

Martin Peerson
(c.1571–c.1650)

Private Musicke
OR THE
FIRST BOOKE
of Ayres and Dialogues:
Contayning Songs of 4. 5. and 6. parts,
of severall sorts, and being *Verse* and *Chorus*
And for want of *Viols*, they may be performed to
either the Virginall or Lute, where the Proficient
can play upon the Ground, or for a shift
to the Base Viol alone.

All made and composed, according to the rules of Art,
by M. P. Batchelar of M U S I C K E.



Parts
Edited by
Christian Mondrup

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Of 4 voices

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Of 5 voices

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Of 6 voices

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1. Open the dore, whose there within?

Anonymous lyrics

Cantus Descant

O - pen the dore,
Were I as faire
Whose there with-in?
as you pre-tend

The fair-est of thy Moth-ers kin,
Yet to an un-knownne sild-seene friend
O come, come, come a - broad, And heere the
I dare not ope the dore. To heare the

shril birds sing,
sweet birds sing,
The Ayre with tunes that loade,
Oft proves a dan - gerous thing.
It is too soone
The Sun may run

to goe to rest,
his wont-ed race,
The Sun not mid - way yet to West,
And yet not gaze on my poore face,
The day doth
The day may

missee thee, And will not part
missee mee: There -fore de - part,
un - till ____ it kisse thee.
You shall ____ not kisse me.
thee. me.

1. 2.

4

9

15

22

1. Open the dore, whose there within?

Anonymous lyrics

Contra-Tenor (Treble or Tenor)

The musical score consists of four staves of music for Contra-Tenor (Treble or Tenor). The first staff begins with a bass clef, but the lyrics indicate it should be played in Treble or Tenor. The music is in common time (indicated by 'c'). The lyrics start at measure 5: "And will not part, un - till it kisse _____. thee. me. There-fore de - part, You shall not kisse _____. thee. me." Measures 11 and 16 show more of the melody. Measure 23 concludes the section with a repeat sign and two endings: ending 1 ends with "thee. me." and ending 2 ends with "thee. me."

1. Open the dore, whose there within?

Anonymous lyrics

Tenor 12 C
(Tenor) 8

5

11

17

24

And will not part un - till
There-fore de - part, You shall

it kisse _____
not kisse _____

thee.
me.

thee.
me.

1. Open the dore, whose there within?

Anonymous lyrics

Bassus (Bass)

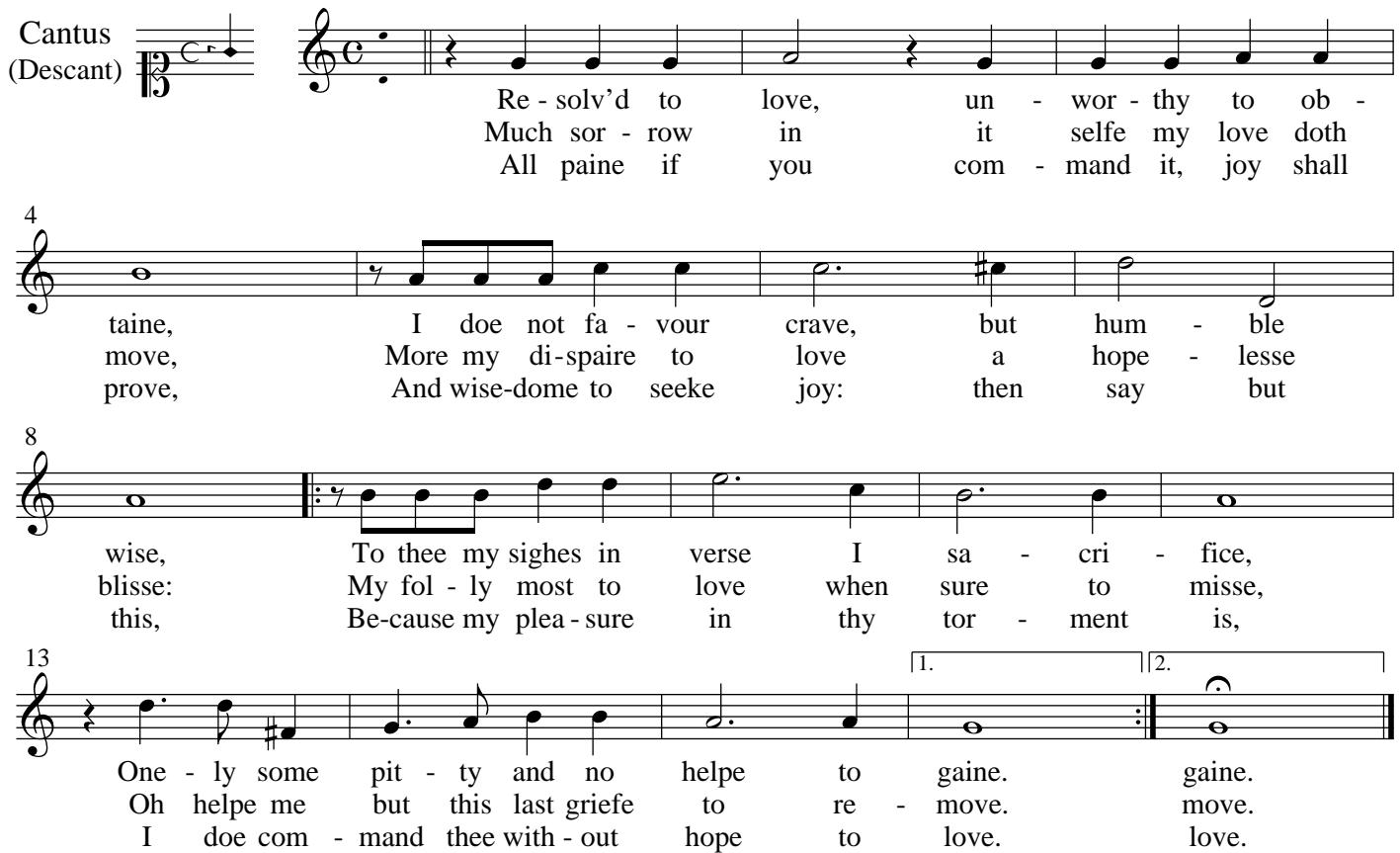
The musical score consists of three staves of bassoon music. Staff 1 starts with a bass clef, common time, and a key signature of C major. Staff 2 starts with a bass clef, common time, and a key signature of G major. Staff 3 starts with a bass clef, common time, and a key signature of E major. The lyrics begin at measure 22:

And will not part un - till it kisse thee.
There-fore de - part, You part, You kisse me.

1. 2.

2. Resolv'd to love

Words from *Diana* (1592), a sonnet sequence by Henry Constable (1562-1613)

Cantus (Descant) 

Re - solv'd to love, un - wor - thy to ob -
 Much sor - row in it selfe my love doth
 All paine if you com - mand it, joy shall

4
 taine, I doe not fa - vour crave, but hum - ble
 move, More my di-spaire to love a hope - lesse
 prove, And wise-dome to seeke joy: then say but

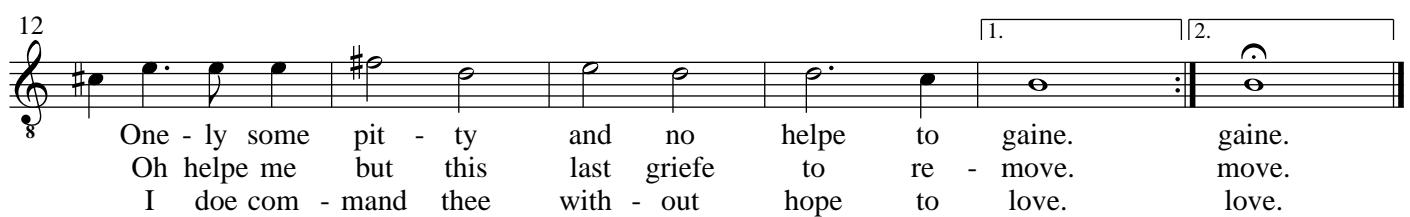
8
 wise, To thee my sighes in verse I sa - cri - fice,
 blisse: My fol - ly most to love when sure to misse,
 this, Be-cause my plea - sure in thy tor - ment is,

13
 One - ly some pit - ty and no helpe to gaine. gaine.
 Oh helpe me but this last grieve to re - move. move.
 I doe com - mand thee with - out hope to love. love.

2. Resolv'd to love

Words from *Diana* (1592), a sonnet sequence by Henry Constable (1562-1613)

Contra-Tenor
(Treble or Tenor)  C 



12

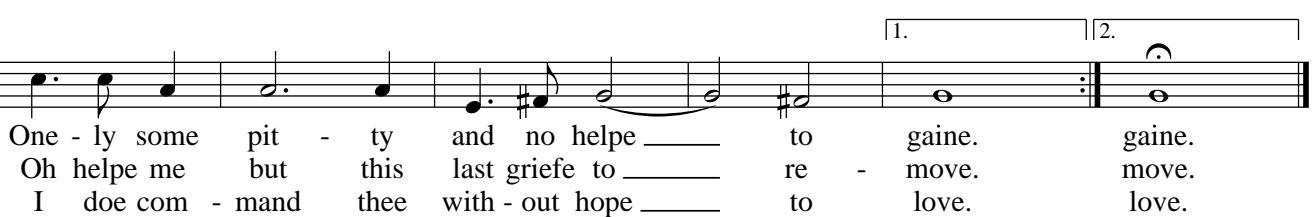
One - ly some pit - ty and no helpe to gaine.
Oh helpe me but this last griefe to re - move.
I doe com - mand thee with - out hope to love.

1. | 2. |

2. Resolv'd to love

Words from *Diana* (1592), a sonnet sequence by Henry Constable (1562-1613)



12 

One - ly some pit - ty and no helpe ____ to gaine.
Oh helpe me but this last grieve to ____ re - move.
I doe com - mand thee with - out hope ____ to love.

2. Resolv'd to love

Words from *Diana* (1592), a sonnet sequence by Henry Constable (1562-1613)



12
One - ly some pit - ty and no helpe to gaine.
Oh helpe me but this last grieve to re - move.
I doe com - mand thee with - out hope to love.

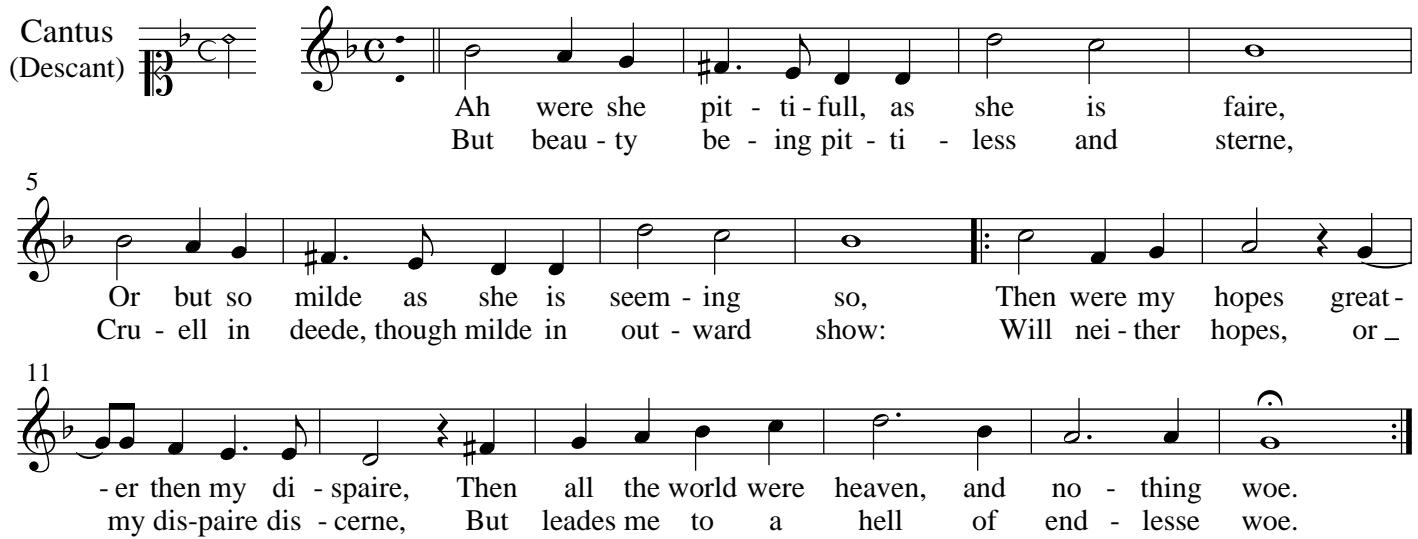
1.

2.

gaine.
move.
love.

3. Ah were she pittifull

Words from *Pandosto, the Triumph of Time* (1588), a play by Robert Greene (1558-1592)

Cantus (Descant) 

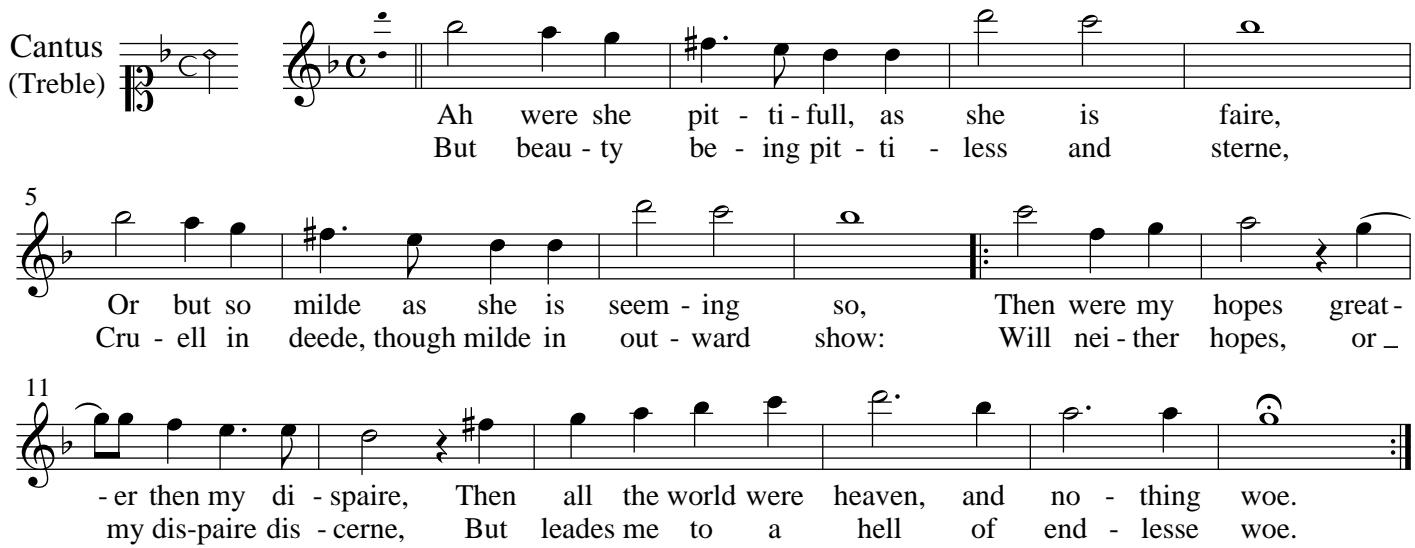
Ah were she pit - ti - full, as she is faire,
But beau - ty be - ing pit - ti - less and sterne,

5
Or but so milde as she is seem - ing so,
Cru - ell in deede, though milde in out - ward show:
Then were my hopes great -
Will nei - ther hopes, or -

11
- er then my di - spaire, Then all the world were heaven, and no - thing woe.
my dis-paire dis - cerne, But leades me to a hell of end - lesse woe.

3. Ah were she pittifull

Words from *Pandosto, the Triumph of Time* (1588), a play by Robert Greene (1558-1592)

Cantus (Treble) 

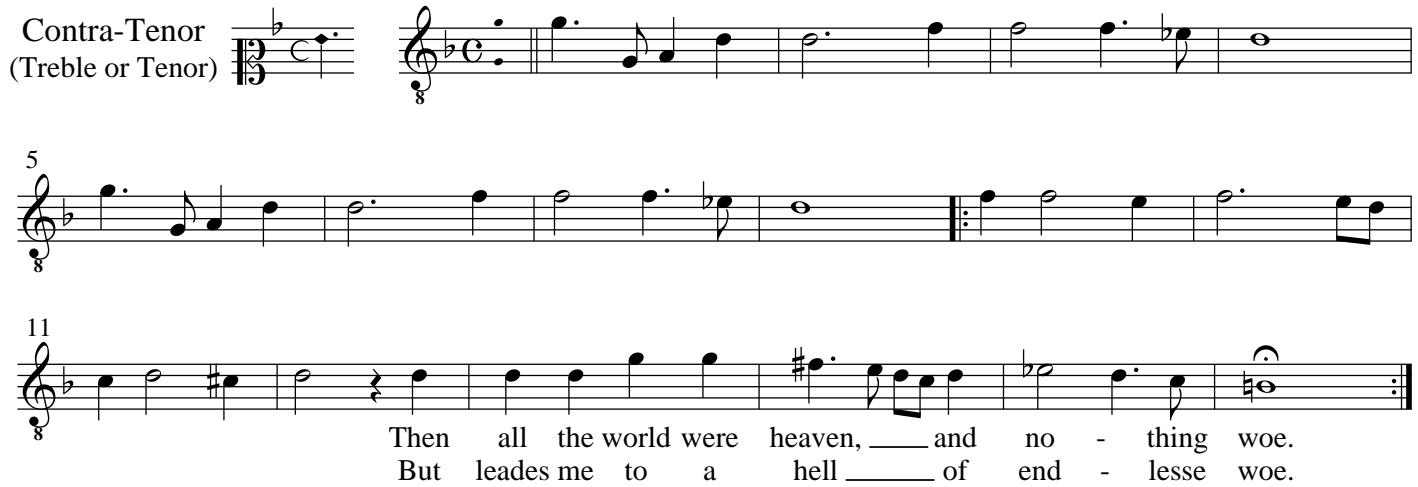
Ah were she pit - ti - full, as she is faire,
But beau - ty be - ing pit - ti - less and sterne,

Or but so milde as she is seem - ing so,
Cru - ell in deede, though milde in out - ward show:
Then were my hopes great -
er then my di - spaire, Then all the world were heaven, and no - thing woe.
my dis-paire dis - cerne, But leades me to a hell of end - lesse woe.

3. Ah were she pittifull

Words from *Pandosto, the Triumph of Time* (1588), a play by Robert Greene (1558-1592)

Contra-Tenor (Treble or Tenor) 



5

11

Then all the world were heaven, ____ and no - thing woe.
But leades me to a hell _____ of end - lesse woe.

3. Ah were she pittifull

Words from *Pandosto, the Triumph of Time* (1588), a play by Robert Greene (1558-1592)

Tenor (Tenor)  

6



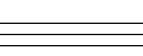
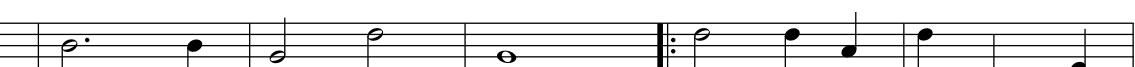
12

Then all the world were heaven, and no - thing woe.
But leades me to a hell of end - lesse woe.

3. Ah were she pittifull

Words from *Pandosto, the Triumph of Time* (1588), a play by Robert Greene (1558-1592)

Bassus (Bass) 



Then all the world were heaven, _____ and no - thing woe.
But leades me to a hell _____ of end - lesse woe.

4. Disdaine that so doth fill me

Words by 'A. W.' published in *A Poetical Rhapsody* (1602-1621), a collection edited by Francis Davison (c.1575-1621)

Cantus (Descant) 

Dis - daine that so doth fill me, Hath sure - ly sworne to
 Thy lookes are life un - to me, And yet those lookes un -
 Life one - ly can - not please me, Death one - ly can - not

4
 kill me, And I must dye, De - sire that still doth burne me, To
 doe me: O death and life. Thy smile some rest doth show me, Thy
 ease mee: Change is de - light. I live that death may kill me, I

9
 life a - gaine will turne me, And live must I, O
 frowne with warre ore - throw me, O peace and strife,
 dye that life may fill me, Both day and night. Nor If

13
 kill me, O kill me, O kill me then dis - daine, That
 life, nor death, nor life, nor death is ei - ther, Then
 once di - spaire, if once di - spaire de - cay, De -

17
 I may live, that I may live a - gaine. O gaine.
 give me both, then give me both or nei - ther. Nor nei - ther.
 sire will weare, De - sire will weare a - way. If way.

1. [] 2. []

4. Disdaine that so doth fill me

Words by 'A. W.' published in *A Poetical Rhapsody* (1602-1621), a collection edited by Francis Davison (c.1575-1621)

Contra-Tenor

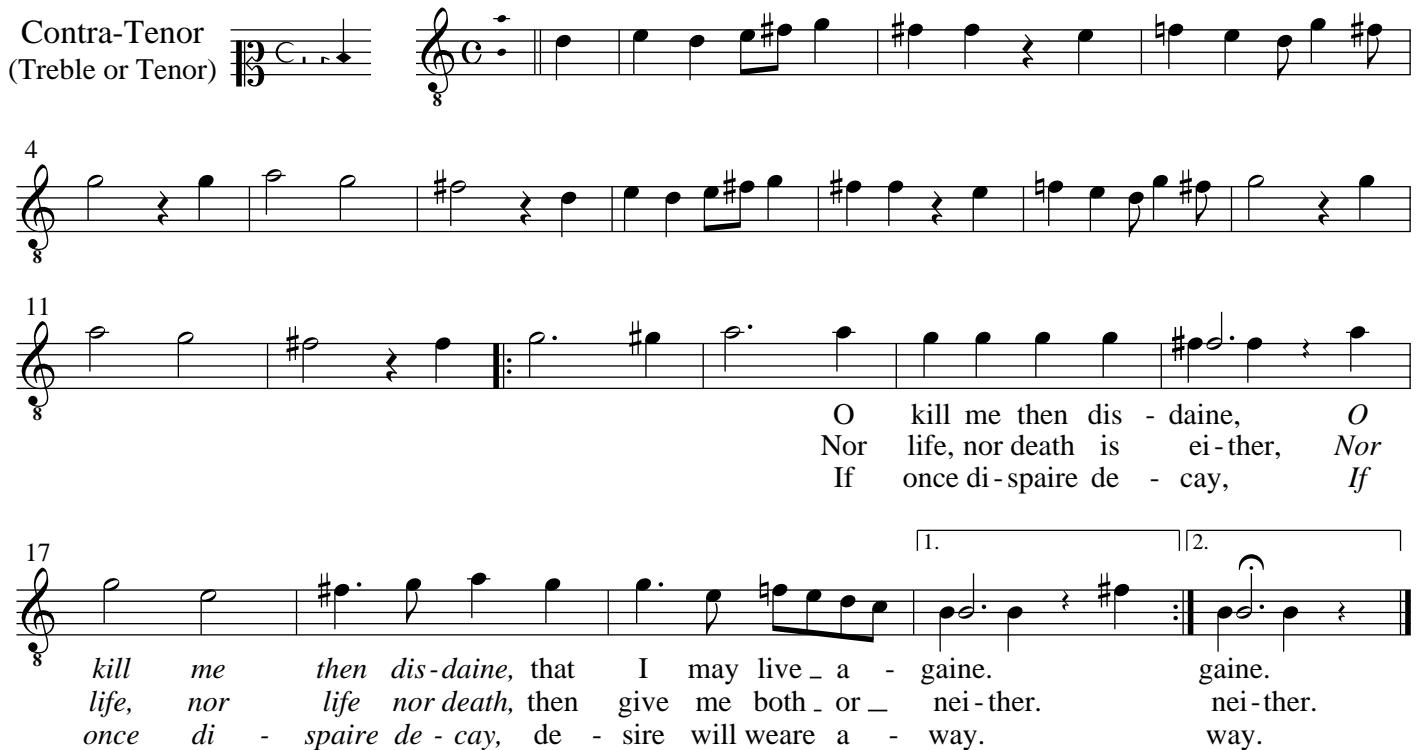
O kill me then dis - daine, O
Nor life, nor death is ei - ther, Nor
If once di - spaire de - cay, If

kill me then dis-daine, that I may live a - gaine. gaine.
life, nor life nor death, then give me both or nei - ther. nei - ther.
once di - spaire de - cay, de - sire will weare a - way. way.

4. Disdaine that so doth fill me

Words by 'A. W.' published in *A Poetical Rhapsody* (1602-1621), a collection edited by Francis Davison (c.1575-1621)

Contra-Tenor (Treble or Tenor)  C. r. ♭



The musical score consists of three staves of music. The first staff starts with a bass clef, a common time signature, and a key signature of one sharp. It ends with a repeat sign and a treble clef. The second staff begins with a treble clef and continues in common time with a key signature of one sharp. The third staff begins with a treble clef and continues in common time with a key signature of one sharp. The lyrics are written below the music, corresponding to the notes. The lyrics are:
O kill me then dis - daine, O
Nor life, nor death is ei - ther, Nor
If once di - spaire de - cay, If

kill me then dis-daine, that I may live a - gaine. gaine.
life, nor life nor death, then give me both or nei - ther. nei - ther.
once di - spaire de - cay, de - sire will weare a - way. way.

4. Disdaine that so doth fill me

Words by 'A. W.' published in *A Poetical Rhapsody* (1602-1621), a collection edited by Francis Davison (c.1575-1621)

Tenor
(Treble or Tenor) C

The musical score consists of three staves of music. The first staff starts with a bass clef, followed by a treble clef at measure 4, and another treble clef at measure 10. The key signature changes from C major to F major (one sharp) at measure 10. The time signature is common time throughout. The lyrics are integrated into the music, appearing below the staff. Measure numbers 4, 10, and 16 are indicated above the staff.

4

10

16

O kill me,
Nor life,
If once

O kill me,
nor death,
di - spaire

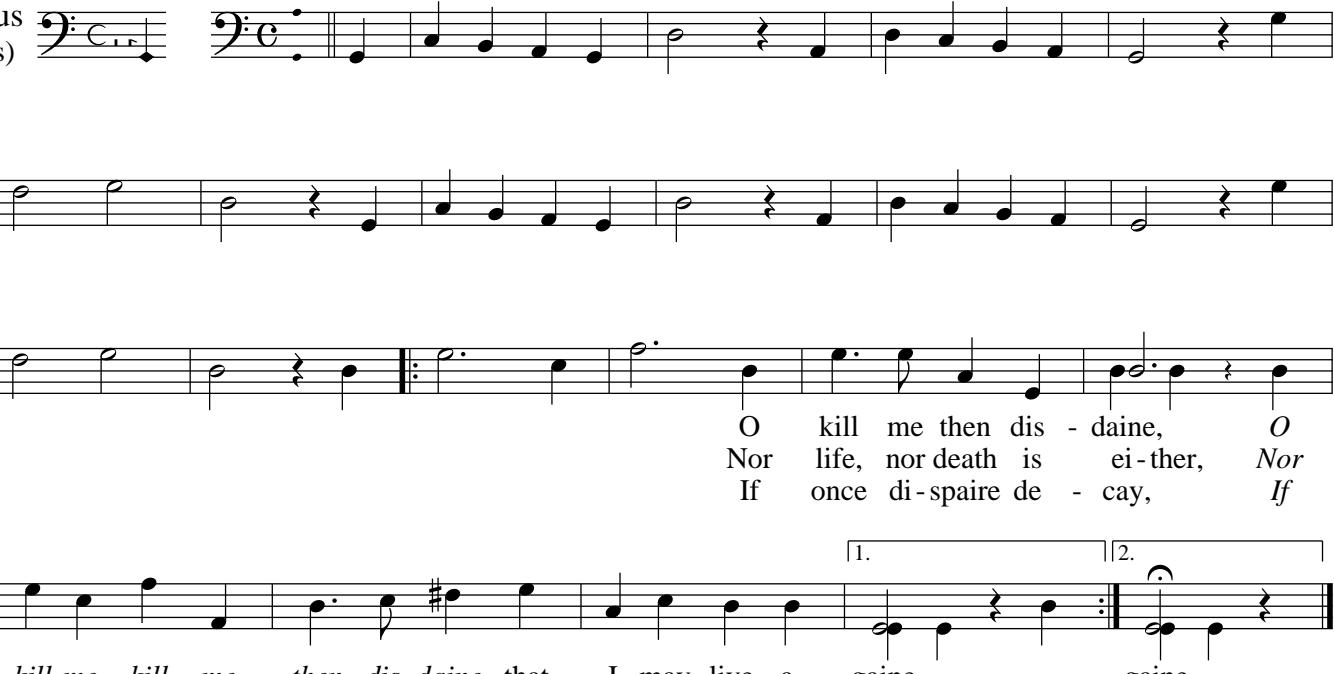
me then dis -
nor death is
di - spaire de -

daine, O kill me then, that I may live a - gaine.
ei - ther, Nor life, nor death, then give me both or nei - ther.
cay, De - sire will weare, De - sire will weare a - way.

gaine.
nei - ther.
way.

4. Disdaine that so doth fill me

Words by 'A. W.' published in *A Poetical Rhapsody* (1602-1621), a collection edited by Francis Davison (c.1575-1621)

Bassus (Bass) 

O kill me then dis - daine, O
Nor life, nor death is ei - ther, Nor
If once di - spaire de - cay, If

kill me, kill me then dis-daine, that I may live a - gaine. gaine.
life nor death, nor life nor death, then give me both or nei-ther. nei-ther.
once, if once di - spaire de - cay, de - sire will weare a - way. way.

5. O Precious time

Anonymous lyrics

Cantus Descant

The musical score consists of two staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp (F#). The lyrics are as follows:

O Pre - cious time, cre - a - ted by the
And wise - ly par - ted in - to day and

4
might of his blest word, That made all come - ly fea - tures,
night, For his best use and ser - vice of the Crea - tures,
Oh

9
woe is mee, oh woe is me that have mis-spent this

15
treas - ure, In vaine de - light of fond and wick - ed plea - sure.

5. O Precious time

Anonymous lyrics

Contra-Tenor C (Treble or Tenor)

The musical score consists of two staves of music. The first staff begins with a bass clef, a common time signature, and a key signature of one sharp. It contains measures 7 through 11. Measure 7 starts with a dotted half note followed by eighth notes. Measures 8-11 show a pattern of eighth notes and quarter notes. The second staff begins with a treble clef, a common time signature, and a key signature of one sharp. It contains measures 12 through 14. Measure 12 starts with a dotted half note followed by eighth notes. Measures 13-14 show a pattern of eighth notes and quarter notes. The lyrics are written below the staff, corresponding to the vocal line.

That have mis - spent, that have mis-

spent this ____ trea-sure, In vaine de - light of fond and wick - ed ____ plea - sure.

5. O Precious time

Anonymous lyrics

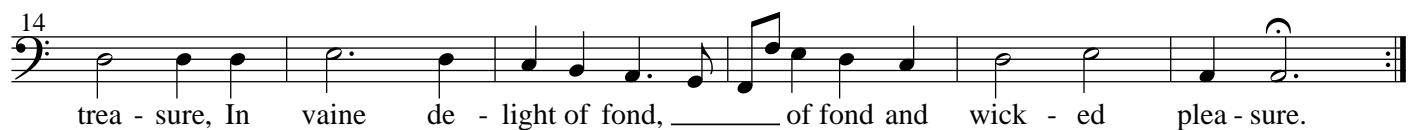
Tenor C (Tenor)

7
8 That have mis-spent this

14
8 trea - sure, In vaine de - light of fond and ___ wick - ed plea - sure.

5. O Precious time

Anonymous lyrics



6. Can a Mayde that is well bred

Anonymous lyrics

Cantus (Descant)

4
 blush so love - ly red, Mod - est looks, wise, milde, dis - creet, And a
 weedes mongst Cornes should grow: Or a Rose should prick - les have, Wound-ing
 on some saf - er shoare: Thinke on her and be a - fraide, Of a

8
 na - ture pas - sing sweet, Breake her pro-mise, un - true prove, On a
 where she ought to save. I that did her parts ex - toll, Will my
 faith-lesse fick - le Maide. Of a faith-lesse fick - le Maide, Thus true

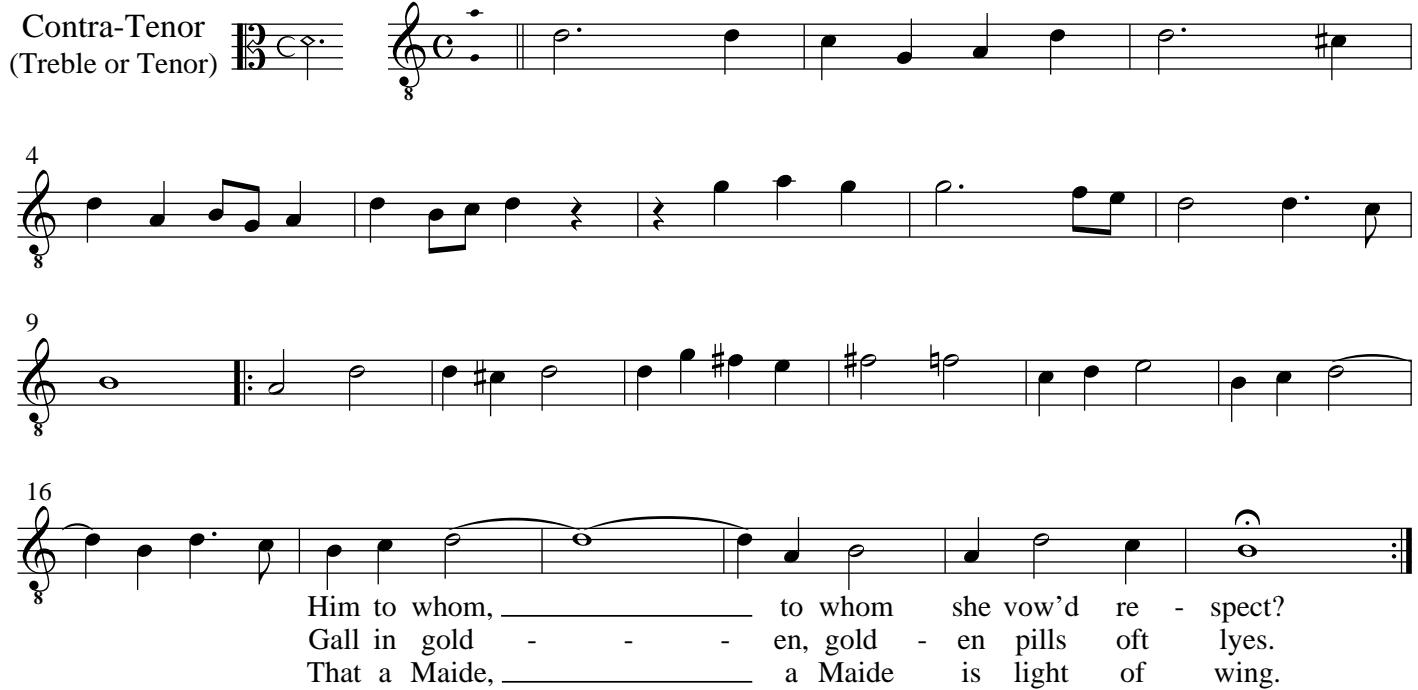
12
 so-daine change her love, Or be wonne ere to ne - glect, him to whom she vow'd re -
 lav - ish tongue con - troll: Out-ward parts doe blinde the eyes, Gall in gold - en pills oft
 love is still be - traide: Yet it is some ease to sing, That a Maide is light of

17
 spect, him to whom _____ she vow'd re - spect?
 lyes, Gall in gold - - - end pills oft lyes.
 wing, That a Maide _____ is light of wing.

6. Can a Mayde that is well bred

Anonymous lyrics

Contra-Tenor (Treble or Tenor)  C ⋮



The musical score consists of three staves of music. The first staff starts with a bass clef, a common time signature, and a key signature of one sharp. It contains measures 1 through 3. The second staff begins at measure 4, featuring a treble clef, a common time signature, and a key signature of one sharp. The third staff begins at measure 9, also with a treble clef, a common time signature, and a key signature of one sharp. Measures 16 and 17 follow, concluding with a final cadence. The lyrics are placed below the third staff.

4

9

16

Him to whom, _____ to whom she vow'd re - spect?
Gall in gold - - - en, gold - en pills oft lyes.
That a Maide, _____ a Maide is light of wing.

6. Can a Mayde that is well bred

Anonymous lyrics

Tenor
(Tenor or Bass)

The musical score consists of four staves of music for Tenor/Bass. The first staff begins with a bass clef, a common time signature, and a key signature of one sharp. The second staff begins with a treble clef, a common time signature, and a key signature of one sharp. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are placed below the fourth staff, starting at measure 16.

4

9

16

Him to whom she vow'd, she vow'd ____ re - spect?
Gall in gold - en pills, in pills ____ oft lyes.
That a Maide is light, is light ____ of wing.

6. Can a Mayde that is well bred

Anonymous lyrics



Him to whom she vow'd, she vow'd _____ re - spect?
Gall in gold - en pills, in pills _____ oft
That a Maide is light, is light _____ of lyes.
wing.

6. Can a Mayde that is well bred

Anonymous lyrics



Him to whom she vow'd, she vow'd, *she vow'd* ____ re - spect?
Gall in gold - en pills, in gold - en pills ____ oft lyes.
That a Maide is light, a light, is light ____ of wing.

7. O I doe love, then kisse me

Words first published in Robert Jones (c.1577-1617), *The First Set Of Madrigals* (1607)

Cantus Descant

O I doe love, I doe love, then kisse me, And

4 af - ter Ile not misse thee, With bod - ies love - ly meet-ing, To dal - ly pret - ty

9 sweet - ing, to dal - ly pret-ty, pret - ty sweet - ing, Though I am some - what

13 a - ged, Yet is not love as - sua - ged, But with sweet ar - dent clips, Ile

18 lay thee on the lips, Ile lay thee on the lips, And make thee ev - er sweare, fare -

22 well, fare-well, fare - well, fare-well, fare - well old Batch - e - ler. But ler.

1. 2.

7. O I doe love, then kisse me

Words first published in Robert Jones (c.1577-1617), *The First Set Of Madrigals* (1607)

Contra-Tenor

The musical score consists of five staves of music for the Contra-Tenor part. The key signature is one flat (B-flat). Measure 1 starts with a bass clef, a B-flat, and a common time signature. Measures 2-4 show a transition to a treble clef, a C, and a common time signature. Measures 5-21 continue in this treble clef and C key signature. Measure 21 concludes with a repeat sign and two endings. The lyrics "Fare - well, fare-well, fare -well, fare-well, fare -well old Batch - e - ler." are written below the staff, aligned with the end of measure 21.

5

11

16

21

Fare - well, fare-well, fare -well, fare-well, fare -well old Batch - e - ler.
ler.

7. O I doe love, then kisse me

Words first published in Robert Jones (c.1577-1617), *The First Set Of Madrigals* (1607)

Contra-Tenor (Treble)

5

11

16

21

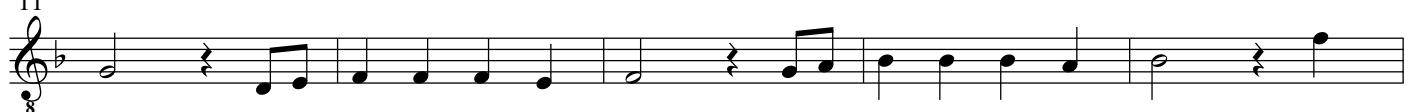
Fare - well, fare-well, fare -well, fare-well, fare -well old Batch - e - ler. 1. 2.

7. O I doe love, then kisse me

Words first published in Robert Jones (c.1577-1617), *The First Set Of Madrigals* (1607)

Tenor (Tenor)     |

5 

11 

16 

22 
well, fare-well, fare - well, fare-well, _ fare - well old Batch - e - ler. 1. 2.

7. O I doe love, then kisse me

Words first published in Robert Jones (c.1577-1617), *The First Set Of Madrigals* (1607)



8. Since just disdaine began to rise

Words by 'A. W.' published in *A Poetical Rhapsody* (1602-1621), a collection edited by Francis Davison (c.1575-1621)

Cantus (Descant) 

Since just dis - daine be - gan to rise, and cry —
 Thine eyes that some as starres es - teeme, From whence —

6
 re - venge for spite-full wrong, What erst I prays'd, I now di -
 them-selves they say take light: Like to the fool - ish fire I

13
 spise, and thinke my loue was all too long, I tread in durt that scorne-full
 deeme, That leades men to their death by night, Thy words and oathes are light as

20
 pride, which in thy lookes, thy lookes — I have di - scry'd
 wind, And yet, and yet, farre light - er is thy minde: Thy

27
 beau - ty is a paint - ed skin, for fooles to see their fac - es in,
 friend-ship is a bro - ken reede, That failes thy friend in great-est neede,

33
 for fooles, for fooles — to see their fac - es in. in.
 that failes, that failes — thy friend in great - est neede. in. neede.

1. || 2. 

8. Since just disdaine began to rise

Words by 'A. W.' published in *A Poetical Rhapsody* (1602-1621), a collection edited by Francis Davison (c.1575-1621)

Contra-Tenor (Treble or Tenor) C C

6
13
20
26
33

For fooles, for fooles to see their - fac - es in. 1.
That failes, that failes thy friend in great - est neede. 2. in. neede.

8. Since just disdaine began to rise

Words by 'A. W.' published in *A Poetical Rhapsody* (1602-1621), a collection edited by Francis Davison (c.1575-1621)

Tenor (Tenor)

8

17

25

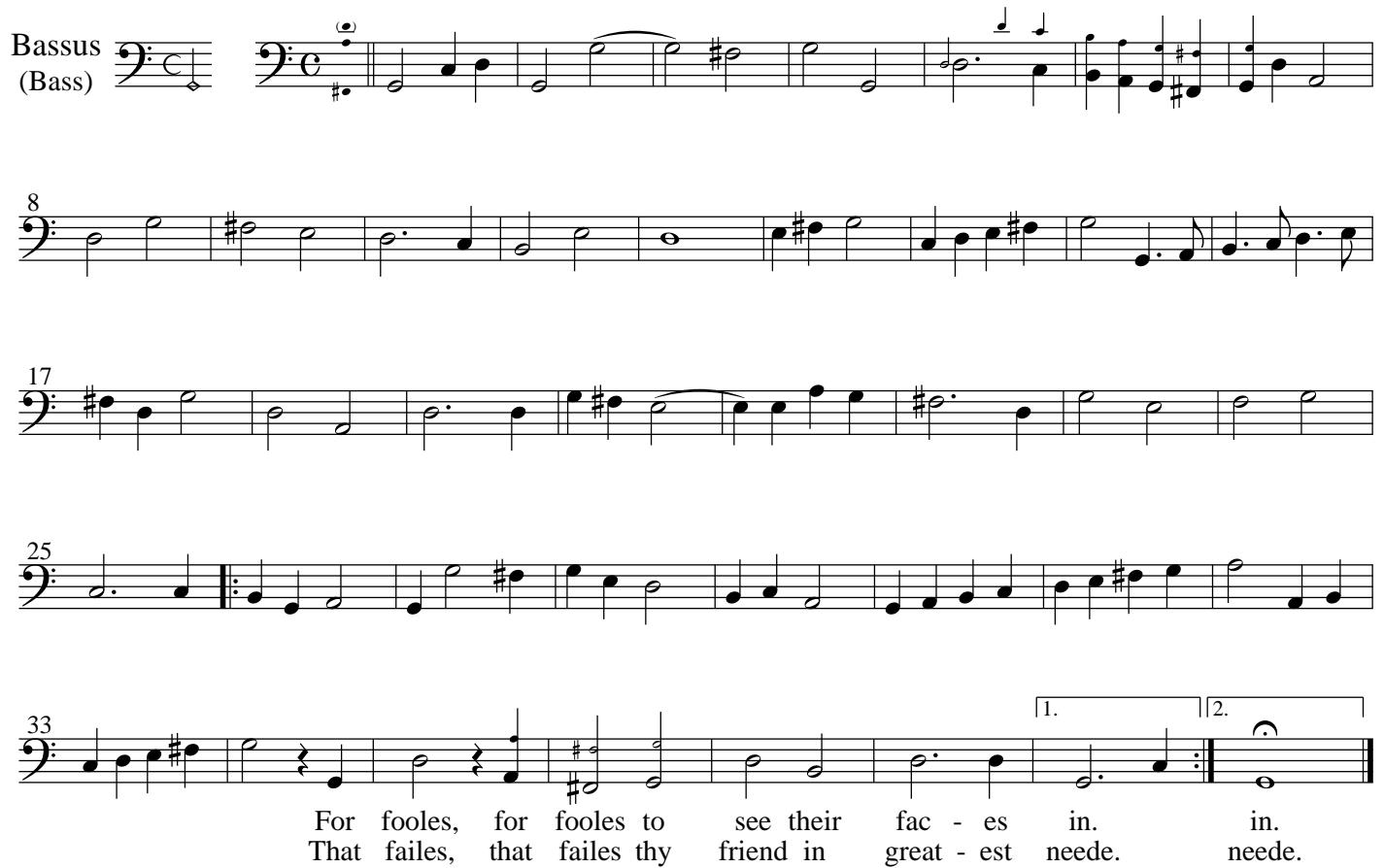
33

For fooles, for fooles to see ___ their fac - es in.
That failes, that failes thy friend ___ in great - est neede. in.
neede.

*) Play small size notes if Bassus part plays small size notes.

8. Since just disdaine began to rise

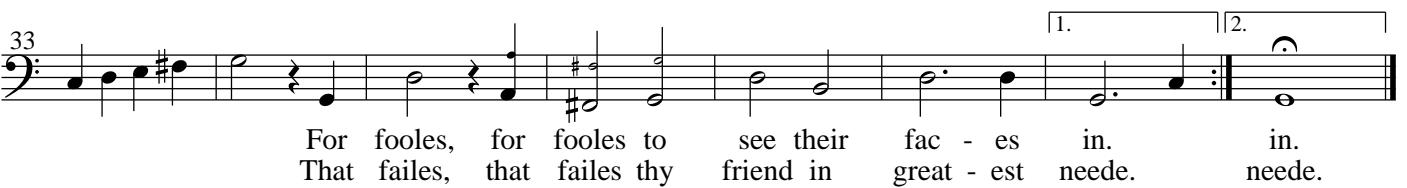
Words by 'A. W.' published in *A Poetical Rhapsody* (1602-1621), a collection edited by Francis Davison (c.1575-1621)

Bassus (Bass) 

8 

17 

25 

33 

For fooles, for fooles to see their fac - es in.
That failes, that failes thy friend in great - est neede.

9. At her faire hands, how have I grace intreated

Words by Francis or Walter Davison published in *A Poetical Rhapsody* (1602-1621),
a collection edited by Francis Davison (c.1575-1621)

Cantus Descant

At her faire hands, how have I grace in -
How of - ten have my sighes de-clar'd mine
treat-ed, With pray-ers oft re - peat-ed, Yet stil my love is thwart-ed,
an-guish, Where - in I dai - ly lan-guish? Yet doth she still pro - cure it,
Heart let her goe, let her goe let her goe, for shee'le not be con - vert - ed,
Heart, let her goe, let her goe let her goe, for I can - no en - dure it:
Say shall she goe, O no, no, no, no, no, O no, no, no, no, no
She is most faire though she _____ be mar - ble heart - ed
She gave the wound, and she _____ a - lone must cure it.

9. At her faire hands, how have I grace intreated

Words by Francis or Walter Davison published in *A Poetical Rhapsody* (1602-1621),
a collection edited by Francis Davison (c.1575-1621)

Cantus (Treble) 

At her faire hands, how have I grace intreated
How often have my sighs declar'd in mine
treat-ed, With pray-ers oft re - peat-ed, Yet stil my love is thwart-ed,
an-guish, Where - in I dai - ly lan-guish? Yet doth she still pro - cure it,
Heart let her goe, let her goe let her goe, for shee'le not be con - vert - ed,
Heart, let her goe, let her goe let her goe, for I can - no en - dure it:
Say shall she goe, O no, no, no, no, no, O no, no, no, no, no
She is most faire though she _____ be mar - ble heart - ed
She gave the wound, and she _____ a lone must cure it.

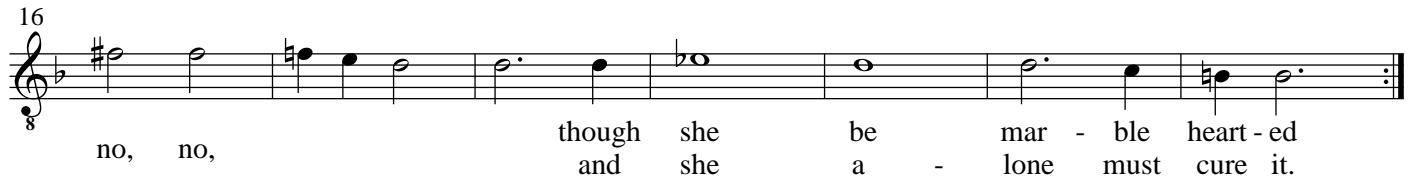
9. At her faire hands, how have I grace intreated

Words by Francis or Walter Davison published in *A Poetical Rhapsody* (1602-1621),
a collection edited by Francis Davison (c.1575-1621)

Contra-Tenor (Treble or Tenor)   

5 

10 
O no, no, O

16 
no, no, though she be mar - ble heart - ed
and she a lone must cure it.

9. At her faire hands, how have I grace intreated

Words by Francis or Walter Davison published in *A Poetical Rhapsody* (1602-1621),
a collection edited by Francis Davison (c.1575-1621)

Tenor (Tenor) 

7
no, no, O no, no,
though she _ be mar - - ble heart - ed
and she _ a - lone must cure it.

9. At her faire hands, how have I grace intreated

Words by Francis or Walter Davison published in *A Poetical Rhapsody* (1602-1621),
a collection edited by Francis Davison (c.1575-1621)



10. Now Robin laugh and sing

Anonymous lyrics

Cantus Descant

The musical score consists of five staves of music. The first staff is labeled 'Cantus' and '(Descant)'. The second staff begins at measure 6. The third staff begins at measure 13. The fourth staff begins at measure 20. The fifth staff begins at measure 26. The lyrics are as follows:

6
13
20
And bids strike up, strike
Then strike up, strike up,
1. 2.
up the droane, and bids strike up the droane.
still the droane, then strike up still the droane.
 droane. droane.
 droane. droane.

10. Now Robin laugh and sing

Anonymous lyrics

Altus
(Descant) 

3

Now Rob - in laugh and sing, now Rob - in
And while the droane doth play, and while the

6

laugh and sing, thy Master's sheepe - sheer - ing, When Pyes and Cus - tards
droane doth play, Up - on this mer - ry day:

10

smoake, then Rob - in plyes his poake, And plaiies the mer-ry, mer-ry
throng, With Tim - brels to their song, In praise of lust-y, lust - y

14

Ca - ter, My teeth doth run, doth run a - wa - ter, my teeth doth run a -
Bob - in, The Townes chiefe jol - ly, jol - ly Rob - in, the Townes chiefe jol - ly

18

wa - ter, And when the Bag - pipes play for this the mer-ry, mer - ry
Rob - in, Who footes it ore the Downes, Not car - ing, car-ing for such

22

day, Clownes Then comes in lit - tle Joane, As scorne his lit - tle Joane, Then comes in lit - tle Joane, And
Then comes in lit - tle Joane, As scorne his lit - tle Joane, Then

25

bids strike up, strike up, strike up, still the droane, and then bids strike up, strike up, strike up, still the droane, and then bids strike up, strike up, strike up, still the droane.

28

1. 2.
up, strike up, and bids strike up the droane. And who droane.
strike up still, then strike up still the droane. And who droane.

10. Now Robin laugh and sing

Anonymous lyrics

Altus (Treble) 

Now Rob - in laugh and sing, now Rob - in
And while the droane doth play, and while the

laugh and sing, thy Mas-ter's sheepe - sheer - ing,
droane doth play, Up - on this mer - ry day:

When Pyes and Cus - tards Coun - try Las - ses

smoake, then Rob - in plyes his poake,
throng, With Tim - brels to their song,

And In plaires the mer-ry, mer-ry
praise of lust-y, lust - y

Ca - ter, My teeth doth run, doth run a - wa - ter, my teeth doth run a -
Bob - in, The Townes chiefe jol - ly, jol - ly Rob - in, the Townes chiefe jol - ly

wa - ter, And when the Bag - pipes play for this the mer-ry, mer - ry
Rob - in, Who footes it ore the Downes, Not car - ing, car-ing for such

day, Then comes in lit - tle Joane, Then comes in lit - tle Joane, And
Clownes As scorne his lit - tle Joane, As scorne his lit - tle Joane, Then

bids strike up, strike up, strike up, strike up, strike up, strike up,
strike up, strike up, strike up, strike up, strike up, strike up,

up, strike up, and bids strike up, the droane. And Who droane.
strike up, still, then strike up, still, the droane. And Who droane.

10. Now Robin laugh and sing

Anonymous lyrics

Tenor

The musical score consists of six staves of music for Tenor. The first staff starts with a treble clef, common time, and a key signature of one sharp (F#). The second staff begins at measure 6, also in common time and one sharp. The third staff begins at measure 14, in common time and one sharp. The fourth staff begins at measure 21, in common time and one sharp. The fifth staff begins at measure 26, in common time and one sharp. The lyrics start at measure 21: "Then comes in lit-tle Joane, And bids strike up, strike As scorne his lit-tle Joane, Then strike up, strike up, up the droane, still the droane, and bids strike up the droane. then strike up still the droane. droane. droane." The score concludes with a repeat sign and two endings: ending 1 ends with a fermata over the last note of the staff; ending 2 ends with a single note followed by a fermata.

6

14

21

26

Then comes in lit-tle Joane, And bids strike up, strike
As scorne his lit-tle Joane, Then strike up, strike up,
up the droane,
still the droane,
and bids strike up the droane.
then strike up still the droane.
droane.
droane.

10. Now Robin laugh and sing

Anonymous lyrics

Tenor (Treble)

The musical score consists of four staves of music for Tenor (Treble). The first staff begins with a bass clef, a common time signature, and a key signature of one sharp. The second staff begins with a treble clef, a common time signature, and a key signature of one sharp. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are as follows:

Then comes in lit-tle Joane, And bids strike up, strike
As scorne his lit-tle Joane, Then strike up, strike up,

up the droane,
still the droane,

and bids strike up the droane.
then strike up still the droane.

1. 2.

droane.
droane.

10. Now Robin laugh and sing

Anonymous lyrics

Bassus
(C- or F-Bass)

6

13

19

26

And bids strike up, strike
Then strike up, strike up,
up the droane,
still the droane,
and bids strike up the droane.
then strike up still the droane.

1. [2.]

11. Hey the horne

Anonymous lyrics

Cantus (Descant)

If Hey the horne, the horn-a to Vul-can doth be - long, And
If Vul-can have the horn-a, then Ve-nus is to blame: And

5
Ve-nus, for she gave it, is Mis-trisse of my song, If Vul-can should not
Mars, that did en-tice her, un-to that wan-ton game, Yet Vul-can needs must

10
have it, then Vul-can should have wrong, frame:
keepe it, to set all well in

14
horn-a, The horne, the horne, the horn-a. The horn-a.

11. Hey the horne

Anonymous lyrics

Contra-Tenor

7

13

horn-e, the horne, the horn-a, The horne, the horne, the horn-a. The horne, the horn-a.

The

11. Hey the horne

Anonymous lyrics

Contra-Tenor (Treble)

The musical score consists of four staves of music. The first staff is for Contra-Tenor (Treble) and starts with a C-clef, common time, and a bass clef. The second staff starts with a G-clef, common time. The third staff starts with a G-clef, common time, and includes a 3/4 time signature. The fourth staff starts with a G-clef, common time. The lyrics are: "The horne, the horne, the horne, the horn - a, The horne, the __ horne, __ the horn - a. The horn - a." The score includes measure numbers 5, 10, and 14.

5

10

14

The horne, the horne, the horne, the
horn - a,

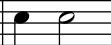
The horne, the __ horne, __ the horn - a.

The horn - a.

11. Hey the horne

Anonymous lyrics

Tenor   

(Treble or Tenor)   

6



The

13

1. 2.

horne, the horne, the horn-a, The horne, the horne, the horn-a. The horn-a.

11. Hey the horne

Anonymous lyrics

Bassus (Bass)

5

10

14

The horne, the horne, the
horn - a, The horne, the horne, the horn - a.

12. Upon my lap my Soveraigne sits

Words from *Our Blessed Ladie's Lullaby* by Richard Rowlands (c.1550-1640)

Cantus

Up - on my lap my Sove - raigne
When thou hast tak - en thy ____ re -
I grieve that du - ty doth not ____
Yet as I am, and as I

4

sits, and sucks up - on my Brest, Meane - time His love
past, Re - pose (my Babe) on me: So may thy Mo -
worke All what my wish - ing would: Be - cause I would
may, I must and will be thine: Though all too lit -

9

mayne-taines my life, and gives my sense her rest.
- ther and thy Nurse Thy Crad - le al - so be.
not be to thee, But in the best I should. Sing
- tle for thy selfe, Vouch - saf - ing to be mine.

14

lul - la, lul - la - by, sing lul - la, lul - la - by, my lit - tle, lit - tle Boye, Sing

20

lul - la, lul - la - by, sing lul - la, lul - la - by, mine one - ly Joy, Sing Joy,

[1.] [2.]

12. Upon my lap my Soveraigne sits

Words from *Our Blessed Ladie's Lullaby* by Richard Rowlands (c.1550-1640)

Cantus (Treble) 

Up - on my lap my Sove - raigne
When thou hast tak - en thy ____ re -
I grieve that du - ty doth not ____
Yet as I am, and as I

4
sits, and sucks up - on my Brest, Meane - time His love
past, Re - pose (my Babe) on me: So may thy Mo -
worke All what my wish - ing would: Be - cause I would
may, I must and will be thine: Though all too lit -

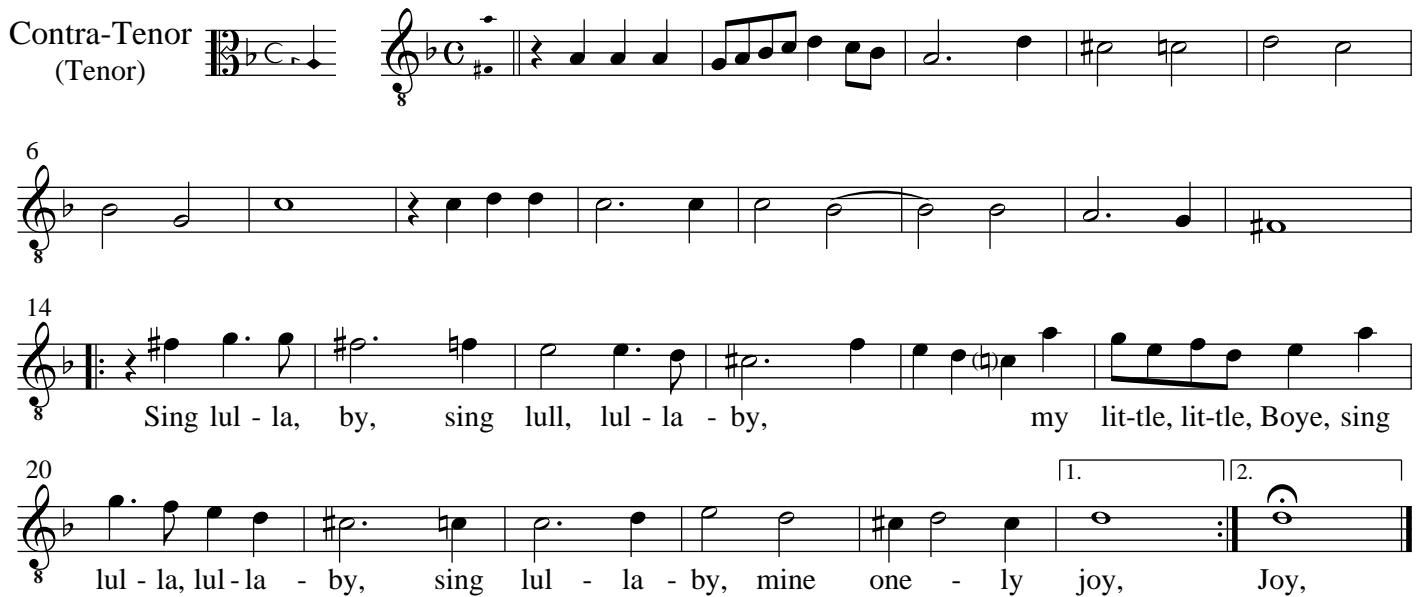
9
mayne-taines my life, and gives my sense her rest.
- ther and thy Nurse Thy Crad - le al - so be. Sing
not be to thee, But in the best I should.
- tle for thy selfe, Vouch - saf - ing to be mine.

14
lul - la, lul - la - by, sing lul - la, lul - la - by, my lit - tle, lit - tle Boye, Sing

20
lul - la, lul - la - by, sing lul - la, lul - la - by, mine one - ly Joy, Sing Joy,
1. | 2. ||

12. Upon my lap my Soveraigne sits

Words from *Our Blessed Ladie's Lullaby* by Richard Rowlands (c.1550-1640)

Contra-Tenor (Tenor) 

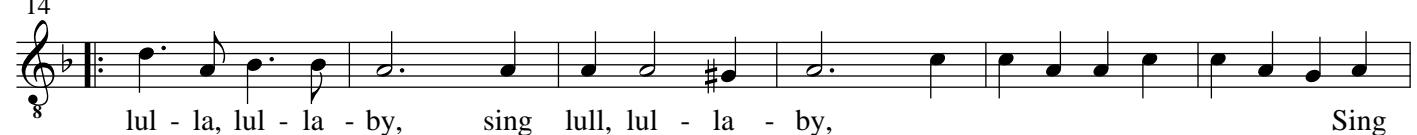
6
Sing lul - la, by, sing lull, lul - la - by, my lit-tle, lit-tle, Boye, sing
14
lul - la, lul - la - by, sing lul - la - by, mine one - ly joy, Joy,
20

12. Upon my lap my Soveraigne sits

Words from *Our Blessed Ladie's Lullaby* by Richard Rowlands (c.1550-1640)

Tenor (Tenor) 

7 
Sing lul - la,

14 
lul - la, lul - la - by, sing lull, lul - la - by, Sing
20 
lul - la - by, sing lul-la, lul-la - by mine one - ly joy, Sing lul-la, Joy,
1. | 2.

12. Upon my lap my Soveraigne sits

Words from *Our Blessed Ladie's Lullaby* by Richard Rowlands (c.1550-1640)

Tenor (Bass) 

Sing lul - la,
lul - la, lul - la - by, sing lull, lul - la - by, Sing
lul - la - by, sing lul-la, lul-la - by mine one - ly joy, Sing lul - la, Joy,
lul - la - by, sing lul-la, lul-la - by mine one - ly joy, Sing lul - la, Joy,

12. Upon my lap my Soveraigne sits

Words from *Our Blessed Ladie's Lullaby* by Richard Rowlands (c.1550-1640)

Bassus (Bass) 

6

14

Sing lul - la - by, sing lul-la, lul-la, lul - la - by, Sing

20

lul - la - by, sing lul - la, lul - la - by, mine one - ly joy, Joy,

13. Locke up faire lids the treasure of my heart

Words by Sir Philip Sydney (1554-1586), first published in *The Countess of Pembroke's Arcadia* (1590)

Cantus Descant

Locke up faire lids the treas - ure of my heart,
And while, O sleepe, thou clos - est up her sight,
But yet, o dreame, if thou wilt not de - part,

6
Pre - serve those beames, this ag - e's one - ly light,
Her light, where love did forge his fair - est dart:
In this rare sub - ject from thy com - mon right:

12
1. To her sweet sence, sweet sleepe, some ease im - part,
2. O har - bour all her parts in ease - full plight,
3a. But wilt thy selfe in such a seat de - light,
3b. Kisse her from me, and say un - to her sprite,

18
Her sence __ too weake to beare her spir - it's might. might.
Let no __ strange dreame make her faire bod - y start. start.
Then take __ my shape and play a Lov - er's part. part.
Till her __ eyes shine, I live in dark - est night. night.

[1.] [2.]

13. Locke up faire lids the treasure of my heart

Words by Sir Philip Sydney (1554-1586), first published in *The Countess of Pembroke's Arcadia* (1590)

Cantus (Treble)

6

12

18

[1.] [2.]

13. Locke up faire lids the treasure of my heart

Words by Sir Philip Sydney (1554-1586), first published in *The Countess of Pembroke's Arcadia* (1590)

Contra-Tenor

7

16

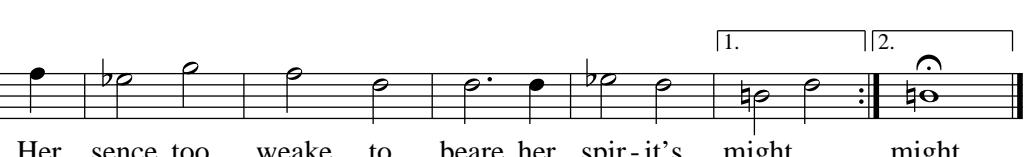
1. Her sence too weake to beare her spir-it's might. might.
2. Let no strange dreame make her faire bod - y start. start.
3a. Then take my shape and play a Lov-er's part. part.
3b. Till her eyes shine, I live in dark-est night. night.

13. Locke up faire lids the treasure of my heart

Words by Sir Philip Sydney (1554-1586), first published in *The Countess of Pembroke's Arcadia* (1590)

Contra-Tenor (Treble or Tenor) 



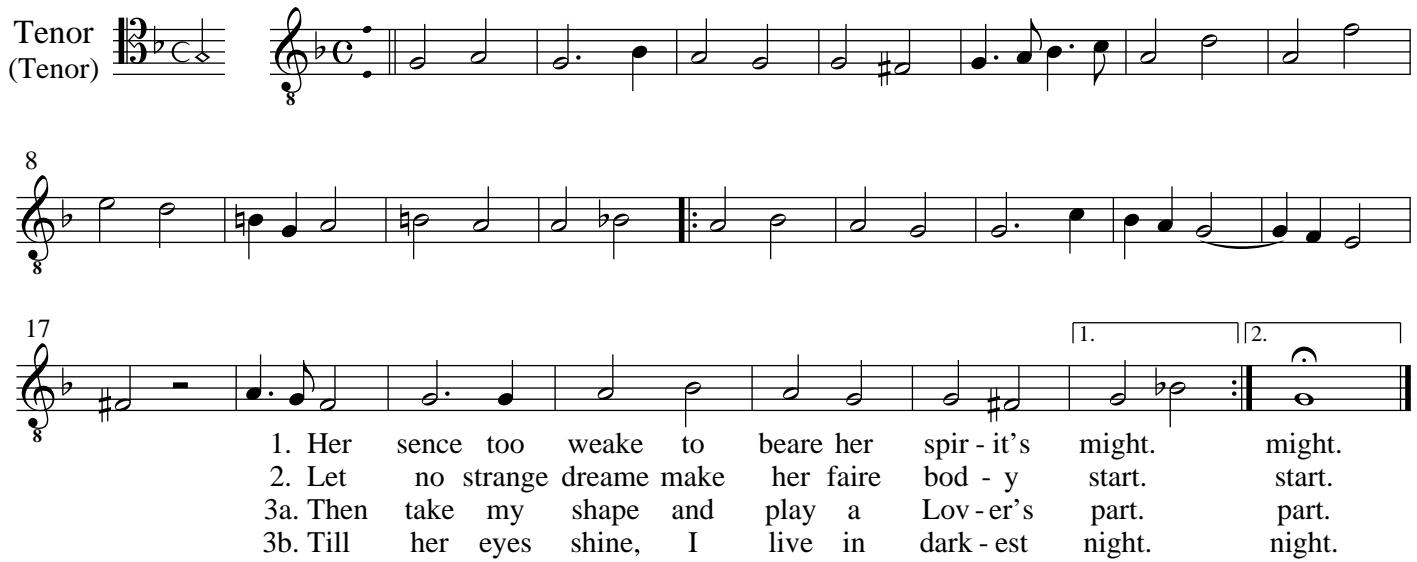
7


16


1. Her sence too weake to beare her spir-it's might. might.
2. Let no strange dreame make her faire bod - y start. start.
3a. Then take my shape and play a Lov'er's part. part.
3b. Till her eyes shine, I live in dark-est night. night.

13. Locke up faire lids the treasure of my heart

Words by Sir Philip Sydney (1554-1586), first published in *The Countess of Pembroke's Arcadia* (1590)

Tenor |

8

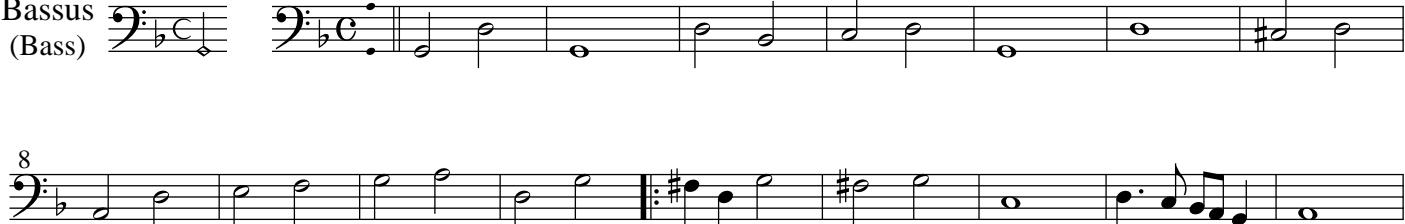
17

1. Her sence too weake to beare her spir - it's might. might.
2. Let no strange dreame make her faire bod - y start. start.
3a. Then take my shape and play a Lov - er's part. part.
3b. Till her eyes shine, I live in dark - est night. night.

13. Locke up faire lids the treasure of my heart

Words by Sir Philip Sydney (1554-1586), first published in *The Countess of Pembroke's Arcadia* (1590)

Bassus  C (Bass) 

8 

17 

1. Her sence too weake to beare her spir - it's might. might.
2. Let no strange dreame make her faire bod - y start. start.
3a. Then take my shape and play a Lov - er's part. part.
3b. Till her eyes shine, I live in dark - est night. night.

14. Love her no more

Anonymous lyrics

Cantus

The musical score consists of five staves of music for a single voice (Cantus). The key signature is common time (indicated by 'C') with one sharp (F#). The first staff begins with a bass clef and a common time signature. The second staff begins with a treble clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a treble clef and a common time signature. The fifth staff begins with a treble clef and a common time signature.

3
Love her no more, love her no more, Her selfe she doth not

7
love, Shame and the black-est clouds of night, Hide her for ev - er from thy sight,

12
O day, O day, Why doe thy beames in her eyes move? Flye _____

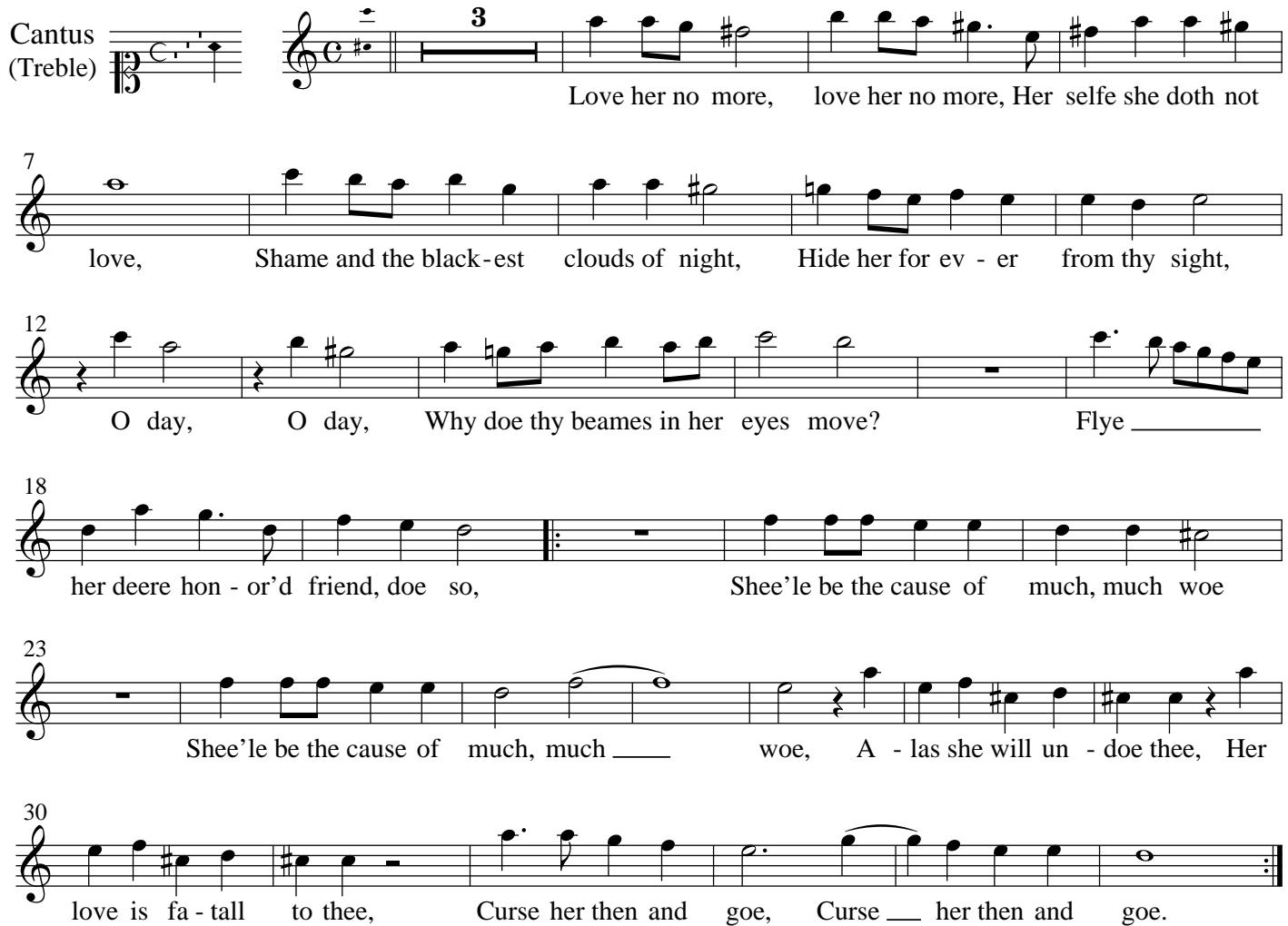
18
her deere hon - or'd friend, doe so, Shee'le be the cause of much, much woe

23
Shee'le be the cause of much, much _____ woe, A - las she will un - doe thee, Her

30
love is fa - tall to thee, Curse her then and goe, Curse ___ her then and goe.

14. Love her no more

Anonymous lyrics

Cantus (Treble) 

Love her no more, love her no more, Her selfe she doth not
love, Shame and the black-est clouds of night, Hide her for ev - er from thy sight,
O day, O day, Why doe thy beames in her eyes move? Flye _____
her deere hon - or'd friend, doe so, Shee'le be the cause of much, much woe
Shee'le be the cause of much, much _____ woe, A - las she will un - doe thee, Her
love is fa - tall to thee, Curse her then and goe, Curse _____ her then and goe.

14. Love her no more

Anonymous lyrics

Contra-Tenor

The musical score consists of six staves of music for the Contra-Tenor part. The key signature changes from B-flat major (two flats) to C major (no sharps or flats) at measure 11. Measure 1 starts with a B-flat major chord. Measures 2-4 show a progression through various chords including D major, G major, and E major. Measure 5 begins in C major with a G major chord. Measures 6-10 continue in C major with chords like C major, F major, and B-flat major. Measures 11-15 show a return to B-flat major with chords like D major, G major, and E major. Measures 16-20 continue in B-flat major. Measures 21-25 show a return to C major. Measures 26-30 conclude in C major. The lyrics "Curse her then and goe, Curse ___ her then and goe." are written below the staff at measure 30.

5

11

17

23

30

Curse her then and goe, Curse ___ her then and goe.

14. Love her no more

Anonymous lyrics

Contra-Tenor (Treble)

The musical score consists of five staves of music for Contra-Tenor (Treble). The first staff starts with a bass clef, but the lyrics indicate it is Treble clef. The music is in common time. The lyrics begin at measure 30: "Curse her then and goe, Curse ___ her then and goe." The score includes measures 1 through 30, with the lyrics appearing in measure 30.

5

11

17

23

30

Curse her then and goe, Curse ___ her then and goe.

14. Love her no more

Anonymous lyrics

Tenor 12 C ♯

(Tenor) 8

The musical score consists of five staves of music for Tenor. The first staff starts with a dotted half note followed by a whole note. The second staff begins with a half note. The third staff starts with a quarter note. The fourth staff begins with a half note. The fifth staff starts with a half note. Measure numbers 6, 14, 21, and 29 are indicated above the staves. The key signature changes from C major to G major at measure 14. The lyrics "Curse her then and goe, Curse her then and goe." are written below the music in measure 29.

6

14

21

29

Curse her then and goe, Curse her then and goe.

14. Love her no more

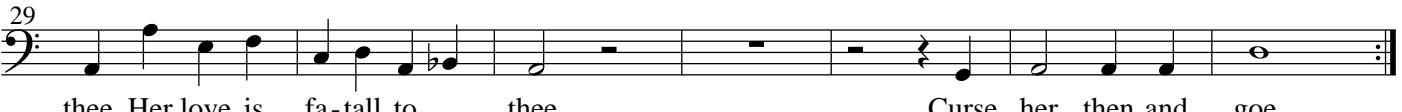
Anonymous lyrics

Bassus (Bass) 

6 

14 

21 

29 

A-las she will un-doe _

thee, Her love is fa-tall to _ thee,

Curse her then and goe.

**15. [Part 1] Come pretty wag and sing
16. [Part 2] Then with reports most sprightly**

Anonymous lyrics

Cantus [1] [Part 1] 6

(Descant)

O let us both, let's both goe chant it, Dain - ty, dain - ty

10

flow-ers, sproute up with A - prill show-ers, and decke the sum-mer bow-ers, O

14

how fresh May doth flant it, O, O how fresh May doth flant it.

19

[Part 2]

Then with re-ports most spright-ly, Trip with thy voice most light-ly, and

25

sing, and sing, so pret-te-ly, For now, for now the Cuck - oo

30

sings, cuck-oo, cuck-oo, cuck-oo, cuck-oo, cuck-oo, that

37

ec-cho, that ec-cho, that ec - cho doth re - bound, and dal-ly with the sound, and

43

dal-ly with the sound, and dal-ly with the sound, and dal-ly with the sound.

49

**15. [Part 1] Come pretty wag and sing
16. [Part 2] Then with reports most sprightly**

Anonymous lyrics

Cantus [2] (Descant) [Part 1]

4

9

19

25

30

37

43

49

[Part 2]

Then with re - ports most spright - ly, Trip with thy voice most light - ly,

O sing O sing, so wit - te - ly, for now, for now the Cuck - oo

sings, cuck - oo, cuck - oo, cuck - oo, cuck - oo, cuck - oo,

that ec - cho, that ec - cho, that ec - cho doth re - bound, and dal - ly with the sound, and

dal - ly with the sound, and dal - ly with the sound, and dal - ly, dal - ly with __ the __ sound.

**15. [Part 1] Come pretty wag and sing
16. [Part 2] Then with reports most sprightly**

Anonymous lyrics

Cantus [2] (Treble) [Part 1]

4

9

19

25

30

37

43

49

Come pret-ty wag and sing, The suns all ripe-n - ing wing, fans up the wan - ton spring, O let us both, let's both goe chant it, O let us both, let's both goe chant it O how fresh ____ May _ doth flant it, O, how fresh ____ May _ doth flant it.

Then with re-ports most spright-ly, Trip with thy voice most light-ly,

O sing O sing, so wit - te-ly, for now, for now the Cuck - oo

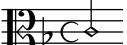
sings, cuck-oo, cuck-oo, cuck-oo, cuck-oo, cuck-oo,

that ec-cho, that ec-cho, that ec-cho doth re - bound, and dal-ly with the sound, and

dal-ly with the sound, and dal-ly with the sound, and dal-ly, dal-ly with __ the __ sound.

**15. [Part 1] Come pretty wag and sing
16. [Part 2] Then with reports most sprightly**

Anonymous lyrics

Contra-Tenor (Treble or Tenor)  

[Part 1]

5



11



18



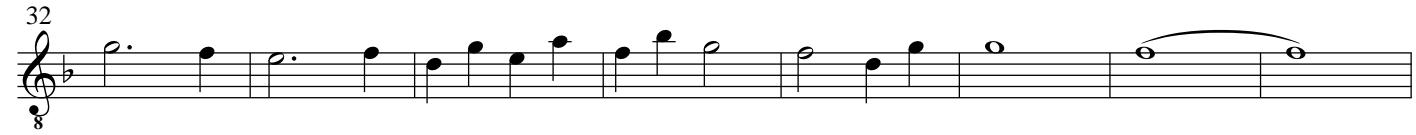
O how fresh _ May doth flant it.

[Part 2]

25



32

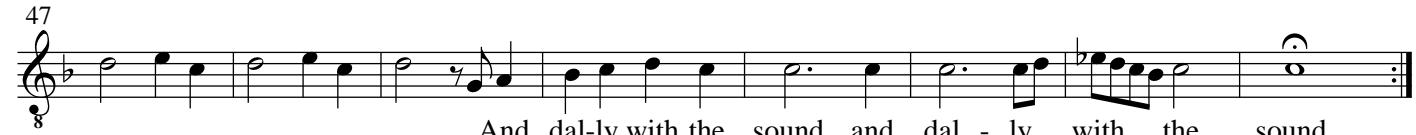


cuck-oo, cuck-oo, That ec - cho doth re - bound,

40



47



And dal-ly with the sound, and dal - ly - with __ the sound.

**15. [Part 1] Come pretty wag and sing
16. [Part 2] Then with reports most sprightly**

Anonymous lyrics

Tenor (Tenor) 

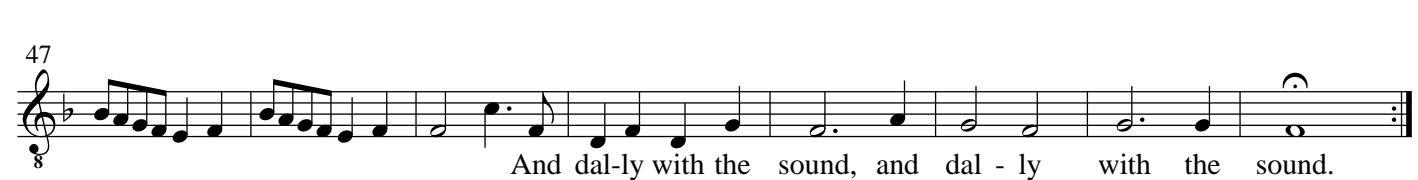
7 

16 

25 

32 

40 

47 

**15. [Part 1] Come pretty wag and sing
16. [Part 2] Then with reports most sprightly**

Anonymous lyrics

Tenor [Bass] [Part 1]

O how fresh May doth flant it.

[Part 2]

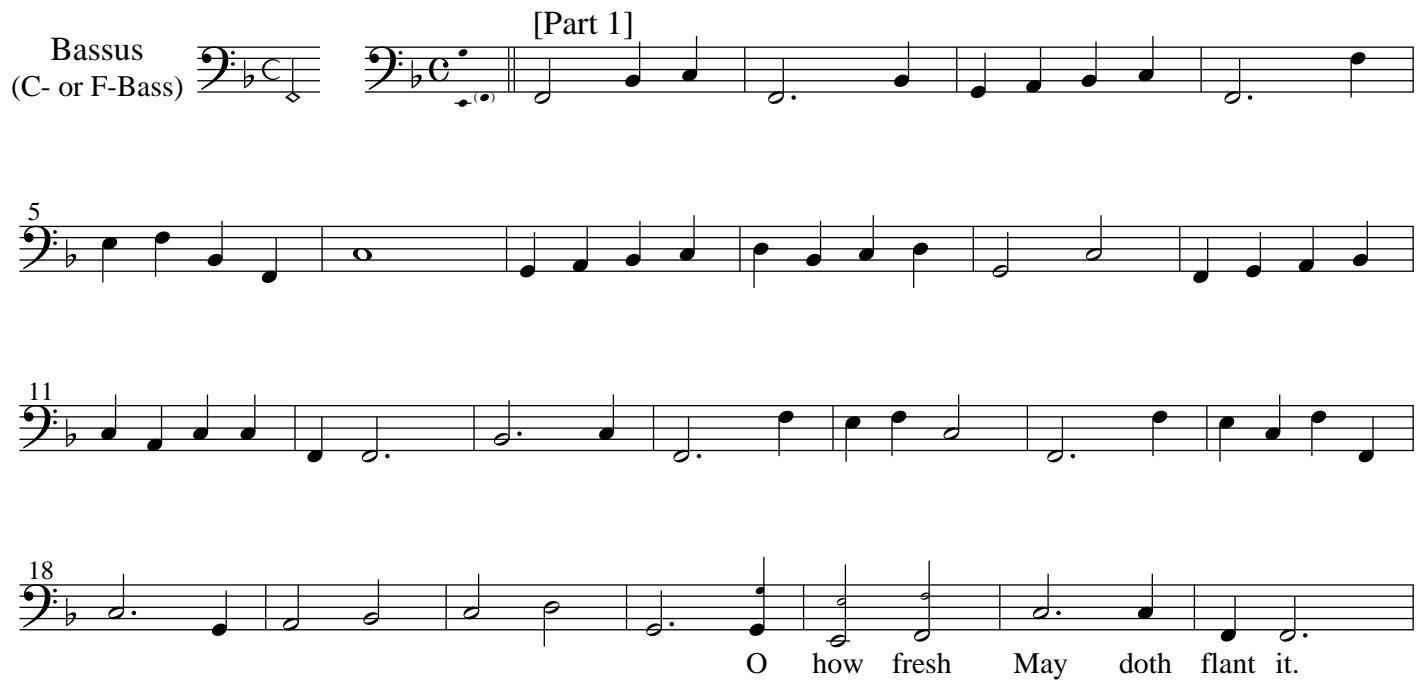
cuck-oo, cuck-oo, That ec - cho doth re - bound,

And dal-ly with the sound, and dal - ly with the sound.

**15. [Part 1] Come pretty wag and sing
16. [Part 2] Then with reports most sprightly**

Anonymous lyrics

Bassus [Part 1]

(C- or F-Bass) 

5 

11 

18 

[Part 2]

25 

32 

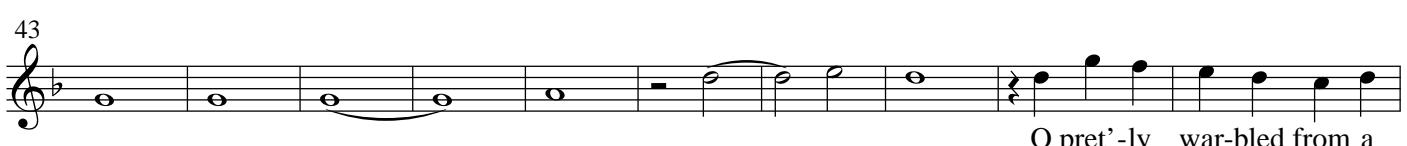
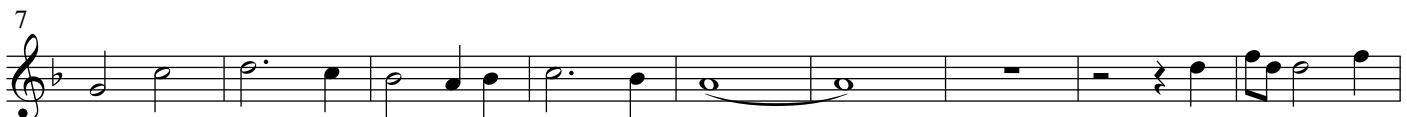
39 

47 

17. Pretty wantons sweetly sing

Anonymous lyrics

Cantus [1] (Descant)



17. Pretty wantons sweetly sing

Anonymous lyrics

Cantus [2] Cantus [1]

(Descant)

8

Looke ___ how the light-wing'd chirping quire with nim-ble skips, with nim-ble skips, with nim-ble skips the Spring ad-mire, the Spring ad-mire, the Spring ad - mire, with nim-ble skips the Spring ad - mire,

But O, But O, harke, harke, harke, harke,

how the Birds sing, harke how the Birds sing, But O _____ that Note, marke _____ that Note, Jug, Jug, Jug, Jug, Jug, Jug, Jug, Jug,

Te-rew, te - rew, te-rew, te - rew, te-rew, te - rew, te - rew, O pret' - ly

war-bled from a sweet, sweet throat, from a sweet throat, O pret' - ly war-bled from a sweet, sweet throat, from a sweet throat, from a sweet throat, from a sweet throat, from a sweet throat.

17. Pretty wantons sweetly sing

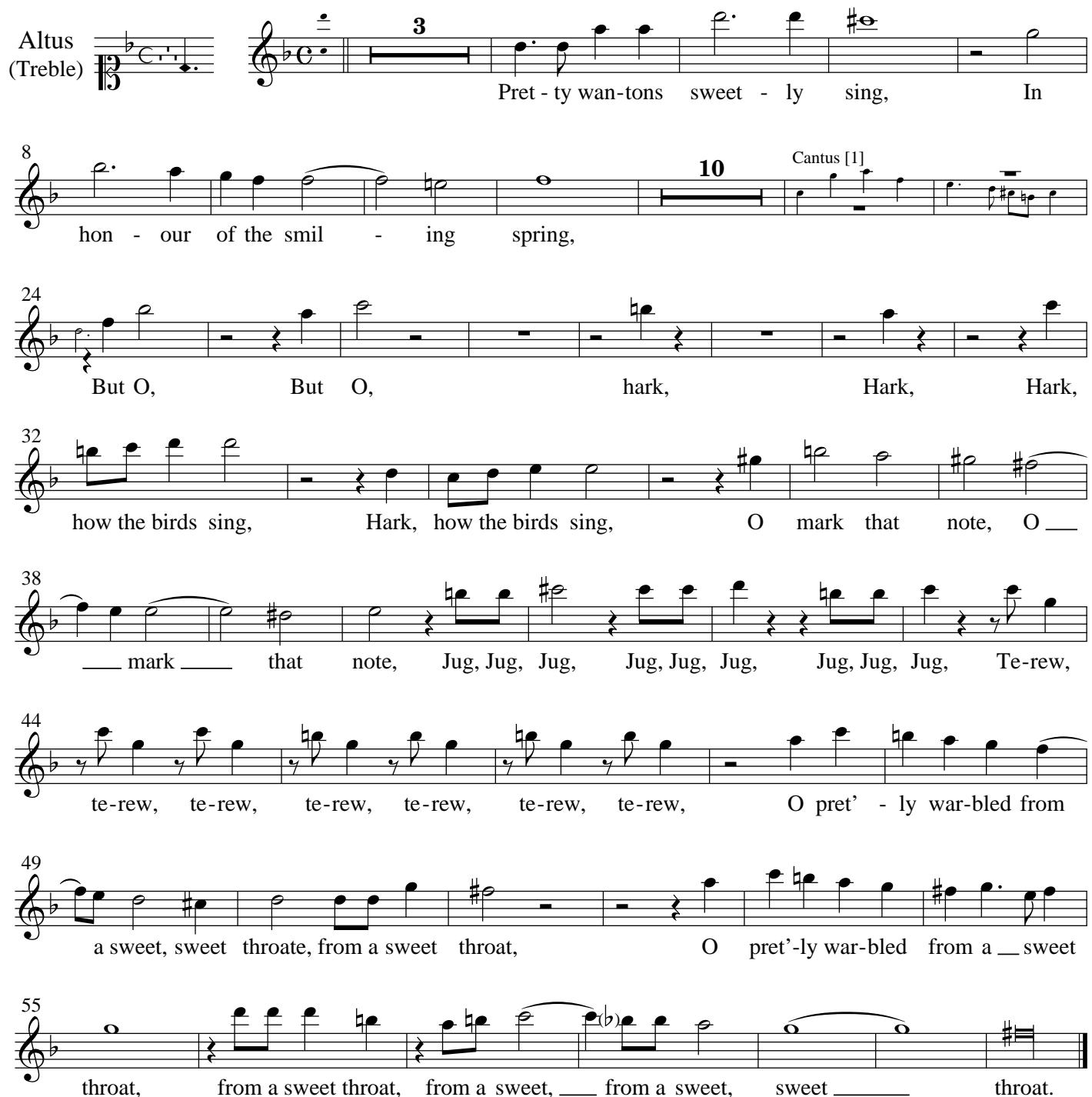
Anonymous lyrics

The musical score consists of two staves of music. The top staff is labeled "Altus" and "(Descant)" and uses a bass clef. The bottom staff is labeled "Cantus [1]" and uses a treble clef. The music is in common time. The lyrics are as follows:

Pret - ty wan - tons sweet - ly sing, In
hon - our of the smil - ing spring,
But O, But O, hark, Hark, Hark,
how the birds sing, Hark, how the birds sing, O mark that note, O —
mark that note, Jug, Jug, Jug, Jug, Jug, Jug, Jug, Te-rew,
te-rew, te-rew, te-rew, te-rew, O pret' - ly war-bled from
a sweet, sweet throate, from a sweet throat, O pret' - ly war-bled from a __ sweet
throat, from a sweet throat, from a sweet, __ from a sweet, sweet __ throat.

17. Pretty wantons sweetly sing

Anonymous lyrics

Altus (Treble) 

Pret - ty wan-tons sweet - ly sing, In

hon - our of the smil - ing spring,

But O, But O, hark, Hark, Hark,

how the birds sing, Hark, how the birds sing, O mark that note, O __

__ mark __ that note, Jug, Jug, Jug, Jug, Jug, Jug, Jug, Te-rew,

te-rew, te-rew, te-rew, te-rew, te-rew, O pret' - ly war-bled from

a sweet, sweet throate, from a sweet throat, O pret'ly war-bled from a __ sweet

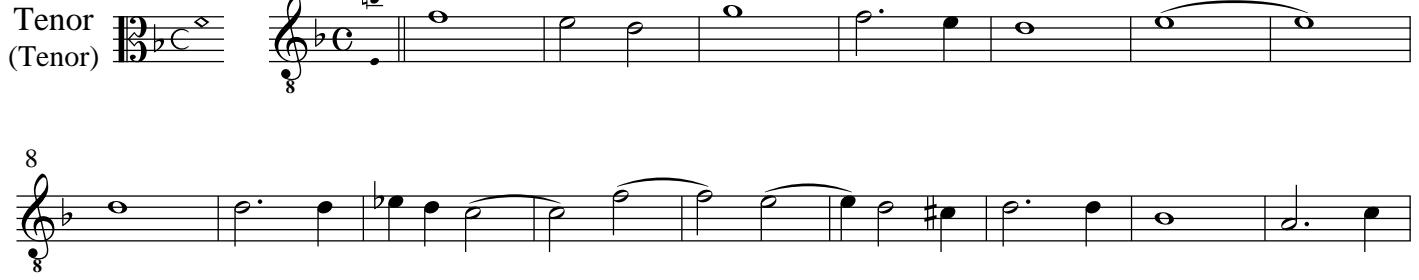
throat, from a sweet throat, from a sweet, __ from a sweet, sweet __ throat.

17. Pretty wantons sweetly sing

Anonymous lyrics

Tenor (Tenor)  

8



17



26



35



43



53



17. Pretty wantons sweetly sing

Anonymous lyrics

Bassus (Bass) 

The musical score consists of eight staves of basso continuo music. The first staff begins with a bass clef, a C-clef, and a common time signature. The subsequent staves show various rhythmic patterns and key changes, indicated by sharps and flats. The lyrics are integrated into the music, appearing below the staff in measures 39, 46, and 54.

7
15
23
31
39
46
54

O pret'-ly war-bled from _____
a sweet throat, from a sweet throat, from a sweet _____ throat.

18. Sing love is blinde

Anonymous lyrics

Cantus (Descant)

8
Yet in the darke, love light can finde,
13 5 3
Then tell me, then tell me, wheth-er hee's not a foole, wheth-er
22
hee's not a foole that cryes _____ to hit the marke, to hit the marke,
28 3
O no, O no, O no, though Cu-pid's young and
37
blind with all, With a hey no-ny, no-ny, with a hey no-ny, no-ny, with a hey no-ny,
43
no-ny, no-ny, no-ny, no-ny no - ny, hey no - ny, no-ny, no-ny no. Then no.

18. Sing love is blinde

Anonymous lyrics

Quintus (Descant)

The musical score consists of five staves of music. Staff 1 (Bass) starts with a bass clef, a C-clef, and a B-flat key signature. Staff 2 (Tenor) starts with a G-clef and a C-clef. Staff 3 (Alto) starts with a C-clef. Staff 4 (Soprano) starts with a G-clef. Staff 5 (Descant) starts with a C-clef. Measure numbers 7, 16, 25, 34, and 41 are indicated above the staves. The lyrics "With a hey no-ny, no-ny, with a" appear at measure 34, and the lyrics "hey no-ny, [no-ny, with a hey no-ny, no - ny no-ny, no - ny no.]" appear at measure 41. Measure 41 concludes with a first ending (1.) followed by a second ending (2.) indicated by a bracket.

18. Sing love is blinde

Anonymous lyrics

Quintus (Treble)

The musical score consists of six staves of music for a single voice. The first staff starts with a treble clef, a key signature of one flat, and common time. It contains mostly eighth notes and sixteenth notes. The second staff begins with a repeat sign and continues in common time with mostly eighth notes. The third staff starts with a 'c' (common time) and continues in common time with mostly eighth notes. The fourth staff begins with a '3' (three-quarter time) and continues in three-quarter time with mostly eighth notes. The fifth staff starts with a 'c' (common time) and continues in common time with mostly eighth notes. The sixth staff starts with a '3' (three-quarter time) and continues in three-quarter time with mostly eighth notes. The lyrics are provided below the music, corresponding to the start of each new staff.

With a hey no-ny, no-ny, with a

1. 2.

hey no-ny, [no-ny, with a hey no-ny, no - ny no-ny, no - ny no.] no.]

18. Sing love is blinde

Anonymous lyrics

Altus Descant

Sing love is blinde, so now is lov's
La - dy Lov's a good Clarke, reads per - fit-ly, per - fit-ly, and puts to -
geth - er, Then tell me, then tell me, to hit the marke,
to hit the marke, Cu - pid wants eyes, and is a ba - by,
O no, O no O no, yet
he can make the strong-est fall, With a hey no-ny, no-ny, with a hey no-ny, no-ny, with a
hey no-ny, no-ny, no-ny, no-ny, no-ny no, hey no - ny, no - ny no. 1. 2.

18. Sing love is blinde

Anonymous lyrics

Altus (Treble) 

Sing love is blinde, so now is lov's
La - dy Lov's a good Clarke, reads per - fit-ly, per - fit-ly, and puts to -
geth - er, Then tell me, then tell me, to hit the marke,
to hit the marke, Cu - pid wants eyes, and is a ba - by,
O no, O no O no, yet
he can make the strong-est fall, With a hey no-ny, no-ny, with a hey no-ny, no-ny, with a
hey no-ny, no-ny, no-ny, no-ny, no-ny, no, hey no - ny, no - ny no.

18. Sing love is blinde

Anonymous lyrics

Tenor
(Treble or Tenor)  



The musical score consists of ten staves of music for Tenor voice. The key signature changes from B-flat major (two flats) to C major (no sharps or flats) at measure 14. Measure numbers 6, 14, 22, 30, and 37 are indicated above the staves. Measure 37 concludes with a repeat sign and two endings. The lyrics begin at measure 37 with "With a hey no-ny, no-ny, with a hey no-ny, no-ny, with a". The first ending continues the melody, while the second ending provides a concluding phrase.

With a hey no-ny, no-ny, with a hey no-ny, no-ny, with a

1. 2.

hey no-ny, no-ny, no-ny, no-ny no, hey no - ny no. no.

18. Sing love is blinde

Anonymous lyrics

Bassus (Bass)

The musical score consists of five staves of bassoon music. Staff 1 starts with a bass clef, a key signature of one flat, and common time. Staff 2 begins with a bass clef and common time. Staff 3 starts with a bass clef, a key signature of one flat, and common time. Staff 4 starts with a bass clef, a key signature of one flat, and common time. Staff 5 starts with a bass clef, a key signature of one flat, and common time. The lyrics are integrated into the music, appearing below the staff in measures 17, 34, and 41.

7
and puts to - geth - er,

17
25
With a hey no-ny, no-ny, with a

34
41
hey no-ny, no-ny, with a hey _____ no - ny, no - ny no. no.

19. What neede the morning rise

Anonymous lyrics

Cantus Descant

The musical score consists of four staves of music. The first staff (Cantus) starts with a treble clef, a key signature of one flat, and common time. The second staff (Descant) starts with a soprano clef, a key signature of one flat, and common time. The third staff starts with a soprano clef, a key signature of one flat, and common time. The fourth staff starts with a soprano clef, a key signature of one flat, and common time. The lyrics are as follows:

What need a Sun to shine, see-ing a clearer light in
thine? No 'tis on thee to gaze,
Let no eye dare to see how thus I yeeld to thee,
O let no hate
nev-er, nev-er nev-er, nev-er nev - - - ver.
ver.

Measure numbers 4, 8, 16, and 23 are indicated above the staves. Measure 4 ends with a repeat sign and two endings. Ending 1 continues to measure 23. Ending 2 begins with a soprano clef and a key signature of one sharp.

19. What neede the morning rise

Anonymous lyrics

Altus [1] C C

(Descant) F C

What neede the morn - ing rise, see - img a Sun in

both thine eyes? O 'tis on thee to gaze, Strike them in -

to a-maze by thy more gold-en rayes, Let no eye dare to see, how

thus I chal-lenge thee, O let no hate, our white hands __

sev-er, nev-er nev-er, nev-er nev - - - - ver. Let ver.

[1.] [2.]

4

11

15

24

3

4

[1.] [2.]

19. What neede the morning rise

Anonymous lyrics

Altus [1] (Treble) 

What neede the morn - ing rise, see - img a Sun in

both thine eyes? O 'tis on thee to gaze, Strike them in -

to a-maze by thy more gold-en rayes, Let no eye dare to see, how

thus I chal-lenge thee, O let no hate, our white hands ___.
sev-er, nev-er nev-er, nev-er nev - - - - ver. Let ver.

19. What neede the morning rise

Anonymous lyrics

Altus [2]  C₆



6

13

21

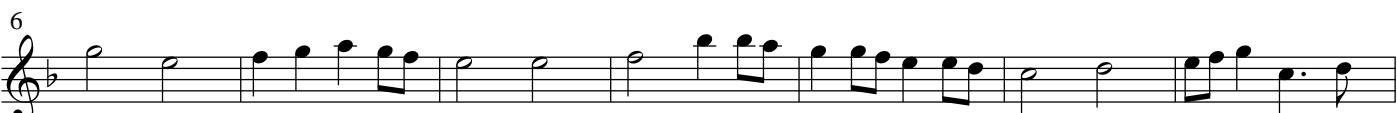
nev - - - ver. ver.

[1.] [2.]

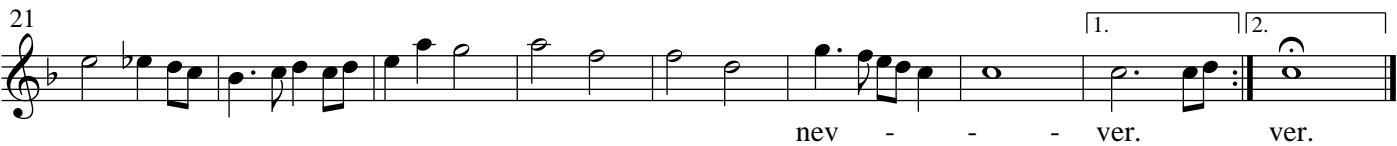
19. What neede the morning rise

Anonymous lyrics

Altus [2] (Treble) 

6 

13 

21 

19. What neede the morning rise

Anonymous lyrics

Tenor | 12 | C | ♭ | ⋮ |

The musical score consists of three staves of music for Tenor. The first staff starts with a key signature of one sharp (F#) and a time signature of common time (C). The second staff starts with a key signature of one flat (B-flat) and a time signature of common time (C). The third staff starts with a key signature of one flat (B-flat) and a time signature of common time (C). Measure 1: Tenor (Tenor) | 12 | C | ♭ | ⋮ | Measure 2: Tenor (Tenor) | 12 | C | ♭ | ⋮ | Measure 3: Tenor (Tenor) | 12 | C | ♭ | ⋮ | Measure 4: Tenor (Tenor) | 12 | C | ♭ | ⋮ | Measure 5: Tenor (Tenor) | 12 | C | ♭ | ⋮ | Measure 6: Tenor (Tenor) | 12 | C | ♭ | ⋮ | Measure 7: Tenor (Tenor) | 12 | C | ♭ | ⋮ | Measure 8: Tenor (Tenor) | 12 | C | ♭ | ⋮ | Measure 9: Tenor (Tenor) | 12 | C | ♭ | ⋮ | Measure 10: Tenor (Tenor) | 12 | C | ♭ | ⋮ | Measure 11: Tenor (Tenor) | 12 | C | ♭ | ⋮ | Measure 12: Tenor (Tenor) | 12 | C | ♭ | ⋮ | Measure 13: Tenor (Tenor) | 12 | C | ♭ | ⋮ | Measure 14: Tenor (Tenor) | 12 | C | ♭ | ⋮ | Measure 15: Tenor (Tenor) | 12 | C | ♭ | ⋮ | Measure 16: Tenor (Tenor) | 12 | C | ♭ | ⋮ | Measure 17: Tenor (Tenor) | 12 | C | ♭ | ⋮ | Measure 18: Tenor (Tenor) | 12 | C | ♭ | ⋮ | Measure 19: Tenor (Tenor) | 12 | C | ♭ | ⋮ | Measure 20: Tenor (Tenor) | 12 | C | ♭ | ⋮ | Measure 21: Tenor (Tenor) | 12 | C | ♭ | ⋮ |

6

13

21

nev - - - ver. ver.

[1.] [2.]

19. What neede the morning rise

Anonymous lyrics

Bassus (Bass) 

7

14

22

O let no hate, O let no
hate our white hands sev-er, nev - - ver. ver.

1. [2.]

20. First part Gaze not on youth
21. Second part True pleasure is in Chastitie

Anonymous lyrics

First part Contra-Tenor

Cantus (Descant)

No, no I must looke a-bout and

see, I must looke a-bout and see, In love what heaven-ly ob - iects be,

But when the eye is on the face, The minde is in an - oth - er

place, The minde is in, is in, is in an - oth - er place, an - oth - er place.

Second part 3

I one-ly seeke to please mine eye, I may be chast, I may be chast, yet

gaze my fill, She one-ly she, She _

one-ly she, one-ly she is ev - er chast, That is with eve-ry look

that is with eve-ry looke out - fac't, That is with eve - ry look, look _ out - fac't.

20. First part Gaze not on youth
21. Second part True pleasure is in Chastitie

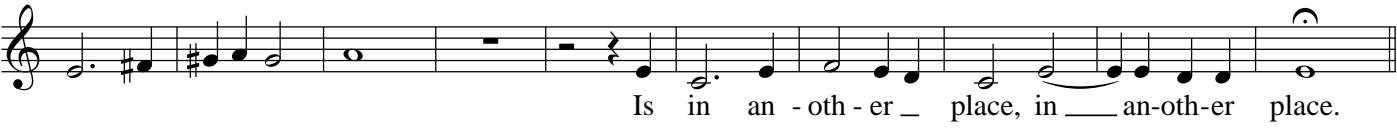
Anonymous lyrics

First part

Altus  

8 

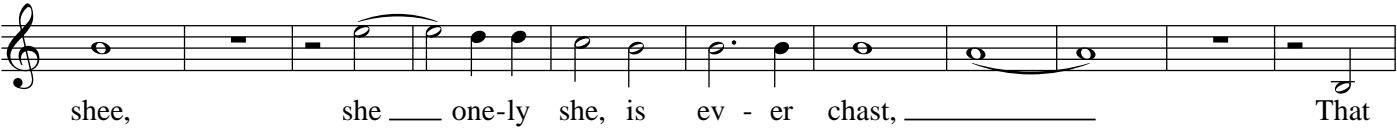
17 

27 
Is in an - oth - er place, in an-oth-er place.

37 Second part



47 
She one-ly

57 
shee, she one-ly she, is ev - er chast, That

68 
is with eve-ry look out-fac't, eve - ry look out-fac't, eve-ry look out - fac't.

20. First part Gaze not on youth
21. Second part True pleasure is in Chastitie

Anonymous lyrics

First part

Altus (Treble)

8

17

27

Is in an - oth - er place, in ___ an-oth-er place.

37 Second part

47 She ___ one-ly

57 shee, she ___ one-ly she, is ev - er chast, _____ That

68 is with eve-ry look out-fac't, eve - ry look out-fac't, eve-ry look out - fac't.

20. First part Gaze not on youth
21. Second part True pleasure is in Chastitie

Anonymous lyrics

Contra-Tenor (Tenor) First part

The musical score consists of two parts: 'First part' and 'Second part'. The 'First part' (measures 1-30) is for Contra-Tenor (Tenor) and includes lyrics such as 'Gaze not on youth, let age containe thy wandr-ing eye, thy wandr-ing eye, thy eye from ob-jects vain'. The 'Second part' (measures 37-68) continues for Tenor and includes lyrics like 'But when the eye, but when the eye is on the face, The minde is in an-oth-er place, the minde is in, is in, an-oth-er place, in an-oth-er place.' The 'Second part' concludes with a section for Bassus (measures 51-68), featuring lyrics such as 'True plea-sure is in Chas-ti-tie, No learne of me, and sing this (still,) She one-ly. she, she, she one-ly, she, she ev-er is chast, That is with eve-ry looke, That is with eve-ry looke, looke out-fac't, that is with eve-ry look out-fac't.'

First part

Gaze not on youth, let age con - taine thy wandr-ing
eye, thy wandr-ing eye, thy eye from ob - jects vain
But when the eye, but when the eye is on the face,
The minde is in an - oth - er place, the minde
is in, is in, an - oth - er place, in an - oth - er place.

Second part

True plea - sure is in Chas - ti - tie, No learne _ of
me, and sing this ³(still,) She ____ one-ly. she, she, she one-ly,
she, she ev - er is chast, That is with eve-ry looke, That is with eve-ry
looke, looke _ out - fac't, that is with eve - ry look out - fac't.

*) Only first time.

†) Play small size note(s) if Bassus plays small size notes.

**20. First part Gaze not on youth
21. Second part True pleasure is in Chastitie**

Anonymous lyrics

First part

Tenor C (Tenor)

8

17

27

Is in an - oth - er place, an - oth - er place.

37 Second part

48

She _ one - - ly

58

she, is ev - er, is ev - er chast, _____ That is with eve - ry

68

looke out - fac't, out - fac't, That __ is with eve - ry look out - fac't.

†) Play small size note(s) if Bassus plays small size notes.

**20. First part Gaze not on youth
21. Second part True pleasure is in Chastitie**

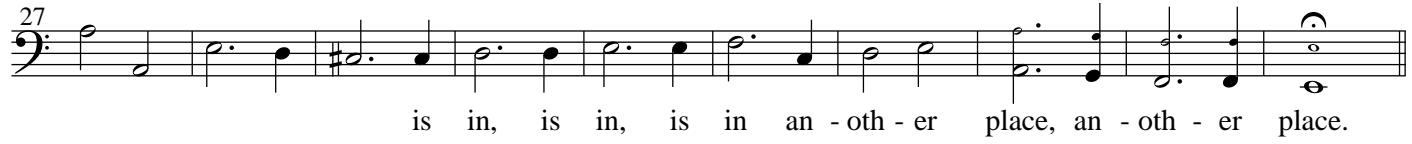
Anonymous lyrics

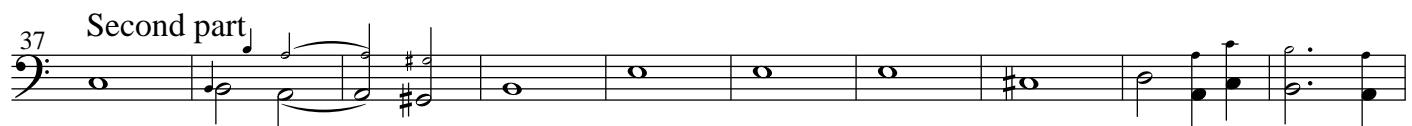
First part

Bassus (C- or F-Bass) 

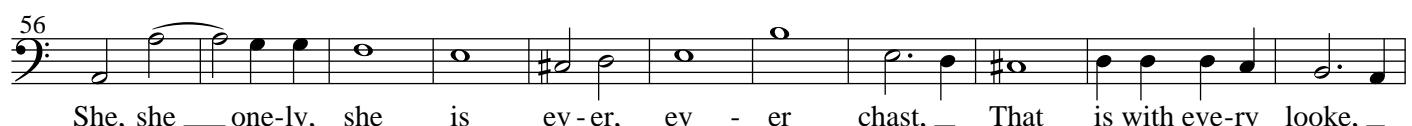


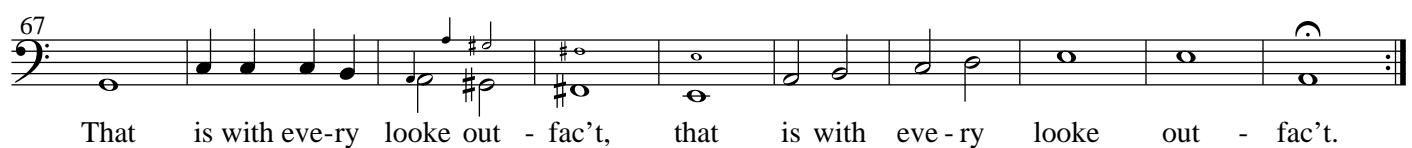



is in, is in, is in an - oth - er place, an - oth - er place.

Second part 


She one - ly,


She, she one-ly, she is ev-er, ev-er chast, That is with eve-ry looke, —


That is with eve-ry looke out - fac't, that is with eve-ry looke out - fac't.

22. The Spring of joy is dry

Anonymous lyrics

Cantus (Descant)

28 Tenor

If fate will have it so, yet

34

to con-tent us both, re - turne a - gain, re - turne _____ a - gain, as doth the shad-ow to _

43

- the hour, The fish un - to the hooke, That we,

52

that wee, may sport our fill, may sport our fill, And love con - tin - ue still,

61

1. 2.

And love con - tin - ue still, and love con - tin - ue _____ still. still.

22. The Spring of joy is dry

Anonymous lyrics

Altus Descant

8

19

29

39

49

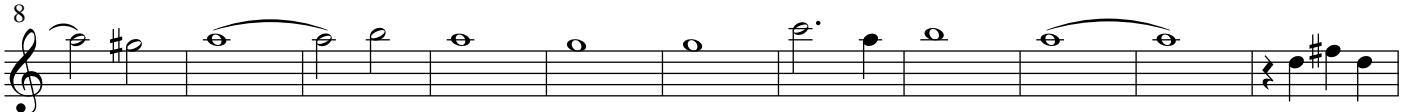
60

The Spring of joy is dry
And love con - tin - ue _ still.
still.

22. The Spring of joy is dry

Anonymous lyrics

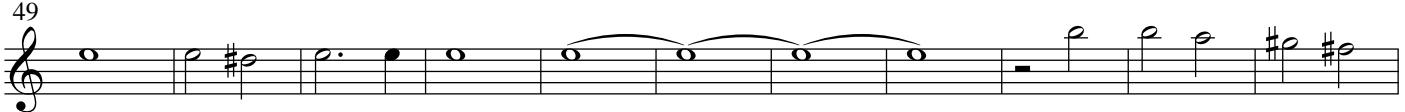
Altus (Treble) 

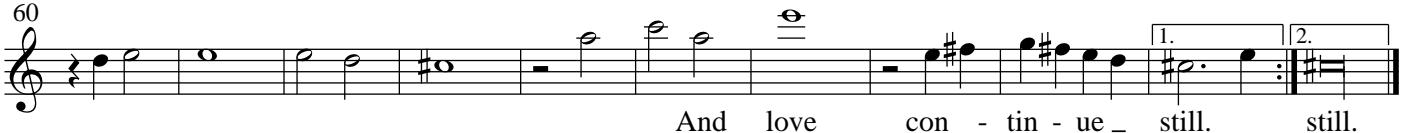
8 

19 

29 

39 

49 

60 

And love con - tin - ue _ still. still.

22. The Spring of joy is dry

Anonymous lyrics

Contra-Tenor (Tenor)  C 



The musical score consists of six staves of music for Contra-Tenor (Tenor). The first staff begins with a bassoon clef and a bassoon key signature. The subsequent staves switch to a treble clef and a common time signature. Measure numbers 8, 19, 29, 39, 49, and 60 are indicated above the staves. The music features a variety of note heads, including open circles, solid dots, and stems with dots, along with slurs and dynamic markings like crescendos and decrescendos. The lyrics "love love con -tin - ue still. still." are written below the staff at measure 60, with "still." repeated in a bracketed second ending.

*) Play small size note(s) if Bassus plays small size notes.

22. The Spring of joy is dry

Anonymous lyrics

12 C Tenor (Tenor)

3

The Spring of joy _____ is dry, that ran in-to _

11

my heart, And all my com-forts flye, my love and I, my love and I,

22

I __ must part, I __ must part, I __ must part, Fare - well my love, I goe,

32 10 Cantus

The Bee un - to the flower, The Cat - tle to the

51

brook, That we, That we may sport our fill, may sport our fill, And

60

love con - tin - ue still, and _ love con - tin - ue still, and _ love con - tin - ue still. Fare- still.

*) Play small size note(s) if Bassus plays small size notes.

22. The Spring of joy is dry

Anonymous lyrics

Bassus
(C- or F-Bass)

9

21

33

44

58

1. 2.

And love con - tin-ue still. still.

23. Is not that my fancies Queene

Anonymous lyrics

Cantus (Descant) 

26 Altus

Is not that my Shep-heards

swaine, Spright - ly clad in love - ly blew, Fair -

- est of the fair - est crew, That comes gly - ding, comes gly -

- ding ore the plaine? It is my Love, tis my Love,

tis my Love, it is my Love, O hap-py, hap - py

meet - ing, O hap - py, hap - py greet - ing,

Hap-pier then the Gods a - bove, the Gods a-bove, Meet - ing may we

love for ev - er, Ev - er love, ev - er love, ev - er love, and nev - er, nev-er sev-er, and

nev - er, nev-er, nev - er, sev-er, and nev - er, nev-er sev - er.

23. Is not that my fancies Queene

Anonymous lyrics

Altus Descant

9

20

31

42

53

64

74

Meeting may we love for e-ver, Ev-er love, ev-er love, ev-er love, and nev-er
nev-er se - ver, and nev - er, nev-er sev-er, and nev - er, nev - er sev - - ver.

84

23. Is not that my fancies Queene

Anonymous lyrics

Contra-Tenor [1]

The musical score consists of eight staves of music for Contra-Tenor [1]. The key signature changes from B-flat major (two flats) to C major (no sharps or flats) at measure 9. The time signature is common time (indicated by 'C'). Measure numbers are provided above each staff: 1, 9, 22, 34, 46, 58, 69, and 81. The lyrics are as follows:

Contra-Tenor [1] (Measures 1-8)

Is not that my fancies Queene
Anonymous lyrics

Meeting may we love for ever, Ev-er love,
ever love, ever love, and [nev-er sev-er, and nev-er sev -er, nev-er sev - er.]

23. Is not that my fancies Queene

Anonymous lyrics

Contra-Tenor [1] (Treble)

The musical score consists of eight staves of music for Contra-Tenor [1] (Treble). The key signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. The lyrics are provided for certain measures, enclosed in brackets.

Measure 1: Treble clef, common time, key signature B-flat major (two flats). The music begins with a dotted half note followed by eighth notes.

Measure 9: The music continues with eighth notes and sixteenth-note patterns.

Measure 22: The music continues with eighth notes and sixteenth-note patterns.

Measure 34: The music continues with eighth notes and sixteenth-note patterns.

Measure 46: The music continues with eighth notes and sixteenth-note patterns.

Measure 58: The music continues with eighth notes and sixteenth-note patterns.

Measure 69: The music continues with eighth notes and sixteenth-note patterns. The lyrics "Meet-ing may we love for ev-er, Ev-er love," are written below the staff.

Measure 81: The music continues with eighth notes and sixteenth-note patterns. The lyrics "ev-er love, ev-er love, and [nev-er sev-er, and nev-er sev -er, nev-er sev - er.]" are written below the staff.

23. Is not that my fancies Queene

Anonymous lyrics

Contra-Tenor [2] (Tenor)

3
Is not that my fan - cies Queene,

9
in ____ the bright-nesse of her rayes, Pass-ing sum-mers cheer - est

18
dayes? That comes trip-ping, trip-ping, trip-ping, comes trip-ping, trip-ping, trip-ping,

24
that ____ comes trip - ping ore the Greene? 18 Cantus It

51
is my Love, tis my love, tis my love, it is my love, And

59
thus, and thus ____ we meeete, And thus, and thus ____ we greete,

68
Hap-pier then the Gods a - bove, the Gods a-bove,

75
Meet-ing may we _ love for ev - er, Ev-er love, ev-er love, ev-er love, and nev - er,

85
nev-er sev-er and nev - er, nev - er, sev-er, and nev-er, nev - er, nev-er sev-er.

23. Is not that my fancies Queene

Anonymous lyrics

Tenor 12 C ♪

(Tenor) ♩

9

20

30

41

52

63

74

84

The musical score consists of ten staves of music for Tenor. The key signature is common time (C), common mode (no sharps or flats). Measure 1 starts with a half note followed by eighth notes. Measures 2-4 show a pattern of eighth and sixteenth notes. Measures 5-8 continue this pattern with some variations. Measures 9-12 show a more complex rhythmic pattern with sixteenth notes and rests. Measures 13-16 show a return to the earlier patterns. Measures 17-20 show a continuation of the rhythmic patterns. Measures 21-24 show a return to the earlier patterns. Measures 25-28 show a continuation of the rhythmic patterns. Measures 29-32 show a return to the earlier patterns. Measures 33-36 show a continuation of the rhythmic patterns. Measures 37-40 show a return to the earlier patterns. Measures 41-44 show a continuation of the rhythmic patterns. Measures 45-48 show a return to the earlier patterns. Measures 49-52 show a continuation of the rhythmic patterns. Measures 53-56 show a return to the earlier patterns. Measures 57-60 show a continuation of the rhythmic patterns. Measures 61-64 show a return to the earlier patterns. Measures 65-68 show a continuation of the rhythmic patterns. Measures 69-72 show a return to the earlier patterns. Measures 73-76 show a continuation of the rhythmic patterns. Measures 77-80 show a return to the earlier patterns. Measures 81-84 show a continuation of the rhythmic patterns.

Meet-ing may we love ev-er, Ev-er love, ev-er love, ev-er love, and

and nev - er sev-er [and nev - er, nev - er sev-er, and nev-er, nev - er sev - er.]

*) Play small size note(s) if Bassus plays small size notes.

23. Is not that my fancies Queene

Anonymous lyrics

Bassus (Bass) 

The musical score consists of six staves of basso continuo music. The first staff begins with a bass clef, common time, and a C-clef. The subsequent staves show various key signatures and time signatures, including F major, G major, and 3/4 time. The lyrics are written below the music, corresponding to the notes. The lyrics are:

Meet-ing may we love for ev-er, Ev-er love,
ev-er love, ev-er love, and ne - ver se - - - ver, and ne - ver se - ver.

24. See, see, O see who is here come a maying

Words by Ben Jonson (1572-1637), from the masque *The Penates* (1604)

Cantus [1] (Descant)

8
See, see, see, see, O _____

15
see, who is heere, who is heere come a May - ing, And
his sweet beau-teous *O - ri-an*, Why left we off our play-ing, to gaze, to gaze on them that

22
Gods as wel as men a - maze? Jug Jug Jug Jug Jug Jug Jug Jug

30
Lark raise thy note, thy note and wing, All birds, all birds their Mu - sick bring,

38
The wel-come of the King and Queene, Whose like were nev-er seene for 5

48
good and faire, Nor can be though fresh May should eve-ry day, should eve-ry day,

56
in - vite a sev-eral payre, a sev-eral paire, in - vite, in - vite a sev - eral paire

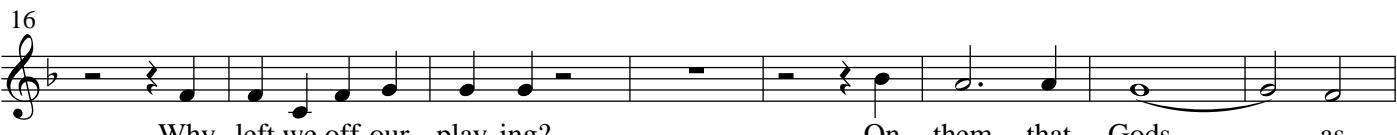
24. See, see, O see who is here come a maying

Words by Ben Jonson (1572-1637), from the masque *The Penates* (1604)

Cantus [2]
(Descant or Treble)   

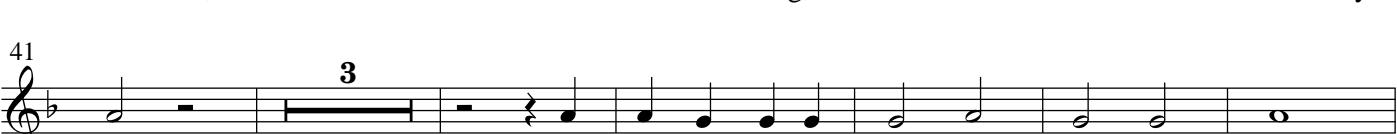
See, see, see, see, see, see, —

6 
see, see, O — see, who is heere come a May - ing,

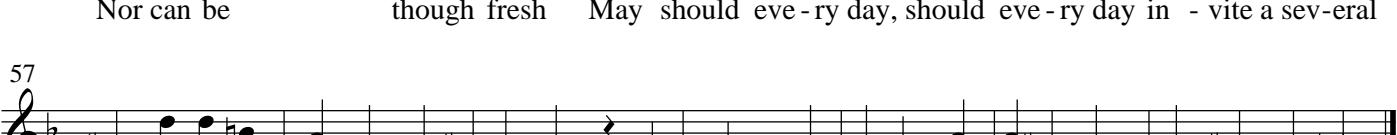
16 
Why left we off our play-ing? On them that Gods — as

24 
men a - maze? Up Night-in-gale and sing, Jug, Jug Jug, Jug, Jug, Jug,

33 
all birds, All birds their Mu - sick bring, Re - cord from eve-ry

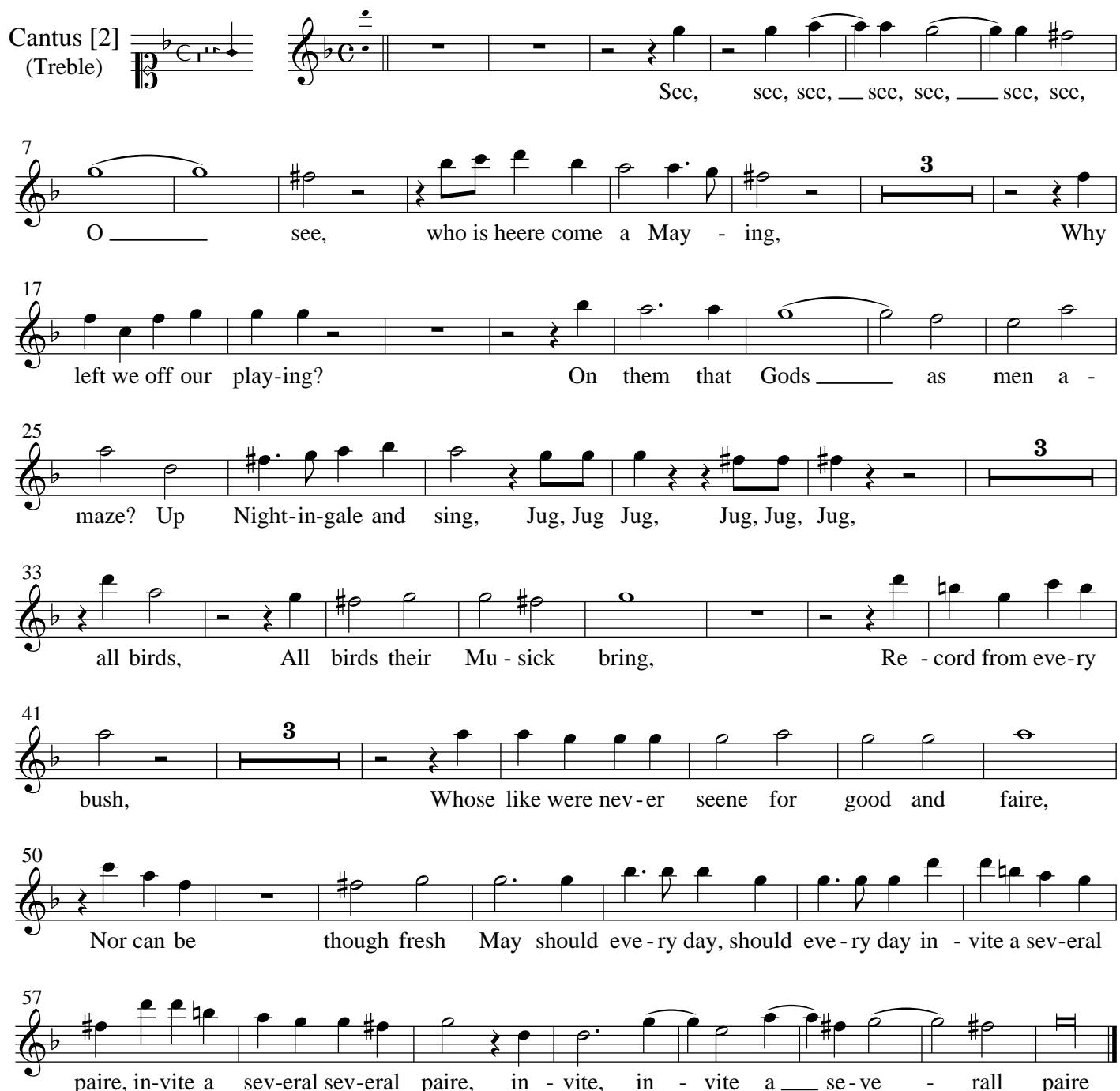
41 
bush, Whose like were nev-er seene for good and faire,

50 
Nor can be though fresh May should eve-ry day, should eve-ry day in - vite a sev-eral

57 
paire, in-vite a sev-eral sev-eral paire, in - vite, in - vite a — se-ve - rall paire

24. See, see, O see who is here come a maying

Words by Ben Jonson (1572-1637), from the masque *The Penates* (1604)

Cantus [2] (Treble) 

See, see, see, — see, see, — see, see, — see, see,

O — see, who is heere come a May - ing, Why

left we off our play-ing? On them that Gods — as men a -

maze? Up Night-in-gale and sing, Jug, Jug Jug, Jug, Jug, Jug,

all birds, All birds their Mu - sick bring, Re - cord from eve-ry

bush, Whose like were nev-er seene for good and faire,

Nor can be though fresh May should eve - ry day, should eve - ry day in - vite a sev-eral

paire, in-vite a sev-eral sev-eral paire, in - vite, in - vite a — se - ve - ral paire

24. See, see, O see who is here come a maying

Words by Ben Jonson (1572-1637), from the masque *The Penates* (1604)

Altus Descant

See, see, see, — see, see, see, see, see, O —

8
— see, who is here, come — a May - ing, The Mas-ter of the O-ce-an, Why

17
left we off our play-ing, To gaze, to gaze on them that Gods as men a - maze?

26
Jug Jug Jug Jug Jug Jug, Thy note — [and

33
wing, all birds, all birds their Mu - sick bring, Sweet] Rob-in, Lin-nit, Thrush,

41
The Wel-come of the King and Queene, Whose like were nev-er seene for

48
good and faire, nor can be nor can be though fresh May should eve-ry day, should eve-ry day,

56
in-vite a sev-eral paire, in - vite a sev-eral paire, [in - vite, in - vite — a sev-eral paire]

24. See, see, O see who is here come a maying

Words by Ben Jonson (1572-1637), from the masque *The Penates* (1604)

Contra-Tenor

The musical score consists of six staves of music for the Contra-Tenor part. The first staff begins with a bass clef, a key signature of one flat, and a common time signature. The lyrics "see," are written below the staff. The second staff begins with a treble clef, a key signature of one sharp, and a common time signature. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. The lyrics "Jug, Jug, Jug, Jug, Jug, Jug," are written below the staff. The fourth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The sixth staff begins with a treble clef, a key signature of one sharp, and a common time signature.

24. See, see, O see who is here come a maying

Words by Ben Jonson (1572-1637), from the masque *The Penates* (1604)

Contra-Tenor (Treble) 

see,

Jug, Jug, Jug, Jug, Jug, Jug,

24. See, see, O see who is here come a maying

Words by Ben Jonson (1572-1637), from the masque *The Penates* (1604)

Tenor E♭ C ♪

(Tenor) 8

10

8

20

31

41

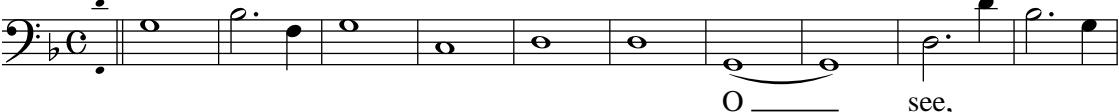
53

8

This musical score consists of six staves of music for Tenor. The first staff begins with a forte dynamic and includes lyrics "O _____ see," with a melodic line that descends from a high note. Subsequent staves show various rhythmic patterns and dynamics, including eighth-note patterns and sustained notes. Measure numbers 10, 20, 31, 41, and 53 are indicated above the staves. The time signature is consistently 8/8 throughout the piece.

24. See, see, O see who is here come a maying

Words by Ben Jonson (1572-1637), from the masque *The Penates* (1604)

Bassus  C (Bass) 



Why left we off our play-ing? On



them that Gods as men a - maze? Jug, Jug, Jug, Jug,



All birds their Mu-sick bring,



Whose like were nev-er seene for good and faire, though fresh May should



eve-ry day, should eve-ry day, in - vite, in - vite a se - ve - rall paire

*) See Urtext Edition, critical notes.