

A BOOKE OF AYRES VVith a Triplicitie of Mvsicke,

WHEREOF THE FFRST
Part is for the Lute or Orpharion,
and the Viole de Gambo, and 4. Partes
to sing, The second part is for 2. Trebles to sing
to the Lute and Viole, the third part is for
the Lute and one Voyce, and the
Viole de Gambo.

Composde by I O H N B A R T L E T
Gentleman and practitioner in this Arte.

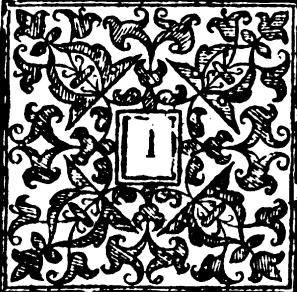


LONDON
Printed by I O H N VV INDE T, for John Browne and
are to bee solde at his shoppe in Saint Dun-
stones Churchyeard in Fleet street.
1606.



To the right honorable his singular good Lord and Maister Sir Edvvard Seymoore.

*Knight, Baron Beacham, Earle of Hartfoord, and Lieutenant
of his Maiesties Counties of Somerset and Wiltes.*

 T is a question hardly to be determined (my most honorable Lord) whether Musick may esteeme her selfe more graced by the singular skil & exquisite knowledge wherwith your Lordship is indued, both in the speculation and practise thereof: or by the many benefites, and infinite fauours your Honourable bountie hath conferred on the professors of that faculty: in both are the muses greatly honoured, and we (their seruants) highly blest; whose vertuous endeuours and studious labours, not in this onely, but in many other kindes of Learning, haue receiuued their life, growth, and perfection, chereshed and enabled by the warmth your beames haue cast vpon them. Amongst many, that on the Muses behalfe doe owe your Lordshippe the tribute of their pennes, I must professe my selfe to stand deeplie engag'd in the debt of dutie, in that the poornes of my merit holds least proportiō with the largenes of your grace, and that my vtmost desert can reach no further, then humbly to acknowledge, that what delight or sweetenes soever these my simple trauels may bring to such generous and well composed spirits as beare affection to this quality, was inspired me by no other power then the influence of your fauour. And though the error of conceite cannot make me so farre quervalew them, as to esteem them worthy your Lordships iudicious hearing, yet I will confesse their want of worth (wherewith my selfe as an impartial censurer, haue already iustly taxte them) could not diuert my purpose from publishing to the world the zeale I beare to thankefulness: wherin I am ambitious of nothing but your Lordshippes fauourable acceptance and protection, which if it may please you to vouchsafe to this first birth of my Muse, I shall then be as farre from fearing detraction and censure, as I am free from affecting glory and prayse.

Your Lordships most humble devoted seruant,

LAWRENCE



Lord thy faith-fulnes and pray[le] I will ii:

正月
二月
三月
四月
五月
六月
七月
八月
九月
十月
十一月
十二月

a c d c e f e c c a a
p a p e p c a c e e a c

a a a a f f c

cc c c cc a

C

ii. with violins with violins

my harpe shal sound ii,

𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔

ئى ەن ەن ەن ەن

c a a
 dca a dcd cacc : c a c
 dcd cac d a af : d d a
 a a c c / ace ac : c a a
 a — c . : acc ca e c
 a — c . : acc ca e c

thy laud and prayſe O Israels holy King holy King: my mouth wil

joy with pleasant voyce when I shall sing to thee, and eke my soule

A musical score page showing a single staff with six measures. The key signature is B-flat major (two flats). The first measure has a single note. The second measure has two notes: an 'x' and a 'v'. The third measure has three notes: a diamond, a dot, and a vertical line. The fourth measure has two notes: a diamond and a vertical line. The fifth measure has one note: an 'x'. The sixth measure has one note: a diamond.

wilt much reioyce for thou haft made me free.

A handwritten musical score for the first section of "The Star-Spangled Banner". The score consists of four systems of music. The first system starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains measures for two voices, each with a melodic line and a basso continuo line below it. The second system begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The third system begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The fourth system begins with a bass clef, a key signature of one sharp (F#), and a common time signature.

will much reioyce for thou hast made me free.

King my mouth wil ioy with pleasant voyce when I shall sing to thee, and eke my soule

my harpe shal sound my iii. thy laud and prayse O Israel holy King O Israel holy

Lord thy faithfulness and playe and prayse I wil iii. with Vio lling with iii.



ALTO

BASSO

I.

Lord thy faithfulness and praise, I wil, I wil

with viole sing with viole sing, my harpe shal

sound my iii. thy laud and prayse, thy iii,

praise O Israel holy King, my mouth will sing

with pleasant voyce when I shall sing to thee, and eke

my soule wil much reioyce, for thou hast made me

free.

TENOR

 Lord thy faithfulness and praise I wil I wil with viole sing, with viole, with ii.

my harpe shal sound my harpe shal sound thy laud and prayse, O Israel holy King, .ii.

holy King: my mouth wil ioy with pleasant voyce when I shall sing to thee, and eke my

soule wil much reioyce, for thou hast made me free.



F cuer haples


F euer haples
 Γ H Γ H Γ H Γ H Γ H Γ H Γ H Γ F Γ F Γ H
 a e c c b c a c c
 a a c e c c e f f d c c c c
 e e b c e a a e c b c c
 c c
 womā had a cause to breath her, plaintes into the open ayre the opē ayrc,
 F Γ F Γ F F Γ F Γ H Γ F H H H H Γ H Γ
 c a c d c c b c a c a c c
 c a a a a c d c a a d a c c
 b c b c c / e c b c e a c e c
 c c c c
 and neuer suffer inward griefe to pause or seeke her sorrow
 F H P F Γ H H F Γ F H F F F H Γ H H H Γ H
 a c a d c c a c e c b c c a c
 a c d e a c a c a c d c a c
 a c a c a c a c
 c c c c
 shaken soules re-payre then I for I haue lost my onclie
 Γ F Γ F Γ Γ F H H
 a a c d c c a c e c
 a a a a c b c
 c c c c
 brother whose like this age can scarsly yeeld an other.
 Γ H H H F F F Γ H Γ F
 a a a a a c
 a c d a c d a c
 a a a a a c
 a c
 c c a c c e c
 c c c c
 c c

- 2 Come therefore mournefull Muses and lament,
Forsake all wanton pleasing motions,
Bedew your cheekes, stil shal my teares be spent:
Yet still increast with inundations,
For I must weepe, since I haue lost my brother.
Whose like, &c.

- 3 The cruell hand of murther cloyde with bloud,
Lewdly depruide him of his mortall life:
Woe the death attended blades that stooode,
In opposition gainst him in the strife,
VVherein he fell, and where I lost a brother,
VVhoſe like &c.

- 4 Then vnto griefe let me a Temple make,
And mourning dayly, enter sorrowes portes,
Knocke on my breast, sweete brother for thy sake,
Nature and loue will both be my consorts,
And helpe me aye to wayle my onely brother.



I. Fuer haples woman had a cause to breath, If
ii. her plaints to breath her plaints
into the open aire, & neuer suffer in-
ward griefe to pause to pause or seek her
II sorrow shak soules repaire then I for I haue
lost my onely brother whose like this age can scarcely yield
another, scarcely yeeld an other, then

TENOR.

I Fuer haples woman had a cause, had a cause to if ii. had a cause to breath her
plaintes into the open aire, and neuer suffer inward griefe to pause, to pause, or seek her sor-
row shaken soules repaire, then I for I haue lost my onely brother, whose like this age can scarcely
yeeld an other, whose .ii. then



Hen frō my loue I lookte for loue and kind affections due,

A handwritten musical score for two voices (Treble and Bass) on four staves. The score consists of two systems of music. Each system has a treble staff and a bass staff. The first system starts with a forte dynamic (F), followed by a half note 'a', another half note 'a', a quarter note 'f', and a half note 'c'. The second system starts with a half note 'c', followed by a half note 'b', another half note 'b', a half note 'c', a half note 'c', a half note 'e', and a half note 'f'. Both systems end with a forte dynamic (F). The bass staff in the first system has a half note 'd' and a half note 'd'. The bass staff in the second system has a half note 'a' and a half note 'a'.

to wel I foud her vowes to proue most faithles and vn- true for when I did aske her

A handwritten musical score for two voices, Treble and Bass. The score consists of four systems of music. Each system begins with a clef, followed by a key signature, and a time signature of common time. The first system starts with a whole note in the Treble clef, followed by a half note, a quarter note, and a half note. The second system starts with a half note in the Treble clef, followed by a half note, a whole note, and a half note. The third system starts with a half note in the Treble clef, followed by a half note, a quarter note, and a half note. The fourth system starts with a half note in the Treble clef, followed by a half note, a quarter note, and a half note. The bass part is mostly rests, with some quarter notes and half notes interspersed.

why most sharply she did reply that shee with mee did agree agree to

A handwritten musical score for a three-string instrument, likely a bowed string instrument like a cello or double bass. The score consists of two systems of music. Each system begins with a clef (F), a key signature of one sharp (G major), and a common time signature. The first system has a tempo marking of 'P' (Presto). The music is written on three staves, each representing a string. The top staff uses vertical stems pointing up, the middle staff points down, and the bottom staff points up. The notes are indicated by vertical dashes. The first system ends with a repeat sign and a double bar line. The second system begins with a repeat sign and continues the musical line. The score includes various slurs and grace notes.

louz but icsting- ly.

This image shows the first two measures of a handwritten musical score. The score consists of five staves. The first staff begins with a treble clef, followed by a key signature of one sharp (F#) and a common time signature. The notes are represented by vertical stems with dots above them. The second staff begins with a bass clef, followed by a key signature of one sharp (F#) and a common time signature. The third staff begins with a treble clef, followed by a key signature of one sharp (F#) and a common time signature. The fourth staff begins with a bass clef, followed by a key signature of one sharp (F#) and a common time signature. The fifth staff begins with a treble clef, followed by a key signature of one sharp (F#) and a common time signature. The notes are represented by vertical stems with dots above them.

Marke but the subtle policies that female louers finde,
VVho loues to fixe their constancies, like fethers in the wind
Though they swaere, vow and protest,
That they loue you chiefly best,
Yet by and by theyle all denie,
And say twas but in iest.

mc did recce agree to loue but icellungly. for

ALTO

BASSO

III

Hen from my loue I looke for loue and kind affections due, so well I found her vowes to

III

III

TENOR

Hen from my loue I looke for loue and kind affections due, so well I found her vowes to

III

TENOR

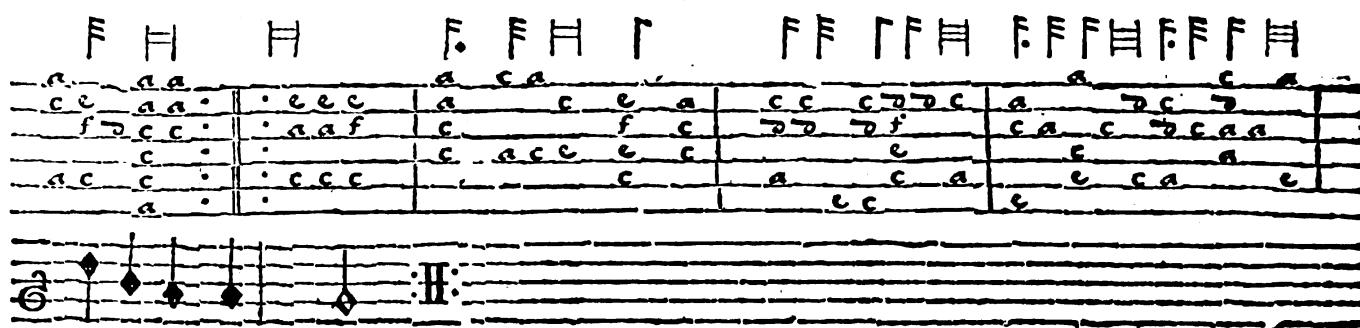
Hen from my loue I looke for loue and kind affections due, so well I found her vowes to



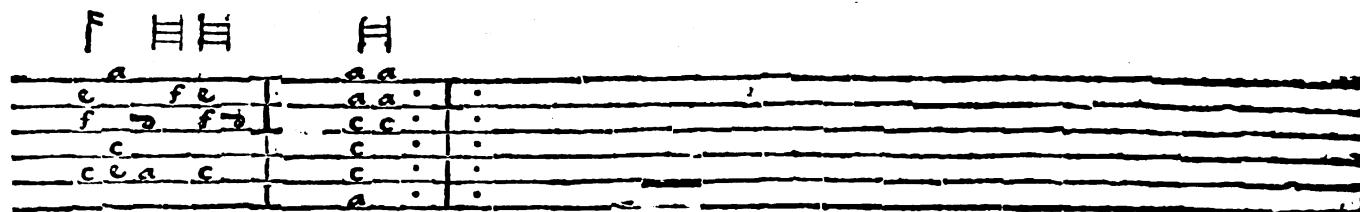
Ho doth be hold my mistres face and feeth not good
who hears her speake & marks her grace shal think none euer



hap hath he In short for to resound her praise she is the fairest the fairest ii.



ii. of her dayes.



2 VWho knowes her wit and not admires:
shal show himselfe deuoide of skil,
Her vertues kindle strange desires,
In those that thinke vpon her stil.
In short &c.

3 Her red is like vnto the rose,
VWhen from a bud vnto the sunne,
Her tender leaues she doth disclose,
The first degree of ripenes wonne,
In short, &c.

4 And with her red mixt is a white,
Like to that same of faire moone shine,
That doth vpon the water light,
And makes the colour seeme deuine.
In short &c.

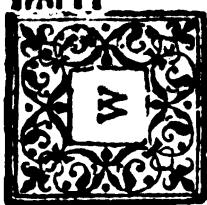
In short for to reound her prale, whic is the layrelyc. iii. iii. iii. of her

Who heares her lycke & markes her gracie whilke none euer spake but shē.
Ho dooth be-hold my mistresse face and seeth not good happe her hē

ALTO

III. BASSO

Ho doth be-hold my mistresse face and
who hears her speake & marks her grace shal



IIII

seeth not good hap hē, In short for to resound her
think none euer spake but shē,

prayse, she is the fayrest the ii. ii. other dayes.

IIII

TENOR



Ho doth be-hold my mistresse face and seeth not good happe hē,
who hears her speake & marks her grace shal think none euer spake but shē. In short for



to resound her prayse, she is the fayrest the iii. iii. of her dayes.



If there bee any one whome loue hath wounded & of the
If there bee any one in grief con-founded & stil with

F M H F F M M F M M F M F M

a a ccc a a a' -

c ccc c a a c c a e c a ac

c ccc b c b c b c f f a

c c c c b c c e c c c c

hurt is neere his death.
sighes doth fetch his breath.

Such is my case let him com sit with me & mourn whome griefe doth

F M M M F

F F F F M M M

F M M M F M M

a a f e aa :
f f d cc :
c :
c a c :
e a :
a :
a a c :
a a c :
c c a a :
c c c a :
c c c c :

gripe and Cupid blind doth ouerturne.

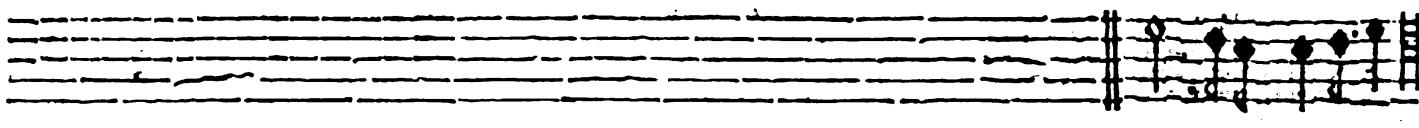
F F F M M M M M

c a f e aa :
d a c d f d c c :
c :
f e a c c c :

2 If there be any one which hath beene racked,
And ioynt from ioynt is al to torne,
If there be any one these pangs haue smacked,
And in his heart with loue doth burne,
Such is my case, come let him sit with me and mourne,
For I am rackte and scorcht with loue & left forlorne.

3 If there be any one in shipp oppressed,
at pinch of wracke to drowned be:
If there be any one with waues betossed,
Or blinded that he cannot see,
Such is my case, let him come sit with me and mourne,
Whom shipwracke spoiles & eyes put out, as louers scorn

4 If there be any one that fraude hath perplexed,
Or burst his heart at loues commaund,
If there be any one, whome al greeves haue vexed,
Or in hells paines do dayly stand,
Such is my case, let him com sit with me and mourne,
That feeleth hells paine and louers grieve with loues greate
(scorn.)



If there be any one whome loue hath wounded, and of the hurt is neere his death.



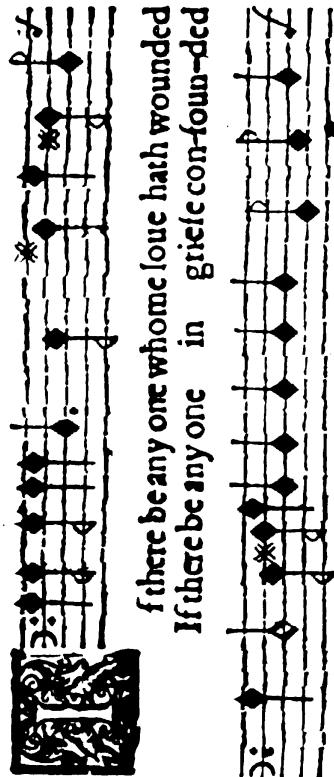
If there be any one whome loue hath wounded & of the hurt is neere his death.

ALTO.

V

BASSO

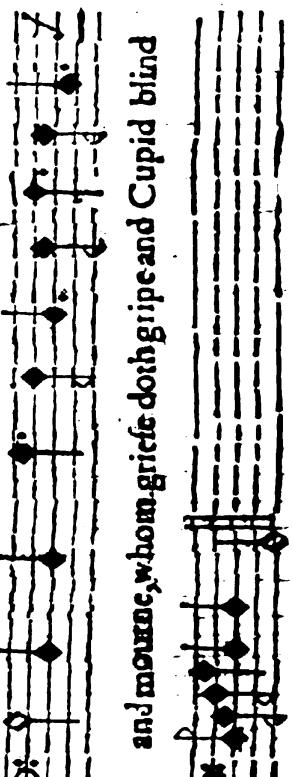
V.



whom loue hath wounded and of the hurt is neere
in griefe con-founded, and stil with sighs doth fetch



his death. Such is my case, let him com & sit with me
his breath.



doth ouerthume

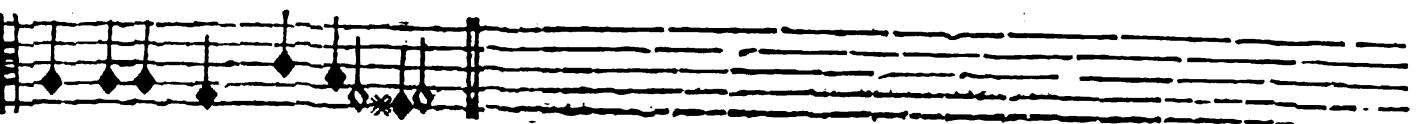
TENOR.



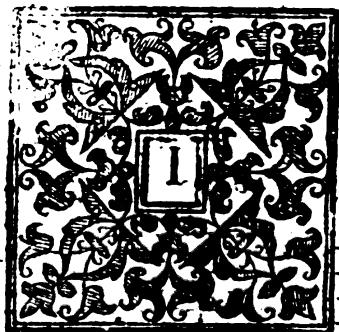
If there be any one whome loue hath wounded, and of the hurt is neere his death
If there be any one in griefe confoun-ded and stil with sighs doth fetch his breath



is neere his death. Such is my case, come let him sit with me and mourne, whom grieve doth gripe
doth fetch his creath.



and Cupid blind doth ouerthume.



beard of late
that loue was faine a

sleepe to late alas I finde it was not so methoght I saw the little villain weepe, but theefe he

F F H F F F F

laughs at the that waile in woc, I dreamt his bow was brok & he was slain & , ii , ii.

F F H G G G F F F F

but loe awakte I see all whole againe.

F H F F H H G G

His blinking eyes will euer be awake,
His idle head is ful of laughing toyes,
His bow and shafts are tickle thinges to take,
It is no medling with such apish boyes,
For they shal finde that in his fetters fall,
Loue is a deadly thing to deale withal.

Yet where the wretch doth take a happy vaine,
It is the kindest worme that euer was,
But let him catch a coy conceite againe,
In frantike fits, he doth a fury passe,
So that in sum who hopes of happy joy,
Take heede o floue, it is a perlous boy.

whole in woe, I dreamt his bow was broke, and he was flaine, and .ii. daine, but loe awake I see

that I saw it was none, but thought he had the little villaine weepe, but these he laughes at them that

Hard of late that loue was flaine & weepe, I .iii. I .iii. too late

ALTO

VI. BASSO

Heard of late that loue was falne a sleepe I

.ii. .ii. to late alas I

find it was not lone thought I saw the little villain weep

but these he laughes at them that waile in woe, I dreamt

his bow was broke, and he was flaine, iii. Rain bur

locawake, I see al whole againe.

VI.

TENOR

Heard of late that loue was falne a sleepe, I .ii. to late alas I find it was none

so me thought, I saw the little villaine weepe, but these he laughes at them that waile in woe, that .ii.

I dreamte his bow was broke, and he was flaine, and .ii. and .ii. flaine, but loe awake, I see al

whole a-gain.



My wits hath will inwrapped,
All my faith to fancy fixed,
all my fence de-
all my joyes to loue a

A handwritten musical score for a six-part setting. The score consists of six staves, each with a different letter name: F, M, R, M, F, and F. The first staff (F) has notes: a, a, a, a, a, a. The second staff (M) has notes: a, a, c, c, e, e. The third staff (R) has notes: c, c, p, f, c, c. The fourth staff (M) has notes: a, a, a, a, a, a. The fifth staff (F) has notes: c, c, c, c, c, c. The sixth staff (F) has notes: a, a, a, a, a, a. Measures are separated by vertical bar lines. Some notes have stems pointing up and others down. There are also some rests and a few sharp signs (p) indicating pitch.

**trapped.
mixed.**

All my love I offer thee, once for all yet

I coke on me.

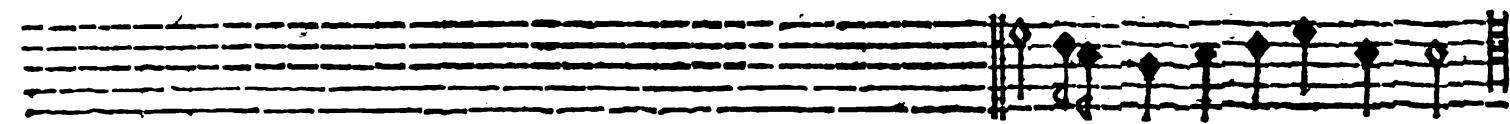
Handwritten musical score for SATB ensemble, featuring five systems of music with dynamics and vocal entries:

- System 1:** Dynamics: **F**, **F**. Vocal entries: **Soprano (S):** a, a; **Alto (A):** a; **Bass (B):** b; **Tenor (T):** ccc.
- System 2:** Dynamics: **F.F.** Vocal entries: **Soprano (S):** c, c; **Alto (A):** a; **Bass (B):** bc; **Tenor (T):** c.
- System 3:** Dynamics: **F.** Vocal entries: **Soprano (S):** c, a; **Alto (A):** c, c; **Bass (B):** c, c; **Tenor (T):** a, a.
- System 4:** Dynamics: **F** **a** Vocal entries: **Soprano (S):** c, a; **Alto (A):** c, c; **Bass (B):** c, c; **Tenor (T):** a, a.
- System 5:** Dynamics: **F** **E** **r** Vocal entries: **Soprano (S):** a; **Alto (A):** a; **Bass (B):** a; **Tenor (T):** a.

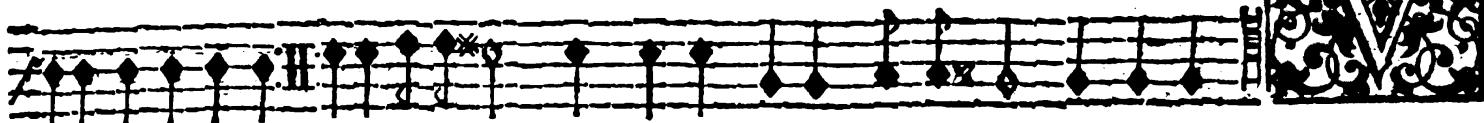
2 Let me see thy heavenly feature,
Oh heauens what a heavenly Creature,
All the powers of heauen preferue thee,
Loue himselfe is sworne to serue thee,
Princesse in a Goddes place,
Blessed be that Angels face.

3 Looke how loue thy seruant dyeth,
Harke how hope for comfort crieth,
Take some pity on poore fancy,
Let not fancie proue a franzie;
Comfort this poore hart of mine,
Loue and I and all are thine.

thec, once for all yet look on me.



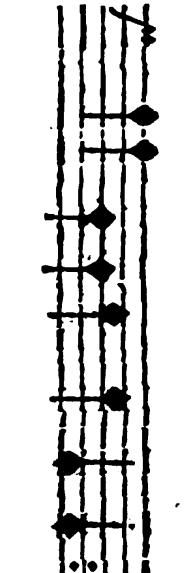
All my faith to fay-cy fix-ed, all my joyes to loue a mixed. All my loue I offer
To my wites hath will inwrapped, all my fancy de-lire intrapp'd.



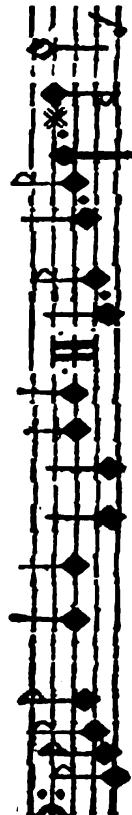
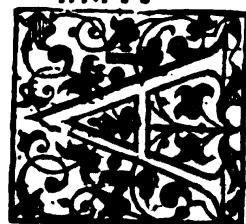
ALTO

BASSO

VII.



To my wites hath will inwrapped,
All my faith to fancy fixed



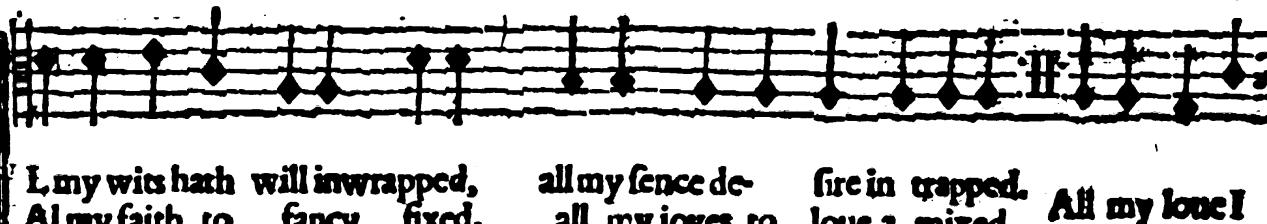
all my fence desire intrapp'd, All my loue I offer thee
all my joyes to loue a mixed,



once for all yet look on me.

VII

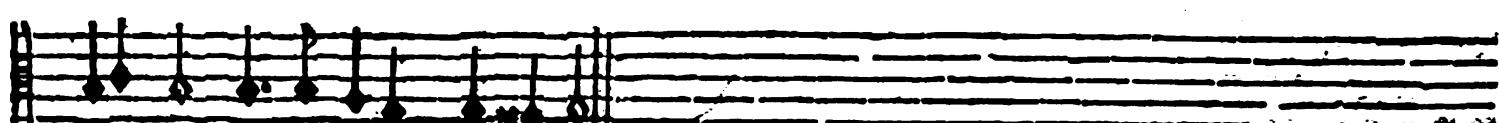
TENOR



To my wites hath will inwrapped,
All my faith to fancy fixed,
all my fence de-
all my joyes to loue a mixed,

fire in trapped.

All my loue I



offer thee, once for all yet look on me.



oe goe wailing verse the issue of thy

fire begoton sighes which vent from my tornē heart tel thou thy parēta neuer quench'd de

fire, tel of his grieses .ii. & of his endles smart his ,ii. tel of his pa-

sions and his sad lamentes .ii. how stil he lies

,ii. hard she yet neere relents.

The musical score consists of five systems of music, each with two staves. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The notation is a mix of square neumes and square note heads with vertical stems. Below each staff is a series of letters (a, b, c, d, e, f, g, etc.) indicating pitch, with some letters having subscripts or superscripts. Measure numbers (1, 2, 3, 4, 5) are placed above the staves in some measures.

- 2 Depee sobs the silent Orators of loue,
Sad sighes the muttering ecchoes of my pain,
Heart renting groanes the agent which would moue,
Compassion wt: that cheeke bedewed raine.
Raine which doth trickle from my watrie eyes,
Hoping at length shelle heare my doleful cries.
- 3 But Oh would that sweete faire had been the butt
For Cupid to haue aymde at with his shaftes,
Then had not these my pations boulted our,
Blasing my follies vnto wile mens hates.

4 But why wish I to Cupid so much good,
When he hath broke his shafts and siluer bow,
And finds a flame inkindled in my bloud,
Which neither isē cā quēch nor mountain snow
And sure no manuaile if he conquere men,
when gods so faire a saint haue neuer seene.

5 Her eyes like globes contain a thousand orbs,
Her ruby lips her perled teeth in number,
with that sweet tong such harmony affordes,
As with annulse make all be wondred.

recitatives.

VIII. BASSO

Oe wailing verfe .iii. the issue of thy
fire, begot on sighes which vent from my torn
hart, tell thou thy parents neuer quenchde desire, tell
of his grecues, tell .ii. and endles smart .ii.
and .iii. tell of his passions and his sad laments
and .ii. tell he sues hard she yet neere
relents how .ii. how .iii.

ALTIO

Oe wailing verfe .iii. .ii. the issue of thy fire, begot on sighes which vent from my
corne hart, tell thou thy parents neuer quenchde desire, tell of his grecues, tell .iii. and of his endles
smart of his passions and his sad laments .iii.

VIII.

TENOR

G

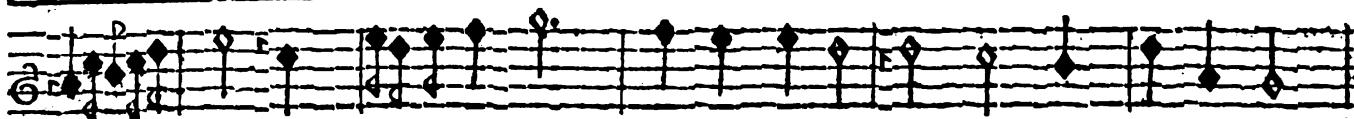
Oe wailing verfe .ii. the issue of thy fire of .ii. begot on sighes which vent from
my torn hart, tel thou thy parents neuer quenchde desire, tel of his grecues and of his endles smart,
.ii. tel of his passions and his sad laments, .ii. how stil he sues hard, she
yet neere relents, .ii.



prety prety prety ducke a prety ducke,

F. F F F F F F

a	a	c	c	a	a	a	a
a	a	c	c	a	a	a	a
c	c	a	a	c	c	c	c
c	c	c	c	c	c	c	c
a	c	c	c	a	a	a	a
a	c	c	c	a	a	a	a



a prety prety ducke a very prety ducke there was that said, to whom shall I make mone

F F F F F F F F

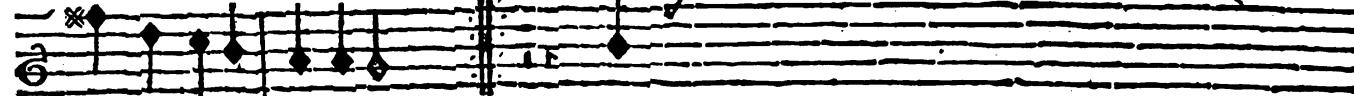
c	a	a	a	a	e	s	a	a
a	c	c	c	c	a	c	a	c
a	a	d	c	c	c	a	a	c
c	c	c	c	a	c	c	c	c
c	a	a	c	a	c	a	c	a
c	c	a	c	c	c	a	c	a



to .ii. "I haue beeene long a pretie maid a prety maid a very prety

F F F F F F F F

a	a	a	a	a	a	a	a	a
c	d	a	c	e	c	a	c	e
d	a	a	a	d	a	a	c	a
a	a	a	a	c	a	a	c	a
a	c	e	c	c	c	a	c	c
c	c	c	c	c	c	c	c	c



maide and yet I lie alone.

"I

F F F F

a	a	a	a	a	a	a	a	a
e	c	a	c	e	c	a	c	e
a	c	a	f	d	c	a	c	a
c	c	c	c	c	c	c	c	c
c	c	c	c	c	c	c	c	c
a	c	c	a	c	a	c	a	c

Alone I lie in deepe dispaire,
Which kils my louely heart,
For none wil my sweete ioyes repaire,
Or play a louers part.

A tickling part that maidens loue,
But I can neuer get,
Yet long haue sought, and stil do craue,
At rest my hart to set.

very pretty maid, and yet I lie alone.

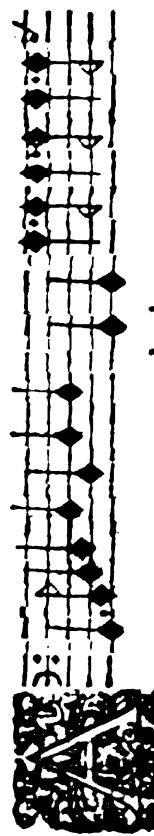
I

Pretty pretty ducke a pretty pretty
ducke, a pretty ducke, a pretty pretty ducke, a very pretty
ducke there was, than said to whome, shall I make my
mone, so
I haue been long a pretie maide, a pretty pretty maid
to whomc shall I make my mone, so
I haue been long a pretie maide, a pretty pretty maid

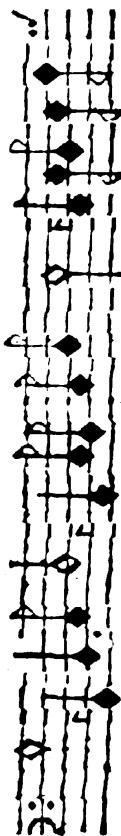
ALTO

BASSO

IX.



pretty pretty ducke a pretty pretty pretty



ducke, a pretty ducke, a pretty pretty ducke, a very pretty



ducke there was, than said to whome, shall I make my



mone, so
I haue been long a pretie maide, a



pretty pretty maid, a very pretty maid, & yet I lie alone. I

X.

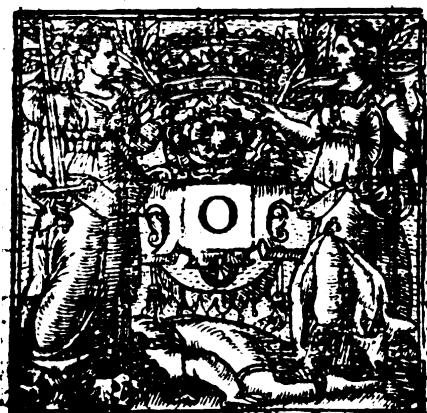
IX.

TENOR



there was that
said, to whomc shall I make my mone, to
I haue been long a pretie maide, a pretty pretty maid
I haue been long a pretie maide, a pretty pretty maid
I haue been long a pretie maide, a pretty pretty maid

said, to whomc shall I make my mone, to ii. I haue been long a pretie maide, a pretty pretty maid
a verie pretie maide and yet I lie alone. I



F for all the birds that I doe know Philip my sparrow
sit the high or sit shee lowe, be she far off or

||||| F F F F F F F F F F F F F F F F

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

c c c c a f c c c c c c c c

c c c c a t a a a a a a a a

hath no peer, there is no bird so faire so fine nor yet so fresh as this of mine,
bee she neere

||||| F F F F F F F F F F F F F F F F

a a a a a a a a a a a a a a a a

c e : e e e : e e e : e e e : e e e :

f : a a a : a a a : a a a : a a a :

c c : a a a : a a a : a a a : a a a :

e c c : c c c : c c c : c c c :

c : c c : c c : c c : c c :

||||| F F F F F F F F F F F F F F F F

a c a c a c a c a c a c a c a c a c

a a c a a c a a c a a c a a c a a c

c c a c c c a c c c a c c c a c c

c c c c a c c c a c c c a c c c a c

||||| F F F F F F F F F F F F F F F F

a a a a a a a a a a a a a a a a

e e a e e e a e e e a e e e a e e

a a c a a c a a c a a c a a c a a c

c c c c a c c c a c c c a c c c a c

||||| F F F F F F F F F F F F F F F F

a a a a a a a a a a a a a a a a

e e a e e e a e e e a e e e a e e

c c c c a c c c a c c c a c c c a c

c c c c a c c c a c c c a c c c a c

2 Come in a morning merily,
When Philip hath beene late lie fed,
Or in an Euening soberlie,
VVhen Philip list to go to bed,
It is a heauen to heare my Phippe,
How she can chirpe with merry iippe,
For when

3 She never wanders far abroad,
But is at home when I do call,
If I commaund she laies on loade,
VVith lips, with teeth, with tong and all,
She chaunts, she cherpes, she makes such cheare,
That I beleue she hath no neere.

4 And yet besides althis good sport,
My Philip can both sing and daunce,
with new found toyes of sundrie sort,
My Philip can both pricke and praunce.
And if you say but tend cur phippe,
Lord how the peare wil turne and skippe,
For when

5 And to tel truth he were to blame,
Hauing so fine a bird asshe,
To make him all this goodly game,
VVithout suspect or ielouise,
He were a churle, and knew no good,

All the birds that I do know; Philip my parrot hath no peer
 For it hath high art in speech low, but hath far off or less than
 That is no bird to yo
 Fair to fine, nor yet so fech, as chaff of mine, for whene once hath fete a fit,
 Philip will crie full, y et yet



ALTO

BASSO

1

All the birds that I do know philip my
for sit she high or sit she low, be she far

sparrow hath no pere, there is no bird so faire, so fine nor
ooffor bee she neerc,

a fir, philip will cry still yet yet yet yet yet yet yet

卷一百一十五



TENOR

fall the birds that I do know, philip my sparrow hath no peere
for sit she high or sit she low, beshee far off or bee sheneere, there is no bird so faire
so fine, nor yet so fresh as this of mine, for when she once hath felt a fit, philip will crie still yet yet yet yet
yet yet yet yet yet yet yet yet yet yet.



He Queen of Paphos Ericine in hart did rose checke Adone loue
 F F F.FHF FHF
 a a a a a a a a a c c a a a
 a a a c c a c e a a c c c a a e
 c c c d c c f c c a d c f d c
 c c c c c e c c e
 a a c a c a c a s c c
 c a a c a c a s c c
 hemortal was he .ii. but she deuine, and oft with kisses did him
 FF F F H F FHF FFF H
 a a a a a a c c a a a a c a
 a a a a a c c c a c e c e
 c c c c c c a a c f f
 c c c a a a b c c a c s a c
 c c c c c a c a c
 mowe with great gifites til she did him woo, but he would neuer yeld thereto with
 FF F FF F F F H
 a a a a a a a a a a a a a
 a a a c d d c c a a d c c c
 c c d d c c d c c c d c c
 c c a a c c c a c c c c c c
 a a c c c a c c a a c c c

2 Then since the Queene of loue by loue,
 To loue was once a subiect made,
 And could thereof no pleasure proue,
 By day by night, by light or shade,
 VVhy being mortall shold I grieue,
 Since she her selfe could not relieue.

3 She was a Goddesshe heavenly,
 And loude a faire facade earthly boy,
 Who did contemne her deity,
 And would not grant her hope of ioy,
 For loue doth gouerne by a fate,
 That heare plants will, and their leaues haue.

4 But I a haples mortall wight,
 To an immortall beautie sue,
 No maruaile then she loathes my sight,
 Since Adone Venus would not woo,
 Hence groning sighes, mirth be my friend
 Before my life, my loue shall end.

but he would never yeele thereto.

He Queene of Paphos Ericine, in hart did rose cheeckt Adone loue, Adone loue he more.
call w^es, iii, but he deuin^c, and oft with kis^cs did him moue, with great gif^ces still he did him woo

ALTO

BASSO

XI.

He Queene of paphos Ericine, in hart did

rose cheeckt Adone loue, he mortall was, be ii. iii.

but she deuine, and oft with kis^cs did him moue, with

great gif^ces still she did him woo, but he would never

yeeld thereto.

XI.

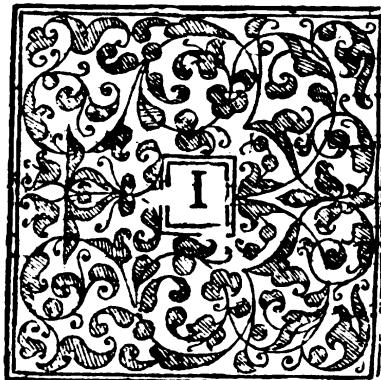
X I

TENOR

He Queene of Paphos Ericine, in hart did rose cheeckt Adone loue, he mortall was

ii. ii. but she deuine, and oft with kis^cs did him moue, with great gif^ces still she did him woo

but he would never yeeld thereto.



would thou were not fayre or I were wise, I wold thou hadst no

F F F H F F F F F

aa ca ee ee aa dd cd dd aa cc dd.

ba f f f f

c b c cc c c a c fcc b c

in bond.

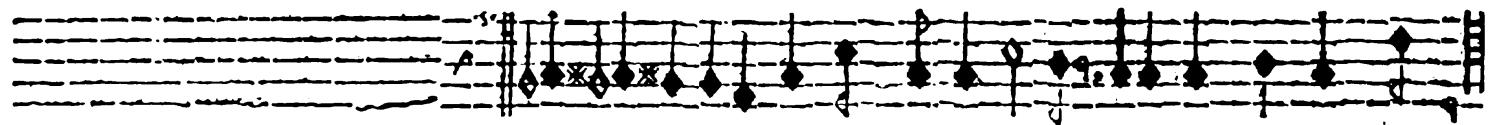
F

ff ffz ffz ffz ffz ffz ffz ffz ffz ffz

ffz ffz ffz ffz ffz ffz ffz ffz ffz ffz

- 2 But thou art fayre and I cannot be wife.
Thy sun-like face hath blinded both mine eyes,
Thou canst not but be wife, nor I but fond,
Not thou but free, nor I but still in band.
 - 3 Yet am I wise to th' nke that thou art faire,
Mine eyes their purenes in thy face repaire,
Nor am I fond that do thy wisedome see,
Nor yet in bōd because that thou art free.
 - 4 Then in thy beauty onely make me wise,
And in thy face, the grace, guide both mine eyes,
And in thy wisedome onely fee me fond,
And in thy freedome keepe me still in bond,
 - 5 So shalt thou still be faire, and I be wise,
Thy face shines still vpon my clered eyes,
Thy wisedome onely see how I am fond,
Thy freedome onely keepe me still in bond.
 - 6 So would I thou were faire, and I were wise,
So would I thou hadst thy face, and I mine eyes,
So would I thou were wise, and I were fond,
And thou were free and I were still in bond.

thou wert not wile, or I not fond, or thou not free, or I not so in bond.



would thou were not faire, or I were wile, would thou ha' thy face, or I no eyes, I would



ALTO

XII.

XII. BASSO

would thou were not faire, or I were wife

I would thou hadst no face or I no eyes, I would thou

were not wife, or I not fond, or thou not free, or I not so

in bond.

XII.

TENOR



would thou were not faire, or I were wile, I would thou hadst no face, or I no eyes, I would



thou were not wife or I not fond, or thou not free, or I not so in bond.

XIII.

CANTO



Nto a flic tranſe formd frō humain kind me thought I ranged on a



Γ F Γ H Γ Γ Γ H F F
 a a a a a | a a a | f f f b b b | c c c
 b b b a a | a b a | f f f b b b | c c c
 c c c b b | c a | - - - - - | c c c
 - - - - - | - - - - - | - - - - - | c c c
 - - - - - | - - - - - | - - - - - | c c c

 6

sunshinc day, when for to ease my sadde afflicted mind vpon my mistres robe vpon my mistresse

robe I gan to play at length I mounted vppeat .ii. her daintie breast

fro whence I sought my solace and my rest.

- 2 Yet not content with these aspiring joyes
Changing my seate into her curled heyre,
By leeking to encrease my new found ioyes,
I turnde my sweete applause to sudden teares,
For chauncing on her eyes of flame and fire,
I burst my wings whereby I did aspire.

- 2 Thus falling to the ground in my decay,
With mournful bussings crawling her relief,
Me thought she moudc with ruth my heavy lay,
And crusht me with her foot to end my griefe,
And said lo where the silly wretch doth lie,
Whose end was such because he stac so hie.

mounted vp at iii. her dainty breast from whence I sought my solace and my rest.

for to ease my sad afflicted mind vpon my mistresse robe upon my mistresse robe I gan to play at length, I
No a fly transformd from humaine kind me thought I raunged on a sunshine day, when to
ease my sad afflicted mind, vpon my mistresse robe ii.
I gan to play at length I mounted vp, iii.
her dainty breast, from whence I sought my solace and my rest.

ALTO

BASSO

XIII.

No a fly transformde, from humain kind

me thought I raunged on a sunshine day, when to

ease my sad afflicted mind, vpon my mistresse robe ii.

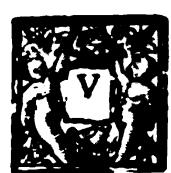
I gan to play at length I mounted vp, iii.

her dainty breast, from whence I sought my so-

lace and my rest.

XIII.

TENOR



No a fly transformd from humaine kind, me thought I raunged on a sunshine day, when

for to ease my sad afflicted mind, vpon my mistresse robe upon my mistresse robe I gan to play at length
I mounted vp at length, I mounted vp her dainty breast from whence I sought my solace and my,
rest.



XIII

CANTO

Hath thing is loue, I pray thee tel it is a prickle .ii

I pray thee tel it is a prickle .ii

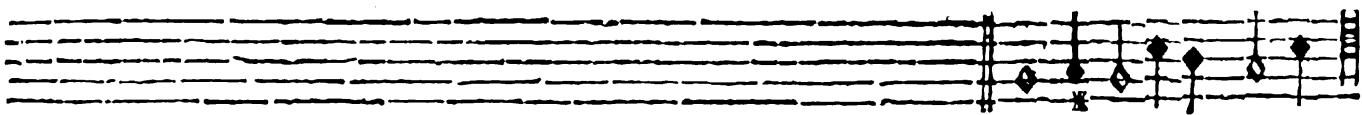
it is a stink it is a pretty pretty thing it is a fire it is a coale whose flame creeps creeps

H M F M H M F M H M F M H F

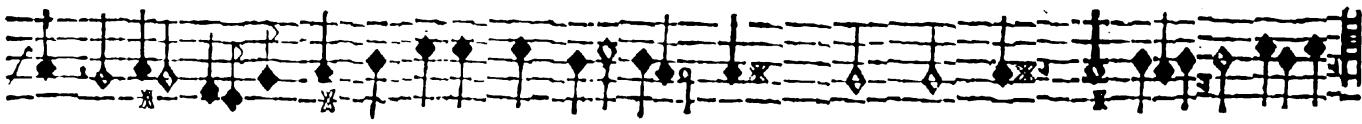
ca a ca a a acc a c a a a c b c o e c

ca a c a c e c c a a e s

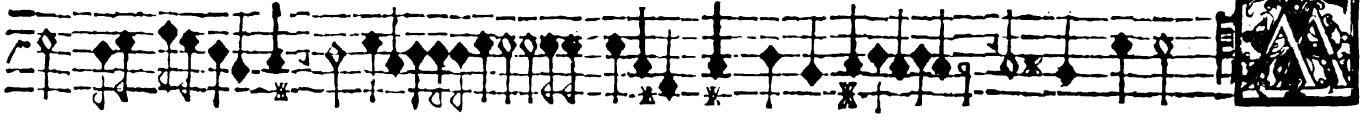
in at euery hole, and as my wits can best devise. loues darling lies in Ladies eyes.



it is a fire, it is a coale, whose flame crecches in at every hole, and as my wits can best devise, loues



Harting is loue, iii. I pray thee tell it is a prickle iii. it is a sting, it is a pretty thing



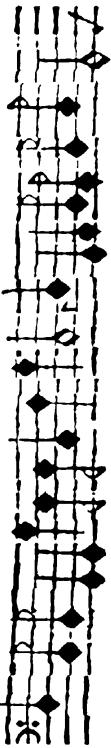
ALTO

XIII.

BASSO



Harting is loue, iii. I pray thee tell it is



a prickle it is a sting, it is a pretty thing



it is a fire, it is a coale, whose flame crecches, creches in



at every hole, and as my wits can best devise, loues dar-

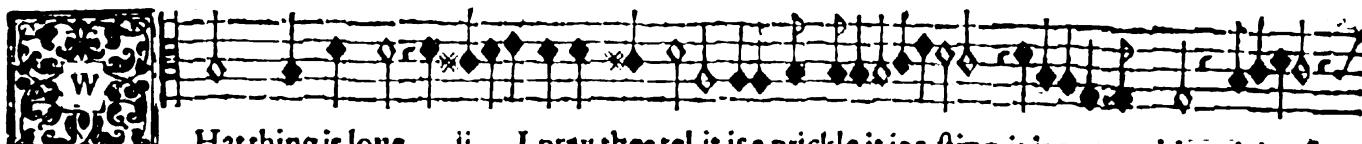


ling lies in Ladies eyes, in Ladies eyes.

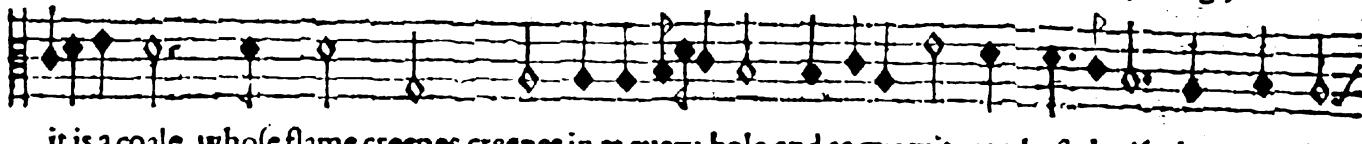
XIII.

XIV.

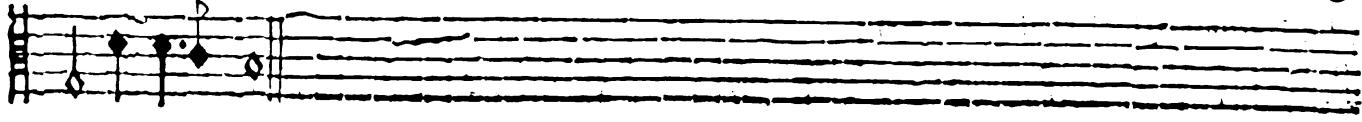
TENOR



Harting is loue ii. I pray thee tell it is a prickle it is a sting, it is a pretty thing, it is a fire



it is a coale, whose flame crecches creches in at every hole, and as my wits can best devise, loues darling



lies in Ladies eyes.



Ortune loue & time ii. bath made me happy happy I was by

F

F F M F M M F M

Musical staff showing notes and rests corresponding to the lyrics above. The staff consists of five horizontal lines with vertical stems extending from them. Notes are represented by dots or diamonds, and rests by dashes. The letter 'F' is placed above the first note of the staff.

Fortune loue & time my hap at hiest my happe at highest the gods begā to vary ii.

F M F F F.F F M M F

Musical staff showing notes and rests corresponding to the lyrics above. The staff consists of five horizontal lines with vertical stems extending from them. Notes are represented by dots or diamonds, and rests by dashes. The letters 'F', 'M', 'F', 'F', 'F.F', 'F', 'M', 'M', 'F' are placed above the notes in this staff.

began to vary and threw me down & ii. down & threw me

M F M F M F F M M F M M F

Musical staff showing notes and rests corresponding to the lyrics above. The staff consists of five horizontal lines with vertical stems extending from them. Notes are represented by dots or diamonds, and rests by dashes. The letters 'M', 'F', 'M', 'F', 'M', 'F', 'F', 'M', 'M', 'F', 'M', 'M', 'F' are placed above the notes in this staff.

down that causde me first to clim they proude stheir wings and tooke their flight in

M F M M F M M F M M F M

Musical staff showing notes and rests corresponding to the lyrics above. The staff consists of five horizontal lines with vertical stems extending from them. Notes are represented by dots or diamonds, and rests by dashes. The letters 'M', 'F', 'M', 'M', 'F', 'M', 'M', 'F', 'M', 'M', 'F', 'M' are placed above the notes in this staff.

rage fortune to fooles to fooles ii. loue to youth time to age

F M F F M M F M M F M

Musical staff showing notes and rests corresponding to the lyrics above. The staff consists of five horizontal lines with vertical stems extending from them. Notes are represented by dots or diamonds, and rests by dashes. The letters 'F', 'M', 'F', 'F', 'M', 'M', 'F', 'M', 'M', 'F', 'M' are placed above the notes in this staff.

time to age.

F F F F

Musical staff showing notes and rests corresponding to the lyrics above. The staff consists of five horizontal lines with vertical stems extending from them. Notes are represented by dots or diamonds, and rests by dashes. The letters 'F', 'F', 'F', 'F' are placed above the notes in this staff.

Ortrunc lourc x timec .ii. harch made me happy. happy I was by



fortunac lourc sad daue, my happy ac higet .ii.

the Gods began to vary, .ii. .ii.

and thrice mcdowic, .ii. .ii. downe that caudic fift to

chace, they proude their wings and took their flight, in range fortunate to 1000, .ii. .ii. lourc to

you up, game to age.



Octo to loue such power as bries as no power else power
 1 F H F.F F H H F H F F

can circuſcribe true loue by true desire ſinde .ii. can neuer be by bows co
 H F F F F F H F H F H F F H

ſinde by .ii. can .ii.

H F H F H F

a ab a a ccc. : b
 bc c bca c : c
 cc c c c : a

2 It first did kindle in mine eye,
 And thence toke inward prelenty,
 Posset my breast, my heart and soule,
 And doth my better parts controll.

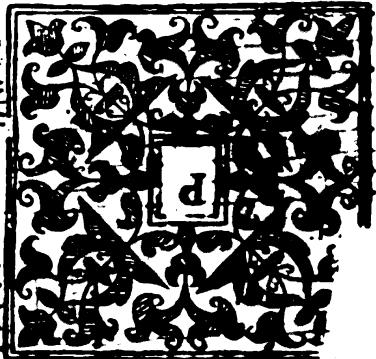
3 The more I ſeeke it to expell,
 The more it doth my thoughts compell;
 Since then it hath ſuch power within,
 To let it burne ſtill were a ſinne.

by powers confound.

.ii.

attainment, true love by true desire refine.
iii. can never be by powers confound.
iii.

O let no love lack power almighty, as the power of the love



The first part

XVII

PRIMVS CANTO



Hether runeth my sweet hart, ii.
stay, stay, stay, stay, and

FF F 4 FF FA F F F F F

take me with thee, merrily, iii. iii. I'll play my part, stay, stay, and thou shalt see nice,

FF FF FF F FF F FF F FF F

OO haue I ketche haue I ketche thee, iii.

hay ding a ding a ding iii. iii. this ketching is

F F F F F F F F F F F F

a pretty thing, iii.

FF F F F F F F F F F F F

dineg .iii.

this kretching is a pretty thing

.iii. .iii. .iii. this kretching is a pretty thing this .iii.

.iii. .iii. .iii. O O have I kretch it rheece .iii. hay ding a ding a

jece me .iii. shall see me, O O have I kretch it rheece .iii. hay ding a ding a ding

with thee merrily .iii. Ile play my part play play and thou shall rec me and .iii.

with thee merrily .iii. Ile play my part, play play and thou shall rec me, and thou shall

Wheche runneth my weet hart my .iii. play play play play and take me

Hecther toucheth my weet hart .iii. play play play play and take me

SECVNDVS CANTO

XVII.

The first part

The second part.

XVII.

PRIMVS CANTO



Affie tarry are you gone againe what no longer liking,

I wil ketch thee once a-gaine ii, stay while I am ri-

sing, ii. do you tarry then pretty little one ii ii ii.

pretty one pretty one I thought I shold please thee ere we did part, ere we did part.

I thought I should please the creature who did part.

I thought I should please the creature who did part. iii.

My pretty little one the pretty little one the pretty one

My pretty little one the pretty little one the pretty one iii.

Knick you once again pretty white am I lying iii. do you ear-

Knick you once again pretty white am I lying iii. do you ear-

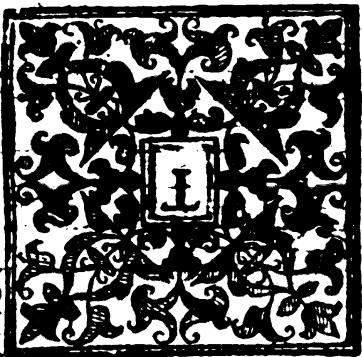
Tary tarry are you going again what no longer lying I will

At tarry tarry are you gone 2 again what no longer lying I will

SECVNDVS CANTO

XVII.

The second part

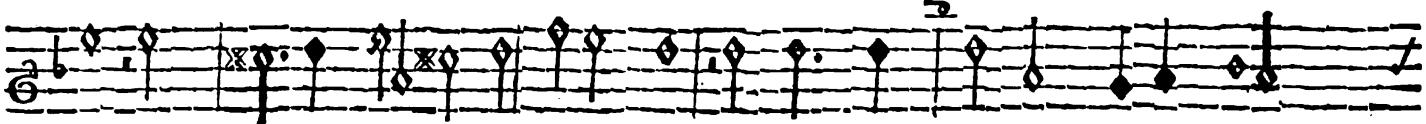




Vr chargd with discon- tent to Sil-uanes boure I

F F H H F H H H H H H

d d c d c d c d c d c
a a f b a a c a a c a a
a e c b c a a a c c a c c



went to ease my heuy gries op-pressed hart, and tric what comfort winged crea-

H H H H H H H H H H H H

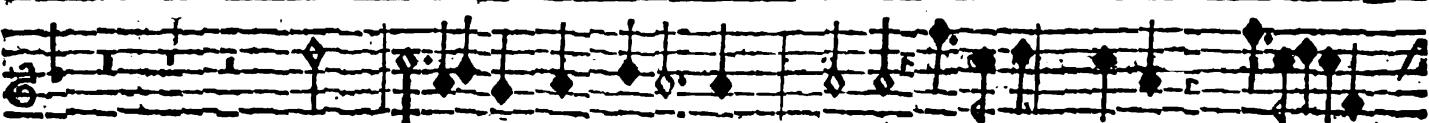
c c c c c d c a a c d d d a c d a b d
a a a a a a a f c a f a f a a a c a a a
c e d e c b c c c c c c c
a c e c c c c c c c c c



tures coulde yeilde could ii. vnto my inwarde troubled frane

H H H F F F F H H H F

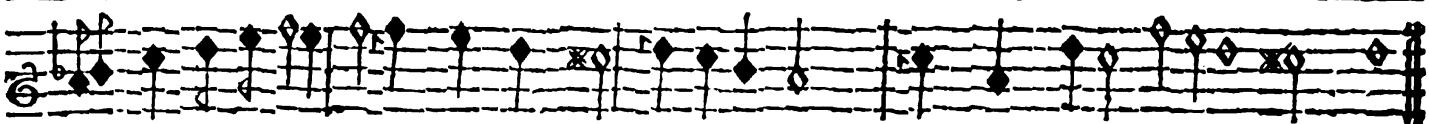
f f a c t a c e c a c f d c f c f c
g g a d a c a c a c a c a c a c
c a c e c e c e c e c e c
c c c c c c c c c c c c



by modulating their delightfull measur measur de- lightful ii.

F H H H F H F H H H H H

a a c d f a c a c a c a c
c d a d a b a a c f f f f
c a c a c c c c c c c
c c c c c c c c c c c



to my eares pleasing e- uer of straines so sweet ii. sweete birdes depriue vs ne uer.

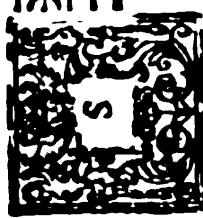
F H H F F F F H H H H H

c c a a f c a b f f f f
d c a a b a a a a a a
c a c a c c c c c c
c c c c c c c c c c

The first part

XIX.

BASSO



A musical staff for the Basso part, consisting of five horizontal lines and four spaces. It features various note heads, including diamonds and circles, and rests. The staff begins with a large 'S' at the start of a measure.

Vi charge with discontent with discontent, to Silvans bourse

A continuation of the musical staff for the Basso part, showing a series of measures with diamond-shaped note heads and rests.

I wear I went to ease my heauy griefe oppressed heart, and trie what com-

A continuation of the musical staff for the Basso part, showing a series of measures with diamond-shaped note heads and rests.

fort winged creatures could yeeld vnto my inward troubled smart, vnto

A continuation of the musical staff for the Basso part, showing a series of measures with diamond-shaped note heads and rests.

iii. by modularing their delightfull measures, measures

A continuation of the musical staff for the Basso part, showing a series of measures with diamond-shaped note heads and rests.

measures, delightfull iii. to my cares pleasing curst, of straines

A continuation of the musical staff for the Basso part, showing a series of measures with diamond-shaped note heads and rests.

so sweete sweete birdes despise vs neuer.

part did c cleke his part, in a party colour'd coate, The laye did blowe his ho-

iii. tickled his part did tickle his part tickled his
little Dawe iii. la ka ha hec cride, the Hic-Quale hecbeidle, the
murmured murmur'd with a loquemac Barc, the little Dawe the little Dawe, the



He thrush did pipe ful

1 J J H F F F H F F

cleare and eke with very many cheare ii. the Lenit listed uppe her pleasant voice

F F F F H F F F F F F F F F H H J

the Goldfinch chirpid chirpid ii. & the Pie did charter

F H H F H F H F H F H F H F H F F H H H

the black bird whistled whistled and bedde meere joyce the stock dove

I F E F

the black bird whistled whistled and bedde meere joyce the stock dove

character, the Black bird while it is led and bed mecc reiogycc, The Stock. Dooce

מכוּן דְּבָרֶת, וְיַחֲזִיקֵנִי כְּפָכָה, שֶׁלְּכָמִיךְ לְעָמֵד וּבְהַרְבָּלָתְךָ, רַבְךָ גַּוְלָּדְךָ

The T-shaped pipe fully cleared, did pipe fully clear, and coke which victory

marked with a solemn flat

the little daw the

little dawc

ka ka kaka he cride

the hic-quale

be beside the

wick- led his pair

nick. I cd his

part

in a parti-coloured coat

Wwccc birds dcprie vs nchct nchct.

With all all did do well, O night I here them cut off frames so wact ill.

ill. ill. ill. cutt whil poor Mageric cride whoo ill. did ring nights larm bell

downe sageine retimed preciety, to whom the Herald of Cornuts all of ill. ring coco lo lung

ofe cride foring ill. v palef ill. ill. ill. and downe againc, ill. ill. and

CANTO

BASSO

The lay did blow his how boy his ill. his ill. gallant- ly

gal .. the wren did see ble many a pretty pretty note the

wood pecker the ill. did hämer hämer . ill. melowdie.

the kite iwhiw whiw ill. ful of cride foring ill. vpa lost ill. ill.

did him a hammer made of die
the kite flew high with a will

The woman did receive many a pretty note, like "Wood Pecker," "Lil," "Peccker" did hammer him more

boy the boy did blow his boy, his boy, his boy.

CANTO

xx.

BASSO

ii. .ii. ii.

and downe againc

•ii. 15-

turned presently to whom the heralde of Cornuoës all sung coockoo

ii. ii. ii. e- uer whilst poor Margery cride who who who did ring nightys la-

nights larum bell,with all all did do

wel O might I heare them euer of straines so sweet .ii. sweete birds deprive vs neuer.

The third part.

XXI.

CANTO



Hen Hesperus on high brought cloudy night in skie, whē loc

brought cloudy night in skie, whē loc

thicker keeping company of feathered singers ii. left their madrigal so- ners and elegies,

ii. left their madrigal so- nors and elegies,

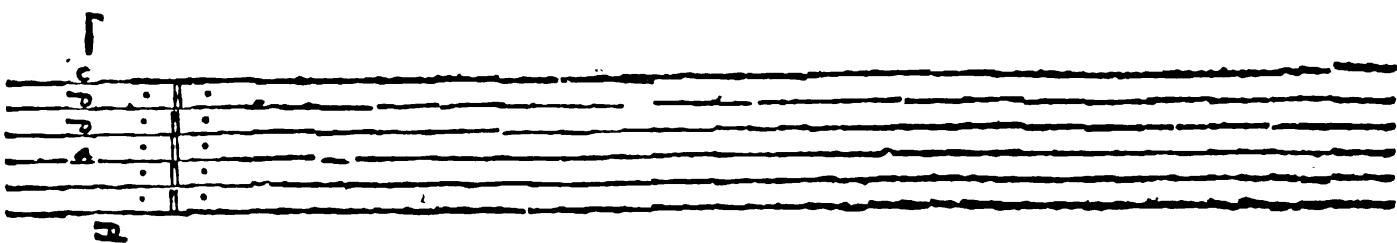
and present- ly shut them within their mossie seuerals, and I came home and vowed

to loue them ever. offstraines so sweet ii. sweet birdes deprivie vs ne-

to loue them euer, offraines so sweet ii. sweet birdes deprive vs ne-

ii. sweet birdes deprive vs ne-

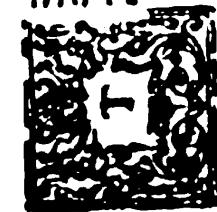
10



The third part

XXI.

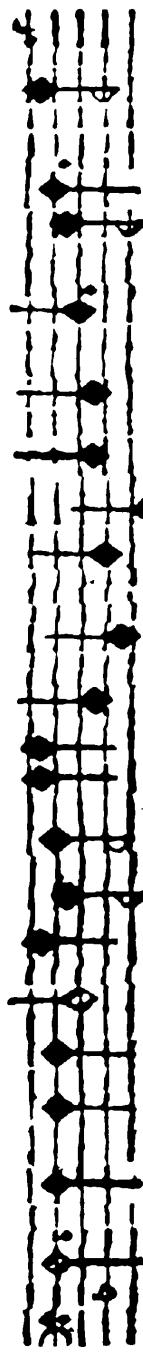
BASSO



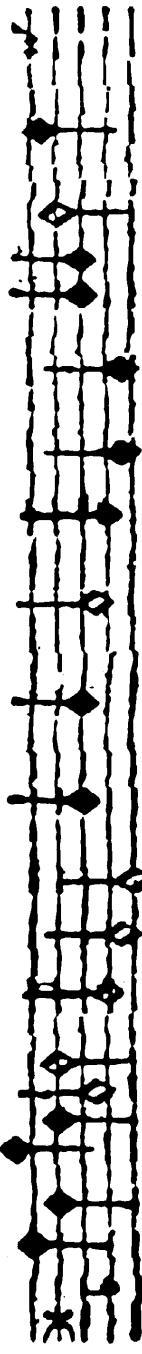
Hen Hesperus on high on high brought his cloudy nights in skie,



when loc the thicket keeping company off sheltered singers of ii.



lef their Madregall sonces and elegies, and presently shut them within their



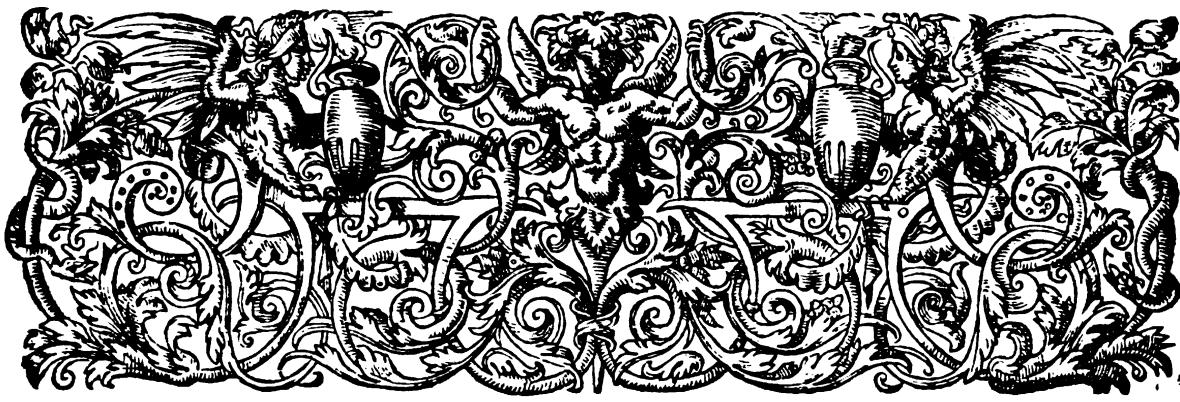
moofis sev'ers and I came home and vowed to loue them euer, of straines



so sweetly, iii. softer birds deprive vs never, neuer,



PINIS.



The table of all the Songes contained in this Booke.

O Lord thy faithfulnesse and prayse,
If euer haplesse woman had a cause,
When from my loue I lookte for loue, and kind affections due,
VVho doth behold my mistresse face, and
If there be any one whome loue hath wounded,
I heard of late that loue was faine a sleepe,
All my wittes hath will inwrapped, all my sence desire
Goe wailing verse the issue of thy fire,
A pretie Ducke, there was that said,
Of all the b'rdes that I do know Philip my sparrow.
The Queene of Paphos Ericine,
I would thou were not faire, or I were wise,
Vnto a flie transformde from humaine kind,
VVhat thing is loue I pray thee tell,

I
II
III
IV
V
VI
VII
VIII
IX
X
XI
XII
XIII
XIV
XV
XVI
XVII
XVIII
XIX
XX
XXI

Songes with two Trebles.

Fortune loue and time, hath made me happy,
Poets to Loue such power ascribes
VWhether runneth my sweet hart, The first part
Tarry tarry are you gone againe, The second part

Songes for the Lute, Viole de Gambo and Voyce.

Sur-chargde with discontent, The first part
The Thrush did pipe full cleare, The 2. part
Then Hesperus on hic brought The third part.

