cruel unkinde, .....	<i>John Bennett.</i>
20. Thirsis, thy absence, .....	<i>John Farmer.</i>
21. What can I do, my dearest, .....	<i>George Kirbye.</i>
22. Thirsis, sleepest thou, .....	<i>John Bennett.</i>
23. Fly not so swift, .....	<i>John Wilbye.</i>
24. Whether to fast, .....	<i>Thomas Bateson.</i>
25. False Love now shoot, .....	<i>G. P. A. Da Prenestini.</i>

Exempted  
S. 1000-1000  
MCH 1950





T: WEEKES.

Our country Swains our country Swains  
 Our country Swains in the  
 Our country Swains  
 Our country Swains in

in the morris dance in the mor = ris dance in the morris  
 morris dance in the morris dance the morris dance in the morris  
 in the morris dance in the mor = ris  
 morris dance in the mor = ris dance in the morris

dance morris dance thus woo and win their brides their  
 dance in the morris dance thus woo and win their  
 dance thus woo and win their brides thus woo and win their  
 dance thus woo and win their brides their brides thus



2

brides thus woo and win their brides and win  
 brides thus woo and win their brides thus woo and win their  
 brides thus woo and win their brides thus woo and win  
 woo and win their brides thus woo and win their brides

their brides Will for our town will for our town  
 brides Will for our town will for  
 their brides for Kate the next prance for  
 their brides for Kate the next

the Hob= by horse at pleasure the Hobby horse at pleasure the  
 our town for our town the Hobby horse at pleasure the  
 Kate the next prance the next prance the Hobby horse at pleasure the  
 prance for Kate the next prance the



Hob=by horse at pleasure fro=lick rides I woo with tears and  
Hob=by horse at pleasure fro=lick rides I woo with tears and  
Hob=by horse at pleasure fro=lick rides  
Hob=by horse at pleasure fro=lick rides I woo with tears and

ne'er the near and ne'er the near I  
ne'er the near and ne'er the near I  
I woo with tears and ne'er the near I dye  
ne'er the near I dye

dye in grief and live in  
dye in grief and live in  
in grief and live in fear in  
in grief and live in



4

fear I dye in  
fear I dye in grief I dye  
fear I dye in grief I dye in grief in grief  
fear I dye in grief I dye in grief

grief and live in fear I woo with  
in grief and live in fear I woo with  
and live in fear  
and live in fear I woo with

tears and ne'er the near and ne'er the near I  
tears and ne'er the near and ne'er the near I  
I woo with tears and ne'er the near I dye  
tears and ne'er the near I dye



First system of musical notation, featuring four staves. The lyrics are: dye in grief and live in fear. The music is in G major (one sharp) and 4/4 time. The first two staves are vocal parts, and the last two are piano accompaniment.

dye in grief and live in fear

dye in grief and live in fear

in grief and live in fear in fear I

in grief and live in fear I

Second system of musical notation, featuring four staves. The lyrics are: I dye in grief and. The music continues in G major and 4/4 time.

I dye in grief and

I dye in grief I dye in

dye in grief I dye in grief in grief

dye in grief I dye in grief and

Third system of musical notation, featuring four staves. The lyrics are: live in fear. The music concludes in G major and 4/4 time.

live in fear

grief and live in fear

and live in fear

live in fear





J: WILBYE.

Hap=py streams whose trembling fall

Hap= py streams whose

Hap = py streams whose

Hap=py streams whose trembling fall

hap = py streams whose trembling fall with still mur=mur

trembling fall hap = py streams whose trembling fall with still

trembling fall hap = py streams whose trembling fall with still

hap = py streams whose trembling fall with still mur=mur

soft = = = ly gly = = = ding

murmur soft = = = ly gly = = = ding Hap = = py birds whose

mur=mur soft = = = ly gly = = = ding Hap = = py birds whose

soft = = = ly gly = = = ding



Hap = py birds whose chirping call hap = py birds whose  
 chirping call hap = py birds whose chirping call  
 chirping call hap = py birds whose chirping call  
 Hap = py birds whose chirping call hap = py birds whose

chir-ping call with sweet me=lo=dy de=light=ing Hath  
 with sweet me=lo==dy de==light==ing  
 with sweet me=lo==dy de=light=====ing Hath  
 chir-ping call with sweet me=lody de==light==ing

mov'd her flin==tie and re=lent=lesse  
 Hath mov'd her flin=tie and re=lent=lesse  
 mov'd her flin=tie and re=lent=lesse hart and  
 Hath mov'd her flin=tie



hart hath mov'd her flin = tie and relentlesse hart to

hart hath mov'd her flintie and relentlesse hart to lis =

re = lent = lesse hart to lis = = = =

and re = lent = lesse hart to lis = = ten

lis = = ten to your har = mo = ny your

= = ten to your har = mo = ny and sit securely

ten to your har = = mo = = = = ny

to your har = = mo = = ny and sit se = curely in these

har = = = mo = ny in = chant = ed with your me = lo =

in these downes a = part in = chant = = = ed in =

in = chant = ed with in = = chant = = ed

downes a = = = part in = = chant = = = = ed



dy in = = chant = = ed with your me=lo=  
 chant = = ed with your me=lo = = = dy in  
 with your me=lo = dy in = = chant = = ed with your  
 with your me=lo = = = dy in = =

dy your me= = lo = = = dy sing  
 chant = = ed with your me=lo = dy your me=lo = dy  
 me = = lo = dy sing on and carrol forth your glee  
 chant = ed with your me=lo = dy sing on and car=rol

on and carrol forth your glee sing on sing  
 sing on and carrol forth your glee sing on sing on  
 sing on sing on and car rol forth  
 forth your glee and car = = rol forth your glee and carrol forth your



on and carrol forth your glee sing on she graunts you  
 sing on and carrol forth your glee she graunts you  
 your glee she graunts you leave her rayes to  
 glee sing on and carrol forth your glee she

leave she graunts you leave her rayes to see she graunts  
 leave her rayes to see she graunts you  
 see her rayes to see she graunts you leave her  
 graunts you leave her rayes to see she

you leave she graunts you leave her rayes to see  
 leave she graunts you leave her rayes to see her rayes to see  
 rayes to see she graunts you leave her rayes to see  
 graunts you leave she graunts you leave her rayes to see



Happy were I were I Happy were I were

Happy were I Happy were I were

Happy were I were I

Happy were I were

I could love but so de=light her But

I could love but so de=light her But

But aye a=

I could love but so de=light her But aye a=

aye a=las my love doth

aye a=las a=las a=las

las my love doth still des=pight her but

las my love doth still des=pight



still des = = pight her but aye a =  
 my love doth still des = pight her but  
 aye a = las a = las my love doth still des =  
 her but aye a = las my love

las a = = las my love doth still des =  
 aye a = las my love doth still  
 pight her aye a = las my love doth still  
 a = = = las my love doth still

= = = = = pight her  
 des = = = = = pight her  
 des = = = = = pight her  
 des = = = = = pight her



J: BENNETT.



I wan = der  
I wan = der up and  
I wan = der up and down  
I

I wan = der up and down and fain would  
down I wander up I wan = der up and down and  
I wan = der up and down and fain would  
wan = der up I wan = der up and

rest me and fain would rest  
fain would rest me and fain would rest me and  
rest me and fain would rest me and fain would  
down and fain would rest me rest - -



me and fain would rest - - - me and fain would  
fain would rest me and fain and fain would rest  
rest me and fain would rest  
me and fain would rest me

rest would rest me yet cannot rest  
me and fain would rest me yet -  
me and fain would rest me yet cannot  
and fain would rest me yet cannot

yet cannot rest such cares do still molest  
cannot rest yet yet cannot rest such cares do still mo=  
rest yet can = not rest yet cannot rest such cares do  
rest yet cannot rest such cares do still mo=

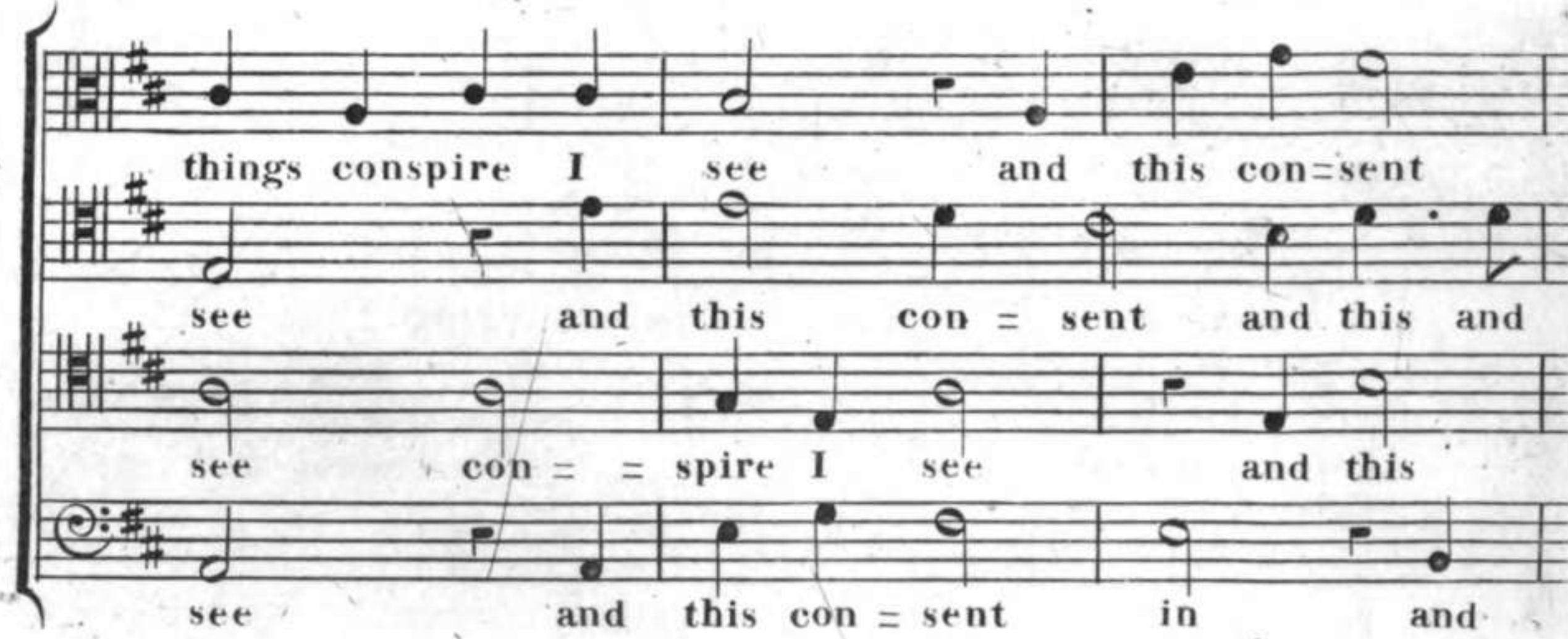


me yet cannot rest yet cannot  
 = = = lest me yet cannot rest  
 still mo=lest me yet cannot rest yet  
 lest me yet cannot rest yet

rest such cares do still mo=lest - - - - -  
 yet cannot rest such cares do still mo=lest  
 can = = = not rest such cares do still mo=lest  
 cannot rest such cares do still mo = = = lest

me all things conspire I see all  
 me all things conspire I see conspire I  
 me all things conspire I see I see all things conspire I  
 me all things conspire I see all things conspire I





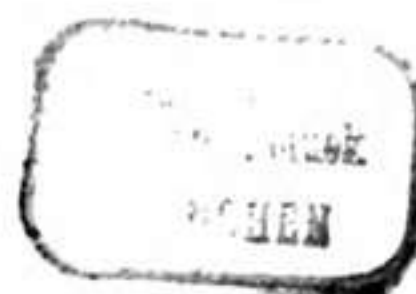
things conspire I see and this con=sent  
see and this con = sent and this and  
see con = = spire I see and this  
see and this con = sent in and



in consent in to find a  
this consent in to find a place for me  
con=sent in to find a place for  
this consent in to find a place for me to



place for me a place for me to find a  
to find a place for me to  
me for me to find a place for me  
find a place for me to find a place for me to







place for me for me fit to la = =  
find a place for me for me fit to -  
for me fit  
find a place for me for me fit to la = =



ment fit to la = ment a place for me  
lament in fit to lament for me  
to la = = ment in fit to la = = ment in fit  
ment fit to la ment in for me fit



for me to la = = ment in.  
fit to la = ment in.  
to la = = ment la = = ment in.  
to la = = = = ment in.



## No. iii.

## PRENESTINI.

Ve = ra = men = te in a = = mo = =

Ve = ra = men = te in a = = mo = =

Ve = ra =

Ve = ra =

re mor = = tal è 'og = ni

= = re mortal è 'og = = ni do =

men = te in a = = mo = = re mor = tal è 'og = ni

men = te in a = = mo = re mor = tal è 'og = ni do =

do = = lo = = re ma lonta = = nan = za

= = = = lo = = re ma lon = ta =

do = lo = = = = re ma lonta = = nan = za ma

= lo = = = = = re ma lon = ta =



d'al ca = ro ben og = ni mar = tir

nan = za d'al ca = ro ben og =

lon = ta = nan = za d'al ca = ro ben og =

nan = za d'al ca = ro ben og = ni

a = van = za che

= ni mar = tir a = van = za che la

ni mar = tir a = van = za che la

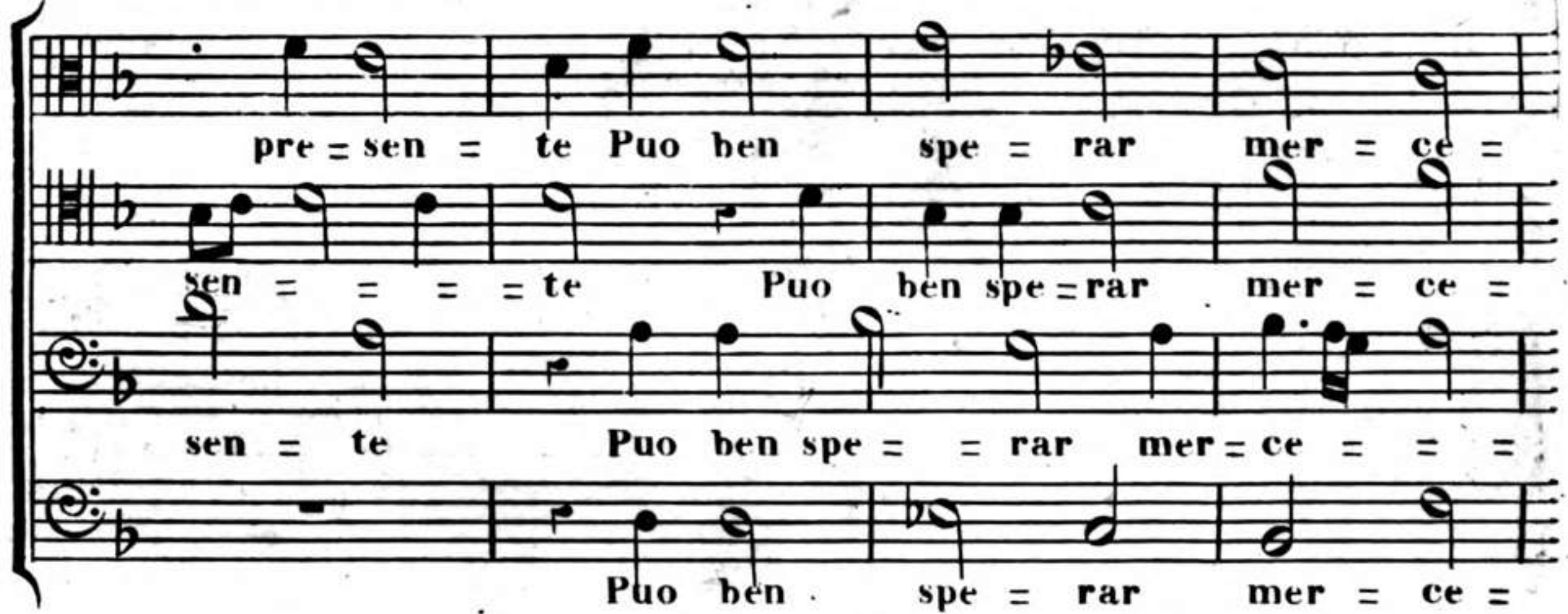
mar = tir a = van = za

la sua donna ve = de di = nanzia se

sua don = na ve = de di = nanzia se pre =

sua don = na ve = de di = nanzia se pre =





pre = sen = te Puo ben spe = rar mer = ce =

sen = = = te Puo ben spe = rar mer = ce =

sen = te Puo ben spe = = rar mer = ce = = =

Puo ben spe = rar mer = ce =



de ma quand'eg = li sia ab = sen = = = te

de ma quand'eg = li sia absen

de ma quand'eg = li sia ab = sen = = te

de ma quand'eg = li sia ab = sen = = = = = =



di soc = cor = so gli e tolto ogni spe = = ran = =

te di soc = cor = so gli e di soc = cor = so gli e

di soc = cor = = so gli e tolto ogni spe = = ran = =

te di soc = cor = so gli e tolto ogni spe = = ran = =



za di soc=cor = so gli e tolto og=ni spe=ran =  
 tolto og = = ni spe = ran = za og = = ni spe = ran =  
 za di soc=cor = so gli e tolto og=ni spe = ran =  
 za og = = ni spe = = = ran = =

= = = za L'ab = sen = tia a = dun = = que og = =  
 = = = za L'ab = sen = tia a = dun = que og =  
 = = = za L'ab = sen = tia a = dun = = que og =  
 = = za L'ab = sen = tia a = dun = = = = que

ni mar=tir a = van = = = za L'ab = sen = tia a = dun =  
 = ni mar = tir a = van = = = za L'ab = sen = tia a = dun =  
 = ni mar = tir a = van = = za L'ab = sen = tia a =  
 L'ab = = sen =



que og=ni mar=tir L'ab = sen=tia a=dun =  
 que L'ab = sen=tia a=dun = que og=  
 dun = que L'ab = sen=tia a=dun = que og=  
 = tia a=dun = que og=

que og=ni mar=tir a=van=za og=ni mar=  
 ni mar=tir a=van=za og=ni martir  
 = ni ma=tir a=van=za  
 = ni ma=tir a=van=za og=ni mar=

tir a=van=za.  
 a=van=za.  
 og=ni mar=tir a=van=za.  
 tir a=van=za.





When Clo = ris heard of

When Clo = ris heard of

When Clo = ris heard of her A =

When Clo = ris heard of her A =

her A = min = = = tas dy = = = ing she

her A = mintas dy = = = ing she griev = = ed

mintas dy = = = = = ing she griev = = = ed

min = tas dy = = = = = ing she

griev = = ed she griev = = ed

she griev = = ed she griev = =

she griev = = ed then for her un =

griev = = = ed she griev = = = ed



she griev= ed then for her un = kinde de = = ny = =  
 ed then for her un=kinde de = =ny = = ing  
 kinde de = = ny = = = ing she griev= ed  
 then for her un = kinde de = = ny = =

= = = = = ing oft sighing oft  
 for her un = kinde de = = ny = = ing oft sighing  
 then for her un=kinde de = = ny = = ing oft sighing  
 = = = = = ing oft sighing

sighing oft sigh=ing sore and with a hart un=  
 oft sighing oft sighing sore and with a hart un=  
 oft sighing oft sighing sore and with a hart  
 oft sighing sore and with a hart un= =



fayn = = ed I dye I dye I dye I dye I dye I

fayn = = ed I dye I dye I dye I dye I dye I

un=fayn = = ed I dye I dye I

fayn = = ed I dye I dye I dye

dye I dye I dye I dye I dye I

dye I dye I dye I dye I dye I

dye I dye I dye I dye I dye I

I dye I dye I dye I dye I dye

dye I dye dye I dye I dye she thus com =

dye I dye I dye she thus com =

I dye I dye I dye she thus com = playn =

I dye I dye she thus com = = playn =



playn= ed Whom when A= min= tas spy = ed then

playn'd Whom when A= min= tas spy = ed then

= = = ed Whom when A= min= tas spy = ed then

= = ed Whom when A= min= tas spy = ed then

both for joy out = cry = ed I love I

both for joy out = cry = ed I love I love sweet Cloris' eye

both for joy out = = cry = = ed I love I

both for joy out = cry = ed I love I love sweet Cloris' eye

love sweet Cloris' eye I love I love sweet Cloris'

I love I love sweet Cloris' eye and

love sweet Cloris' eye I love I love sweet Cloris'

I love I love sweet Cloris' eye and



eye and I A = min = = tas till I dye.

I A = min = = tas till I dye.

eye and I A = min = = tas till I dye.

I and I A = min = = tas till I dye.



**E: PEIRS.**

Hey tro = la tro = la

Hey tro = la

Hey tro = la

Hey tro = la

Hey tro = la

Hey tro = la tro = la there

tro = la Hey tro = la tro = la there

tro = la Hey tro = la tro = la there

tro = la Hey tro = la tro = la there

tro = la Hey tro = la tro = la there



there boys there there boys there hoick a hoick hoick

there boys there there boys there hoick a hoick

there boys there there boys there boys there hoick

there boys there there boys there hoick a

a hoick whoop whoop whoop whoop

hoick a hoick whoop whoop whoop whoop whoop

a hoick whoop whoop whoop whoop whoop

hoick hoick a hoick whoop whoop whoop whoop

crie there they go crie there they go

crie there they go crie there they

crie there they go crie there they go they go they

crie there they go crie there they go they go they



go they are at a fault Boy winde the hor = =

go they are at a fault Boy winde the hor = =

go they are at a fault Boy winde the hor = =

go they are at a fault Boy winde the hor = =

ne hor = = = = = ne Boy winde the

ne hor = = = = = ne Boy winde the

ne hor = = = = = ne Boy winde the

ne hor = = = = = ne Boy winde the

hor = = = = = ne hor = = ne hor = = = = = ne

hor = = = = = ne hor = = ne hor = = = = = ne

hor = = = = = ne hor = = ne hor = = = = = ne

hor = = = = = ne hor = = ne hor = = = = = ne



Four-part vocal setting. The music is in G major (one sharp) and 4/4 time. The melody is a simple eighth-note scale. The lyrics are: sing ti=ve ti=ve ti=ve sing ti=ve ti=ve ti=ve now in

Four-part vocal setting. The music is in G major (one sharp) and 4/4 time. The melody is a simple eighth-note scale. The lyrics are: sing ti=ve ti=ve ti=ve sing ti=ve ti=ve ti=ve now in

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Four-part vocal setting. The music is in G major (one sharp) and 4/4 time. The melody is a simple eighth-note scale. The lyrics are: full crie with yeeble yable gible gable hey with

Four-part vocal setting. The music is in G major (one sharp) and 4/4 time. The melody is a simple eighth-note scale. The lyrics are: full crie with yeeble yable gible gable hey

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Four-part vocal setting. The music is in G major (one sharp) and 4/4 time. The melody is a simple eighth-note scale. The lyrics are: full crie with yeeble yable gible gable

Four-part vocal setting. The music is in G major (one sharp) and 4/4 time. The melody is a simple eighth-note scale. The lyrics are: yeeble yable gible gable hey with gible gable hey with

Four-part vocal setting. The music is in G major (one sharp) and 4/4 time. The melody is a simple eighth-note scale. The lyrics are: with yeeble yable gible gable hey with hey with

Four-part vocal setting. The music is in G major (one sharp) and 4/4 time. The melody is a simple eighth-note scale. The lyrics are: with yeeble yable gible gable gible gable hey with

Four-part vocal setting. The music is in G major (one sharp) and 4/4 time. The melody is a simple eighth-note scale. The lyrics are: hey with yeeble yable gible gable hey with



yeeble yable gible gable hey with hey  
 yeeble yable gible gable yeeble yable gible gable hey  
 yeeble yable gible gable yeeble yable gible gable hey  
 yeeble yable gible gable yeeble yable gible gable hey

The hounds do knock it lus-ti-ly with o = pen  
 The hounds do knock it lus-ti-ly with o = pen  
 The hounds do knock it lus = ti = ly with o = pen  
 The hounds do knock it lus = ti = ly with o = pen

mouth and lusty crie with yeeble yable gible gable  
 mouth and lus = ty crie with yeeble yable  
 mouth and lus = ty crie with yeeble yable gible gable  
 mouth and lus = ty crie with



hey with yeeble yable gible gable hey with  
gible gable hey with yeeble yable gible gable hey  
yeeble yable gible gable hey with yeeble yable gible gable

yeeble yable hey with yeeble yable gible gable hey with  
with hey with yeeble yable gible gable yeeble yable gible gable  
gible gable hey with yeeble yable gible gable yeeble yable gible gable  
hey with yeeble yable gible gable yeeble yable gible gable

hey The hounds do knock it lus = ti =  
hey The hounds do knock it lus = ti =  
hey The hounds do knock it lus = ti =  
hey The hounds do knock it lus = ti =



ly with o = pen mouth and lus = ty crie.

ly with o = pen mouth and lus = ty crie.

ly with o = pen mouth and lus = ty crie.

ly with o = pen mouth and lus = ty crie.

No. vii.

**J: WILBYE.**

Thus saith my Cloris bright when we of love sit

Thus saith my

Thus saith my Cloris bright when we of love sit

downe and talke to = = ge = = = ther and talke to =

Clo = ris bright when we of love sit downe and talke to = =



Thus saith my Cloris bright when we of love sit downe and  
 downe and talke to = ge = = = = ther  
 = ge = = = = ther thus saith my Clo = ris bright when  
 = ge = = = = ther and talke to = ge = = = = ther

talke to = ge = = = = ther and talke to = ge = = = = ther  
 and talke to = ge = = = = ther thus saith my Cloris bright when  
 we of love sit downe and talke to = ge = = = = ther thus  
 thus saith my Clo = ris bright when we of love sit downe and

thus saith my Clo = ris bright when we of love sit  
 we of love sit downe and talke to = ge = = = = ge = = = =  
 saith my Clo = ris bright when we of love sit downe &  
 talke to = ge = = = = ther and



downe and talke to = ge = ther be=ware of love (deere) love  
 ther and talke to = = ge = = ther be=ware of love  
 talke to = = = ge = = ther be=ware be=ware of love  
 talke to = = = ge = = ther be=ware of love (deere) love

is a walking sprite a walking sprite  
 (deere) love is a walking sprite and love is this and that  
 (deere) love is a walking sprite and love is this and that  
 is a walking sprite a walking sprite and love is this and that

and love is this and that and oh I wot not  
 and love is this and that and oh I wot not  
 and love is this and that and oh I wot not  
 and love is this and that and oh I wot not



what and Oh I wot not what and  
what and Oh I wot not what and  
what and Oh I wot not what  
what and Oh I wot not what and

comes and goes a=gaine I wot not whither and comes and goes a=  
comes and goes a=gaine I wot not whi = ther and comes and goes a=  
and comes and goes againe I wot not whi = ther and comes and  
comes and goes a=gaine I wot not whi = ther and comes and goes a=

gaine I wot not whi=ther No no these are but bugs to  
gaine I wot not whi = = ther No no these are but bugs to  
goes a=gaine I wot not whither  
gaine I wot not whi = = ther No no these are but bugs to



breed a = maz = = = ing no no these are but bugs to  
 breed a = maz = = = ing no no these  
 no no these are but bugs to breed a = maz = =  
 breed a = maz = = = ing to breed a = =

breed a = maz = = = = ing for in her eies  
 are but bugs to breed a = maz = ing for in her  
 ing to breed a = maz = ing for in her eies I saw  
 = = = maz = = = = = ing for in her eies I saw his

I saw his torch light blaz, = = = ing.  
 eies I saw his torch = = = light blaz = = ing.  
 his torch = = = = light bla = = = ing.  
 torch = = light blaz = = = = ing.





## THE WAITTS.

JER: SAVILE. 1667.

Fa la la la la la la la fa la

Fa la la la la la la la fa la

Fa la la la la la la la fa

Fa la la la la la la la fa

la la lal la la la fa la la la la lal la

la la lal la la la fa la la la la lal la

la la lal la la la fa la la la la lal la

la la lal la la la fa la la la la lal la

fa la la la fa lal la fa lal la fa lal la la la.

fa la la la fa lal la fa lal la fa lal la la la.

fa la la la la fa lal la fa lal la fa lal la la la.

fa la la la fa lal la la la la fa lal la la la.



J: DOWLAND.



Come a = gain sweet love doth

Come a = gain sweet love doth

Come a = gain sweet love doth now

Come a = gain sweet love doth

now in = vite thy gra = ces that re = frain

now in = vite thy gra = ces that re = frain

in = vite thy gra = ces that re = frain

now in = vite thy gra = ces that re = frain

to do me due de = light to see to hear

to do me due de = light to see to

to do me due de = light to see to

to do me due de = light to see to



to touch to kiss to die - - - - -

hear to touch to kiss to die with thee a =

hear to touch to kiss to die - - - - -

hear to touch to kiss to die with thee a =

with thee a = gain in sweetest sym = = pa = = thy.

gain a = gain in sweet = = est sym = pa = thy.

with thee a = gain in sweet = est sym = pa = thy.

gain a = = gain in sweet = est sym = pa = thy.

*No. x.*

T: WEELES.

Lo country sports that sel = = dom

Lo country sports that

Lo country sports that sel = = dom fade a

Lo country sports that sel =



fade a garland of the spring a garland of the  
 sel = dom fade a garland of the spring of  
 garland of the spring the spring a garland of the spring a garland  
 dom fade a garland of the spring the spring a garland

spring of the spring a prize for dancing coun =  
 the spring a prize for dancing coun = try maids with  
 of the spring a prize for dancing country  
 of the spring a prize for dancing country maids with

try maids with mer = ry mer = ry pipes we bring with mer = ry  
 merry merry pipes we bring with me = ry mer = ry pipes we  
 maids with merry merry pipes we bring with mer = ry  
 merry merry pipes we bring with mer = ry mer = ry pipes we



merry pipes we bring we bring then  
 bring mer-ry merry pipes we bring then all at once for  
 mer = = ry pipes we bring then all at  
 bring mer = ry pipes we bring then all at once for our town

all at once for our town cries then all at once for  
 our town cries for our town cries then all at once for our town  
 once for our town cries then all at once for our town cries then  
 cries then all at once for our town cries then all at

our town cries for our town cries pipe on for we will have the  
 cries for our town cries pipe on for  
 all at once for our town cries pipe on for we will have the  
 once for our town cries pipe on for



prize pipe on for we will have the prize we will  
we will have the prize pipe on for we will have the prize for  
prize pipe on for we will have the prize pipe on for we will  
we will have the prize pipe on for we will have the prize pipe

have the prize pipe on for we will have the prize  
we will have the prize pipe on for we will  
have the prize will have the prize pipe on for we will  
on for we will have the prize pipe on for we will

for we will have the prize then all at once for our town  
have the prize then all at  
have the prize the prize then all at once for our town  
have the prize then all at



cries then all at once for our town cries all  
once for our town cries then all at once for our town  
cries then all at once for our town cries pipe on for  
once for our town cries then all at once for our town

for our town cries pipe on for we will have the  
cries then all at once for our town cries pipe on for  
we will have the prize we'll have the prize pipe  
cries pipe on for we will have the prize pipe on for

prize we will have the prize.  
we will have the prize.  
on for we will have the prize.  
we will have the prize.





45

L: DI VITTORIA.

O vos om = =

O vos om = =

O vos om = = = =

O vos om = =

nes qui tran = si =

nes qui tran = si = = tis per

nes qui tran = si = =

nes qui tran = si = =

tis per vi = = = = am

vi = = = = am at =

tis per vi = = = = am at =

tis per vi = = = = am at =



at = ten = = di = te et vi = = = de = =  
ten = = = di = = = te et vi = de = = = = =  
ten = = = di = = = te et vi = de = = = = =  
ten = = = di = = = te et vi = de = = = = =  
ten = = = di = = = te et vi = = = = de = =

te si est  
te si est - - -  
te si est do = = = lor  
te si est do = = = lor

do = = = lor si = = = mi = = = lis  
do = = = lor si = = = = = = = = = mi = lis si =  
si = = = mi = lis si = = = mi = lis si =  
si = = = = = = = = = = = = = mi = = = lis



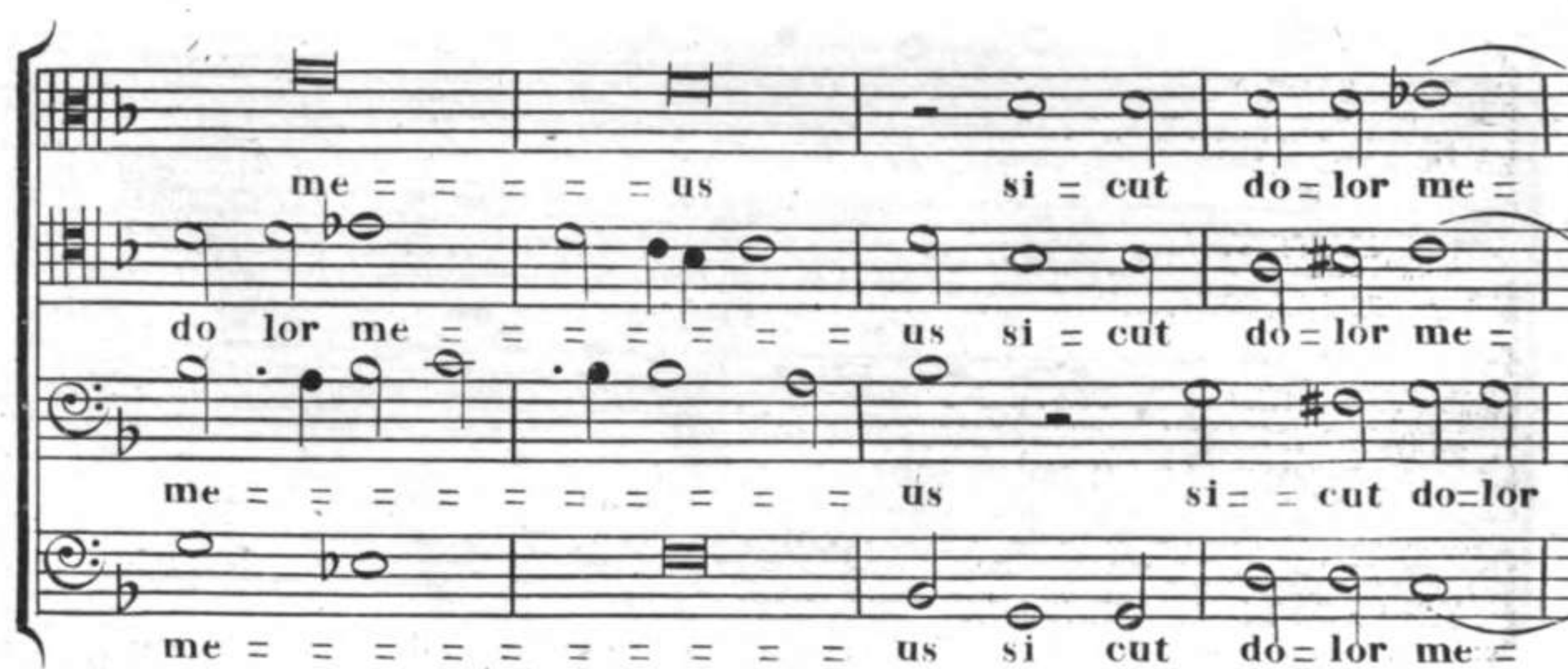


si = cut do = lor me = = = us si = cut do = lor

= cut do = lor me = = = = = us si = cut

= cut do = lor me = = = = = us si = cut do = lor

si = cut do = lor



me = = = = us si = cut do = lor me =

do lor me = = = = = us si = cut do = lor me =

me = = = = = us si = cut do = lor

me = = = = = us si cut do = lor me =



= = = = us at = = ten = = di = te

= = = = us at = = ten = = di =

me = = = = us at = = ten = = di =

= = = = us at = = ten =



u = = ni = ver = si po = = = pu = li  
= = te u = ni = ver = si po = = = pu = li  
= = te u = ni = ver = si po = = = pu = li  
= di = = te u = ni = ver = si po = = = pu = li

et vi = = de = = = = = = = = te  
et vi = = de = = = = = = = = te do =  
et vi = = de = = = = = = = = te do =  
et vi = = de = = = = = = = = te do =

do = = = lo = = rem me = = =  
lo = = rem me = = um do = lo = = = rem me = =  
lo = = rem me = = = = = um do = lo = = = rem me = =  
lo = = rem me = = = = = um do =



um do = = lo = = rem me = = = = = um

um do = = lo = = rem me = = = um

um do = lo = = = rem me = = = = = um

lo = = rem me = = = = = um

si est do = = lor si =

si est do = = lor si = = = = =

si est do = = lor si = = mi = = lis si = =

si est do = = lor si = = = = =

= = = = mi = = = lis si = = cut do = lor me =

= = = = mi = lis si = cut do = lor me = = = =

= = mi = lis si = cut do = lor me = = = =

= = = = mi = = = lis



50

us si cut do=lor me= us

si cut do=lor me= us

us si cut do=lor me= us

us si cut do=lor me= us

us si cut do=lor me= us

CHRISTOPHER TYE.

No. xij.

FOUR IN TWO. TWO IN ONE.

It chaunced in I=

It chaunced in I= co=

It chaunced in I=

It chaunced in I= co= ni



co = = = = ni = = um as they oft tymes dyd  
 = = ni = um as they oft tymes dyd use  
 co = = ni = um as they oft tymes dyd use  
 um as they oft tymes dyd use to =

use to = ge = ther they in = to dyd cum the  
 to = ge = ther they in = to dyd cum the Si = na =  
 to = ge = ther they in = to dyd cum the  
 ge = ther they in = = to dyd cum the Si = na =

Si = na = goge of Jues where they dyd preache - - and one =  
 goge of Jues where they dyd preache - - and one = = =  
 Si = na = goge of Jues where they dyd preache  
 goge of Jues where they dyd preache and



= = = = = lye seke God's grace then to at=cheve that  
 = = lye seke God's grace then to at=cheve that they so spake  
 and one= lye seke God's grace then to at = cheve  
 one = lye seke God's grace then to at = cheve that

they so spake to - - Jue and Greke that ma= nye dyd be=  
 to - - Jue and Greke that ma = nye dyd be=leve that  
 that they so spake to Jue and Greke that  
 they so spake to Jue and Greke that ma=nye

leve that manye dyd be = = leve.  
 manye dyd be = = leve be = leve.  
 ma = = nye dyd be = = leve be = leve.  
 dyd be = = leve - - - be = = leve.





53

ROB: JOHNSON.

De = fyl = ed is my name de = fyl = ed

De = fyl =

De = fyl = ed is my

De = fyl = ed is my name

is my name de = fyl = ed is my name full

= ed is my name de = fyl = ed is my

name de = fyl = ed is my name - - -

de = fyl = ed is my name - - -

sore

name full sore Thro' cruel spyte and false re = port

full sore Thro' cruel spyte and false - - re =

full sore



Thro' cru=el spyte and false - - re = port that  
thro' cru=el spyte and false re=port  
port thro' cru=el spyte and false re = = port - - that  
Thro' cru=el spyte and false re = = = port that I may

I may say I may say for e=vermore far=well my joye a =  
that I may say for e=vermore far=well my joye a =  
I may say for e = vermore far=well my joye a =  
say for e = ver = more far=well my joye a = dewe - - -

dewe comfort that I may say I may say for  
dewe comfort that I may say for  
dewe comfort that I may I may say for e = ver = more  
- - comfort that I may say for e = ver = more far =



e = ver = more far = well my joye a = = dewe - com = fort  
 e = ver = more far = well my joye a = = dewe - com = = fort  
 farwell my joye a = = dewe - com = = fort  
 well my joye a = = dewe - - - com = . = = fort

Full wrongful = ly yee judge of mee un = to my  
 Full wrongful = ly yee judge of mee yee  
 Full wrongful = ly yee judge of mee  
 Full wrongfully yee

fame a mortal wounde un = to my fame a  
 judge of mee un = to my fame a mortal wounde a mor = tal  
 un = to my fame a mortal wounde un =  
 judge of mee yee judge of mee un = to my fame a mor = tal



mortal wounde un=to my fame a mor = = tal mor = = tal

wounde un=to my fame a mor = tal

to my fame a mortal wounde un=to my fame a mortal wounde

wounde a mor=tal wounde un=to my fame a mor=

wounde say what yee list it will not be it will not

wounde say what yee list say what yee

say what yee list say what yee list it will - - not be

= = = = tal wounde say what yee list it will not

be say what yee list it will not be say what yee

list say what yee list it will not be say what yee

say what yee list say what yee list it will not be say what yee

be it will not be say what yee list it will not



list it will not be yee seeke for that can=  
 list it will not be yee seeke for that cannot be  
 list it will not be yee seeke for that can=not be founde yee seeke  
 be yee seeke for that will not can=not be founde yee

not be founde - - yee seeke - - - - - for  
 founde yee seeke for that cannot be founde can=  
 - - for that can=not be founde yee seeke for that  
 seeke for that can=not cannot be founde yee seeke for that

that cannot be founde De = fyl = ed is my name de = fyl =  
 = = not be founde  
 can = = not be founde - - - - - De = fyl = = ed  
 can = = not be founde be founde De = fyl = = ed is my



First system of musical notation, measures 1-4. The music is in G major (one sharp) and 4/4 time. It features a vocal line and a bass line. The lyrics are: = ed is my name de = fyl = ed is my name -

De = fy = ed is my name de = fyl = ed

is my name de = fyl = ed is my name - - -

name de = fyl = ed is my name - - -

Second system of musical notation, measures 5-8. The music continues with the same vocal and bass lines. The lyrics are: - full - - - sore

is my name full sore Thro' cru = el spyte and false re =

- - - full sore Thro' cru = el spyte and false -

- - - full sore

Third system of musical notation, measures 9-12. The music continues with the same vocal and bass lines. The lyrics are: Thro' cru = el spyte and false - - re = port

port Thro' cru = el spyte and false re = port

- - report Thro' cru = el spyte and false re = = port -

Thro' cru = el spyte and false re = = port that



that I may say I may say for e=ver=more far=well my  
 that I may say for e=ver=more far=well my  
 that I may say for e=ver=more far=well my joye  
 I may say for e=vermore farwell my joye a = dewe. - -

joye a=dewe com= = fort that I may say I may  
 joye a=dewe com=fort that I may  
 a = dewe com= fort that I that I may say for e=ver=  
 com=fort that I may say for e=ver=more

say for e=ver=more far=well my joye a = dewe - - comfort.  
 say for e=ver=more far=well my joye a = dewe com= fort.  
 more far=well my joye a = dewe com= fort.  
 far=well my joye a = dewe - - - - com= fort.



## No. xiv.

Dame Venus hence to Paphos goe for

Dame Venus hence to Paphos

Dame Venus hence to Paphos goe for

Dame Venus hence to Paphos

Mars has gone to th' field he cannot tend sweet love's em-

goe for Mars has gone to th' field he

Mars has gone to th' field he cannot tend sweet

goe for Mars has gone to th' field he

brace in hand with spear and shield in hand with spear and

can-not tend sweet love's em-brace in hand with spear and

love's em-brace in hand with spear and shield with spear and

can-not tend sweet love's em-brace in hand with spear and



shield Dame Ve = nus hence to Pa = phos goe for

shield Dame Ve = nus hence to Pa = phos

shield Dame Ve = nus hence to Pa = phos goe for

shield Dame Ve = nus hence to Pa = phos

Mars is gone to th' field he cannot tend sweet love's em =

goe for Mars is gone to th' field he

Mars is gone to th' field he cannot tend sweet

goe for Mars is gone to th' field he

brace in hand with spear and shield in hand with spear and

can = not tend sweet love's em = brace in hand with spear and

love's em = brace in hand with spear and shield with spear and

can = not tend sweet love's em = brace in hand with spear and



shield the roaring cannons thun = = = der out thun =

shield the roaring cannons thun = = der out thun =

shield the roaring cannons thunder out thun = = der

shield the roaring cannons thun = = = der out thun =

= = = = der out such terrors as not fit a ten = der

= = = = der out such terrors as not fit

out thunder out such terrors as not fit a ten = der

= = = der out such terrors as not fit

impe of your re = garde which dalling still doth

a ten = der impe of your re = garde

impe of your re = garde which dal = ling still doth

a ten = der impe of your re = garde which



sit which dall'ing still doth sit doth sit which dall'ing still doth  
 which dall'ing still doth sit which dall'ing still doth sit doth sit  
 sit which dall'ing still doth  
 dal = l'ing still doth sit which dall'ing still doth sit doth sit

sit doth sit which dall'ing still doth sit which dall'ing still doth  
 which dall'ing still doth sit doth sit which dall'ing still doth  
 sit doth sit which dall'ing still doth sit which dal = l'ing  
 which dall'ing still doth sit

sit which dall'ing still doth sit doth - - sit.  
 sit which dall'ing still doth sit doth - - sit.  
 still doth sit which dal = l'ing still doth sit.  
 doth sit.



## No. xv.

J: WILBYE.

As matchlesse beauty thee a Phoenix

As

As matchlesse beauty

As

proves faire Le = o = nil = la faire Le = = o = nil =

matchlesse beau = ty thee a Phoe = nix proves faire Le = o = nil =

thee a Phoenix proves a Phoe = nix proves faire Le = o = nil =

matchlesse beauty thee a Phoe = nix proves

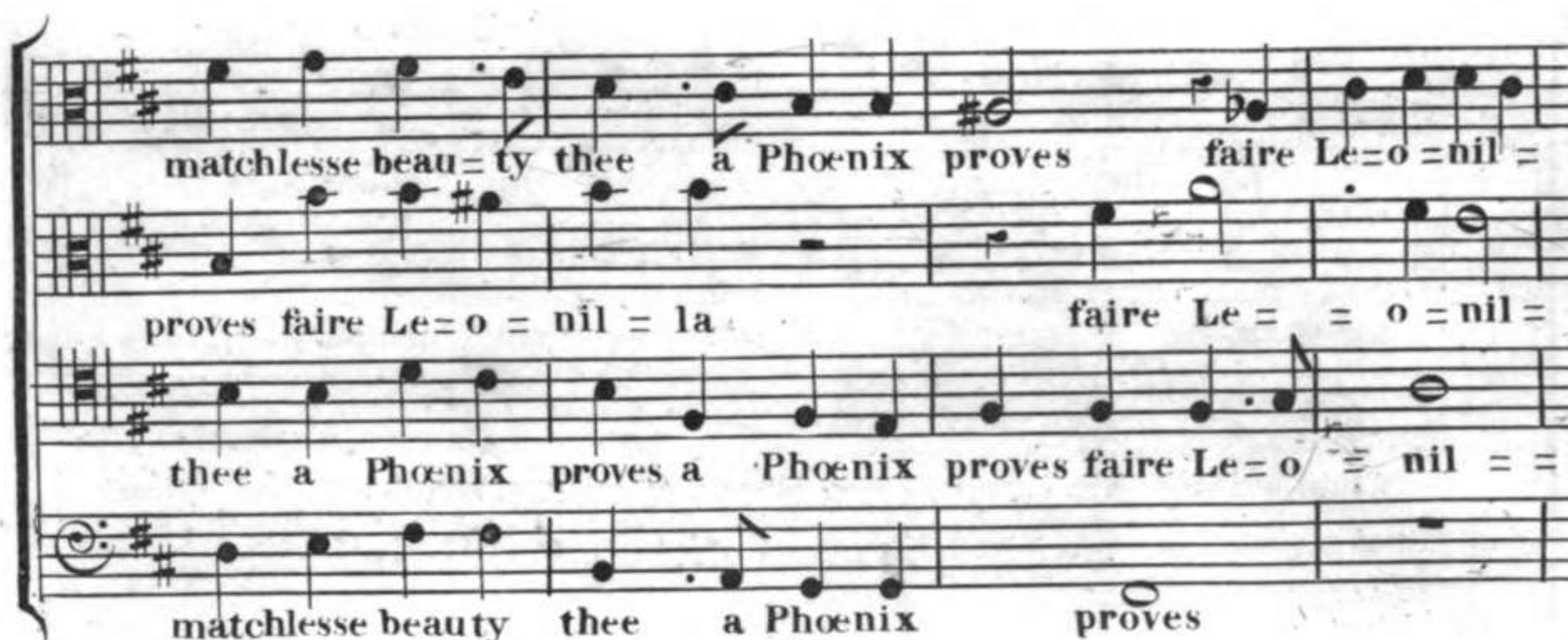
la faire Le = = = o = nil = = = la As

= = la As matchlesse beau = ty thee a Phoe = nix

la faire Le = o = nil = la As matchlesse beau = ty

faire Le = o = = nil = = = la As





matchlesse beau=ty thee a Phoenix proves faire Le=o=nil=  
 proves faire Le=o=nil=la faire Le==o=nil=  
 thee a Phoenix proves a Phoenix proves faire Le=o=nil=  
 matchlesse beauty thee a Phoenix proves



la so thy sowre sweet  
 la faire Le==o=nil==la so thy sowre sweet  
 la faire Le=o=nil==la  
 faire Le=o==nil==la so thy sowre sweet



loves so thy sowre sweet loves  
 loves so thy sowre sweet loves for  
 so thy sowre sweet loves for  
 loves



for when young A = con's eye thy proud hart - -

when young A = = = con's eye thy proud hart tames for

when young A = = con's eye thy proud hart tames thy

for

tames for when young A = con's eye for

when young A = con's eye thy proud hart tames for

proud hart tames for when young A = con's

when young A = con's eye thy

when young A = con's eye thy proud heart tames thou

when young A = con's eye thy proud heart tames thou dy =

eye thy proud heart tames thou dy'st

proud heart tames



dy'st in him and liv = = = est in my  
= est in - - - him and liv=est in my - -  
in him and liv = = = est' in my

flames thou dy = = = est in - - -  
flames thou dy=est in him  
flames thou dy'st in him  
thou dy'st in him and

him and livest in - my flames for when young A = con's  
and liv = est in my flames for when young  
and liv = = = est in my flames for when young A = con's  
liv = = est in my flames



eye thy proud hart tames for when young A = con's  
A = con's eye thy proud hart tames for  
eye thy proud hart tames thy proud hart  
for when young A = con's

eye thy proud hart tames for when young A = con's  
when young A = con's eye for when young A = con's  
tames for when young A = con's eye thy  
eye thy proud

eye thy proud hart tames thou dy = est in -  
eye thy proud hart tames thou dy'st in  
proud hart tames thou dy'st in him  
hart tames



him and liv=est in my flames thou  
 him and liv = = = est in my flames thou dy =  
 and liv = = = est in my flames! thou  
 thou dy'st

dy=est in him and liv = est in my flames and  
 = est in him and liv'st in my flames and  
 dy'st in him and liv = = est in my  
 in him and liv = = = = est

liv = = = = est in my flames.  
 liv = = = = est in my flames.  
 flames and liv=est in my flames.  
 in my flames.





## THO: TALLIS.

Heare the voyce and

Heare the voyce and prayer of thy ser = =

prayer of thy ser = = vaunts of - - thy ser = = vaunts

Heare the voyce and prayer of thy

vaunts - of thy servaunts that they make

Heare the voyce and prayer of thy ser = = vaunts of thy

that they make before thee - this day

ser = = vaunts that they make before thee this day

- - - - - be fore thee this - - - - day

ser = = vaunts that they make before thee this day



that thyne eyes may be  
that thyne eyes may be o = = pen toward this house night -  
that thyne eyes may be o = = pen toward this house night  
that thyne eyes may be o = = pen

o = = pen toward this house night and day ever toward this  
and day this house night and day ever toward this  
and day night and day ever toward this  
toward this house night and day ever toward this

place ever toward this place of which thou hast said my  
place ever toward this place  
place ever toward this place of which thou hast said my name  
place ever toward this place of which thou hast



name shall be there of which thou hast said my name shall  
of which thou hast said my name shall be there my name  
shall be there and when thou hear'st have mer = cy  
said my name shall be there my name shall be there my name

be there and when thou  
shall be there and when thou hear'st have mer = cy on -  
on - them and when thou hear'st have mer = cy  
shall be there and when thou

hear'st have mer-cy on them and when thou hear'st have  
them on - them and when thou hear'st  
on - them and when thou  
hear'st have mer-cy on them and



mer = = = = = = = cy on them and when thou  
 and when thou hear'st have mer = =  
 hear'st have mer = = = cy on - - them and when thou  
 when thou hear'st have mer = cy on them and when thou

hear'st have mer = cy up = = on them  
 cy - - on - - - - - them  
 hear'st have mer = cy on them  
 hear'st have mer = = cy on - - them

*No. xvij.*

**J: BENNETT.**

Sing loud ye nymphs and shepherds of Par = nas =  
 Sing loud ye nymphs and shepherds of Par =



Sing loud ye nymphs and shepherds of Par-nas = = = = =

= = sus ye nymphs and shepherds of Par-nas = = = = = sus

Sing loud ye = nassus shepherds of Par = nas = sus ye nymphs and

sus shep = herds of Par-nas = = = = =

of Par = nas = = sus sing loud ye nymphs and shepherds

nymphs and shepherds of Par = nas = sus sing loud ye nymphs and shepherds

shepherds of Par = = = nas = = = sus

= = sus sing loud ye nymphs and shepherds of Par = nas = = =

of Par = nas = sus ye nymphs and shepherds of Par = = nas = sus

of Par = = nas = sus sing loud ye nymphs and shepherds of Par = nas =

sing loud ye nymphs and shepherds of Par = nas =



sus with sweet delights your mer = = = = = ry  
 shep = herds of Par = = nas = = = sus with  
 sus shepherds of Par = = nas = = = sus with  
 sus with sweet delights your mer = ry notes your merry

notes con = = cent = = ing with sweet delights your mer = = =  
 sweet delights your mer = = = = = = = = ry notes  
 sweet delights your mer = ry notes  
 notes con = = cent = = ing with sweet delights your mer = ry notes

= = = = ry notes your mer = = = = = = = = ry  
 with sweet delights your mer = = = = = = = = ry  
 with sweet delights your mer = = = = = = = = ry notes con =  
 con = cent = ing your mer = ry



notes con-cent = ing con-cent = ing since time af = fords to

notes con = cent = = = ing since time af = fords to

cent = = = = ing since time af = fords to

notes con = = = cent = = ing since time af = fords to

banish love re= lent=ing Fortune she smiles For= tune she smiles

banish love re= lent=ing Fortune she smiles For= tune she smiles

banish love re= lent=ing Fortune she smiles For= tune she smiles

banish love re= lent=ing Fortune she smiles For= tune she smiles

sweet = = ly still to grace - - - - us sweet

sweet = = = = = ly still to grace

sweet = = = = = ly to grace

sweet = = = = = ly sweet = = = = = ly



ly to grace - us sweetly -  
us to grace -  
us sweet = = = ly sweet =  
sweet = = = ly to grace - us still to

to grace - us since time af=  
us still to grace us still to grace - us since time af=  
ly sweet = = = ly still to grace us since time af=  
grace us still to grace - us since time af=

fords to banish love re= lent= ing Fortune she smiles For=  
fords to banish love re= lent= ing Fortune she smiles For=  
fords to banish love re= lent= ing Fortune she smiles For=  
fords to banish love re= lent= ing Fortune she smiles For=



tune she smiles sweet = = = = = ly -

tune she smiles sweet = = ly still to grace - = - - -

tune she smiles sweet = = = = = ly sweet = = = = =

tune she smiles sweet = = = = = ly to grace -

still to grace us to grace -

us sweet = = = = = ly to grace -

= = = = = ly sweet = = = = = ly to grace -

us sweet = = = = =

us still to grace us still to grace us.

us sweet = ly to grace - us.

us still to grace us still to grace us.

ly sweet = = ly sweet = = = = = ly still to grace us.



*And. xviii.*

THO<sup>S</sup> MORLEY. 79

Per = che tor =

Per = che tor = = = = mi il cor mi = =

Per = che tor = = = = =

= = = = = mi il cor mi = = o per lasciar lo in ob = =

o cor mi = = = = = o per lasciar lo in

mi il cor mi = = o cor mi = = o

per lasciar lo in ob = =

lio per lasciar lo in ob = lio in ob = = = = li = o

ob = = lio ob = = lio per lasciar lo in ob = lio per che tor =

per lasciar lo in ob = lio in ob = = = = li = = o

= = lio per lasciar lo in ob = = = lio



per = che tor = = = = = mi il cor mi = =  
= = = = = mi il cor mi = = o cor mi = = = = =  
per = che tor = = = = = mi il cor mi = = o cor mi =

o per lasciar lo in ob = = lio per lasciar lo in ob =  
o per lasciar lo in ob = = li = o ob = = = lio  
o per lasciar lo in ob = lio  
per lasciar lo in ob = = = = lio per

lio in ob = = = = li = = o lo fa per = che per = che l'ar =  
per lasciar lo in ob = = lio lo fa per = che per =  
in oblio ob = = = = lio lo fa per = che per = che l'ar =  
lasciar lo in ob = = = = lio lo fa per = che per = che l'ar =



do = = re ch'ain se nas = cos = to non t'ac = cenda il  
 che l'ardo = = re ch'ain se nas = cos = to ch'ain se nas =  
 = do = = re ch'ain se nas = cos = = = = =  
 = do = = re ch'ain se nas = cos = = = to non t'ac =

co = = = = re ch'ain se nas = cos = to non t'ac = cenda il  
 cos = = = = to non t'ac = cen = da il co = = = =  
 to ch'ain se nas = cos = = = to non t'ac = cen =  
 cenda il co = = re ch'ain se nas = cos = = = =

co = = = = re non t'ac = cen = = da il co = =  
 re ch'ain se nas = cos = to non t'ac = cenda il co = = =  
 = da il co = re non t'ac = cenda il co = re il co = =  
 to non t'ac = cenda il co = = re il co = =



re ch'ain se nas cos = = to ch'ain se nas = cos = = =

re ch'ain se nas = cos = to non t'ac=cenda il co = = =

re ch'ain se nas = cos = = = = = to ch'ain se nas =

re ch'ain se nas = cos = = = to non t'ac=cenda il co = =

= = to non t'ac=cenda il co = = = = re ch'ain

re ch'ain se nas = cos = = to non t'ac = = cenda il co = = =

cos = = = = = to non t'ac = = cen = = da il co = =

re ch'ain se nas = cos = = = = to non

se nas = cos = to non t'ac = = cenda il co = = = = re.

= = = re non t'ac = cen = = = da il co = = = re.

re non t'ac = cenda il co = re il co = = = = re.

t'ac = cenda il co = = = = = re co = = = re.



J: BENNETT.



Cru = el unkind my

Cruel un = kind my heart thou hast bereft

Cru =

heart thou hast bereft me my heart thou

me my heart thou hast thou hast be = reft me my

Cru = el un = kind my

el un = kind my heart thou hast bereft me thou

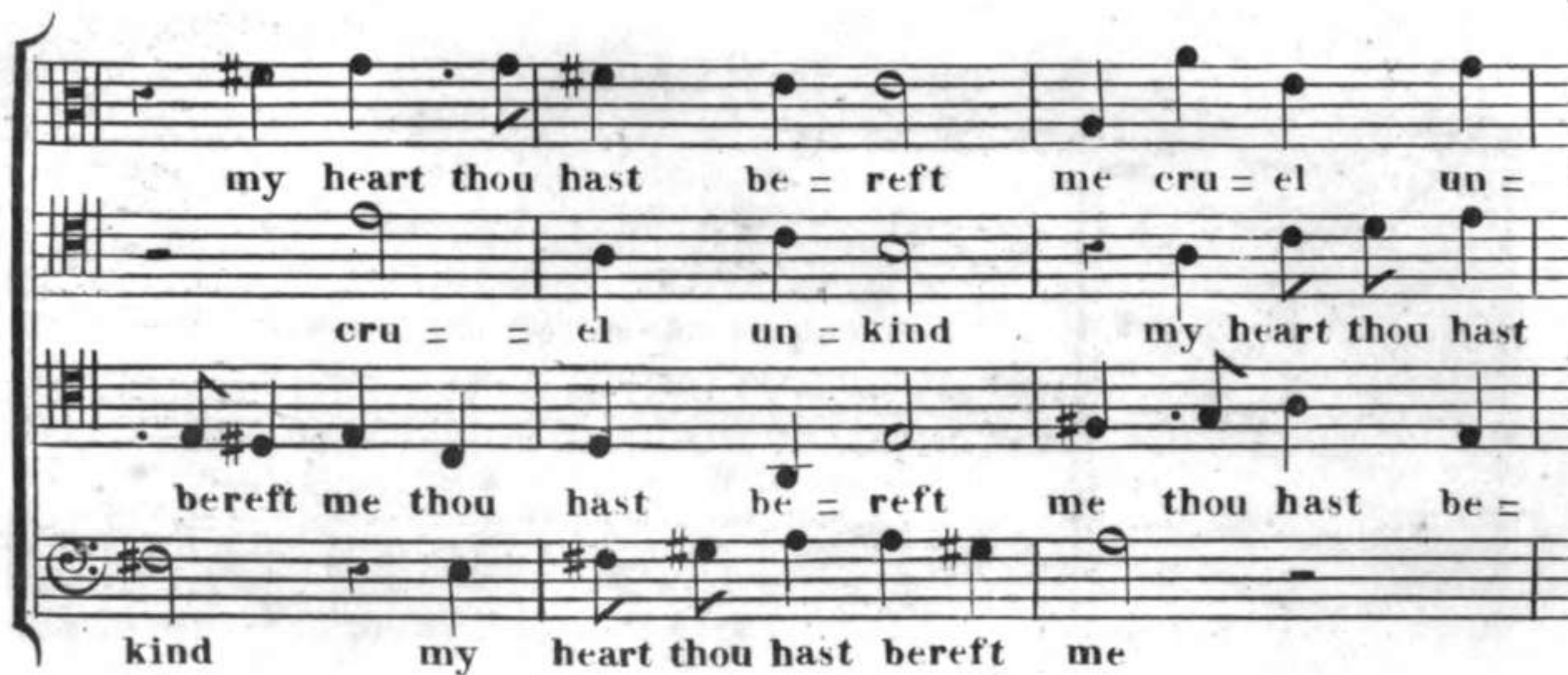
hast be = = reft me cru = el unkind

heart thou hast bereft me cruel un = kind

heart thou hast. bereft me my heart thou hast

hast be = = reft me cru = el un =





my heart thou hast be = reft me cru = el un =  
 cru = el un = kind my heart thou hast  
 bereft me thou hast be = reft me thou hast be =  
 kind my heart thou hast bereft me



kind my heart thou hast bereft me my  
 bereft me thou hast be = reft me my heart thou  
 reft me my heart thou hast be =  
 my heart thou hast be = reft me my heart - -



heart thou hast bereft be = = = reft me and will not  
 hast be = reft me thou hast be = = reft me  
 reft my heart thou hast be = reft me  
 my heart thou hast be = = = reft me



leave and will not leave while a = ny life is left

and will not leave and will not leave while a = ny life is left is left

and will not leave while a = = ny life is left is left

and will not leave and will not leave while a = ny life is left

me and yet and yet and yet and yet still will I love

me and yet and yet and yet and yet still will I love

me and yet and yet and yet still will I love

me and yet and yet and yet still will I love

thee and yet and yet and yet still will I love thee.

thee and yet and yet and yet and yet still will I love thee.

thee and yet and yet and yet still will I love thee.

thee and yet and yet and yet still will I love thee.





J. FARMER.

Thir = = sis thy ab = = sence

Thir = = sis thy ab = sence

Thir = = sis thy absence grieves

Thir = = sis thy ab = sence

grieves my wounded heart thy ab = sence grieves my

grieves my wounded heart thy ab = sence grieves my wound =

my wounded heart thy ab = sence grieves my

grieves my wounded heart thy absence grieves - - my

wound = ed heart yet I re = joyce

= = = ed heart yet I re = joyce yet I re = joyce yet I re =

wounded heart yet I re = joyce yet I re = joyce - - -

wound = ed heart yet I re = joyce yet I re =



yet I rejoyce - - - yet I re=  
joyce yet I re= joyce yet I re= joyce yet I re= joyce yet I re=  
- - yet I re=joyce yet I rejoyce yet I rejoyce yet  
joyce yet I re=joyce yet I re=joyce - - - yet I re=

joyce - - - to be in thy es = = teem  
= = joyce to be in thy es = = teem ah  
I re= joyce to be in thy es = = = teem  
joyce to be in thy es = = teem

ah woe is me ah woe is  
ah woe is me ah woe is  
ah ah woe is me ah woe is  
ah woe is me ah woe is



me that now I must de = part from thee more

me that now I must de = part from thee more

me that now I must de = part from thee more

me that now I must de = part from thee more

dear to me than Croe = sus' wealth but if on

dear to me than Croe = sus' wealth but if on

dear to me than Croe = sus' wealth but if on

dear to me than Croe = sus' wealth

earth I may not see thy face but if on earth I may

earth I may not see thy face but if on earth I may

earth I may not see thy face but if on earth I may

but if on earth I



not see thy face I'll fly to heav'n I'll fly to heav'n

- not see thy face I'll fly to heav'n I'll fly to

not see thy face I'll fly to heav'n I'll fly

may not see thy face I'll fly to

I'll fly I'll fly to heav'n to heav'n

heav'n I'll fly to heav'n I'll fly to heav'n I'll

to heav'n I'll fly I'll fly

heav'n I'll fly - - - to heav'n I'll fly I'll fly to

I'll fly I'll fly to heav'n

fly to hea= ven I'll fly to hea= ven I'll fly

I'll fly to heav'n I'll fly to heav'n

heav'n to heav'n I'll fly I'll fly to



I'll fly to heav'n to seek thee in that  
to heav'n to heav'n to seek thee in that  
to heav'n to seek thee in  
heav'n to seek thee, in that

place to seek thee in that place.  
place to seek thee in that place.  
that place to seek thee in that place.  
place to seek thee in that place.

*No. xxj.*

GEO: KIRBYE.

What can I do my dear = est  
What can I do my dear = est of  
What can I do my dear = est of



of the sweet help de=priv = ed of the sweet help de=

the sweet help de= priv = = = ed of the sweet help de= priv= =

the sweet help de= = =priv = = = ed of the sweet help de=

priv= = ed of those thy fair eyes by

= = = ed of those thy fair eyes by which I still have

priv= = ed of those thy fair eyes by which I

which I still have liv = = ed What can I

liv = ed I still have liv = = = = ed

still I still have liv = = = ed What can I do

What can I do



do my dear = est of the sweet help de = priv = = =

my dear = est of the sweet help de = = priv = =

my dear = est of the sweet help of the sweet help, de = priv =

my dear = est of the sweet help de = = priv = =

= ed what can I do my dear = = = est

= = ed what can I do my dear = est of

= = ed what can I do my dear = est of the sweet

= = ed of

of the sweet help de = priv = = ed of those thy fair

the sweet help de = = = priv = = ed of those thy fair

help de = priv'd de = priv = = = ed of those thy fair

the sweet help de = = priv = = ed of those thy fair



eyes by which I still have liv=ed I still have liv = =

eyes by which I still have liv =

eyes by which I still have liv=ed I still have liv= =

eyes by which still I still have liv= =

ed by which I still have liv=ed I still have liv = = = ed

ed by which I still have liv= = ed

ed by which I still have liv=ed I still have liv= = = ed

= = ed by which I still I still have liv= = = ed

how can my soul en= = = dure thus \_

how can my soul en= = = dure how can my soul en= = dure

how can my soul en=dure my soul en=dure thus

how can my soul en= = = dure thus \_



charg'd with sad = = = = = ness Ex=

thus charg'd with sad = = = = = ness Ex=

charg'd with sad = = = = = ness Ex=

charg'd with sad = = = = = ness

ile from thy dear sight ex= ile from thy dear

ile from thy dear sight ex= ile from thy dear

ile from thy dear sight ex= ile from thy dear sight

Exile from thy dear sight

sight so full of glad = = = = = ness

sight so full of glad = = = = = ness

so full of glad = = = = = ness so full of

so full of glad = = = = = ness so full of



of glad = = ness how can my soul en = = = dure

= = = = = ness how can my soul en = = = dure

glad = = = = ness how can my soul en =

glad = = = = ness how can my soul en =

thus charg'd with sad = =

how can my soul en = = dure thus charg'd with sad =

dure my soul en = dure thus charg'd with sad = = =

= = = dure thus charg'd with

= = = = = ness Ex-ile from thy dear sight ex =

= = = = = ness Ex-ile from thy dear sight

= = = = = ness Ex = ile from thy dear sight ex = ile from

= = = = = ness exile from



ile from thy dear sight so full of

exile from thy dear sight

thy dear sight so full of gladness of

thy dear sight so full of gladness

gladness so full of gladness

so full of gladness

gladness so full of gladness

gladness so full of gladness

so full of gladness

ness so full of gladness

ness so full of gladness

ness so full of gladness





Thir = = = sis

Thir = = = sis sleep =

Thir = = = sis sleepest thou

Thir = = = sis sleepest thou

sleepest thou sleepest thou sleep = est thou sleepest thou Hol =

est thou sleepest thou sleepest thou sleep = = est thou Hol =

sleepest thou --- sleepest thou sleep = = = est thou Hol =

sleepest thou sleepest thou sleep = = est thou Hol =

la Holla Hol = la Hol = la Holla Hol = la let not sor = row

= = = la Hol = = = la let not sorrow

la Holla Hol = la Hol = la Holla Hol = la let not sorrow

la Holla Hol = la Hol = la Holla Hol = la let not sorrow



slay us hold up thy head man hold

slay us hold up thy head man hold up thy head

sorrow slay us hold up thy head

slay us hold up thy head man hold up thy head

up thy head man said the gen = tle Me = li = bœ = us see -

man said the gen = = tle Me = li = bœ = = = = us

man said the gen = tle gen = tle Me = li = bœ = us see summer

man said the gen = = tle Me = li = bœ = us Me = li = bœ = = = us

- summer comes a = gain the coun = try's pride adorn = = = =

see summer comes a = gain the coun = try's

comes a = gain the country's pride a = dorn = = = = ing see -

see summer comes a = gain the country's pride adorn =



ing see summer comes a = gain the country's pride a=dorn=  
 pride adorn = ing see summer comes a = gain the  
 - - summer comes a = gain the coun=try's pride adorn = ing the  
 ing see summer comes a = gain the coun=try's

ing a = = dorn = = = ing cuckoo cuckoo  
 country's pride adorning hark how the cuckoo sing = = = eth  
 country's pride adorn=ing hark how the cuckoo sing=  
 pride a = = dorn = = ing hark how the cuckoo sing = eth

sing = eth cuckoo singeth hark how the cuckoo  
 cuckoo sing = eth cuckoo sing = eth sing=  
 eth hark how the cuckoo singeth singeth hark how the cuckoo  
 hark how the cuckoo sing = eth hark how the cuckoo singeth

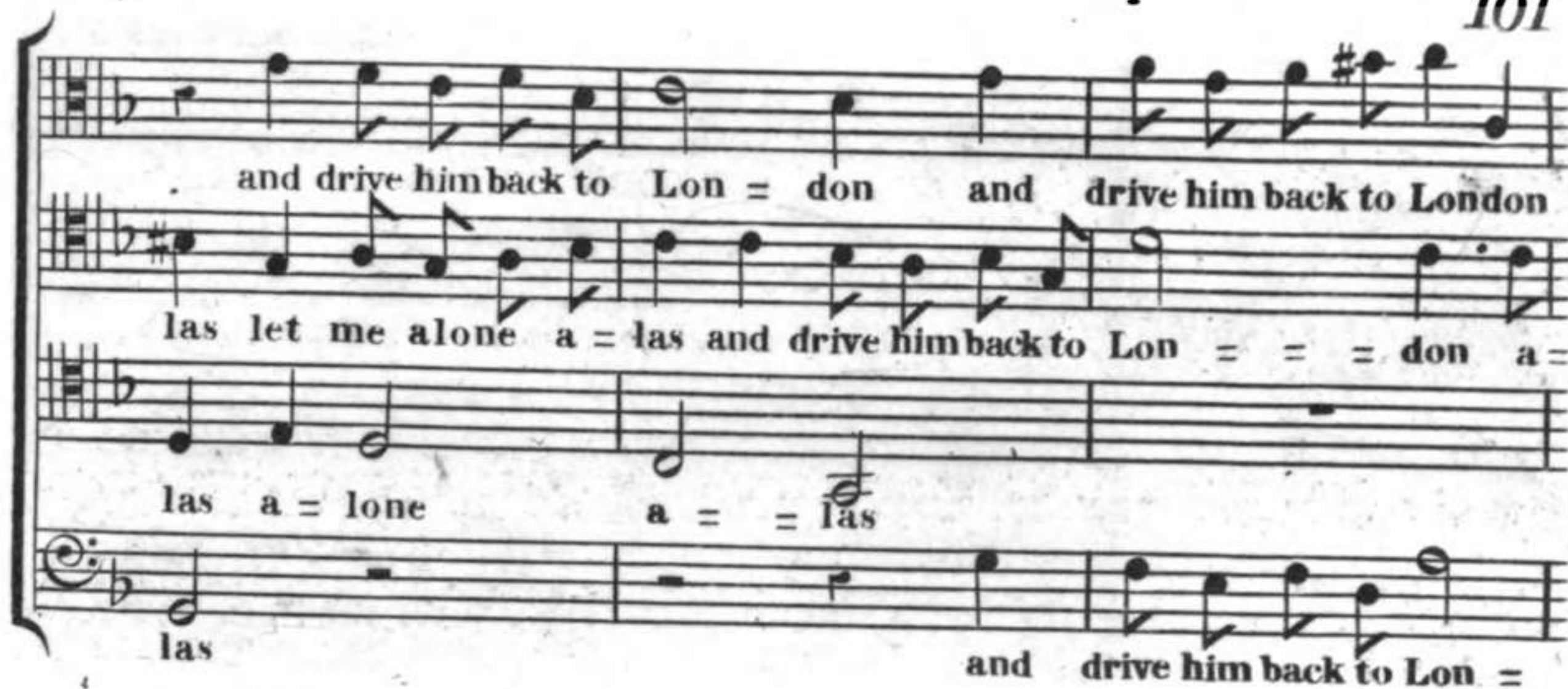


singeth cuc=koo this fair A = = pril morn= ing April  
 = = = = = eth this fair A = = pril morn = = = =  
 sing = = eth this fair A = = pril morn= ing oh - -  
 sing = = eth this fair A = = pril morn = = ing

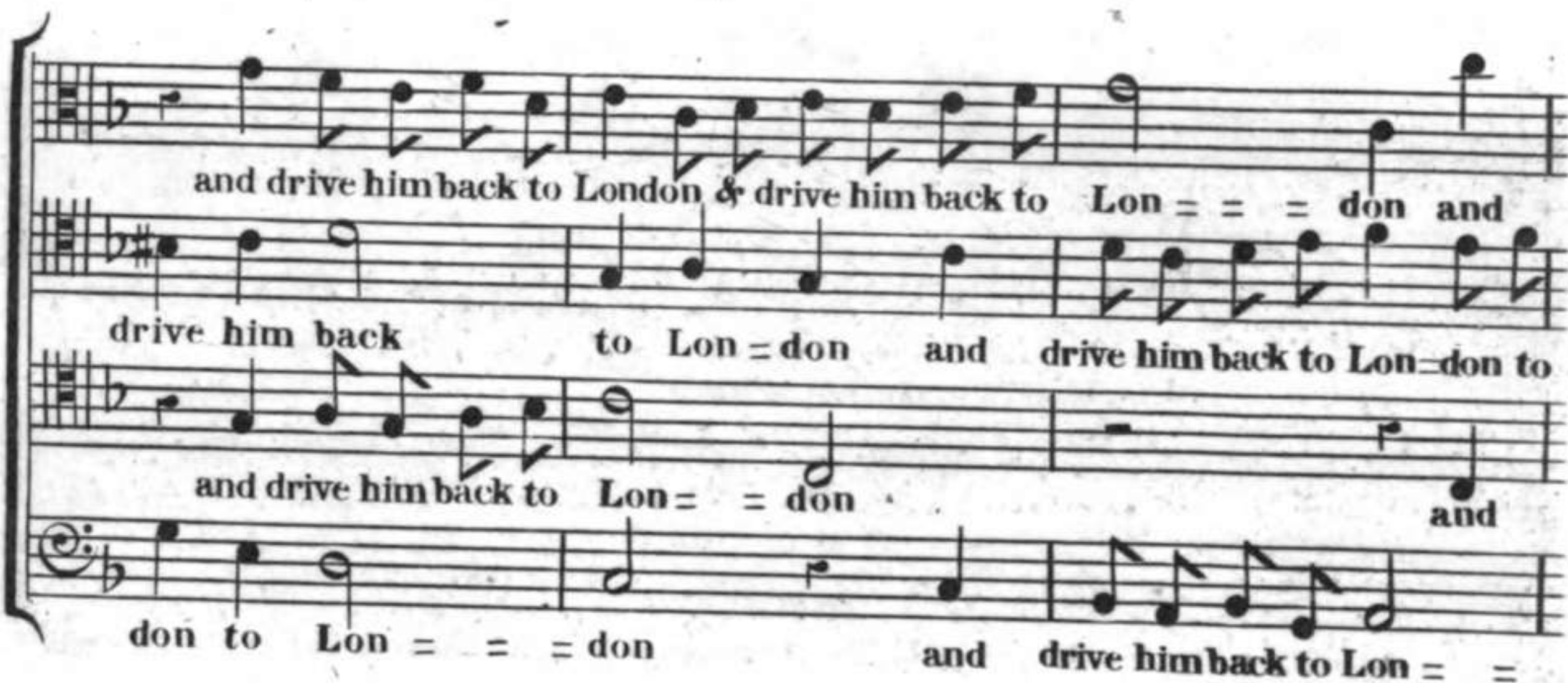
morning oh said the shep= herd and sigh'd as  
 ing oh said the shepherd and sigh'd and sigh'd as  
 - - said the shep= herd and sigh'd sigh'd sigh'd  
 oh said the shepherd and sigh'd and sigh'd as

one all un = = done let me a= lone a = = lone  
 one all un = = done un = = done let me a= lone a=  
 as one all un = = done let me a= lone a=  
 one all un = = done let me a= lone a=





and drive him back to Lon = don and drive him back to London  
 las let me alone a = las and drive him back to Lon = = don a =  
 las a = lone a = = las  
 las and drive him back to Lon =



and drive him back to London & drive him back to Lon = = don and  
 drive him back to Lon = don and drive him back to Lon = don to  
 and drive him back to Lon = = don and  
 don to Lon = = don and drive him back to Lon = =



drive him back to Lon = = don to Lon = = don.  
 Lon = = = don to Lon = = = don.  
 drive him back to Lon = don to Lon = = don.  
 don to Lon = = = don.





J: WILBYE.

Fly - not so swift - my deere so

Fly - not so swift - my

Fly - not so swift - my deere be =

swift - - - my deere so swift my deere behold -

Fly - - not so swift - my

deere fly not so swift my deere be = hold me

hold me dy = = = ing if

- - me dy = = = = ing if not a

deere behold me dy = = ing if not a smil = = =

dy = = = ing be = = hold me



not a smil = = = = = ing glance a  
 smil = = = = = ing glance a smil = = = ing  
 = = = = = ing glance if not a smil = = = ing  
 dy = = = ing if not a smil = = = = = = = = = ing

smil = = = ing glance if not a smil = = = = = = = = = ing  
 glance if not a smil = = = = = = = = = ing glance for  
 glance for all my cry = = = ing for  
 glance for

glance for all my cry = = = ing  
 all my cry = = = = = = = = = ing yet kill me  
 all my cry = = = = = = = = = ing yet kill me  
 all my cry = = = ing yet kill me



yet kill me with thy frownes  
 with thy frownes yet kill me with - - thy frownes the  
 with thy frownes yet kill me with thy frownes thy frownes the  
 with thy frownes yet kill me with thy frownes

the  
 sa=tyrs ore the lawnes full nim=bly daunc= = = ing the satyrs  
 sa=tyrs ore the lawnes full nim=bly daunc= = = ing  
 the sa=tyrs ore the

sa = tyrs ore the lawnes full nimbly daunc = = ing friske it apace a=  
 ore the lawnes full nim = bly daunc = = = = = ing friske it apace to  
 friske it apace to view thy  
 lawnes full nim=bly daunc = = ing friske it apace a =



pace to view thy beauties glanc = = ing

view thy beau = ties glanc = ing thy beauties glanc = =

beauties glanc = = = = = ing thy beauties

pace to view thy beauties glanc = = ing thy

thy beauties glanc = = = = =

ing thy beauties glanc = = = ing see how they

glanc = = = = ing to view thy beauties glanc = =

beauties glanc = = ing thy beauties glanc = = ing

= = = = ing see how they coast the downes

coast the downes see how they coast the downes they

ing see how they coast the downes see how they coast the

see how they coast the downes the downes see how they coast the



see how they coast the downes see how they coast the downes  
 coast the downes see how they coast the downes  
 downes see how they coast the downes the downes  
 downes the downes see how they coast the downes the downes

fayne would'st thou turne and yeeld them their  
 fayne would'st thou turne and yeeld them their de=light and  
 fayne would'st thou turne and yeeld them - - - their de=  
 fayne

de = = = light fayne would'st thou turne and yeeld them  
 yeeld - - - them their de = = light  
 light fayne  
 would'st thou turne and yeeld them their de=light



their de = = = light fayne would'st thou turne and  
 and yeeld them their de = = light fayne  
 would'st thou turne and yeeld them their de = light fayne  
 - - - fayne would'st thou turne - - -

yeeld them their de = = = = = light fayne  
 would'st thou turne and yeeld them - - - their de =  
 would'st thou turne and yeeld them their de =  
 - - - - - fayne - - would'st thou turne and yeeld

would'st thou turne and yeeld them their de = = light fayne  
 = = = = = light fayne  
 = = = light fayne would'st thou turne and yeeld them  
 them - - - their de = = = = = light -



would'st thou turne fayne would'st thou -  
would'st thou turne and yeeld them their de = = = light  
their de = = = light fayne  
fayne would'st thou turne fayne would'st

turne and yeeld - - - them their de = =  
fayne would'st thou turne and yeeld them their de =  
would'st thou turne and yeeld them their de =  
thou turne and yeeld them their de =

light but  
light but that thou fear'st - - - least I should steale a  
light but that thou fear'st - - - least I should steale a sight but  
light but that thou fear'st - - - least I should steale a



that thou fear'st - - - least I should steale a - - sight.  
 sight least I should steale a sight.  
 that thou fear'st - least I should steale - - - a sight.  
 sight least I should steale a sight.

No. xxiv.

T: BATESON.

Whe = = ther so fast see how the kindly  
 Whe = = ther so fast see how the kindly  
 Whe = ther so fast see how the kindly

flow'rs perfume the aire per=fume the aire and  
 flow'rs perfume the aire per=fume the aire and all to make  
 flow'rs perfume the aire perfume the aire and all to



all to make thee stay the climbing woodbind  
 to make thee stay the climbing woodbind clipping all these  
 make thee stay the climbing woodbind clipping all these bowers  
 The climbing woodbind clipping all these bowers clipping

clipping all these bowers clips thee likewise clips thee likewise for  
 bowers all these bowers clips thee likewise clips thee like = wise  
 clipping all these bowers clips thee likewise clips thee likewise for  
 all these bowers clips thee like = wise

feare thou passe a = = way for feare thou passe -  
 for feare thou passe a = way for feare thou passe -  
 feare thou passe a = = way for feare thou passe -  
 for feare thou



- - a = = way Fortune our friend For = = tune our friend our foe  
 - - a = way Fortune our friend For = = tune our friend  
 - - a = = way Fortune our friend our  
 passe a = = way our foe will

will not gaine say our foe will not gaine = say  
 our foe will not gaine say not gaine = say stay -  
 foe will not gaine say our foe will not gaine = say stay -  
 not gaine = = say will not gaine = = = say

stay but a = while Phoe = = be no tell = tale  
 but a = while but a = while Phoe = be no tell = tale  
 - - but a = = = while - - - Phoe = = be no tell = tale  
 stay but a = while



is shee her En-di-mion I'le my Phoe-be kisse  
is shee her Endimion I'le my Phoebe kisse I'le  
is shee her En-di-mion I'le my Phoebe kisse shee her En-  
shee her Endimion

shee her En-di-mion I'le my Phoe-be  
my Phoe-be kisse shee her En-di-mion I'le my Phoe-be  
dimion I'le my Phoe-be kisse I will my Phoe-be  
I'le my Phoebe kisse I will my Phoe-be

kisse stay - - - but a = while Phoe=  
kisse stay but a = while but a = while Phoe=  
kisse stay but a = = while - - - Phoe=  
kisse stay but a = while



= = be no tell = tale is shee her En = di = mion I'le my  
 be no tell = tale is shee her En =  
 = = be no tell = tale is shee her En = di = mion  
 - - - - -

Phoe = = = be kisse  
 di = mion I'le my Phoe = be kisse I'le my Phoe = = be  
 I'le my Phoe = be kisse shee her En = di = mion I'le my  
 shee her En = di = mion I'le my Phoe = be

shee her En = di = mion I'le my Phoe = be kisse.  
 kisse shee her En = di = mion I'le my Phoe = be kisse.  
 Phoe = be kisse I will my Phoe = be kisse.  
 kisse I will my Phoe = be kisse.





PRENESTINI.

False love now shoot - - and spare - -

False love now shoot and spare -

False

- - not false love false love now doe

- - not false love now doe thy worst I

love now shoot - and spare - - not

False love now shoot and spare not now doe - - thy worst

thy worst I care - - not and to dis = patch me

care not and to dis = patch me

now doe thy worst I care not and to dis =

now doe thy worst I care not and to dis =



use all thyne art and all thy craft to catch me

use all thyne art and all thy craft to catch me use all thyne

patch me use all thyne art and all thy craft to

patch me use all thyne

and all thy craft to catch me

art and all thy craft to catch me for

catch me and all thy craft to catch me for

art and all thy craft to catch me for

for yeares amisse be=stow'd I now re=

yeares amisse be=stow = = = ed and time consum=

yeares amisse be=stow'd for yeares amisse be=stow = ed and time con=

yeares amisse be=stow = = = ed I now re=



pent mee and for my faults I lan =  
 = = = ed in vaine pur = suites I lan = = guish I lan =  
 sum = ed in vaine pur = suites I lan = = = =  
 pent and for my faults I lan = = guish that

guish that brought mee no = thing else but\_  
 guish that brought mee no = = thing else that brought mee nothing else but\_  
 guish that brought mee no = thing else but  
 brought mee no = thing else but

griefe and an = = = = = guish and now at length have  
 griefe and an = guish and now at length have  
 griefe and an = guish and now at length have  
 griefe and an = = = guish and now at length have



vowed at li = berty to live since to as = saile me

vowed at li = berty to live since to as = saile me both thy bow

vowed at li = berty to live since to as = saile me both thy bow

vowed at li = berty to live since to as = saile me

both thy bow and thy brand nought doth avayle thee

and thy brand nought doth a = vayle - - thee for from

and thy brand nought doth a = = vayle thee for from thee good nor

for from thee good nor

for from thee good nor ill com = fort nor sor = =

thee good nor ill for from thee good nor ill com =

ill - - - for from thee good nor ill com =

ill nor good - - nor ill com = fort nor sor = =



row comfort nor sor = = row I will not hope nor feare now  
 fort nor sor = = = row I will not hope nor feare now  
 fort nor sor = row comfort nor sor = = = row  
 row comfort nor sor = = row

nor to = mor = = row I will not hope nor feare now  
 nor to = morrow I will not hope I  
 I will not hope nor feare now nor to = mor = = = row  
 I will not hope nor feare now nor to = mor = row I will not

nor to = mor = = = row  
 will not hope nor feare now nor to = mor = = row.  
 I will not hope nor feare now nor yet to = mor = = row.  
 hope nor feare nor feare now nor to = mor = = row.