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Mus 535.1.5 (18)
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The Old English Edition. No. xviii.
THE FIRST BOOK
OF
SONGS OR AIRS
OF FOUR PARTS.

BY
FRANCIS PILKINGTON.

1605.

EDITED BY
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JOSEPH WILLIAMS,
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Preface.

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

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

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

Introduction

To No. xliii. Old English Edition.

FRANCIS PILKINGTON'S "Songs or Ayres" of 1605, which are now reprinted for the first time, originally appeared in a single volume, as was usual with Songs written with a Lute accompaniment, unlike the Ballets or Madrigals which were published in sets of separate Part-books. The parts are so disposed on the page that the singers or players could all sit round a table and sing from the same volume: that is to say, when the book was open, the Treble voice and Lute accompaniment were on the left-hand page, while the Alto, Tenor, and Bass parts were placed on the right-hand page, so that each faced one of its outer edges.

It is not quite clear whether the Lute-part was used when the four-part setting was sung. From the fact that the two arrangements do not always agree, it is probable that this was not intended, at any rate in some of the songs. It is most likely that the Songs were written in the first place for a single Treble voice with an accompaniment for the Lute (or Orpharion) and Viol de Gamba, the arrangement for voices being an afterthought. There is no separate part printed for the Viol de Gamba, but of course the part allotted to the Bass voice was played on it.

Some of these Songs have been already reprinted. Nos. 1, 6, 7, and 15 were edited by Oliphant, and No. 6 was printed by Hullah in his "Vocal Scores." Following the example of Oliphant, the present Editor has considered himself at liberty to make as many alterations in the words as he thought desirable.

This volume contains seven out of twenty-two songs. The others will follow in Nos. 19 and 20 of the Old English Edition, the latter of which will also contain a brief biographical notice of Pilkington.

NOTE.—THESE SONGS CAN BE OBTAINED SEPARATELY AT SIXPENCE EACH.

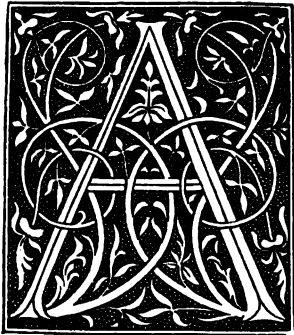
THE
FIRST BOOKE OF
Songs or Ayres of 4. parts :
With Tableture for the
Lute or Orpherian, with
the Violl de
Gamba.

Newly composed by Francis Pilkington,
Batcheler of Mufick, and Lutenist : and one
of the Cathedrall Church of Chrif, t,
in the Citie of Chefter.

LONDON :
Printed by T. Este, dwelling in
Alderfgate-ftreete, and are
ther to be fould. 1605.

Note. The original Title-page has an elaborate ornamental border, in the upper part of which is a Canon, 4 parts in 1, signed I. M.

To the Right honourable William Earle
of Darby, Lord Stanley, Lord Strange, of Knocking
and of the Isle of Man, and Knight of the most noble Order
of the Garter. *Francis Pilkington* wisheth health, with increase
of Honour in this life, and Eternitie heereafter.



*A*ristoxenus (*thrice noble Lord*) held that the Soule of man was Musicke: But that the being thereof was framed of Bumbees, as the Pithagorians affirme: But for that it is the subiect and obiect of all harmonicall concerts: Intimating heereby the dignitie and high renowne of that Art, which descended from so noble a stemme, seeketh by all meanes possible to nobilitate the same, and that man to bee vnfit for the society and commerce of men, that honoureth not so worthy a Jewell for the life of man. Which opinion verely is worthy Aristoxenus, that is to say, a noble Philosopher, yet how litle squaring with the time, experience a perfect Mistresse of truth hath a long time taught. For who regardeth the melodius charmes of Orpheus, or enchanting melodie of Arion? surely but a few, Quos æquus amauit Iupiter dijs geniti, aut ardens euexit ad æthera virtus. Of which rancke seeing your Lordship hath giuen vndoubted testimonies of your honour to bee one: Musitions should commit an vndiscreet part of ingratitude not to acknowledge so great a fauour. For mine owne part (who am meanest of many which professe this diuine skill, though not meanest in good will and humble affection to your Honor) I must confesse my selfe many waies obliged to your Lordships familie, not onely, for that my Father and Brother receiued many graces of your Honours noble Father, whom they followed, but that my self had the like of your most honorable Brother, euen from the first notice he chanced to take of mee. And therefore (most honourable Lord) I haue heere presented this oblation, howsoeuer meane, a token of mine affectionate good will and Loue, yea onely deuoted to your Lordship, which if it may gaine your gracious acceptation, will feare neither Zoilus nor Momus his reprehension.

Your Honours in all dutie

FRANCIS PILKINGTON.

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Now peep, bo-peep.

TREBLE. 1. Now peep, bo peep thrice happy blest.... mine

ALTO. 1. Now peep, bo peep thrice hap - py blest mine

TENOR. 1. Now peep, bo peep thrice hap - py blest mine

BASS. 1. Now peep, bo peep thrice hap - py blest mine

LUTE.

eyes, For I have found fair Phil-lis, for I have found fair Phil-lis

eyes, For I have found fair Phil-lis, for I have found fair Phil-lis

eyes, For I have found fair Phil-lis, for I have found fair Phil-lis

eyes, For I have found fair Phil-lis, for I have found fair Phil-lis

where she lies. Up on her bed.....

where she lies. Up - on her bed, up - on her bed..... up - on her

where she..... lies, Up on her bed with arms unspread, upon her bed with arms un -

where she lies. Up - on her.....

The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand provides a steady bass line with some harmonic support.

..... with arms un - spread..... all fast a - sleep, un - mask'd her

bed with arms..... unspread, all fast a - sleep, un - mask'd her

spread with arms un - spread..... all fast a - sleep, un - mask'd her

bed with arms un - spread..... all fast a - sleep, un - mask'd her

The piano accompaniment continues with the same texture, featuring chords in the right hand and a consistent bass line in the left hand, supporting the vocal melody.

face, thrice hap - py grace! Fare - well fare - well my

face, thrice hap - py grace! Farewell farewell my

face, thrice hap - py grace! Farewell farewell my

face, thrice hap - py grace! Farewell farewell my

sheep. Look..... to your - selves, new charge I must..... ap -

sheep. Look to yourselves look to yourselves new charge I must ap -

sheep. Look to yourselves look to yourselves, new charge I must ap -

sheep. Look to your - selves, new.... charge I must ap -

prove. Phil - lis doth sleep, Phil - lis doth

prove. Phil - lis doth sleep, Phil - lis doth

prove. Phil - lis doth sleep, Phil - lis doth

prove. Phil - lis doth sleep, Phil - lis doth

sleep, And I must guard.... my Love, Look Love.

sleep, And I must guard..... my Love, Look Love.

sleep, And I must guard..... my Love, Look Love.

sleep, And I must guard my Love, Look Love.

2. Now peep, bo peep, mine eyes to see your
 3. Now peep, bo peep, be not too bold my

2. Now peep, bo peep, mine eyes to see your
 3. Now peep, bo peep, be not too bold my

2. Now peep, bo peep, mine eyes to see your
 3. Now peep, bo peep, be not too bold my

2. Now peep, bo peep, mine eyes to see your
 3. Now peep, bo peep, be not too bold my

bliss, Phil_lis' clos'd eyes at_tract you, Phil_lis' clos'd eyes at_tract you
 hand, Wake not thy Phil_lis, wake not, wake not thy Phil_lis, fear she

bliss, Phil_lis' clos'd eyes at_tract you, Phil_lis' clos'd eyes at_tract you
 hand, Wake not thy Phil_lis, wake not, wake not thy Phil_lis, fear she

bliss, Phil_lis' clos'd eyes at_tract you, Phil_lis' clos'd eyes at_tract you
 hand, Wake not thy Phil_lis, wake not, wake not thy Phil_lis, fear she

bliss, Phil_lis' clos'd eyes at_tract you, Phil_lis' clos'd eyes at_tract you
 hand, Wake not thy Phil_lis, wake not, wake not thy Phil_lis, fear she

hers to kiss; Oh, may I now.....
 do with - stand. She stirs a - las.....
 hers to kiss; Oh, may I now oh, may I now..... oh may I
 do with - stand. She stirs a - las, she stirs a - las..... she stirs a -
 hers to..... kiss; Oh, may I now perform my vow, oh may I now perform my
 do with - stand. She stirs a - las, a - las, a - las, she stirs a - las, a - las, a -
 hers to kiss. Oh, may I.....
 do with - stand. She stirs a -

..... per - form my vow..... Love's joy t'im - part, As - say the
 a - las, a - las,..... I faint in sprite; She opes her
 now, per - form..... my vow, Love's joy t'im - part, As - say the
 las, a - las,..... a - las, I faint in sprite; She opes her
 vow, per - form my vow..... Love's joy t'im - part, As - say the
 las, a - las, a - las,..... I faint in sprite; She opes her
 now, per - form my vow..... Love's joy t'im - part, As - say the
 las, a - las, a - las,..... I faint in sprite; She opes her

while how to be - guile, Fare - well, fare - well, faint
 eye, un - hap - py I, Fare - well, fare well, de -

while how to be - guile, Farewell, farewell, faint
 eye, un - hap - py I, Farewell, farewell, de -

while how to be - guile, Farewell, farewell, faint
 eye, un - hap - py I, Farewell, farewell, de -

while how to be - guile, Farewell, farewell, faint
 eye, un - hap - py I, Farewell, farewell, de -

heart! Ta - ken she is, new joys I must ap -
 light! A - wak'd she is, new woes I must ap -

heart! Ta - ken she is, ta - ken she is new joys I must ap -
 light! A - wak'd she is, a wak'd she is new woes I must ap -

heart! Ta - ken she is, ta - ken she is, new joys I must ap -
 light! A - wak'd she is, a - wak'd she is, new woes I must ap -

heart! Ta - ken she is, new joys I must ap -
 light! A - wak'd she is, new woes I must ap -

prove: Phil - lis doth sleep, Phil - lis doth
 prove: Phil - lis a - wakes, Phil - lis a -

sleep, And I will kiss..... my Love. Ta - Love.
 wake, And I must leave..... my Love. A - Love.

II.

My choice is made.

TREBLE.



1. My choice is made and I de _ sire no change,
The de _ serts wild where _ in my wits did range,

ALTO.



1. My choice is made and I..... desire..... no..... change,
The de _ serts wild where _ in..... my wits did range,

TENOR.



1. My choice is made and I de _ sire no..... change,
The de _ serts wild where _ in my wits did..... range,

BASS.



1. My choice is made and I de _ sire no change,
The de _ serts wild where _ in my wits did range,

LUTE.




My wand'ring thoughts in li_mits now are bound: Let him that list
Are now made ea_sy walksand plea_sant ground: Let pas_sions still

My wand'ring thoughts in li_mits now are bound: Let him that list
Are now made ea_sy walksand plea_sant ground: Let passions still

My wand'ring thoughts in li_mits now.....are bound: Let him that list
Are now made ea_sy walksand plea_sant ground: Let passions still

My wand'ring thoughts in li_mits now are bound: Let him that list
Are now made ea_sy walksand pleasant ground: Let passions still

soothe hu_mours that be vain. Till va - ni - con
pos_sess the i_dle brain. And care -

soothe hu_mours that be..... vain. Till va - ni - ty till va - ni - ty all..
pos_sess the i_dle brain. And care consume, And care consume whom

soothe hu_mours that be vain. Till va - ni - ty till va - ni -
pos_sess the i_dle brain. And care consume, And care con -

soothe hu_mours that be vain. Till va - ni - ty.....
pos_sess the i_dle brain. And care - ni - ty..... consume

ty all mean ex - ceeds,
sume whom fol - ly feeds.

I rest resolv'd no fancy's fits can me e -

mean ex - ceeds,
fol - ly feeds.

I rest resolv'd no fancy's fits..... can me e -

ty all mean ex - ceeds,
sume whom fol - ly feeds.

I rest resolv'd no fancy's fits can me e -

all mean ex - ceeds,
whom fol - ly feeds.

I rest resolv'd no fancy's fits can me e -

strange My choice is made and I de - sire no more to change.

strange My choice is..... made and I de - sire no more to change.

strange My choice is made and I de - sire no more to change.

strange My choice is made and I de - sire no more to change.

My wand'ring thoughts in li_mits now are bound: Let him that list
Are now made ea_sy walksand plea_sant ground: Let pas_sions still

My wand'ring thoughts in li_mits now are bound: Let him that list
Are now made ea_sy walksand plea_sant ground: Let passions still

My wand'ring thoughts in li_mits now.....are bound: Let him that list
Are now made ea_sy walksand plea_sant ground: Let passions still

My wand'ring thoughts in li_mits now are bound: Let him that list
Are now made ea_sy walksand pleasant ground: Let passions still

soothe hu_mours that be vain. Till va - ni - con -
pos_sess the i_dle brain. And care consume, And care consume whom

soothe hu_mours that be..... vain. Till va - ni - ty till va - ni - ty all..
pos_sess the i_dle brain. And care consume, And care consume whom

soothe hu_mours that be vain. Till va - ni - ty till va - ni -
pos_sess the i_dle brain. And care consume, And care con -

soothe hu_mours that be vain. Till va - ni - ty.....
pos_sess the i_dle brain. And care consume.....

ty all mean ex - ceeds, I rest resolv'd no fancy's fits can me e -
sume whom fol - ly feeds.

mean ex - ceeds, I rest resolv'd no fancy's fits..... can me e -
fol - ly feeds.

ty all mean ex - ceeds, I rest resolv'd no fancy's fits can me e -
sume whom fol - ly feeds.

all mean ex - ceeds, I rest resolv'd no fancy's fits can me e -
whom fol - ly feeds.

strange My choice is made and I de - sire no more to change.

strange My choice is..... made and I de - sire no more to change.

strange My choice is made and I de - sire no more to change.

strange My choice is made and I de - sire no more to change.

2. Change they their choice to whose de - li - cious sense
 3. Be my choice blam'd or be I thought un - wise

2. Change they their choice to whose..... de - li - cious sense
 3. Be my choice blam'd or be..... I thought un - wise

2. Change they their choice to whose de - li - cious sense
 3. Be my choice blam'd or be I thought un - wise

2. Change they their choice to whose de - li - cious sense
 3. Be my choice blam'd or be I thought un - wise

The strang - est ob - jects are of most es - teem:
 To hold my choice by o - thers not ap - prov'd,

The strang - est ob - jects are of most..... es - teem:
 To hold my choice by o - thers not..... ap - prov'd,

The strang - est ob - jects are of most..... es - teem:
 To hold my choice by o - thers not..... ap - prov'd,

The strang - est ob - jects are of most es - teem:
 To hold my choice by o - thers not ap - prov'd,

In - con - stant lik - ing may find ex - cel - lence
 I say that to my self I fall or rise,

In - con - stant lik - ing may..... find ex - cel - lence
 I say that to my self..... I fall..... or..... rise,

In - con - stant lik - ing may find ex - cel - lence
 I say that to my self I fall or..... rise,

In - con - stant lik - ing may find ex - cel - lence
 I say that to my self I fall or rise,

In things which (being not good) yet best do seem.
 By fear or force I can not be re - mov'd.

In things which (being not good) yet best..... do seem.
 By fear or force I can not be..... re - mov'd.

In things which (being not good) yet best..... do seem.
 By fear or force I can not be..... re - mov'd.

In things which (being not good) yet best do seem.
 By fear or force I can not be re - mov'd.

Let gal-lant bloods still crown their sports with joy,
 Let friends in pi-ty doubt of my suc-cess,

Let gal-lant bloods still crown their sports with joy,
 Let friends in pi-ty doubt of my suc-cess,

Let gal-lant bloods still crown their sports with joy,
 Let friends in pi-ty doubt of my suc-cess,

Let gal-lant bloods still crown their sports with joy,
 Let friends in pi-ty doubt of my suc-cess,

Whom ho-nour, wealth and pleasure fills;
 Their pi-ty gets no thanks at all;

Whom honour, wealth and pleasure fills;
 Their pi-ty gets no thanks at all;

Whom honour, wealth and pleasure fills;
 Their pi-ty gets no thanks at all;

Whom ho-nour, wealth and pleasure fills;
 Their pi-ty gets no thanks at all;

Let sweet con - tent - ment ne - ver find an - noy,
 Let foes be glad to see my hopes grow less,

Let sweet con - tent - ment ne - ver find..... an - noy,
 Let foes be glad to see my hopes..... grow less,

Let sweet con - tent - ment ne - ver find an - noy,
 Let foes be glad to see my hopes grow less,

Let sweet con - tent .. ment ne - ver find an - noy,
 Let foes be glad to see my hopes grow less,

While for - tune frames things to their wills.
 I scorn the worst that wish they shall:

While for - tune frames, While for - tune frames things..... to their wills.
 I scorn the worst, I scorn the worst that..... wish they shall:

While for - tune frames, While for - tune frames things to their wills.
 I scorn the worst I scorn the worst that wish they shall:

While for - tune frames..... things to their wills.
 I scorn the worst..... that wish they shall:

This stirs not me, I am the same I was be - fore,
Still stand I firm, My heart is set, And shall re - main,

This stirs not me, I am the same I was be - fore,
Still stand I firm, My heart is set, And shall re - main,

This stirs not me, I am the same I was be - fore,
Still stand I firm, My heart is set, And shall re - main,

This stirs not me, I am the same I was be - fore,
Still stand I firm, My heart is set, And shall re - main,

My choice is made and I de - sire to change no more.
My choice is made and ne - ver will I change a - gain.

My choice is made and I de - sire to change no more.
My choice is made and ne - ver will I change a - gain.

My choice is made and I de - sire to change no more.
My choice is made and ne - ver will I change a - gain.

My choice is made and I de - sire to change no more.
My choice is made and ne - ver will I change a - gain.

III.

Can she disdain.

TREBLE.

1. Can she dis - dain, can I per - sist to love?
 2. Am I not pleas - ing in her proud - er eyes?

ALTO.

1. Can she dis - dain, can I per - sist to love?
 2. Am I not pleas - - ing in her proud - - er eyes?

TENOR.

1. Can she dis - dain, can I per - sist to love?
 2. Am I not pleas - ing in her proud - er eyes?

BASS.

1. Can she disdain, can I per - sist to love?
 2. Am I not pleas - - ing.... in her proud - er eyes?

LUTE.

Can she be cru - el I sub - ject - ed as still? Time will my she
 Oh that she knew Love's pow'r as well as I! Wit - ty she

Can she be cru - el I sub - ject - ed as still? Time will... my she
 Oh that she knew Love's pow'r as well as I! Wit - ty..... she

Can she be cru - el I sub - ject - ed as still? Time will.. my she
 Oh that she knew Love's pow'r as well as I! Wit - ty.... she

Can she be cru - el I sub - ject - ed as still? Time will my she
 Oh that she knew Love's pow'r as well as I! Wit - ty she

truth, com - pas - si - on more hers ap - prove,
 is, but Love's..... more wit - ty - wise;

truth, com - pas - si - on more hers ap - prove,
 is, but Love's..... more wit - ty - wise;

truth, com - pas - si - on more hers ap - prove,
 is, but Love's..... more wit - ty - wise;

truth, com - pas - si - on more hers ap - prove,
 is, but Love's..... more wit - ty..... wise;

Re - lease the thrall'd and con - quer froward will.
 She breathes on earth, he reigns in heav'n on high.

Re - lease the thrall'd and con - quer fro - ward will.
 She breathes on earth, he reigns in heav'n.. on high.

Re - lease the thrall'd and con - quer fro - ward will.
 She breathes on earth, he reigns in heav'n on high.

Re - lease the on thrall'd earth, and he con - quer fro - ward will.
 She breathes on earth, he reigns in heav'n on high.

I love not lust Oh

I love not... lust, I love not lust Oh there -

I love not lust, Oh there - fore let her deign, oh

I love not lust, Oh there - fore let her deign, oh

Oh therefore let her deign to e - qual my de - sires to

fore let her deign to e - qual my de

therefore let her deign to e - qual my de - sires

therefore let her deign to e - qual my de - sires

The first system consists of four vocal staves and two piano accompaniment staves. The vocal parts enter with the lyrics 'Oh therefore let her deign to e - qual my de - sires to'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

e - qual my de - sires, my de - sires, with like a - gain. I - gain.

sires, to e - qual my de - sires, with like a - gain. I - gain.

..... to e - qual my de - sires with like a - gain. I - gain.

to e - qual my desires with like..... a - gain. I - gain.

The second system continues the musical piece. The vocal parts repeat the phrase 'e - qual my de - sires, my de - sires, with like a - gain. I - gain.' with some variations in the lyrics across the staves. The piano accompaniment continues with similar harmonic patterns, ending with a final cadence.

IV.

Alas fair face.

TREBLE.

1. A - las fair face why doth that..... smoothed brow,
 All in them - selves con - firm a..... scornful vow,

ALTO.

1. A - las fair... face why doth that..... smooth - ed brow,
 All in them - selves con - firm a..... scorn - ful vow,

TENOR.

1. A - las fair face why doth that smooth - ed brow,
 All in them - selves con - firm a..... scorn - ful vow,

BASS.

1. A - las fair face why doth that..... smoothed brow,
 All in them - selves con - firm a..... scornful vow,

LUTE.

The musical score is written for five parts: Treble, Alto, Tenor, Bass, and Lute. The time signature is 3/2. The key signature has one sharp (F#). The lyrics are: "1. A - las fair face why doth that..... smoothed brow, All in them - selves con - firm a..... scornful vow,". The Lute part is written on a grand staff (treble and bass clef).

Those speak-ing eyes, ros'd lips, and blush-ing beauty,
To spoil my hopes of love, my love of du-ty,

Those speak-ing eyes, ros'd lips, and blush-ing beauty,
To spoil my hopes of love, my love of du-ty,

Those speak-ing eyes, ros'd lips, and blush-ing beauty,
To spoil my hopes of love, my love of du-ty,

Those speak-ing eyes, ros'd lips, and blush-ing beauty,
To spoil my hopes of love, my love of du-ty,

The time hath been when I was bet-ter grac'd I now the

The time hath been when I was bet-ter grac'd I now the

The... time hath been when I was bet-ter grac'd I now the

The time hath been when I was bet-ter grac'd I now the

same and yet that time is past. 2. Is it be - cause that 3. Breathe but a gen - tle

same and yet that time is past. 2. Is it be - cause that 3. Breathe but a..... gen - tle

same and yet that time is past. 2. Is it be - cause that 3. Breathe but..... a gen - tle

same and yet that time is past. 2. Is it be - cause that 3. Breathe but a gen - tle

thou art..... on - ly fair? Oh no, such grace - ful looks
air and..... I shall live; Smile in a cloud, so shall

thou art..... on - ly fair? Oh no, such grace - ful looks ba -
air and..... I..... shall live; Smile in a cloud, so shall my

thou art... on - ly fair? Oh no,..... such grace - ful looks
air and... I..... shall live; Smile in..... a cloud, so shall

thou art..... on - ly fair? Oh no, such grace - ful looks
air and..... I shall live; Smile in a cloud, so shall

ba - nish dis - dain: How then, to feed my pas - sions...
 my hopes re - new, One kind re - gard and se - cond...

nish..... dis - dain: How then, to..... feed my pas - sions...
 hopes..... re - new; One kind re - gard and se - cond...

ba - nish dis - dain: How then, to..... feed my pas - sions with...
 my hopes re - new; One kind re - gard and se - cond see.....

ba - nish dis - dain: How then, to feed my pas - sions...
 my hopes re - new; One kind re - gard and se - cond...

..... with de - spair, Feed on sweet love, so I be lov'd a -
 see - ing give, One ris - ing morn, and my black woes sub -

..... with de - spair, Feed on sweet love, so I be lov'd... a -
 see - ing give, One ris - ing morn, and my black woes.... sub -

..... de - spair, Feed on..... sweet love, so I be lov'd a -
 - ing give, One ris - ing morn, and my black woes sub -

..... with de - spair, Feed on sweet love, so I be lov'd a -
 see - ing give, One ris - ing morn, and my black woes sub -

gain due well may thy... pub - lic scorn and out - ward pride.
 due If not yet... look up - on the friend - ly Sun,

gain due well may thy pub - lic scorn and out - ward pride.
 due If not yet look up - on the friend ly Sun,

gain due well may thy pub - lic scorn and out - ward pride.
 due If... not yet look up - on the friend - ly Sun,

gain due well may thy pub - lic scorn and out - ward pride.
 due If not yet look up - on the friend - ly Sun,

In - ward af - fec - tions and best lik - ings hide.
 That by his beams, my beams to thine may run.

In - ward af - fec - tions and best lik - ings hide.
 That by his beams, my beams to thine may run.

In - ward af - fec - tions and best lik - ings hide.
 That by his beams, my beams to thine may run.

In - ward af - fec - tions and best lik - ings hide.
 That by his beams, my beams to thine may run.

Whither so fast?

TREBLE. 1. Whi - ther so fast? See how the kind - ly, kind - ly

ALTO. 1. Whi - ther so fast? See how the kind - ly, kind - ly.....

TENOR. 1. Whi - ther so fast? See how the kind - ly

BASS. 1. Whi - ther so fast? See how the kind - ly

LUTE.

flow'rs per - fume the air and all to make thee stay:

flow'rs per - fume the air and all to make thee stay:

flow'rs per - fume the air and all to make thee stay:

flow'rs per - fume the air and all to make thee stay:

The climbing woodbind..... clip-ping all these bow'rs, clips thee likewise, clips

The climbing woodbind clip - ping all these bow'rs, clips thee likewise, clips

The climb - ing woodbind clip - ping all these bow'rs, clips thee likewise,

The climbing woodbind clip - ping all these bow'rs, clips thee likewise,

thee like - wise for fear thou pass a - way; For - tune our friend

thee like - wise for fear thou pass a - way; For - tune our friend

clips thee likewise for fear thou pass a - way; For - tune our friend

clips thee likewise for fear thou pass a - way; For - tune our friend

our foe will not gainsay, Stay, stay but a while, stay

our foe will not gain - say, Stay, stay but a -

our foe will not gainsay, Stay, stay but awhile, Stay, stay but a -

our foe will not gain - - say, Stay, stay but awhile,

stay but awhile, stay, stay but a - while Phoe - be no telltale

while, stay, stay but awhile, stay, stay but a - while Phoebe

while, stay, stay but awhile, stay, stay but a - while Phoebe

stay, stay but a - while, stay stay stay but a - while..... Phoebe no telltale

is no telltale is, She her En - dy - mi -
 no tell - tale is, no telltale is, no tell - tale is, She her En -
 no tell - tale is, no telltale is no telltale is..... She her En dy -
 is no telltale is, She her En - dy - mi - on I'll my

on I'll my Phoe-be kiss my Phoe-be kiss. stay, stay but a kiss.
 dy - mi-on I'll my Phoe-be kiss my Phoe-be kiss. kiss.
 mi - on I'll my Phoe-be kiss my Phoe-be kiss. kiss.
 Phoe-be kiss, I'll my Phoe-be kiss my Phoe-be kiss. stay kiss.

1^o 2^o

✦ This note is E in the original Lute-part.

our foe will not gainsay, Stay, stay but a while, stay

our foe will not gain - say, Stay, stay but a -

our foe will not gainsay, Stay, stay but awhile, Stay, stay but a -

our foe will not gain - say, Stay, stay but awhile,

stay but awhile, stay, stay but a - while Phoe - be no telltale

while, stay, stay but awhile, stay, stay but a - while Phoebe

while, stay, stay but awhile, stay, stay but a - while Phoebe

stay, stay but a - while, stay stay but a - while..... Phoebe no telltale

is no telltale is, She her En - dy - mi -
 no tell - tale is, no telltale is, no tell - tale is, She her En -
 no tell - tale is, no telltale is no telltale is..... She her En dy -
 is no telltale is, She her En - dy - mi - on I'll my

on I'll my Phoe-be kiss my Phoe-be kiss. stay, stay but a kiss.
 dy - mi-on I'll my Phoe-be kiss my Phoe-be kiss. kiss.
 mi - on I'll my Phoe-be kiss my Phoe-be kiss. kiss.
 Phoe-be kiss, I'll my Phoe-be kiss my Phoe-be kiss. stay kiss.

* This note is E in the original Lute-part.

2. Fear not, the ground seeks but to kiss to kiss thy feet; Hark,
 3. See how the He - lio - trope, herb of the sun, the sun, Though

2. Fear not, the ground seeks but to kiss to kiss thy feet; Hark,
 3. See how the He - lio - trope, herb of the sun, the sun, Though

2. Fear not, the..... ground seeks but to kiss to kiss thy feet; Hark,
 3. See how the..... He - lio - trope, herb of the sun, the sun, Though

2. Fear not, the ground seeks but to kiss to kiss thy feet; Hark,
 3. See how the He - lio - trope, herb of the sun, the sun, Though

hark how Phi - lo - me - la sweet - ly sings Whilst wa - ter
 he him - self long since be gone to bed Is not of

hark how Phi - lo - me - la sweet - ly sings Whilst wa - ter
 he him - self long since be gone to bed Is not of

hark how Phi - lo - me - la sweet - ly sings Whilst wa - ter
 he him - self long since be gone to bed Is not of

hark how Phi - lo - me - la sweet - ly sings Whilst wa - ter
 he him - self long since be gone to bed Is not of

wan - ton fish - es as they meet, Strike crot - chet time, strike
 force thine eyes' bright beams to shun, But with their warmth, but

wan - ton fish - es as they meet, Strike crot - chet time, strike
 force thine eyes' bright beams to shun, But with their warmth, but

wan - ton fish - es as they meet, Strike crot - chet time,
 force thine eyes' bright beams to shun, But with their warmth,

wan - ton fish - es as they meet, Strike crot - chet time,
 force thine eyes' bright beams to shun, But with their warmth,

crot - chet time a - midst these cry - stal springs, And Zeph'rus 'mongst
 with their warmth his gol - dy leaves un - spread, And on my knee

crot - chet time a - midst these cry - stal springs, And Zeph'rus 'mongst
 with their warmth his gol - dy leaves un - spread, And on my knee

strike crot - chet time a - midst these cry - stal springs, And Zeph'rus 'mongst
 but with their warmth his gol - dy leaves un - spread, And on my knee

strike crot - chet time a - midst these cry - stal springs, And Zeph'rus 'mongst
 but with their warmth his gol - dy leaves un - spread, And on my knee

the leaves sweet mur-mur rings. Stay, stay but a - while stay
in - vites thee rest thy head.

the leaves sweet mur - - mur rings. Stay, stay but a
in - vites thee rest..... thy head.

the leaves sweet murmur rings. Stay, stay but awhile, stay, stay but a
in - vites thee rest thy head.

the leaves sweet mur - mur rings. Stay, stay but awhile,
in - vites thee rest thy head.

stay but awhile, stay, stay but a - while Phoe - be no tell-tale

while, stay, stay but awhile, stay, stay but a - while Phoe-be

while, stay, stay but awhile, stay, stay but a - while Phoe-be

stay, stay but a while stay, stay but awhile..... Phoebe no tell-tale

is no tell-tale is, She her En - dy - mi -

no tell - tale is, no tell - tale is, no tell - tale is She her En -

no tell - tale is, no tell - tale is, no telltale is..... She her En - dy -

is no tell - tale is, She her En - dy - mi - on I'll my

- on I'll my Phoe-be kiss, my Phoe-be kiss, Stay stay but a kiss:

- dy - mi-on I'll my Phoe-be kiss, my Phoe-be kiss. kiss.

- mi - on I'll my Phoe-be kiss, my Phoe-be kiss. kiss.

Phoe-be kiss, I'll my Phoe-be kiss, my Phoe-be kiss. Stay kiss.

1^o 2^o

* This note is E in the original Lute-part.

Rest, sweet Nymphs.

TREBLE. 1. Rest sweet Nymphs let golden sleep Charm your star brighter eyes,

ALTO. 1. Rest sweet Nymphs let golden sleep Charm your star brighter eyes,

TENOR. 1. Rest sweet Nymphs let gol - den sleep Charm your star brighter eyes,

BASS. 1. Rest sweet Nymphs let golden sleep Charm your star brighter eyes,

LUTE.

Whiles my Lute the watch doth keep with pleasing sym - pa - thies, Lulla, lul - la - by

Whiles my Lute the watch doth keep with pleasing sym - pa - thies, Lulla, lul - la - by

Whiles my Lute the watch doth keep with pleasing sym - pa - thies, Lulla, lul - la - by

Whiles my Lute the watch doth keep with pleasing sym - pa - thies, Lulla,

Lul - la lul - la - by Sleep sweet - ly sleep sweet - ly let no - thing
 lul - la - by, lul - la - by Sleep sweet - ly sleep sweetly let... no - thing
 lul - la - by, lul - la - by Sleep sweet - ly sleep sweetly let no - thing
 lul - la - by, lul - la - by Sleep sweet - ly sleep sweetly let no - thing

af - fright ye. In calm con - tent - ments lie. Lulla - lie.
 af - fright ye. In calm con - tent - ments lie. Lulla - lie.
 af - fright ye. In calm con - tent - ments lie. Lulla - lie.
 af - fright ye. In calm con - tent - ments lie. lie.



2. Dream, fair Vir - gins, of de - light And blest E - ly - sian groves,
 3. Thus, dear Dam - sels, I do give good - night, And so am gone:

2. Dream, fair Vir - gins, of de - light And blest E - ly - sian groves,
 3. Thus, dear Dam - sels, I do give good - night, And so.... am gone:

2. Dream, fair Vir - gins, of de - light And blest E - ly - sian groves,
 3. Thus, dear Dam - sels, I do.... give good - night, And so am gone:

2. Dream, fair Vir - gins, of de - light And blest E - ly - sian groves,
 3. Thus, dear Dam - sels, I do give good - night, And so am gone:



Whiles the wand'ring shades of night Re - sem - ble your true loves. Lul - la,
 With your hearts' de - sires long live; Still joy and ne - ver moan. Lul - la,

Whiles the wand'ring shades of night Re - sem - ble your true loves Lul - la,
 With your hearts' de - sires long live; Still joy and ne - ver moan. Lul - la,

Whiles the wand'ring shades of night Re - sem - ble your true loves. Lul - la,
 With your hearts' de - sires long live; Still joy and ne - ver moan. Lul - la,

Whiles the wand'ring shades of night Re - sem - ble your true loves.
 With your hearts' de - sires long live; Still joy and ne - ver moan.

lul-laby, lulla, lul-laby, Your kis-ses your blis-ses send them by
lul-laby, lulla, lul-laby, Hath pleas'd you and eas'd you, and sweet slum.

lul-laby, lul-laby, lul-laby, Your kis-ses your blisses send them by
lul-laby, lul-laby, lul-laby, Hath pleas'd you and eas'd you, and sweet slum.

lul-laby, lul-laby, lul-laby, Your kis-ses your blisses send them by
lul-laby, lul-laby, lul-laby, Hath pleas'd you and eas'd you, and sweet slum.

Lul-la, lul-laby, lulla-by, Your kis-ses your blisses send them by
LuL-la, lul-laby, lulla-by, Hath pleas'd you and eas'd you, and sweet slum.

your wish-es, Al-though they be not nigh. Lulla nigh.
ber seiz'd you, And now to bed I hie. Lulla hie.

your wish-es, Al-though they be not nigh. Lulla nigh.
ber seiz'd you, And now to bed I hie. Lulla hie.

your wish-es, Al-though they be not nigh. Lulla nigh.
ber seiz'd you, And now to bed I hie. Lulla hie.

your wish-es, Al-though they be not nigh. Lulla nigh.
ber seiz'd you, And now to bed I hie. Lulla hie.

Ay me, she frowns.

TREBLE. 1. Ay me she frowns, my Mis_tress is of - fend - ed: Oh

ALTO. 1. Ay me she frowns, my Mis_tress is of - fend - ed: Oh

TENOR. 1. Ay me she frowns, my Mis_tress is of - fend - ed: Oh

BASS. 1. Ay me she frowns, my Mis_tress is of - fend - ed: Oh

LUTE.

par - don dear, my miss shall be a - mend - ed: My

par - don dear, my miss shall be a - mend - ed: My

par - don dear, my miss shall be a - mend - ed: My

par - don dear, my miss shall be a - mend - ed: My

fault from love pro - ceed - ed: It me - rits grace the ra - ther If

fault from love pro - ceed - ed: It me - rits grace the ra - ther If

fault from love pro - ceed - ed: It me - rits grace the ra - ther If

fault from love pro - ceed - ed: It me - rits grace the ra - ther If

I no danger dread - ed it was to win your fa - vour.

I no danger dread - ed it was to win your fa - vour.

I no danger dread - ed it was to...win your fa - vour.

I no danger dread - ed it was to win your fa - vour.

Ay me, she frowns.

TREBLE. 1. Ay me she frowns, my Mis_tress is of - fend - ed: Oh

ALTO. 1. Ay me she frowns, my Mis_tress is of - fend - ed: Oh

TENOR. 1. Ay me she frowns, my Mis_tress is of - fend - ed: Oh

BASS. 1. Ay me she frowns, my Mis_tress is of - fend - ed: Oh

LUTE.

The first system of the musical score consists of five staves. The top four staves are for the vocal parts: Treble, Alto, Tenor, and Bass. Each staff begins with a treble clef (except for Bass which has a bass clef) and a key signature of one flat (B-flat). The time signature is common time (C). The lyrics '1. Ay me she frowns, my Mis_tress is of - fend - ed: Oh' are written below each vocal staff. The fifth staff is for the Lute, which has a grand staff (treble and bass clefs) and a key signature of one flat. The Lute part provides a harmonic accompaniment to the vocal lines.

par - don dear, my miss shall be a - mend - ed: My

par - don dear, my miss shall be a - mend - ed: My

par - don dear, my miss shall be a - mend - ed: My

par - don dear, my miss shall be a - mend - ed: My

LUTE.

The second system of the musical score continues the vocal and instrumental parts. It features the same four vocal staves (Treble, Alto, Tenor, Bass) and the Lute grand staff. The lyrics 'par - don dear, my miss shall be a - mend - ed: My' are written below the vocal staves. The musical notation continues with the same key signature and time signature as the first system, providing a continuation of the melody and accompaniment.

fault from love pro - ceed - ed: It me - rits grace the ra - ther If

fault from love pro - ceed - ed: It me - rits grace the ra - ther If

fault from love pro - ceed - ed: It me - rits grace the ra - ther If

fault from love pro - ceed - ed: It me - rits grace the ra - ther If

I no danger dread - ed it was to win your fa - vour.

I no danger dread - ed it was to win your fa - vour.

I no danger dread - ed it was to...win your fa - vour.

I no danger dread - ed it was to win your fa - vour.

Then clear those clouds, then smile on me, and let us..... be good

Then clear those clouds, then smile on me, and let us be good.....

Then clear those.. clouds, then smile on me, and let us..... be good..

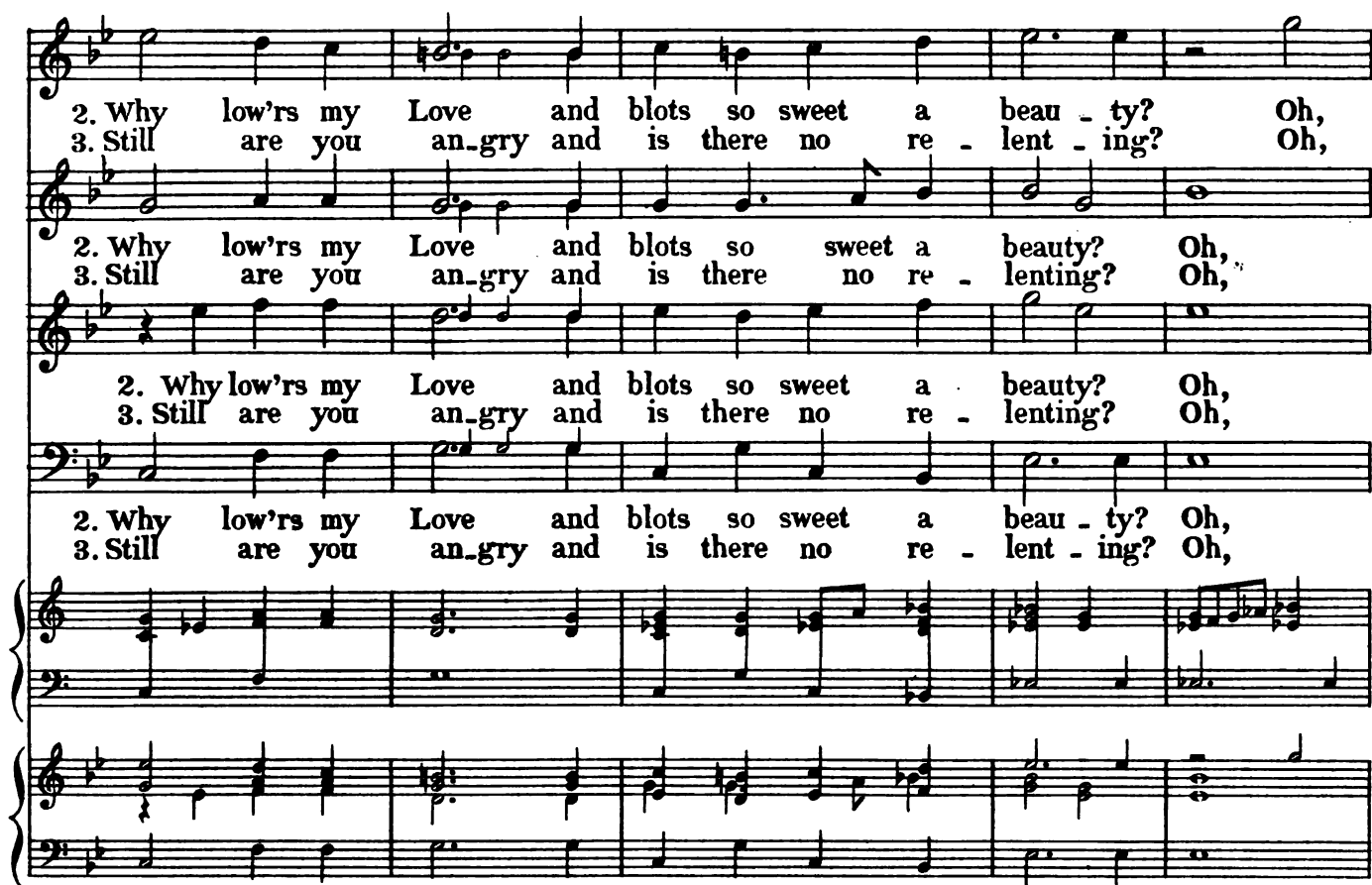
Then clear those clouds, then smile on me, and let us be good.....

friends; come walk, come talk come kiss, come see how soon our quarrel ends.

friends; come walk, come talk come kiss, come see how soon our quarrel ends.

friends; come walk, come talk come kiss, come see how soon our quarrel ends.

friends, come walk, come talk come kiss, come see how soon our quarrel ends.

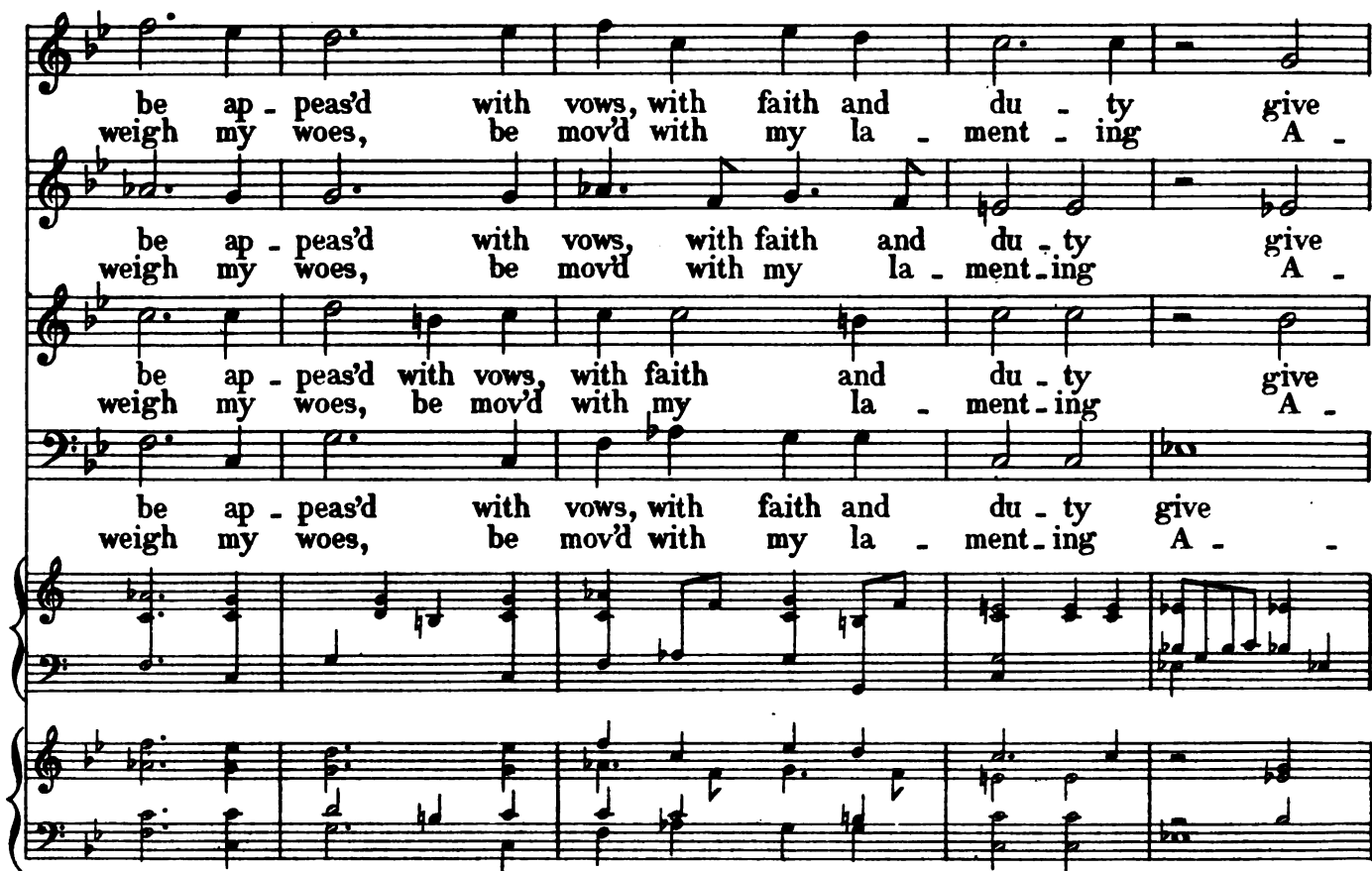


2. Why low'rs my Love and blots so sweet a beau - ty? Oh,
 3. Still are you an - gry and is there no re - lent - ing? Oh,

2. Why low'rs my Love and blots so sweet a beauty? Oh,
 3. Still are you an - gry and is there no re - lenting? Oh,

2. Why low'rs my Love and blots so sweet a beauty? Oh,
 3. Still are you an - gry and is there no re - lenting? Oh,

2. Why low'rs my Love and blots so sweet a beau - ty? Oh,
 3. Still are you an - gry and is there no re - lent - ing? Oh,



be ap - peas'd with vows, with faith and du - ty give
 weigh my woes, be mov'd with my la - ment - ing A -

be ap - peas'd with vows, with faith and du - ty give
 weigh my woes, be mov'd with my la - ment - ing A -

be ap - peas'd with vows, with faith and du - ty give
 weigh my woes, be mov'd with my la - ment - ing A -

be ap - peas'd with vows, with faith and du - ty give
 weigh my woes, be mov'd with my la - ment - ing A -

o-ver to be cru-el sith kind-ness seems you bet-ter, You
 las my heart is grie-ved mine in-ward soul doth sor-row, Un-

o-ver to be cru-el sith kindness seems you bet-ter, You
 las my heart is grie-ved mine in-ward soul doth sor-row, Un-

o-ver to... be cru-el sith kindness seems you bet-ter, You
 las my heart.. is grie-ved mine in-wardsoul doth sor-row, Un-

o-ver to be cru-el sith kindness seems you bet-ter, You
 las my heart is grie-ved mine in-ward soul doth sor-row, Un-

have but chang'd a jew-el and love is not your debt-or. Then
 less I be re-liev-ed I die be-fore to-mor-row The

have but chang'd a jew-el and love is not your debt-or. Then
 less I be re-liev-ed I die before to-mor-row The

have but chang'd a jew-el and love is not your debt-or. Then
 less I be re-liev-ed I die be-fore to-mor-row The

have but chang'd a jew-el and love is not your debt-or. Then
 less I be re-liev-ed I die be-fore to-mor-row The



wel - come mirth and ba - nish moan, Show pi - ty..... on your
 coast is... clear'd, her count' - nance cheer'd, I am a - gain in

wel - come mirth and ba - nish moan, Show pi - ty on your.....
 coast is... clear'd, her count' - nance cheer'd, I am a - gain in.....

wel - come mirth and ba - nish moan, Show pi - ty..... on..... your
 coast is..... clear'd, her count' - nance cheer'd, I am a - gain..... in

wel - come mirth and ba - nish moan, Show pi - ty..... on..... your
 coast is... clear'd, her count' - nance cheer'd, I am a - gain... in



lo - ver, Come play, comesport, the thing that's gone no sor - row can re - cover.
 grace: Then farewell fear, then come my dear, lets dal - ly and em - brace.

lo - ver, Come play, comesport, the thing that's gone no sor - row can re - cover.
 grace: Then farewell fear, then come my dear, lets dal - ly and embrace.

lo - ver, Come play, comesport, the thing that's gone no sorrow can... re - cover.
 grace: Then farewell fear, then come my dear, lets dally and... em - brace.

lo - ver, Come play, comesport, the thing that's gone no sor - row can re - cover.
 grace: Then farewell fear, then come my dear, lets dal - ly and em - brace.