

Early one morning.

Gracefully.

Traditional air.

PIANO.

p *mf*

mp

1. Ear - ly one morn-ing, just as the sun was ris - ing, I heard a maid sing in the val ley be -

low; "O, don't de - ceive me! O, nev - er leave me! How could you use a

1. poor maid-en so?" 2. O gay is the

p cresc. *p*

2. gar - land, and fresh are the ro - ses I've cull'd from the gar - den to bind on thy

cresc.

The words are to be found in "Sleepy Davy's Garland," and in "The Songster's Magazine," as also elsewhere; the tune is given in Chappell's *Ancient English Melodies*, vol. ii., 1840, but it had already appeared, some twelve years previously, in Moore's *Selection of Popular National Airs*.

2. brow; "O, don't de - ceive me! O, nev - er leave me! How could you

2. use a poor maid-en so?" 3. Re - 4. Thus

3. mem - ber the vows that you made to your Ma - ry, Re - mem - ber the bow'r where you
4. sung the poor maid - en, her sor - row be - wail - ing, Thus sung the poor maid in the

3. vow'd to be true; "O, don't de - ceive me! O, nev - er leave me! How could you
4. val - ley be - low; "O, don't de - ceive me! O, nev - er leave me! How could you

3. use a poor maid-en so?"
4. use a poor maid-en so?"

Dal S.

Dal S.

Ped. *

The May-Pole.

(COME, YE YOUNG MEN, COME ALONG).

Words by ROBERT COX (17th Century).

Air: "Staines Morris."

Not too fast.

PIANO. *p cresc.*

The piano introduction consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of chords and single notes, including a triplet of eighth notes. The left staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The piano accompaniment for the first system of lyrics. The right staff continues with chords and single notes. The left staff features a more active bass line with eighth and sixteenth notes. A dynamic marking of *f* (forte) appears in the left staff. A repeat sign is present at the end of the system.

1. Come, ye young men,
2. 'Tis the choice time
3. Here each ba - che

The piano accompaniment for the second system of lyrics. The right staff continues with chords and single notes. The left staff features a more active bass line with eighth and sixteenth notes. A dynamic marking of *p* (piano) appears in the left staff. A repeat sign is present at the end of the system.

1. come a - long, . . . With your mu - sic, dance, and song;
2. of the year, . . . For the vio lets now ap - pear;
3. lor may choose . . . One that will not faith a - buse;

The piano accompaniment for the third system of lyrics. The right staff continues with chords and single notes. The left staff features a more active bass line with eighth and sixteenth notes. A dynamic marking of *p* (piano) appears in the left staff. A repeat sign is present at the end of the system.

1. Bring . . your . . lass - es . . . in . . . your . . hands,
2. Now . . the . . rose re - ceives . . its . . birth,
3. Nor . . re - . . pay with . . coy . . dis - . . dain,

Playford's "English Dancing Master" (1651) contains the air of "Staines Morris," while the words are taken from *Actæon and Diana*. Mr. William Chappell first associated the words and music, by way of conjecture, in his *Popular Music*.

1. For . . 'tis . . that which . love . . com - - mands.
 2. Now . . the . . prim - - rose . . decks . . the . . earth.
 3. Love . . that . . should be . . lov'd . . a - - - gain.

(Second time in Chorus).

1. Then to the May - pole come a - - - way, . . .
 2. Then to the May - pole come a - - - way, . . .
 3. Then to the May - pole come a - - - way, . . .

1. For it is now a . . ho - li - day.
 2. For it is now a . . ho - li - day.
 3. For it is now a . . ho - li - day.

mp cresc.

f *Dal S.* *sf*

4.
 And when you well reckon'd have
 What kisses your sweethearts gave,
 Take them all again, and more,
 It will never make them poor.
 Then to the May-pole come away,
 For it is now a holiday.

5.
 When you thus have spent the time
 Till the day be past its prime,
 To your beds repair at night,
 There to dream of your delight.
 Then to the May-pole haste away,
 For it is now a holiday.

O, had not Venus been beguiled.

JOHN HILTON (circa 1583-1657).

VOICE. *In moderate time.* O, had not Ve - nus been be -

PIANO. *p* *p sf* *mp*

Ped. *

guil'd? To lo - vers she had been more mild. Fa la la, la la

p

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

cresc.

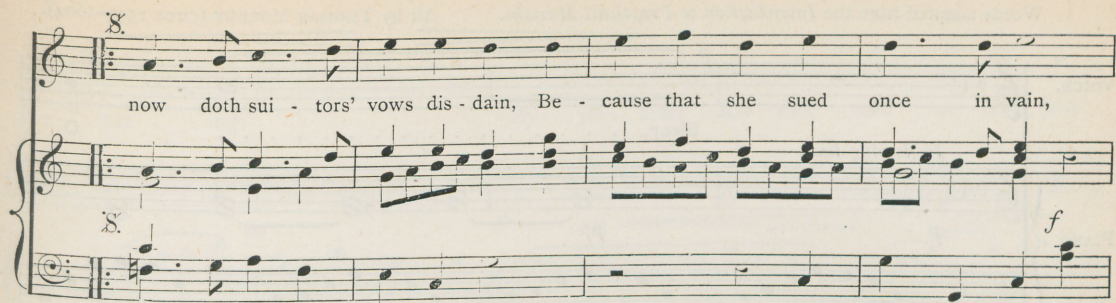
. . . la la la la, . . . la la la la. O, had not la, She

p sf

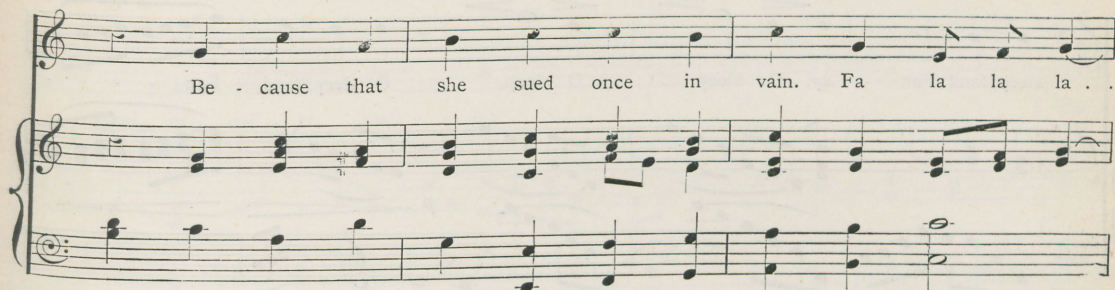
1st time. 2nd time.

John Hilton, of whom but little is recorded in the Musical histories, served in the dual capacity of Organist and Parish Clerk of St. Margaret's, Westminster, in 1628. His best known work is perhaps the volume of "Ayres, or Fa las for three voices" (1627).

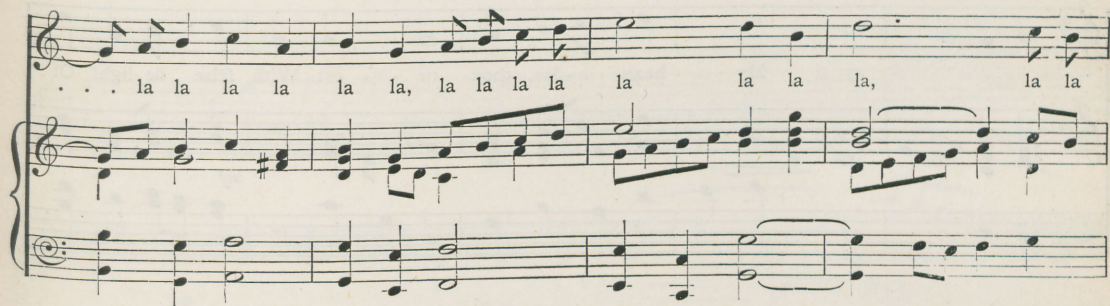
now doth sui - tors' vows dis - dain, Be - cause that she sued once in vain,



Be - cause that she sued once in vain. Fa la la la . .

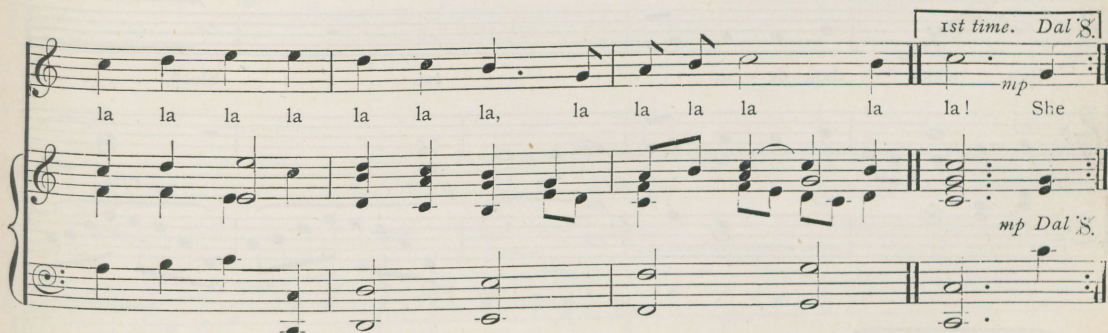


. . . la la la la la la, la la la la la la la la, la la



la la la la la la la, la la la la la la! She

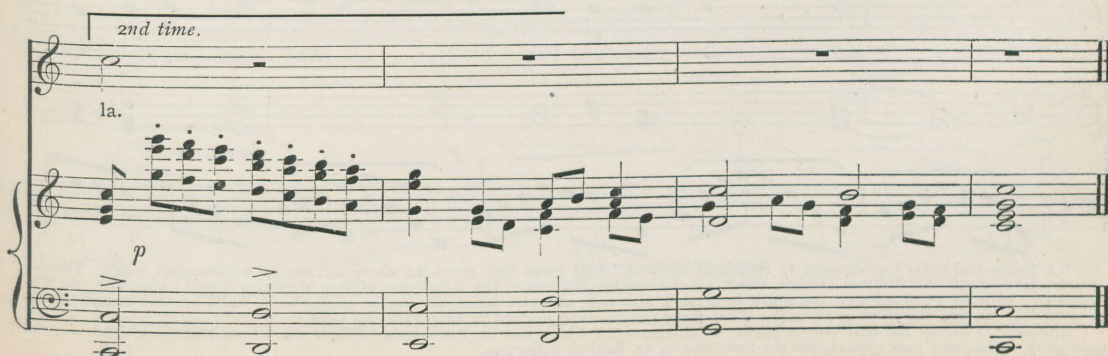
1st time. Dal *mp*



2nd time.

la.

p



Sleep, O sleep, fond Fancie.

Words adapted from the *Introduction to Practicall Musicke*.

Air by THOMAS MORLEY (circa 1557-1604).

VOICE. *In flowing time.* Sleep, O

PIANO. *p* *pp*

Ped.

sleep, fond Fan - cy, O sleep, O sleep, O sleep, fond Fan - - -

Ped. * Ped. * Ped. *

- - - - cy, My heart a - las, thou tir - - est With false de - light Of

mf

that which thou de - sir - - - - est. Sleep,

p *pp*

Ped.

. O sleep, fond Fan - cy, And leave my thoughts mo -

f *decresc.*

"A plaine and easie Introduction to Practicall Musicke," 1597 (page 194), gives the above air, set as a three-part song. This of course, is the work of "Thomas Morley, Batchelor of Musicke, and one of the Gentlemen of Her Majesties Royall Chappell." As was customary with books of the day, the music is printed with only one part facing the holder of the book, while another is printed the reverse way up, and the third *at the side*. Thus three people were enabled to sing from one copy.

The song is almost the only one in Morley's valuable work which has English words. These have been slightly altered, as was necessary. The song now appears for the first time in an English collection.

- - lest - - ing; My poor heart now hath need of rest, Sore

mf *p*

need of qui - et rest - - ing. For

f

joys are fled, And time is sped, And grief the heart is wast - - ing.

p Ped. *

Sleep, sleep, fond Fan - - - cy.

Ped. *

p *p cresc.* *dim.* *rall.* *pp*

Ped. *

By dimpled Brook.

Words from Dalton's adaptation of Milton's *Comus*.

Air by Dr. ARNE (1710-1778).

VOICE. *In flowing time.*

By dim - pled

PIANO. *p*

Ped. *

brook and foun - tain brim, The wood-nymphs deck'd with dai - sies trim; Their mer-ry, mer-ry

cresc. *p*

wakes and pas - times keep, What has night to do with sleep, What has

cresc.

night to do with sleep.

mf

Ped. *

1st time. *Dal' S.* 2nd time.

By dim - pled Night has o - ther joys in

p *Dal' S.*

store, Skies with jew - els stud - ded o'er. Tune - ful

cresc. *mf*

voi - ces, twin - kling feet, The cheer - ing cup, and con - verse sweet, The cheer - ing

f

1st time. Last time.

cup, and con - verse sweet. sweet.

p *cresc.* *f* *sf* *sf*

The Volunteer.

(A SCARLET COAT AND SMART COCKADE).

Vigorously.

PIANO. *mf*

mf sf sf p

1. A scar - let coat and
2. Should for - tune smile, and
3. All hard-ships seem as

1. smart cock - ade, Are pass - ports to the fair; For Ve - nus' self was kind, 'tis said, To
2. grant me fame, The laur - el will be thine, The flow'rs of love I on - ly claim, Ah,
3. light as air, While Brit - ish maids we guard; Each sol - dier has one dar - ling care, Her

1. Mars the god of war. Then since my coun - try calls to arms, Love's liv - 'ry will I
2. let thy sweeten - twine. Then since my coun - try calls to arms, Love's liv - 'ry will I
3. smiles his best re - ward. Then since my coun - try calls to arms, Love's liv - 'ry will I

1. wear; Nor seek re-ward save Ma-ry's* charms, But go a vo-lun-teer; But

2. wear; Nor seek re-ward save Ma-ry's* charms, But go a vo-lun-teer; But

3. wear; Nor seek re-ward save Ma-ry's* charms, But go a vo-lun-teer; But

1. go a vo-lun-teer, But go a vo-lun-teer; Nor seek re-ward save

2. go a vo-lun-teer, But go a vo-lun-teer; Nor seek re-ward save

3. go a vo-lun-teer, But go a vo-lun-teer; Nor seek re-ward save

mf

Ped. *

1. Ma-ry's charms, But go a vo-lun-teer, Nor seek re-ward save Ma-ry's charms, But

2. Ma-ry's charms, But go a vo-lun-teer, Nor seek re-ward save Ma-ry's charms, But

3. Ma-ry's charms, But go a vo-lun-teer, Nor seek re-ward save Ma-ry's charms, But

Ped. * Ped. *

Dal' S.

1. go a vo-lun-teer.

2. go a vo-lun-teer.

3. go a vo-lun-teer.

p *mf* *Dal' S.*

f *sf* *sf*

* Mary has been substituted for the less euphonious Nanny given in the Miscellany

Every man take a glass in his hand.

Boisterously.

PIANO. *f* *cresc.*

Ped. * Ped. * Ped. * Ped. *

1. Ev-'ry man take a glass in his hand. And
 2. 'Tis not own-ing a whim-si-cal name That
 3. When a com-pan-y's hon-est-ly met, With in-
 4. Then a-gree, ye true Bri-tons, a-gree, And ne'er

mf cresc. *f* *p stacc.*

Ped. *

1. drink a good health to the king; Man-y years may he rule o'er this
 2. proves a man loy-al and just; Let him fight for his coun-try's
 3. tent to be mer-ry and gay; Their droop-ing spir-its
 4. quar-rel a-bout a nick-name; Let your en-e-mies trem-bling

p *p stacc.*

Ped. *

1. land, May his laur-els for ev-er fresh spring! Let
 2. fame Be im-par-tial at home, if in trust; 'Tis
 3. whet, And to drown the fa-tigues of the day; What
 4. see That an Eng-lish-man's al-ways the same; For our

p

Ped.

The above air is preserved in the second volume of *The Dancing Master*, 1718. It reappeared some years later in the ballad-operas of *The Jovial Crew*, and *The Convivial Songster*.

1. wrang-ling and jang - ling straight - way cease, Let ev - 'ry man strive for his
 2. this . . . that proves him an hon - est soul, His health we'll drink in a
 3. mad - ness 'tis thus to dis - pute, When nei - ther side can his
 4. King, and our Church, our law, and right, Let's lay by all feuds and

p smorz. *p*

1. coun - try's peace: Nei - ther To - ry nor Whig, With their par - ties look big: Here's a
 2. brim - ful bowl; Then let's leave off de - bate, No con - fu - sion cre - ate; Here's a
 3. man con - fute? When you've said what you dare, You're but just where you were; Here's a
 4. straight u - nite; Then who need care a fig, Who's a To - ry or Whig? Here's a

mf

1. health to all hon - est men. . . .
 2. health to all hon - est men. . . .
 3. health to all hon - est men. . . .
 4. health to all hon - est men. . . .

p *f* *Dal S.*

Ped. * Ped. *

cresc. *mf cresc.* *f*

Ped.

Cloris, farewell, I now must go.

EDMUND WALLER (1605-1687).

WILLIAM WEBB (circa 1650).

In leisurely time.

PIANO.

p

Ped.

p

Dal S.

1. Clo - ris fare - well, I now . . must go, For if with
 2. Fame of thy beau - - ty and thy youth, A - mongst the
 3. For I'm en - gaged by word . . and oath, A ser - vant

1. thee I long - - - er stay, Thine eyes pre - vail . . . up -
 2. rest me hi - - - ther brought, Find - ing this fame . . . full
 3. to an - oth - - - er's will; Yet for thy love . . . I'd

1. on me . . . so, I shall grow blind and . . lose . . my
 2. short of . . . truth, Made me stay lon - - ger than . . I
 3. for - feit . . . both, Could I be sure to keep . . it

Dal S.

1. way.
 2. thought.
 3. still.

p

Dal S.

Ped.

William Webb, a contemporary of Laneir and Lawes, was one of the contributors to Playford's *Select Muscalle Ayres* (1653), from whence the above song is drawn. The original copy, in three parts, will be found in our Appendix.

Essex' last Good=night,

165

(OR, WELL-A-DAY).

VOICE.

Expressively.

PIANO.

mf *p* *dim.* *p*

1. Sweet Eng-land's
2. He . . was a
3. A - broad and

1. Prize is gone! Well - a - day, . . well - a - day; Which makes her sigh and groan
2. vir-tuous Peer, Well - a - day, . . well - a - day; And . . was es - teem-ed dear,
3. eke at Home, Gal - lant-ly, . . . gal - lant - ly; For . . val - our there was none,

p cresc.

Ped. * Ped. * Ped. *

1. Ev - er - more still . . . He did her fame ad-vance In Ire - land, Spain, and France,
2. Ev - er - more still . . . He al - ways lov'd the Poor, Which makes 'em sigh full sore,
3. Like him be - fore: . . . For Ire-land, France and Spain, Still fear'd great Es - sex' name,

pp *f* *p*

Ped. *

1. And by a sad mis-chance Is . . . from us ta'en.
2. His death they did de - plore In . . . ev-'ry place.
3. But Eng-land lov'd the same, In . . . ev-'ry place.

pp *f*

Ped. *

dim. *Dal* *S.*

Ped. *

The Earl of Essex was privately executed in the Tower on Ash Wednesday, February 25, 1600, he being then in his thirty-fourth year (See also our Appendix).

When the King enjoys his own again.

Words by MARTIN PARKER (1643).

VOICE.

1. What
2. There's
3. Full

Cheerfully.

PIANO.

mf *S. P. cresc.*

1. Book-er doth prog-nos-ti-cate Con-cern-ing Kings, or King-doms' fate, I think my-self to
2. nei-ther Swallow, Dove, nor Dade, Can soar more high or deep-er wade; Nor show a rea-son
3. for-ty years this roy-al crown Hath been his fa-ther's and his own; And is there an-y-

1. be as wise As he that gaz-eth on the skies: My skill goes beyond the depth of a Pond, Or
2. from the stars, What causeth peace or civ-il wars: The man in the moon may wear out his shoon, By
3. one but he That in the same should shar-er be? For who better may the scep-tre sway Than

1. Riv-ers in the great-est rain; Where-by I can tell, all . . . things will be well When the
2. run-ning af-ter Charles his wain; But all's to no end, for the times will not mend Till the
3. he that hath such right to reign? Then let's hope for a peace, for the wars will not cease Till the

cresc.

Dal S.

1. King en-joys his own a-gain.
2. King en-joys his own a-gain.
3. King en-joys his own a-gain.

Dal S.

Musick's Recreation on the Lyra Viol (1652) contains this once immensely popular air. It is also given in "Elizabeth Rogers, her Virginal book" (MS.) a folio of about 1656, in the British Museum, and in the third volume of the *Dancing Master* (See additional Note in our Appendix).

Faith be no longer coy.

167

From Playford's *Select Musicall Ayres* (1633).

WILLIAM LAWES (1582-1645).

VOICE.

Somewhat slowly.

PIANO.

1. Faith be no
2. Dost think that
3. Lov - ers that

1. long - er coy, But . . . let's en - joy, What's by the world con -
2. Na - ture can, For . . . ev - 'ry man (Had she more skill) pro -
3. be too nice, Pay . . . heav - y price, But scarce re - gret their

1. fess'd, And . . all love best; The charm of rest and peace, Sit -
2. vide So . . fair a bride? Who - ev - er gave a . . feast To
3. bond, If . . . they be fond; And in . . their rip - er . . years, It

1. - - ing at ease, May with her smiles and od'-rous breath Wel-come us
2. . . but one guest? Doubt-less did she for thee in - tend A lov - er
3. . . still ap - pears As on a day it may to you, Love is as

Dal S.

1. forth to the fresh - - flow - er'd heath.
2. true and a stout - - heart - ed friend.
3. wealth un - told when . . it runs true.

Dal S.

William Lawes, brother of the better-known Henry Lawes, was a pupil of the once famous Coperario, and in 1602 was sworn as "A Gentleman of the Royall Chapel," afterwards becoming one of the private musicians of Charles I. He took part in the Civil War of 1645, and lost his life by a chance bullet, it is said, at the Siege of Chester.

Who is Sylvia?

Words from Shakespeare's *Two Gentlemen of Verona*.

RICHARD LEVERIDGE (1670-1758).

In moderately slow time.

PIANO.

The piano introduction consists of two staves in G major and common time. The right hand features a series of eighth-note chords and single notes, while the left hand provides a simple harmonic accompaniment. Dynamics include *mf*, *p*, and *mf*, with a *decresc.* marking. Pedal points are indicated at the beginning and end of the introduction.

The first vocal entry is on a single staff in G major. The melody begins with a half rest followed by a quarter note, then continues with a series of eighth and quarter notes. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. Dynamics include *p* and *mf*. A *S.* marking is present at the start of the vocal line.

Who is Syl - via? What is . . she, That all . . our swains . . com-

The second vocal entry continues the melody from the first system. The piano accompaniment provides harmonic support with chords and a steady bass line. Dynamics include *cresc.* and *mf*. A *Ped.* marking is present at the end of the system.

- mend her? Ho - ly, fair, and wise is . . . she; The

The third vocal entry continues the melody. The piano accompaniment features more complex chordal textures and a rising bass line. Dynamics include *dim.*, *p sf*, and *cresc.*.

heav'ns such grace did lend her, That she might ad - mi - - - - red

Leveridge was a fine Bass Singer, and it is of interest to recall that Purcell's song "Ye twice ten hundred deities" was written on purpose for him. Galliard, one of whose songs may be found in this volume, also composed many pieces for Leveridge's voice. In Rowe's edition of Shakespeare, the music of *Macbeth* (Act II.) is ascribed, with much probability, to Leveridge.

1st time. *Dal S.* 2nd time.

be. be. Is she kind as she . . . is

Dal S. *mp*

Ped. *

p cresc.

fair? For beau - ty lives . . . with kind - ness: Love doth to . . her

p cresc.

Ped. *

eyes re - pair, To help him of . . his . . blind - ness, And, be - - ing

p

Ped. *

rall.

help'd, in - ha - bits there. Then to Syl - via

Lively.

colla voce. *mf* *f*

let . . us sing, That Syl - via is . . ex - cel - ling;

p

She ex - cels . . each mor - tal thing, Up - on . . the dull . . earth

p

dwel - ling: To her let us gar - lands bring, To her let us gar - lands

rall.

colla voce.

bring. She ex - cels each mor - tal thing, Up - on . . the dull earth

tempo.

f

dwel - ling: To her let us gar - lands bring, To her let us gar - lands

slower

slower.

colla voce.

bring.

tempo.

mf cresc.

f accel.

Youth's the season made for joys.

171

JOHN GAY (1688-1732).
Brightly.

Air: "Cotillon."

PIANO.

Ped. *

1. Youth's the sea-son made for joys, Love is then our du-ty, She a-lone who
2. Let us drink and sport to-day, Ours is not to-mor-row, Love with youth flies

1. that em-ploys, Well de-serves her beau-ty. Let's be gay, While we may,
2. swift a-way, Age is nought but sor-row. Dance and sing, Time's on the wing,

1. Beau-ty's a flow'r de-spis'd in de-cay. Youth's the sea-son made for joys, Love is then our
2. Life nev-er knows the re-turn of . . Spring. Let us drink and sport to-day, Ours is not to -

Dal S.

1. du-ty.
2. mor-row.

dim.

Dal S.

Ped. *

The air takes its name from "Cotillon," a petticoat dance of Louis XIV's time and popular as a portion of the English square dance or Quadrille. As arranged by Dr. Pepusch, it formed one of the sixty-nine old English melodies which contributed so greatly to the success of the *Beggars' Opera* into which they were introduced.

How stands the glass around?

Air: "Why, Soldiers, why?"

Vigorously.

PIANO. *f* *fp* *fp* *fp*

Ped. * Ped. * Ped. *

dim. *p*

Ped. * Ped. *

1. How stands the glass a - round? For shame, ye take no
 2. Why . . . sol - diers, why? Should we be me - lan -
 3. 'Tis . . . but in vain, (I mean not to up -

1. care, my boys! How stands the glass a - round? Let mirth, and wine a -
 2. cho - ly, bcys! Why, . . . sol - diers, why? Whose bus - 'ness 'tis to . .
 3. braid you, boys!) 'Tis . . . but in vain For sol - diers to com -

"Why, Soldiers, why?" (or "How stands the glass around") was performed at the Haymarket in 1729. It is said that General Wolfe sang it on the night before Quebec was taken in 1759. About that period it became popular, and was sung at Ranelagh and Marylebone Gardens by Charles Bannister and others. Words and Music may be found in *Vocal Music*, ii., 49 (1775).

1. bound! The trum - - pets . . . sound: The col - ours fly - ing
 2. die? What! sigh - - ing? . . . fie! Hang fear, drink on, be
 3. plain: Should next cam - - - paign, Send us to Him that

cresc.

Ped. *

1. are, my boys, To fight, kill, or wound: May we still be
 2. jol - ly boys! 'Tis he, you, and I. Cold, hot, wet, or
 3. made you, boys, We're free from . . pain; But should we re -

cresc.

1. found, . . . Con - tent with our hard fare, my boys, On the cold
 2. dry, . . . We're al - ways bound to fol - low, boys, And scorn to
 3. main, . . . A bot - tle and kind land - la - dy Cures all a -

dim. *p cresc.*

1. ground.
 2. fly.
 3. gain.

cresc. *fp* *fp* *fp* *mf decresc.*

p *Dal '8.*

Busy, curious, thirsty fly.

WILLIAM OLDYS (1696-1761).

Dr. GREENE (1696-1755).

Deliberately.

PIANO.

8.

1. Bu - sy, cur - ious, thir - sty fly, Drink with me, and drink as I; Free - ly wel - come
 2. Both a - like are mine and thine, Hast - ning quick to their de - cline: Thine's a sum - mer,

8. p

Ped.

1. to my cup, Could'st thou sip and sip it up. Make the most of life you may,
 2. mine no more, Though re - peat - ed to three - score; Three - score sum - mers, when they're gone,

1. Life is short and wears a - way, Life is short and wears a - way.
 2. Will ap - pear as short as one, Will ap - pear as short as one.

cresc.

p cresc.

Ped.

Ped.

Dal 8.

dim.

* Ped.

* Ped.

* Ped.

* Ped.

*

An original inscription declares the song to have been "made extempore by a gentleman, occasioned by a fly drinking out of his cup of ale." In *Curiosities of Literature* Disraeli remarks that "Oldys always asserted that he was the author, and as he was a rigid lover of truth, I doubt not that he wrote it." It appeared in the year 1740.

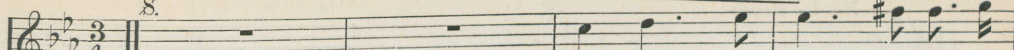
Come, Chloris, hie we to thy bower.

175

Words by HENRY REYNOLDS.

HENRY LAWES (1595-1662).

VOICE.



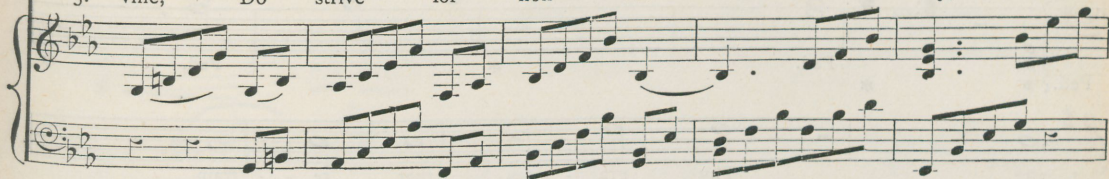
1. Come, Chlor - is, hie we to thy
2. And if a flow - 'ret chance to
3. The wan - ton wood - bine and the

In moderate time.

PIANO.



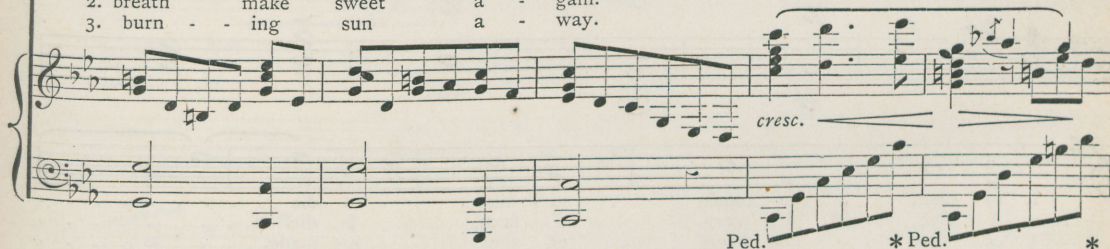
1. bower, And sport be - fore the day is done—
2. die, With grief at my sad sighs and pain;
3. vine, Do strive for hon - our who first may,



1. Such is thy pow'r that ev - - - 'ry flower Doth ope to
2. Thou canst re - vive it with . . thine eye, And with thy
3. With their green arms en - cir - - - cle thine, To keep the



1. thee as to the sun.
2. breath make sweet a - gain.
3. burn - - ing sun a - way.



Dal S.



The above song is copied from the Guise MS. (Add MSS. 11, 608, fol. 8b) in the British Museum, a version which, though differing widely from that printed in Lawes' *Ayres* (1653), and Playford's *Musical Companion*, may nevertheless be accepted as the earliest known. Henry Reynolds is mentioned by Warton (*History of Poetry*) as "a dearly beloved friend of Drayton."

Come again, sweet love.

JOHN DOWLAND (1562-1626).

Not too slowly. 8.

PIANO. *mp*

1. Come a - gain, sweet love doth now in -
 2. Come a - gain, that I may cease to
 3. Out a - las! my faith is ev - - er

mp

Ped. * Ped. * Ped. *

1. vite Thy gra - ces that re - - frain
 2. mourn, Through thy un - - kind dis - - dain:
 3. true, Yet will she nev - - er rue,

Ped.

1. To do me due de - light; To see,
 2. For now, left all for - lorn, I sit,
 3. Nor yield me an - - y grace— Her eyes

1. to hear, to touch, to kiss, to die
 2. I sigh, I weep, I faint, I die
 3. of fire, her heart of flint is made,

The melody of this song is copied from Dowland's "First Booke of Songes or Ayres of foure parts with Tableture for the Lute." In the description on the title page it is explained that the airs are "so made that all the partes together, or either of them severally may be sung to the Lute, Orpherian or Viol de gambo" (1597). For the purposes of the singer a piano part is here added, and the air only reproduced.

1. With thee a - gain in sweet-est sym - - - - pa -
 2. In dead - ly pain, and end - less mis - - - - er -
 3. Whom tears nor truth may once . . . in - - - - -

1. thy. To see, to hear, to touch, to kiss,
 2. y. I sit, I sigh, I weep, I faint,
 3. vade. Her eyes of fire, her heart of flint

p

Ped. *

1. to die, With thee a - gain in
 2. I die, In dead - ly pain, and
 3. is made, Whom tears nor truth may

dim.

1. sweet-est sym - - - - pa - thy.
 2. end - less mis - - - - er - y.
 3. once . . . in - - - - - vade.

dim.

Dal. S. p

Light o' love.

Words adapted from verses by WILLIAM BALL.

Traditional Air (16th Century).

Expressively.

PIANO. *mp*

1. Oh, how can I learn this deep
2. How bright seem'd thy smile to my
3. And thus is the gos - sa - mer

p

Ped.

1. sad - ness to bear, . . Chang - ing the dream of my life's dear - est care? Once
2. wak - en - ing soul, . . How thy vow held me in blame - less con - trol! They
3. borne from the flow'r, . . Shad - ows thus melt in the gloom of the show'r, Oh,

Ped. *

1. glad - some I sang in the warmth of the May, . . Thou wert the theme and
2. seem'd like mon - i - tions an - gel - ic to me, . . Off - 'ring my heart an
3. how can it be that a false - hood like thine, . . Pays an af - fec - tion

Shakespeare alludes to this song in *The Two Gentlemen of Verona* (Act I. Sc. 2), and again in *Much Ado About Nothing* (Act III. Sc. 5). The melody is contained in William Ballet's *Lute Book*, and in *Musick's Delight on the Cithren*, 1666. The earliest known version appeared in 1570, entitled "A very proper dittie—to the tune *Lightie Love*."

1. pride of my lay. I trust - ed, I wor-shipp'd, but what dost thou prove? How
 2. al - tar to thee. But now, where I gar - ner'd the hopes of my youth, How
 3. faith - ful as mine! Then go thou un - grate - ful, all o - thers a - bove! Light of

p

Ped. * Ped. * Ped. *

1. live . . . I to say it! Ah me, *Light of love.* I trust - ed, I wor-shipp'd, but
 2. fly . . . from my sor - rows thy faith and thy truth. But now, where I gar - ner'd the
 3. thought, fare-thee-well ev - er - more *Light of love.* Then go thou un - grate - ful, all

1. what dost thou prove? How live . . . I to say it! Ah me, *Light of love.*
 2. hopes of my youth, How fly . . . from my sor - rows thy faith and thy truth.
 3. o - thers a - bove! Light of thought, Fare-thee-well ev - er - more *Light of love.*

Dal. S.

Dal. S.

dim.