



THE THIRD BOOKE OF SONGS

The finest songs, ballads and ayres
devised by sundrie authors

Gathered by Steve Hendricks.

Ensemble Edition



James the King

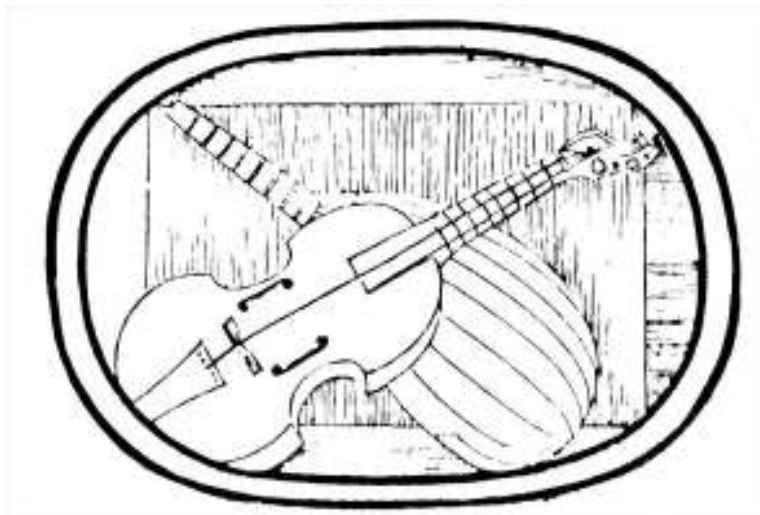


THE **THIRD** BOOKE OF
SONGS

THE **THIRD BOOKE** OF SONGS

Ensemble Edition

Steve Hendricks



Steve Hendricks Music
San Diego

The Third Booke of Songs is © copyright 2024, 2026 Steve Hendricks. All rights reserved.

ISBN 978-1-943969-12-8 Ensemble Print Edition

ISBN 978-1-943969-13-5 Ensemble Digital Edition

ISBN 978-1-943969-14-2 Keyboard Print Edition

ISBN 978-1-943969-15-9 Keyboard Digital Edition

ISBN 978-1-943969-17-3 Lute Print Edition

ISBN 978-1-943969-16-6 Lute Digital Edition

ISBN 978-1-943969-19-7 Renaissance Guitar Print Edition

ISBN 978-1-943969-18-0 Renaissance Guitar Digital Edition

For information on corrections, updates or other editions, please contact
steve@stevehendricks.com, or visit stevehendricksmusic.com.

Print History

First edition January, 2026



This book and the accompanying volumes present songs predominantly from the British isles of the sixteenth and seventeenth centuries. With few exceptions, the songs are secular in nature.

These songs originally appeared in manuscripts or publications as part songs, madrigals, lute songs, or ballads with tunes indicated only by name.

I have harmonized and set tunes, as well as converted lute songs to part songs or songs with instrumental accompaniment. Therefore, many of these settings are unique to this collection. I hope liberties I have taken will be forgiven.

Editions of this book include an ensemble edition for voices and instruments, a keyboard edition, a lute edition and a Renaissance guitar edition. The lute edition presents the original lute parts for the lute songs and part songs where available, as well as new lute parts where none existed before. Some of the keyboard pieces are based on originals, although most are newly written by me, as are the Renaissance guitar parts.

Chords have been added as an aid to accompanists.

The original spellings and punctuation have been preserved where possible, although I have replaced u and v with modern usage. Hence “loue” is now “love”, and “vnder” is now “under.” I also replaced i with j where appropriate, so that “Iohn” is now “John.” If a word is not immediately identifiable, try sounding it out. Most of these songs predate dictionaries and standardized spelling.



The peacefull westerne winde

verses 1-2

Thomas Campion (1567-1620)
The Second Booke of Ayres,
Light Conceits of Louers, c.1613

G G C D G D Dm Am D G D G

The See peace - full west - erne winde the win - ter storms hath tam'd, And
 how the morn - ing smiles On her bright east - erne hill, And

8 The See peace - full west - erne winde the win - ter storms hath tam'd, And
 how the morn - ing smiles On her bright east - erne hill, And

8 The See peace - full west - erne winde the win - ter storms hath tam'd, And
 how the morn - ing smiles On her bright east - erne hill, And

The See peace - full west - erne winde the win - ter storms hath tam'd, And
 how the morn - ing smiles On her bright east - erne hill, And

G C D G D Dm Am D G D G

na - ture in each kinde the kind heat hath in - flam'd.
 with soft steps be - guiles Them that lie slum - bring still.

8 na - ture in each kinde the kind heat hath in - flam'd.
 with soft steps be - guiles Them that lie slum - bring still.

8 na - ture in each kinde the kind heat hath in - flam'd.
 with soft steps be - guiles Them that lie slum - bring still.

na - ture in each kinde the kind heat hath in - flam'd.
 with soft steps be - guiles Them that lie slum - bring still.

G G F G C Em C Am Esus4 E A G

The for - ward buds so sweet - ly breath out of their earth - ly bowrs, That
The mu - sicke - lou - ing birds are come From cliffes and rockes vn - knowne; To

The for - ward buds so sweet - ly breath out of their earth - ly bowrs, That
The mu - sicke - lou - ing birds are come From cliffes and rockes vn - knowne; To

The for - ward buds so sweet - ly breath out of their earth - ly bowrs, That
The mu - sicke - lou - ing birds are come From cliffes and rockes vn - knowne; To

G D G D G Am D G D sus4 D G

heau'n which views their pomp be - neath would faine be deckt with flowres.
see the trees and bri - ers blome, That late were o - uer - flowne.

heau'n which views their pomp be - neath would faine be deckt with flowres.
see the trees and bri - ers blome, That late were o - uer - flowne.

heau'n which views their pomp be - neath would faine be deckt with flowres.
see the trees and bri - ers blome, That late were o - uer - flowne.

The peacefull westernne winde

verses 3-4

Thomas Campion (1567-1620)
The Second Booke of Ayres,
Light Conceits of Louers, c.1613

G G C D G D Dm Am D G D G

What If Sa - turne did de - stroy, Loues Queene re - uiues a - gaine; And
 If all things life pre - sent, Why die my com - forts then? Why

What If Sa - turne did de - stroy, Loues Queene re - uiues a - gaine; And
 If all things life pre - sent, Why die my com - forts then? Why

What If Sa - turne did de - stroy, Loues Queene re - uiues a - gaine; And
 If all things life pre - sent, Why die my com - forts then? Why

G C D G D Dm Am D G D G

now her na - ked boy Doth in the fields re - maine:
 suf - fers my con - tent? Am I the worst of men?

now her na - ked boy Doth in the fields re - maine:
 suf - fers my con - tent? Am I the worst of men?

now her na - ked boy Doth in the fields re - maine:
 suf - fers my con - tent? Am I the worst of men?

G G F G C Em C Am E sus4 E A G

Where O he such pleas - ing not change doth view In ev' - ry liu - ing this thing, As
O beau - tie, be not thou ac - cus'd Too just - ly in this case: Vn -

Where O he such pleas - ing not change doth view In ev' - ry liu - ing this thing, As
O beau - tie, be not thou ac - cus'd Too just - ly in this case: Vn -

Where O he such pleas - ing not change doth view In ev' - ry liu - ing this thing, As
O beau - tie, be not thou ac - cus'd Too just - ly in this case: Vn -

G D G D G Am D G D sus4 D G

if the world were borne a - new, To gra - ti - fie the Spring.
kind - ly if true loue be vs'd. 'Twill yeeld thee lit - tle grace.

if the world were borne a - new, To gra - ti - fie the Spring.
kind - ly if true loue be vs'd. 'Twill yeeld thee lit - tle grace.

if the world were borne a - new, To gra - ti - fie the Spring.
kind - ly if true loue be vs'd. 'Twill yeeld thee lit - tle grace.

The poore man pays for all.

This is but a dreame which here shall insue:
But the Author wishes his words were not true.

Anon.
tune: Rogero

G G C G C G D G D

AS I Me I lay ma - ny ob - jects thought I saw (which mus - ing did be - hold, in all a - lone, up - on my rest - ing this my fright - full I wish were a bed, Dreame, fa - ble, Full A That

D G D G C G D sus4 D G G

many a co - gi - ta - tion did and come in - to my head: And part of them I will un - fold: and though my pre - sent Theame Is poore men still in - forc - ed are to pay more then they are able: Me

G C G C G D G D

wak - ing from my sleepe, I my dreame to mind did call, Me but a fan - cy you may say, yet ma - ny things doe fall Too thought I heard them weep - ing say, their sub - stance was but small, For

Chord progression: D G D G C G D sus4 D G

thought I saw be - fore mine eyes, how poore men pay for all.
 true a - las: for at this day the poore man payes for all.
 rich men will beare all the sway, and poore men pay for all.

Me thought I saw how wealthy men
 did grind the poore mens faces,
 And greedily did prey on them,
 not pittying their cases:
 They make them toyle and labour sore
 for wages too too small:
 The rich men in the Tavernes rore:
 but poore men pay for all.

Me thought I saw an Usurer old,
 walke in his Fox-fur'd gowne,
 Whose wealth and eminence controlld
 the most men in the Towne:
 His wealth he by extortion got,
 and rose by others fall,
 He had what his hands earned not,
 but poore men pay for all.

Me thought I saw a Courtier proud
 goe swaggering along,
 That unto any scarce allow'd
 the office of his tongue:
 Me thought, wert not for bribery,
 his Peacocks plumes would fail,
 He ruffles out in bravery,
 but poore men pay for all.

Me thought I met (sore discontent)
 some poore men on the way,
 I asked one whither he went
 so fast and could not stay?
 Quoth he, I must goe take my Lease,
 or else another shall:
 My Landlords riches doe increase,
 but poore men pay for all.

Me thought I saw most stately wives,
 goe jetting on the way,
 That live delightfull idle lives,
 and go in garments gay,
 That with the moon their shapes doe change
 or else thei'l chide and brawle,
 Thus women goe like monsters strange,
 and poore men pay for all.

Me thought I was i'th Countrey,
 where poore men take great paines,
 And labour hard continually,
 onely for rich mens gaines,
 Like th'Israelites in Egypt,
 the poore are kept in thrall:
 The task-masters are playing kept.
 but poore men pay for all.

Me thought I saw poore Tradesmen
 ith' City and else-where,
 Whom rich men keepe as beads-men,
 in bondage care and feare:
 Thei'l have them worke for what they list,
 thus weakest goe to the wall,
 The rich men eate and drinke the best,
 but poore men pay for all.

Me thought I saw two Lawyers base
 one to another say.
 We have had in hand this poore mans Case,
 a twelve-month and a day.
 And yet weel not contented be
 to let the matter fall,
 Beare thou with me & Ile beare with thee,
 while poore men pay for all.

Me thought I saw a red-nose Oast,
 as fat as he could wallow,
 Whose carkasse, if it should be roast,
 would drop seven stone of tallow,
 He growes rich out of measure,
 with filling measure small,
 He lives in mirth and pleasure,
 but poore men pay for all.

And so likewise the Brewer stout,
 the Chandler and the Baker,
 The Mault-man also without doubt,
 and the Tobacco-taker,
 Though they be proud and stately growne,
 and beare themselves so tall,
 Yet to the world it is well knowne,
 that poore men pay for all.

Even as the mighty Fishes still,
 doe feed upon the lesse;
 So rich men, might they have their will,
 would on the poore men ceaze:
 It is a proverbe old and true,
 that weakest goe toth' wall,
 Rich men can drinke till th' sky looke blue,
 but poore men pay for all.

But now, as I before did say,
 this is but a Dreame indeed,
 Though all dreames prove not true, some may
 hap right as I doe reade.
 And if that any come to passe,
 I doubt this my Dreame shall:
 For still tis found too true a case,
 that poore men pay for all.

The Praise of HULL ale.

Anon.

D Gm F

Let's wet the whis - tle of the Muse, That
Here's Ale of Hull, which 'tis well known, Kept

This system of the musical score is in 4/4 time and features a vocal line and three piano accompaniment staves. The key signature has one flat (B-flat). The first measure is marked with a 'D' chord, the second with a 'Gm' chord, and the third with an 'F' chord. The lyrics are written below the vocal line.

Gm D Gm

sings the praise of eve - ry Juice, This House af - fords for
King and Key - ser out of Town, Now in, will ne - ver

This system continues the musical score with the same instrumentation. It begins with a 'Gm' chord, followed by a 'D' chord, and ends with a 'Gm' chord. The lyrics continue below the vocal line.

F B $\flat$ F B $\flat$ Gm D Gm

Mor - - - tal the use, Which no Bo - dy can de -
hurt the Crown,

The final system of the score maintains the same musical structure. It starts with an 'F' chord, followed by a 'B $\flat$ ' chord, then 'F', 'B $\flat$ ', 'Gm', 'D', and finally 'Gm'. The lyrics conclude below the vocal line.

ny, de - ny, Which no Bo - dy can de - ny,

Here's Lambeth Ale to cool the Maw,
And Beer as spruce as e'er you saw,
But Mum as good as Man can draw,
Which no Body, &c.

If Reins be loose as some Mens Lives,
Whereat the Purling Female grieves,
Here's stitch-Back that will please your Wives,
Which no Body, &c.

Here's Cyder too, ye little wot,
How oft 'twill make ye go to Pot,
'Tis Red-streak all, or it is not,
Which no Body, &c.

Here's Scholar that has doft his Gown,
And donn'd his Cloak and come to Town,
'Till all's up drink his College down,
Which no Body, &c.

Here's North-down, which in many a Case,
Pulls all the Blood into the Face,
Which blushing is a sign of Grace,
Which no Body, &c.

If Belly full of Ale doth grow,
And Women runs in Head you know,
Old Pharoah will not let you go,
Which no Body can deny.

Here's that by some bold Brandy hight,
Which Dutch-men use in Case of fright,
Will make a Coward for to Fight,
Which no Body, &c.

Here's China Ale surpasseth far,
What Munden vents at Temple-bar,
Tis good for Lords and Ladies Ware,
Which no Body, &c.

Here's of Epsom will not Fox
You, more than what's drawn out of Cocks
Of Middleton, yet cures the Pox,
Which no Body, &c.

For ease of Heart, here's that will do't,
A Liquor you may have to boot,
Invites you or the Devil to't,
Which no Body, &c.

For Bottle Ale, though it be windy,
Whereof I cannot chuse but mind ye,
I would not have it left behind ye,
Which no Body, &c.

Take Scurvy-Grass, or Radish Ale,
'Twill make you like a Horse to Stale,
And cures whatsoever you Ail,
Which no Body, &c.

For Country Ales, as that of Chess,
Or of Darby you'll confess,
The more you Drink, you'll need the less,
Which no Body, &c.

But one thing must be thought upon,
For Morning-Draught when all is done,
A Pot of Purl for Harrison,
Which no Body can deny.

The praise of our Country Barley-Brake

Anon.

verses 1-3

G G G D

Both As It yong it is men a a Maids cust - a live - and oms ly Lads, was, sport of so what let set state it how or flou - nim - de - rish - ble - gree, still, ly; Whe - Flo - You

Am C D Em D A D

ther ra need south - east a - gaine no great or hath re - port, west, deckt the or your the of much same the fre - quent - ed hill, Coun - try ti - fie, I And To

G C G G D Am

wish you all good health, that in this Sum - mers weather, Your
Phe - bus two di - vides what Bo - reas pacts to - gether, That
see with sweet im - brace, each Lad his Lasse doth clip, And

8 wish you all good health, that in this Sum - mers weather, Your
Phe - bus two di - vides what Bo - reas pacts to - gether, That
see with sweet im - brace, each Lad his Lasse doth clip, And

8 wish you all good health, that in this Sum - mers weather, Your
Phe - bus two di - vides what Bo - reas pacts to - gether, That
see with sweet im - brace, each Lad his Lasse doth clip, And

wish you all good health, that in this Sum - mers weather, Your
Phe - bus two di - vides what Bo - reas pacts to - gether, That
see with sweet im - brace, each Lad his Lasse doth clip, And

Am C D D Em D A D

sweet - hearts and your selves, play at Bar - ly - Brake to - gether.
he with fu - rious chides, doth doth not ore cast the weather.
lay - ing face to face, doth taste each oth - ers lip.

8 sweet - hearts and your selves, play at Bar - ly - Brake to - gether.
he with fu - rious chides, doth doth not ore cast the weather.
lay - ing face to face, doth taste each oth - ers lip.

8 sweet - hearts and your selves, play at Bar - ly - Brake to - gether.
he with fu - rious chides, doth doth not ore cast the weather.
lay - ing face to face, doth taste each oth - ers lip.

sweet - hearts and your selves, play at Bar - ly - Brake to - gether.
he with fu - rious chides, doth doth not ore cast the weather.
lay - ing face to face, doth taste each oth - ers lip.

The praise of our Country Barley-Brake

Anon.

verses 4-6

G G G D

Thus And There - are ma - ny you Coun - try Maids, youth, both mer - ry too and joyall, If A - let long hath beene ne - glected, gone, Let

Thus And There - are ma - ny you Coun - try Maids, youth, both mer - ry too and joyall, If A - let long hath beene ne - glected, gone, Let

Thus And There - are ma - ny you Coun - try Maids, youth, both mer - ry too and joyall, If A - let long hath beene ne - glected, gone, Let

Thus And There - are ma - ny you Coun - try Maids, youth, both mer - ry too and joyall, If A - let long hath beene ne - glected, gone, Let

Am C D Em D A D

they gaine me set to with love you faire tis is re - stored, per - swades, they then in - hate let treat to it be you to be dis - loyall res - pected, come home, And And And If

they gaine me set to with love you faire tis is re - stored, per - swades, they then in - hate let treat to it be you to be dis - loyall res - pected, come home, And And And If

they gaine me set to with love you faire tis is re - stored, per - swades, they then in - hate let treat to it be you to be dis - loyall res - pected, come home, And And And If

they gaine me set to with love you faire tis is re - stored, per - swades, they then in - hate let treat to it be you to be dis - loyall res - pected, come home, And And And If

G C G G D Am

there - fore in times their praise, my pen shall write for ever, Be -
 as in your Love will be - fore, so doe you now per - sever, Then
 you your Love will meet, make haste and hie you hether, That

Am C D D Em D A D

cause they love doe raise, at Bar - ly - Brake to - gether.
 will you e - ver love sore at Bar - ly - Brake to - gether.
 he and you may greet, at Bar - ly - Brake to - gether.

verses 1-2

A booke of ayres, 1606

8

C G Dm A sus4 A D G Am Em

ve - ry pre - ty ducky
lone a - lone I lie

there in deepe that dis -
said, paire, to Which whome kils shall my

a pre - ty pre - ty
a - lone a - lone I

ducke there was that dis -
lie in deepe that dis - said, paire, to Which whome kils shall I my

a pre - ty
a - lone I

ducke there was that dis -
lie in deepe that dis - said, paire, to whome shall I my

a - lone a - lone I

ducke there was, that dis -
lie in deepe that dis - said, paire, to Which whome, shall my I

D sus4 D G C Dm C Dm Em C#dim D

I make mone
loue - ly heart,
to whome shall
I make mone
heart, I For

Em C F Dm G Em

I haue none been wil
long a pre - tie re -
maid a pre - ty pre - ty
I For none my a sweete
pre ioyes re - paire, sweete
pre - ty pre - ty maid a
ioyes sweete ioyes re - paire, sweete

A D D G Am G Am D 1. G D 2. G

maid a ve - ry pre - ty
paire, sweete ioyes sweete ioyes re -
maide, and yet play I lie a -
ve - ry pre - ty maide, and yet play I lie a -
ioyes sweete ioyes re - paire, Or play a lo - uers lone. part. I lone. part.
8 maid a ve - rie pre - tie maide and yet play I lie a - lone. part. lone. part.
paire, sweete ioyes sweete ioyes re - paire, Or play a lo - uers lone. part. For lone. part.

A pretty ducke there was

verse 3

John Bartlet (fl.1606-1610)

A booke of ayres, 1606

G C D G D^{sus4} D G G

A tick - ling tick - ling tick - ling

A tick - ling tick - ling part a tick - ling tick - ling tick - ling

A tick - ling part a tick - ling tick - ling tick - ling

A tick - ling tick - ling part a tick - ling tick - ling tick - ling

Detailed description: This system contains the first four measures of the song. It features four staves: a vocal line (treble clef), a lute line (treble clef), a keyboard line (treble clef with an 8), and a bass line (bass clef). The key signature has one sharp (F#). The first measure has a whole rest for the vocal line. The second measure has a whole note for the vocal line. The third and fourth measures contain the lyrics 'A tick - ling tick - ling tick - ling' and 'tick - ling tick - ling part a tick - ling tick - ling tick - ling' respectively. The chords are G, C, D, G, D^{sus4}, D, G, and G.

G G D Am C Em C

part a tick - ling part a tick - ling tick - ling part a

part a tick - ling part a tickling tick-ling part

part a tick - ling part a tickling tick-ling part

part a tick - ling part a tickling tick-ling part

Detailed description: This system contains measures 5 through 8. The vocal line continues with 'part a tick - ling part a tick - ling tick - ling part a'. The lute line has 'part a tick - ling part a tickling tick-ling part'. The keyboard line has 'part a tick - ling part a tickling tick-ling part'. The bass line has 'part a tick - ling part a tickling tick-ling part'. The chords are G, G, D, Am, C, Em, and C.

C G Dm A^{sus4} A D G Am Em

tick - ling tick - ling part that mai - dens loue, But I can

a tick - ling tick - ling part that mai - dens loue, But I can

a tick - ling part that mai - dens loue, But I can

a tick - ling tick - ling part that mai - dens loue, But I can

Detailed description: This system contains measures 9 through 12. The vocal line continues with 'tick - ling tick - ling part that mai - dens loue, But I can'. The lute line has 'a tick - ling tick - ling part that mai - dens loue, But I can'. The keyboard line has 'a tick - ling part that mai - dens loue, But I can'. The bass line has 'a tick - ling tick - ling part that mai - dens loue, But I can'. The chords are C, G, Dm, A^{sus4}, A, D, G, Am, and Em.

ne - uer get, But I can ne - - - uer get, ne - uer get, But I can ne - uer get, Yet ne - uer get, But I can ne - uer get, ne - uer get, But I can ne - uer get, Yet

Yet long haue sought, and stil do craue, and stil and stil do long haue sought, and stil do craue, and stil and stil do craue, and Yet long haue sought, and stil do craue, and stil and stil do long haue sought, and stil do craue, and stil and stil do craue, and

craue, and stil and stil do craue, At rest my hart to set. 1. G D 2. G set. stil and stil do craue, At rest my hart to set. Yet set. craue, and stil and stil do craue, At rest my hart to set. set. stil and stil do craue, At rest my hart to set. Yet set.

The Queenes visiting of the Campe at Tilsburie

Thomas Deloney
(1543?-1600)

C C F C G C G C

With in the yeare of Christ our Lord a thou - sand and fiue hun - dreth full: And
Her Ro - yall ships to sea she sent, to garde the coast on e - ue-rie side And
In Es - sex faire that fer - till soile, vp on the hill of Tils - bu - ry: To
And on the eight of Au - gust she, from faire St. Iames tooke her way: With

C F C G C G C

eight - ie eight by iust re - cord the which no man may dis - a - null.
see - ing how her foes were bent, her realme full well she did pro - uide.
giue our Spa - nish foes the foile, in gal - lant campe they now do lye.
ma - ny Lords of high de - gree, in prince - ly robes and rich a - ray.

C G Am G C G Am G

And in the thir - ti-eth yeare re - main - ing, of good Queene E - liz - a-beths rain - ing.
With ma - ny thou - sands so pre - par - ed: as like was ne-uer erst de - clar - ed,
Where good or - ders is or - dain - ed, and true ius - tice eke main - tain - ed,
And to bardge vp - on the wa - ter, be - ing King Hen - ryes roy - all daugh-ter,

C F C B^b C F Dm C G C

A might-ie pow-er
Of horse-men and
For the pu -
She did goe -

there was pre - par - ed
of foote-men plen - tie,
nish - ment of per - sons,
with trum-pets sound - ing,

By Phi - lip, then the
whose good harts full
that are lewde or
and with dub - bing

king of Spaine:
well is seene
bad - ly bent.
drums a - pace:

C F C B^b C F Dm C G C

A - gainst the maid-en
In the safe - garde
To see a sight so
A - long the Thames

Queene of Eng - land,
of their coun - trie,
straunge in Eng - land,
that fa-mous ri - uer,

which in peace be -
and the ser - uice
t'was our gra - cious
for to view the

fore did raigne.
of our Queene.
Queenes in - tent.
campe a space.

When she as farre as Grauesend came,
right ouer against that prettie towne:
Her royall grace with all her traine,
was landed there with great renowne.
The Lords and Captaines of her forces,
mounted on their gallant horses,
Readie stood to entertaine her,
like martiall men of courage bold:
Welcome to the campe dread soueraigne,
thus they said both yong and old.

The Bulworkes strong that stood thereby,
well garded with sufficient men:
Their flags were spred couragiously,
their cannons were discharged then.
Each Gunner did declare his cunning,
for ioy conceiued of her coming.
All the way her Grace was riding,
on each side stood armed men:
With Muskets, Pikes, and good Calceuers,
for her Graces safegarde then.

The Lord generall of the field,
had there his bloudie auncient borne:
The Lord marshals coulors eke,
were carried there all rent and torne.
The which with bullets was so burned,
when in Flaunders he soiourned.
Thus in warlike wise they marched
euen as soft as foote could fall:
Because her Grace was fully minded,
perfectly to view them all.

Her faithfull souldiers great and small,
as each one stood within his place:
Vpon their knees began to fall,
desiring God to saue her Grace.
For ioy whereof her eyes was filled,
that the water downe distilled.
Lord blesse you all my friendes (she said)
but doe not kneele so much to me:
Then sent she warning to the rest,
they should not let such reuerence be.

Then casting vp her Princely eyes,
vnto the hill with perfect sight:
The ground all couered, she espyes,
with feet of armed souldiers bright.
Whereat her royall hart so leaped,
on her feet vpriight she stepped.
Tossing vp her plume of feathers,
to them all as they did stand:
Chearfully her body bending,
wauing of her royall hand.

And then bespake our noble Queene,
my louing friends and countriemen:
I hope this day the worst is seen,
that in our wars ye shall sustain.
But if our enimies do assaile you,
neuer let your stomackes falle you.
For in the midst of all your troupe,
we our selues will be in place:
To be your ioy, your guide and comfort,
euen before your enimies face.

Remember me, my deir

Anon.

Gm Cm D Gm Cm D

Re - mem - ber me, my deir,
 2.Re - mem - ber me, a - lace,
 3.Re - mem - ber me in pain

I hum - bly you re - queir
 And lat all ri - gour pass
 With un - kind - ness neir slain.

Re - mem - ber me, my deir,
 2.Re - mem - ber me, a - lace,
 3.Re - mem - ber me in pain

I hum - bly you re - queir
 And lat all ri - gour pass
 With un - kind - ness neir slain.

Re - mem - ber me, my deir,
 2.Re - mem - ber me, a - lace,
 3.Re - mem - ber me in pain

I hum - bly you re - queir
 And lat all ri - gour pass
 With un - kind - ness neir slain.

Gm F Eb Cm D

For my re - quest that loves you best
 That I may prove in you some love
 That through de - lay of cru - el wae

With faith - full hart in - teir.
 To my joy and so - lace.
 That in you dois re - main.

For my re - quest that loves you best
 That I may prove in you some love
 That through de - lay of cru - el wae

With faith - full hart in - teir.
 To my joy and so - lace.
 That in you dois re - main.

For my re - quest that loves you best
 That I may prove in you some love
 That through de - lay of cru - el wae

With faith - full hart in - teir.
 To my joy and so - lace.
 That in you dois re - main.

Bb F Gm Cm Dsus4 D G

My hart sall rest With - in your breist.
 True love to move I most be - hove;
 Re - mit, I say; a - las, al - way

Re - mem - ber me, my deir.
 Re - mem - ber me, a - lace.
 Re - mem - ber me in pain.

My hart sall rest With - in your breist.
 True love to move I most be - hove;
 Re - mit, I say; a - las, al - way

Re - mem - ber me, my deir.
 Re - mem - ber me, a - lace.
 Re - mem - ber me in pain.

My hart sall rest With - in your breist.
 True love to move I most be - hove;
 Re - mit, I say; a - las, al - way

Re - mem - ber me, my deir.
 Re - mem - ber me, a - lace.
 Re - mem - ber me in pain.

the lover's answer

Gm Cm D Gm Cm D

4. Re - mem - ber me, deir hart
5. Re - mem - ber me in thrall

That of pains hes my part
Rea - dy when I do call.

Gm F Eb Cm D

Your words un - kind sinks in my mind, And dois in - crease my smart;
With true in - tent I do con - sent Hart, mind, bo - dy and all.

Bb F Gm Cm Dsus4 D G

Yet shall ye find me true and kind! Re - mem - ber me, deir hart.
Ne'er to re - pent, bot stand con - tent. Re - mem - ber me in thrall.

Rest a while, you cruell cares

verses 1-2

John Dowland (1563-1626)
the First Booke of Songs, 1597

G G G D^{sus4} D G G F F D G C

Rest a while, you cruell cares, be not more se - vere then
If I speake, my words want wait, Am I mute, my heart doth

D D D D G C^{#dim} D G C

love. beaue, Beau - tie kills and beau - tie spares, and sweet smiles
If I sigh, she feares de - ceit, Sor - row then

C D^{sus4} D G G Gm D Gm F

sad sighes re - move: Lau - ra, faire queene of my de -
for me must speake: Cru - ell, un - kind, with fa - vour

B $\flat$ B $\flat$ F Gm Dm B $\flat$ E $\flat$ Cm D F Gm

light, view come grant me that love first in was loves de - - spite, And if I my
 The wound that first was made by you: And if my

light, view come grant me that love first in was loves de - - spite, And if I my
 The wound that first was made by you: And if my

light, view come grant me that love first in was loves de - - spite, And if I my
 The wound that first was made by you: And if my

light, view come grant me that love first in was loves de - - spite, And if I my
 The wound that first was made by you: And if my

D B $\flat$ E $\flat$ Cm D B $\flat$ Dm E $\flat$

e - ver tor - ments faile to ho - nor thee: Let this hea - ven -
 [e - ver] [e - ver] fay - ned be, Let this this hea - ven -

e - ver tor - ments faile to ho - nor thee: Let this hea - ven -
 [e - ver] [e - ver] fay - ned be, Let this this hea - ven -

e - ver tor - ments faile to ho - nor thee: Let this hea - ven -
 [e - ver] [e - ver] fay - ned be, Let this this hea - ven -

e - ver tor - ments faile to ho - nor thee: Let this hea - ven -
 [e - ver] [e - ver] fay - ned be, Let this this hea - ven -

B $\flat$ F B $\flat$ B $\flat$ F Gm E $\flat$ Cm D $\text{sus}4$ D G

ly light I see, bee as darke as hell to mee.
 ly light I see, bee as darke as hell to mee.

ly light I see, bee as darke as hell to mee.
 ly light I see, bee as darke as hell to mee.

v'nly light I see, bee as darke as hell to mee.
 v'nly light I see, bee as darke as hell to mee.

v'nly light I see, bee as darke as hell to mee.
 v'nly light I see, bee as darke as hell to mee.

Rest a while, you cruell cares

verse 3

John Dowland (1563-1626)
the First Booke of Songes, 1597

G G G D^{sus4} D G G F F D G C

Ne-ver hour of pleas - ing rest Shall re - vive my dy - ing

Ne-ver hour of pleas - ing rest Shall re - vive my dy - ing

Ne-ver hour of pleas - ing rest Shall re - vive my dy - ing

Ne-ver hour of pleas - ing rest Shall re - vive my dy - ing

D D D D G C^{#dim} D G C

ghost, Till my soul hath re - pos - sest, The sweet hope

ghost, Till my soul hath re - pos - sest, The sweet hope

ghost, Till my soul hath re - pos - sest, The sweet hope which

ghost, Till my soul hath re - pos - sest, The sweet hope

C D^{sus4} D G G G^m D G^m F

which love hath lost: Lau - ra re - deeme the soule that

which love hath lost: Lau - ra re - deeme the soule that

love hath lost: Lau - ra re - deeme the soule that

which love hath lost: Lau - ra re - deeme the soule that

B $\flat$ B $\flat$ F Gm Dm B $\flat$ E $\flat$ Cm D F Gm

dies, By fu - rie of thy mur - dering eyes: And if it

dies, By fu - rie of thy mur - dering eyes: And if it [e - ver]

dies, By fu - rie of thy mur - dering eyes: And if it [e - ver]

dies, By fu - rie of thy mur - dering eyes: And if it

D B $\flat$ E $\flat$ Cm D B $\flat$ Dm E $\flat$

[e - ver] prove un - kinde to thee, Let this hea - ven -

prove un - kinde to thee, Let this hea - ven -

prove un - kinde to thee, Let this hea - - - -

[e - ver] prove un - kinde to thee, Let this hea - - - -

B $\flat$ F B $\flat$ B $\flat$ F Gm E $\flat$ Cm D^{sus4} D G

ly light I see, Bee as darke as hell to mee.

ly light I see, Bee as darke as hell to mee.

v'nly light I see, Bee as darke as hell to mee.

v'nly light I see, Bee as darke as hell to mee.

Rest sweet Nimphs let goulden sleepe

Francis Pilkington
(ca. 1565–1638)
The First Booke..., 1605

Chords: Gm D Gm Gm F Gm D Dm Eb Adim

Rest sweet Nimphs
Dreame faire vir -
Thus deare dam -

let gins of de -
zells I do

sleepe, light,
giue And
Charme Good

your blest E - li - zian
star bright - er
night and so am

Chords: Bb Bb F Gm D Gm Adim Eb Dsus4 D G

eies, groues:
gone:

While my Lute the
Whiles the wan - dring
With your hartes de -

watch doth keep With
shades of night, Re -
sires long liue Still

pleas - ing sim - pa - thies,
sem - ble your true loues:
ioy, and neu - er mone.

Gm D D Cm B^b D Gm D Cm

Lul - la lul - la by, Lul - la Lul - la - by, Sleepe sweet - ly, sleep sweet - ly, let
 Lul - la lul - la by, Lul - la lul - la - by, Your kiss - es your bliss - es send
 Lul - la lul - la by, Lul - la lul - la - by, Hath pleasd you and easd you, &

8

Lul - la lul - la by, Lul - la by, Lul - la - by, Sleepe sweet - ly, sleep sweet - ly, let
 Lul - la lul - la by, lul - la by lul - la - by, Your kiss - es your bliss - es send
 Lul - la lul - la by, lul - la by lul - la - by, Hath pleasd you and easd you, &

Lul - la lul - la - by, Lul - la - by, Sleepe sweet - ly, sleep sweet - ly, let
 Lul - la lul - la - by, lul - la - by, Your kiss - es your bliss - es send
 Lul - la lul - la - by lul - la - by, Hath pleasd you and easd you, &

B^b Gm D Gm Cm Gm D sus4 D 1. G 2. G

no - thing af - fright ye, In calme con - tent - ments lie. lie.
 them by your wish - es, Al - though they be not nigh. nigh.
 sweet slum - ber sezd you, And now to bed I hie. hie.

8

no - thing af - fright ye, In calme con - tent - ments lie. lie.
 them by your wish - es, Al - though they be not nigh. nigh.
 sweet slum - ber sezd you, And now to bed I hie. hie.

no - thing af - fright ye, In calme con - tent - ments lie. lie.
 them by your wish - es, Al - though they be not nigh. nigh.
 sweet slum - ber sezd you, And now to bed I hie. hie.

Ring out your bells

Anon.

G G G C G Am G

Ring out your bells! what should you do els? Stricke up your Drums for
Now let us pray, and keepe ho - ly - daye, The sea - ven-teenth day of No -
Three and for - ty yeares her grace writ - eth heare In glo - ry and great re -

D C G

joy! vem - ber; The No - blest Queen that e - ver was seene In
vew - ber; For joy of her grace, in eve - ry place, Let
nowne; E - liz - a - beth, whose lyke on earth Wore

C G D G C

Eng - land doth Raigne this day. The No - blest Queen that
us great prays - es Ren - der. For joy of her grace, in
ne - ver the Eng - lish Crowne. E - liz - a - beth, whose

Chord progression: G C G D G

e - ver was seene In Eng - land doth Raigne this day.
eve - ry place, Let us ne - ver the great Eng - lish prayes Ren - der.
lyke on earth Wore Crowne.

To the glory of god
she hath made a Rod
Hir enemies to subdue;
And banisht away
all Papisticall play
And maintaynes the Ghospell true.

Such ships for the Seas,
her foes to feaze,
She hath made as never was seene;
With powder and shot
and Cannon so hot,
As never did any Queene.

Such Armor of prooffe,
with picks all a-loofe
(Her enemyes to with-stande),
She hath filled the tower
so full, at this howre,
As never was in this land.

Her stately Bowers,
her Castles and Towres,
She hath kept them up everye one;
That none doe decay,
but stand goodlye and gay,
Repayred with lyme and stone.

The custome-howse keyes,
the fortes by the seas,
The blocke-houses everye one,
Were never so stronge,
continuing soe long;
For cost she hath spared none.

Those Rebels Route,
that were so stoute,
She hath quickly made them quaile.
By Sea and by lande,
she hath strength at hand,
To make them stricke their sayle.

The Muscovite
with many a knight,
The Swesians and Denmarke kinge,
To her good grace
send hither, a-pace,
For many a needfull thing.

The Scots can tell,
the Spaniards knowe well,
The Frenchmen cannot denye,
But her good grace,
toward every place
Doth carry a gracious eye.

Now let us take heede,
seinge well we speede,
That our synnes do not annoy
Our blessed joy,
and chyefest staye,
Because we have deservd it so.

Yet god, that doth see
her majesty
His servaunt in all assayes,
His grace will give
that she may lyve
Many prosperous yeares and dayes.

All yow that give eare
this song to heare,
With dilligent dutye all praye
That long upon earth
Elizabeth
Our Queene continue maye.

Finis

A Round of three Country dances in one

Thomas Ravenscroft
(c.1582-c.1635)
Pammelia, 1609

Gm Gm F Gm Dm Gm Gm

Now foote it as I do, Tom boy Tom, now foot it as
The cramp is in my purse full sore No mo - ney will
Ro - bin Hood, Ro - bin Hood said Lit - tle John, come dance be -
Sing af - ter fel - lows, as you heare me, a toy that

F Cm Gm Dm Gm Gm F Gm

I doe Swith - en a, Now foote it as I do, Tom boy
bide there in a And if I had some salve there -
fore the Queene a. Ro - bin Hood, Ro - bin Hood said Lit - tle
sel - dome is seene a, Sing af - ter fel - lows, as you heare

Dm Gm Gm F Cm Gm Dm Gm Gm

Tom, now foot it as I doe Swith - en a, And Hicke thou must
fore A Light - ly then would I sing a
John, come dance be - fore the Queene a In a redde
me, a toy that sel - dome is seen a, three coun - try

F Gm C F Cm Gm Cm D

tricke it all a - - lone, till Ro - bin come leap - ing in

Hey hoe, the cramp

Pet - ti - cote and a greene jack - et, a white hose and a

dan - ces in one to be, a pre - ty con - ciet as

Em C G Gm F Gm C

bet - weene a. And Hicke thou must tricke it all a - - -

a, hey hoe, the cramp a,

green a. In a redde Pet - ti - cote and a greene

I weene a. Three coun - try dan - ces in on to

F Cm Gm Cm D Em Cm G

lone, till Ro - bin come leap - ing in bet - weene a.

hey hoe, the cramp a, the cramp a.

jack - et, a white hose and a green a.

be, A pret - ty con - ciet as I weene a

Say loue if euer thou didst find

verses 1-2

John Dowland (1563-1626)

*The Third and Last Booke
of Songs or Aires, 1603*

G C G D Em D^{sus4} D G D C D

Say loue if e - uer thou didst find, a wo - man with a
But could thy fi - ry poy - sned dart At no time touch her

A^{sus4} A D F G C C D G D G D G

con - stant mind, none but one, and what should that rare
spot - lesse hart, Nor come neare, She is not sub - ject

D G D Am E Am E Am E Am E Am D G C

mir - ror be, some to Loues bow, Her God - desse or some eye com - maunds, her Queen is shee heart saith no, shee shee No no shee shee no no

mir - ror be, some to Loues bow, Her God - desse or some eye com - maunds, her Queen is shee heart saith no, shee shee No no shee shee no no

mir - ror be, some to Loues bow, Her God - desse or some eye com - maunds, her Queen is shee heart saith no, shee shee No no shee shee no no

mir - ror be, some to Loues bow, Her God - desse or some eye com - maunds, her Queen is shee heart saith no, shee shee No no shee shee no no

C G C G D sus4 D G C G C G C G C G

shee shee and one - ly she she one - ly Queene of loue and beau - tie. no no and on - ly no, One no a - no - ther still doth fol - low.

shee shee she and one - ly she she one - ly Queene of loue and beau - tie. no no no and on - ly no, One no a - no - ther still doth fol - low.

shee shee and one - ly she she one - ly Queene of loue and beau - tie. no no and on - ly no, One no a - no - ther still doth fol - low.

shee shee she and one - ly she she one - ly Queene of loue and beau - tie. no no no and on - ly no, One no a - no - ther still doth fol - low.

Say loue if euer thou didst find

verses 3-4

John Dowland (1563-1626)

*The Third and Last Booke
of Songs or Aires, 1603*

G C G D Em D^{sus4} D G D C D

How To might I that faire won - der and know, That mockes de - sire with
her then yeeld thy shafts and bowe, That can com - mand af -

A^{sus4} A D F G C C D G D G D G

end - lesse no, See the Moone That eu - er in one
fec - tions so: Loue is free, So are her thoughts that

D G D Am E Am E Am E Am E Am D G C

change doth grow, Yet
van - quish thee, There

still the same, and
is no queene of

she is so;
loue but she,

So so she
She she

so so she
she she

change doth grow, Yet
van - quish thee, There

still the same, and
is no queene of

she is so;
loue but she,

So so she
She she

so so she
she she

change doth grow, Yet
van - quish thee, There

still the same, and
is no queene of

she is so;
loue but she,

So so she
She she

so so she
she she

change doth grow, Yet
van - quish thee, There

still the same, and
is no queene of

she is so;
loue but she,

So so she
She she

so so she
she she

C G C G D sus4 D G C G C G C G C G

so so and one - ly so, From
she she and on - ly she, She

heauen her ver - tues
one - ly queene of

she doth bor - row.
loue and beau - tie.

so so so, and one - ly so, From
she she she, and on - ly she, She

heauen her ver - tues
one - ly queene of

she doth bor - row.
loue and beau - tie.

so so and one - ly so, From
she she and on - ly she, She

heauen her ver - tues
one - ly queene of

she doth bor - row.
loue and beau - tie.

so so so, and one - ly so, From
she she she, and on - ly she, She

heauen her ver - tues
one - ly queene of

she doth bor - row.
loue and beau - tie.

A merry Ballad of a rich Maid that had 18. severall Suitors of Severall Countries: otherwise called
the Scornefull Maid

Anon.

G C

I Am a young lasse, and my time doth so passe, That of
I had with a Scot, mick - le who mo - ny I wot, Hee is
Then came one from France who brave - ly could dance, Hee is

G A sus4 A D G

late I did long for to mar - ry, I
strout - ed with Ra - pier and Pon - iard: He is
pro - per in e - ve - ry joynt: Yet

G C

have for my deere five hun - dred a yeare, And yet
laid with fine lase, but I like well not his face, As I
in his Coun - try, he scapt well the Pe, So well

A Secret loue or two

verses 1-2

Thomas Campion (1567-1620)

Two Bookes of Ayres, c.1613

Gm Cm D Gm C F B^b

A Se - cret a loue spring or is two drawne, I the must more con it - fesse, I No
The more a flowers, No

F Gm F C F Dm A D Gm C

kind Lamp - ly lesse wel - come for change in close play - ing: Yet my deare
Is hee a o - thers: a

D C F Dm G C C Am D Gm D

hus - band I loue ne'er the lesse, His de - sires, whole or halfe,
loos - er his loss that ne'er knowes? Or is he weal - thy that

A Secret loue or two

Thomas Campion (1567-1620)

Two Bookes of Ayres, c.1613

verse 3

Chords: Gm Cm D Gm C F B^b

Wise arch - ers beare more than one shaft to field, The

Wise arch - ers beare more than one shaft to field, The

Wise arch - ers beare more than one shaft to field, The

Wise arch - ers beare more than one shaft to field, The

Chords: F Gm F C F Dm A D Gm C

Ven - turer loads not with one ware his ship - ping: Should War - riors

Ven - turer loads not with one ware his ship - ping: Should War - riors

Ven - turer loads not with one ware his ship - ping: Should War - riors

Ven - turer loads not with one ware his ship - ping: Should War - riors

Chords: D C F Dm G C C Am D Gm D

learne but one wea - pon to wielde? Or thriue faire plants ere the

learne but one wea - pon to wielde? Or thriue faire plants ere the

learne but one wea - pon to wielde? Or thriue faire plants ere the

learne but one wea - pon to wielde? Or thriue faire plants ere the

Gm E $\flat$ F B $\flat$ F B $\flat$ Gm Cm D E $\flat$

worse for the slip - ping? One dish cloyes, ma - ny fresh ap - pe - tite

worse for the slip - ping? One dish cloyes, ma - ny fresh ap - pe - tite

worse for the slip - ping? One dish cloyes, ma - ny fresh ap - pe - tite

worse for the slip - ping? One dish cloyes, ma - ny fresh ap - pe - tite

D B $\flat$ E $\flat$ Cm F B $\flat$ F B $\flat$ F

yeeld. Mine owne Ile vse, and his he shall haue due - ly,

yeeld. Mine owne Ile vse, and his he shall haue due - ly,

yeeld. Mine owne Ile vse, and his he shall haue due - ly,

yeeld. Mine owne Ile vse, and his he shall haue due - ly,

B $\flat$ F B $\flat$ F Gm D G

Iudge then, what debt - er can keepe touch more tru - ly.

Iudge then, what debt - er can keepe touch more tru - ly.

Iudge then, what debt - er can keepe touch more tru - ly.

Iudge then, what debt - er can keepe touch more tru - ly.

See, see, myne owne sweet Jewell

Thomas Morley (1558-1603)
Canzonets or Little Short Songs
 to Three Voyces, 1593 and 1602

G G Am G D G G G C G Am E sus4 E

See, see, myne owne sweet Iew - ell, mine owne sweet Iew - ell, mine owne sweet Iew -

See, see, myne owne sweet Iew - ell, mine owne sweet Iew - ell, mine owne sweet Iew -

See, see, myne owne sweet Iew - ell, mine owne sweet Iew - ell, mine owne sweet Iew -

See, see, myne owne sweet Iew - ell, mine owne sweet Iew - ell, mine owne sweet Iew -

A Am C G Dm Am G C G D

ell, what I haue what I haue what I haue for my dar -

Iew - ell, what I haue see what I haue here for my pret-ty fine sweet dar -

ell, what I haue what I haue for my dar -

ell, what I haue what I haue for my dar -

G G C G Dm C G C Dm C C Dm

ling, A Rob - in Rob-in red brest and a Star - - - ling, a Rob - in red brest

ling, A Rob - in Ro-bin Ro - bin lit-tle lit-tle young Ro - bin

ling, A Rob - in red brest ling, a Rob - in and a

ling, A Rob - in red brest and a Star - - - ling, a Rob - in and a

Am Dm A sus4 A D Dm F Dm F F F Am

and a Star - ling. These I giue both in hope, to moue

and a Star - ling These I give both in hope, in hope at

and a Star - ling. These I giue both in

Star - - - - ling. These I giue These I both giue in both in

G C G sus4 G C D G G Dm A sus4 A

thee, yet thou saist that I doe not, I doe not loue thee, thou saist I

length to moue, to moue thee, and yet thou saist I doe

hope, to moue thee, yet thou saist I doe

hope, to moue thee, yet thou saist I doe

D G C G D 1. G Gm Dm F Dm 2. G

doe not, I doe not loue thee. These I giue both in thee.

not, I do not loue thee, no I do not, no I do not loue thee. thee.

not, I doe not loue thee. I doe not loue thee. thee.

not, I doe not loue thee, no I do not, I do not loue thee. thee.

Shall distance part our loue

A faithfull vow of two constant Louers

Clement Robinson

(fl. 1566-1584)

tune: "New Rogero"

G G Am C G C G D G D

Shall And dis - tance my part I loue, or dai - ly choice of chaunge? Or

D G D G D G D sus4 D G

sprites be - low, or Gods a - boue, haue power, to make vs straunge: No

G Am C G C G D G D

no - thing here on earth, that kinde hath made or wrought, Shall

D G D G D G D sus4 D G

force me to for - get. good - will, good - will so deare - ly bought.
 plague that on the earth may raigne, I aske not one, but all.

Though time may breede suspect,
 to fill your hart with toyes:
 And absence may a mischefe breede,
 to let your wished ioyes:
 Yet thinke I haue a troth,
 and honesty to keepe:
 And weigh the time your loue hath dwelt,
 within my hart so deep.

And peise the words I spake,
 and marke my countenance then:
 And let not slip no earnest sigh,
 if thou remember can.
 At least forget no teares,
 that trickled downe my face:
 And marke howe oft I wroong your hand,
 and blushed all the space.

Remember how I sware,
 and strook there with my brest:
 In witnesse when thou partst me fro,
 my heart with thee should rest.
 Thinke on the eger lookes,
 full loth to leaue thy sight,
 That made the signes when that she list,
 to like no other wight.

If this be out of thought,
 yet call to minde againe,
 The busie sute, the much adoe,
 the labour and the paine,
 That at the first I had,
 ere thy good will I gate:
 And think how for thy loue alone,
 I purchase partly hate.

But all is one with me,
 my heart so setled is:
 No friend, nor foe, nor want of wealth,
 shall neuer hurt in this.
 Be constant now therefore,
 and faithfull to the end?
 Be carefull how we both may do,
 to be ech others friend.

With free and cleane consent,
 two hearts in one I knit:
 Which for my part, I vow to keep,
 and promise not to flit,
 Now let this vow be kept,
 exchange thy heart for mine:
 So shal two harts be in one breast,
 and both of them be thine.

Shall I come sweet loue?

Thomas Campion (1567-1620)
*The Third and Fovrth Booke
of Ayers* (c.1617)

Chords: Dm Dm F Am B^b Gm A F C F

Shall I come sweet Loue to thee, When the eu' - ning
Who can tell what theefe or foe, In the co - uert
But to let such dan - gers passe, Which a lou - er's

8 Shall I come sweet Loue to thee, When the eu' - ning
Who can tell what theefe or foe, In the co - uert
But to let such dan - gers passe, Which a lou - er's

8 Shall I come sweet Loue to thee, When the eu' - ning
Who can tell what theefe or foe, In the co - uert
But to let such dan - gers passe, Which a lou - er's

Shall I come sweet Loue to thee, When the eu' - ning
Who can tell what theefe or foe, In the co - uert
But to let such dan - gers passe, Which a lou - er's

Chords: C F C F Dm A D

beams are set? Shall I not ex - clud - ed be?
of the night, For his prey will worke my woe;
thoughts dis - daine: 'Tis e - nough such a place

8 beams are set? Shall I not ex - clud - ed be?
of the night, For his prey will worke my woe;
thoughts dis - daine: 'Tis e - nough such a place

8 beams are set? Shall I not ex - clud - ed be?
of the night, For his prey will worke my woe;
thoughts dis - daine: 'Tis e - nough such a place

beams are set? Shall I not ex - clud - ed be?
of the night, For his prey will worke my woe;
thoughts dis - daine: 'Tis e - nough such a place

Dm F Am B $\flat$ Gm A Dm F

Will you finde no fain - ed lett?
 Or through wick - ed foule des - pight:
 To at - tend loues ioyes in vaine.

Let me not for
 So may I dye
 Do not mocke me

Will you finde no fain - ed lett?
 Or through wick - ed foule des - pight:
 To at - tend loues ioyes in vaine.

Will you finde no fain - ed lett?
 Or through wick - ed foule des - pight:
 To at - tend loues ioyes in vaine.

Let me not for
 So may I dye
 Do not mocke me

C F F Gm A F aug C Dm A D

pit - ty more Tell the long, long heures, tel the long heures at your dore.
 un - re - drest, Ere my long, long loue, ere my long loue be poss - est.
 in thy bed, While these cold, cold nights, while these cold nights freeze me dead.

pit - ty more Tell the long, long heures, tel the long heures at your dore.
 un - re - drest, Ere my long, long loue, ere my long loue be poss - est.
 in thy bed, While these cold, cold nights, while these cold nights freeze me dead.

pit - ty more Tell the long, long heures, tel the long heures at your dore.
 un - re - drest, Ere my long, long loue, ere my long loue be poss - est.
 in thy bed, While these cold, cold nights, while these cold nights freeze me dead.

pit - ty more Tell the long, long heures, tel the long heures at your dore.
 un - re - drest, Ere my long, long loue, ere my long loue be poss - est.
 in thy bed, While these cold, cold nights, while these cold nights freeze me dead.

Shall I sue, shall I seeke for grace

verses 1-2

John Dowland (1563-1626)

The Second Booke..., 1600

Gm D Gm D Gm

Shall I sue, shall I seeke for grace?
Sil - ly, wretch, for - I - sake these dreames

Shall I sue, shall I seeke for grace?
Sil - ly, wretch, for - I - sake these dreames

8 Shall I sue, shall I seeke for grace?
Sil - - - ly, wretch, for - - - sake these dreames

Shall I sue, shall I seeke for grace?
Sil - - - ly, wretch, for - - - sake these dreames

F Gm D Gm Cm

Shall of I pray shall I proue? Shall I strive to a
of a vaine de - I sire, O be - thinke what

Shall of I pray shall I proue? Shall I strive to a
of a vaine de - I sire, O be - thinke what

8 Shall of I pray shall I proue? Shall I strive to a
of a vaine de - I sire, O be - thinke what

Shall of I pray shall I proue? Shall I strive to a
of a vaine de - I sire, O be - thinke what

Bb Am F Gm Cm D G

heauen high ly joy, With an earth ly loue?
high re - gard, ho - ly doe re - quire.

hea - uen - ly joy, With an earth ly loue?
high re - gard, ho - ly doe re - quire.

8 - - ly joy, With an earth ly loue?
re - gard, ho - ly doe re - quire.

hea - uen - ly joy, With an earth ly loue?
high re - gard, ho - ly doe re - quire.

B $\flat$ Gm F D Gm D

Shall I think that a bleed - ing hart
 Fa - uour is as faire as things are,

Shall I think that a bleed - ing hart,
 Fa - uour is as faire as things are,

8 Shall I think that a bleed - ing hart Or
 Fa - - - uour is as faire as things are, trea -

Shall I think, Shall I think that a bleed - ing
 Fa - uour is, Fa - uour is as faire as things

Gm C F Gm D Gm F

Or trea - a wound - ed not eie, bought,
 Fa - uour sigh is can as -

Or trea - a wound - ed not eie, bought,
 Fa - uour sigh is can as - cend wonne

8 - a sure wound is - ed not eie, bought,
 Fa - uour sigh is can as - cend wonne

hart are, Or trea - a wound - ed not eie, bought, Or Fa - - - a sigh is can as -
 trea - sure is not bought, uour is not

B $\flat$ E $\flat$ F Gm Cm D G

cend wonne the with cloudes words,
 To Nor at the taine wish so of a hie?
 thought.

the with cloudes, as - cend wonne the with
 cloudes words, To Nor the taine wish so of a hie?
 thought.

8 the with cloudes, the with cloudes words, To Nor at the taine wish so of a hie?
 thought.

cend wonne the with cloudes words, To Nor at the taine wish so of a hie?
 thought.

Shall I sue, shall I seeke for grace

verses 3-4

John Dowland (1563-1626)
The Second Booke..., 1600

Gm D Gm D Gm

Pit - tie is but a poor de - - fence,
Ius - tice gives each man his owne

Pit - tie is but a poor de - - fence,
Ius - tice gives each man his owne

8 Pit - - - tie is but a poor de - fence,
Ius - - - tice gives each man his owne

Pit - - - tie is but a poor de - fence,
Ius - - - tice gives each man his owne

F Gm D Gm Cm

for a dy - ing hart, La - dies eies re - -
though my love bee iust, Yet will not shee pit -

for a dy - ing hart, La - dies eies re -
though my love bee iust, Yet will not shee

8 for a dy - ing hart, La - dies eies re - spect
though my love bee iust, Yet will not shee pit - tie

for a dy - ing hart, La - - - dies eies re -
though my love bee iust, Yet will not shee

Bb Am F Gm Cm D G

spect tie no mone, in a meane de - - sert.
pit - no my grieffe, there fore die I must,

spect tie no mone, in a meane de - - sert.
pit - no my grieffe, there fore die I must,

8 no mone, in a meane de - - sert.
my grieffe, there fore die I must,

spect pit - no tie my mone, in there - a meane de - - - sert.
pit - no tie my mone, grieffe, there fore die I must,

B $\flat$ Gm F D Gm D

Shee is to wor - - - thie far,
Sil - ly hart then yeeld to die,

Shee is to wor - thie far,
Sil - ly hart then yeeld to die,

8 Shee is to wor - - - thie far, for
Sil - - - ly hart then yeeld to die, pe -

Shee is, Shee is to wor - thie
Sil - ly hart, Sil - ly hart then yeeld to

Gm C F Gm D Gm F

for a worth so base,
pe - rish in dis - paire,

for a worth so base,
pe - rish in dis - paire,

8 - - a worth so base,
- - rish in dis - paire,

far, die, for pe - a worth in so base,
die, pe - rish in dis - paire,

Cru - ell and but
Wit - nesse yet how

Cru - ell and but iust
Wit - nesse yet how faine

Cru - ell and but iust
Wit - nesse yet how faine

Cru - - - ell and but
Wit - - - nesse yet how

B $\flat$ E $\flat$ F Gm Cm D G

iust faine is shee,
I die,

in my iust die dis - - - grace.
When I die for the faire.

is shee, but iust is
I die, how faine I

shee, in my iust die dis - - - grace.
die, When I die for the faire.

8 is shee, is
I die, When

shee, in my iust the dis - - - grace.
I die for the faire.

iust faine is I shee, die, in When my I iust die dis - - - grace.
faine I die, When I die for the faire.

Shall I weepe, or shall I sing?

Anon.

verses 1-2

Gm F Dm Eb Bb Gm

O shall I weepe, or shall I sing? I know not which will fit mourn -
My Love to me doth prove un - true, And seemes to bid me now a -

O shall I weepe, or shall I sing? I know not which will fit mourn -
My Love to me doth prove un - true, And seemes to bid me now a -

O shall I weepe, or shall I sing? I know not which will fit mourn -
My Love to me doth prove un - true, And seemes to bid me now a -

O shall I weepe, or shall I sing? I know not which will fit mourn -
My Love to me doth prove un - true, And seemes to bid me now a -

D F Cm Gm

ing: dieu: If that I weepe twill breed me paine, If To
O hate - full wretch, and most un - kind, To

ing: dieu: If that I weepe twill breed me paine, If To
O hate - full wretch, and most un - kind, To

ing: dieu: If that I weepe twill breed me paine, If To
O hate - full wretch, and most un - kind, To

ing: dieu: If that I weepe twill breed me paine, If To
O hate - full wretch, and most un - kind, To

B $\flat$ F B $\flat$ F B $\flat$ B $\flat$ F

that beare I sing twill ease my braine: There fore Ile sigh, and and
 It makes me sigh, and and

that I sing twill and ease my braine: There fore Ile sigh, and and
 beare so false and wick - ed mind: It makes me sigh, and and

that I sing twill and ease my braine: There - - - fore makes Ile
 beare so false and wick - ed mind: It makes me

that beare I sing twill and ease my braine: There - - - fore makes Ile
 beare so false and wick - ed mind: It makes me

Cm Gm Dm C F Gm D G

sigh, and sob, and weepe, To see false men no faith can keepe.
 sigh, and sob, and weepe, To see see false men no faith can keepe.

sigh, and sob, and weepe, To see false men no faith can keepe.
 sob, and sob, and weepe, To see see false men no faith can keepe.

sigh, and sob, and weepe, To see false men no faith can keepe.
 sob, and sob, and weepe, To see see false men no faith can keepe.

sigh, and sob, and weepe, To see false men no faith can keepe.
 sigh, and sob, and weepe, To see see false men no faith can keepe.

Shall I weepe, or shall I sing?

Anon.

verses 3-4

Gm F Dm Eb Bb Gm

The Jew - els lost, the thiefe is fled, And I lie wound - ed in my
My mind to him was al - waies true, For which I now have cause to

The Jew - els lost, the thiefe is fled, And I lie wound - ed in my
My mind to him was al - waies true, For which I now have cause to

The Jew - els lost, the thiefe is fled, And I lie wound - ed in my
My mind to him was al - waies true, For which I now have cause to

The Jew - els lost, the thiefe is fled, And I lie wound - ed in my
My mind to him was al - waies true, For which I now have cause to

D F Cm Gm

bed: If to re - pent I should be - gin, Theyl
rue: Would I had ne - - ver seene his face, Nor

bed: If to re - pent I should be - gin, Theyl
rue: Would I had ne - - ver seene his face, Nor

bed: If to re - pent I should be - gin, Theyl
rue: Would I had ne - - ver seene his face, Nor

bed: If to re - pent I should be - gin, Theyl
rue: Would I had ne - - ver seene his face, Nor

B $\flat$ F B $\flat$ F B $\flat$ B $\flat$ F

say trode twas I that let him in: There - fore Ile sigh, and and
For now I sigh, and and

say trode twas I that let him in: There - fore Ile sigh, and and
For now I sigh, and and

say trode twas I that let him in: There - fore Ile sigh, and and
For now I sigh, and and

say trode twas I that let him in: There - fore Ile sigh, and and
For now I sigh, and and

Cm Gm Dm C F Gm D G

sob, and weepe, To see false men no faith can keepe.
sob, and weepe, To see false men no faith can keepe.

sob, and weepe, To see false men no faith can keepe.
sob, and weepe, To see false men no faith can keepe.

sob, and weepe, To see false men no faith can keepe.
sob, and weepe, To see false men no faith can keepe.

sigh, and sob, and weepe, To see false men no faith can keepe.
sigh, and sob, and weepe, To see false men no faith can keepe.

A Sheperd in a shade

verse 1

John Dowland (1563-1626)
The Second Booke..., 1600

G Am G C G D G Em D

A shep - erd in a shade, his plain - ing made, Of
Since loue and For - tune will, I ho - nour still, your love and
fair and

G D G D D G D G

love fair and and lo loue - uers ly wrong, eye, Vn - to the fair - est it
lasse, bee, Vn - to the quest will it the fair - est it

D G Am G D G Am Em Dsus4 D G

lasse, That trode on for grasse, And thus bee - gan sor - his song. dye.
bee, Sweet Nimph for thee, If I for sor - his song. dye.

B $\flat$ E $\flat$ B $\flat$ F Gm D Dm Dm A Dm Gm A D

Re - store, re - store my hart a - gaine, Which loue by thy sweet lookes hath slaine,

Re - store, re - store my hart a - gaine, Which loue by thy sweet lookes hath slaine,

Re - store, re - store my hart a - gaine, Which loue by thy sweet sweet lookes hath slaine,

Re - store, re - store my hart a - gaine, Which loue by thy sweet lookes hath slaine,

B $\flat$ C Dm C Gm Dm E $\flat$ D Gm D Gm

Least that in - forst by your dis - daine, I sing, Fye fye on

by your dis - daine, I sing, Fye fye

Least that in - forst, in - forst by your dis - daine, by your dis - daine, I sing, Fye

Least that in - forst by your dis - daine, I sing, Fye fye on loue,

D Gm D Gm D Gm F Gm D Cm D G

loue, fye, fye on loue, it is a fool - ish thing.

on loue, fye, fye on loue, fye, it is a fool - ish thing.

fye on loue, fye, fye, fye on loue, it is a fool - ish thing.

fye, fye on loue, fye, it is a fool - ish thing.

A Sheperd in a shade

verse 2

John Dowland (1563-1626)

The Second Booke..., 1600

G Am G C G D G Em D

My hart where haue you laid O cru - ell maide, To

8 My hart where haue you laid O cru - ell maide, To kill when

8 My hart where haue you laid O cru - ell maide, To kill when

My hart where haue you laid O cru - ell maide, To

G D G D D G D G

kill when you might saue, Why haue yee cast it

8 you might saue, Why haue yee cast it forth, Why haue yee

8 you might saue, Why haue yee cast it forth, Why haue yee cast it

kill when you might saue, Why haue yee

D G Am G D G Am Em D^{sus4} D G

forth as no - thing worth, With - out a tombe or graue.

8 cast it forth as no - thing worth, With - out a tombe or graue.

8 forth as no - thing worth, With - out a tombe or graue.

cast it forth as no - thing worth, With - out a tombe or graue.

B $\flat$ E $\flat$ B $\flat$ F Gm D Dm Dm A Dm Gm A D

O let it bee in - tombed and lye, In your sweet minde and me - mo - rie,

O let it bee in - tombed and lye, In your sweet minde and me - mo - rie,

O let it bee in - tombed and lye, In your sweet minde and and me - mo - rie,

O let it bee in - tombed and lye, In your sweet minde and me - mo - rie,

B $\flat$ C Dm C Gm Dm E $\flat$ D Gm D Gm

Least I re - sound on eue - ry war - bling string, Fye, fye on

on eue - ry war - bling string, Fye, fye

Least I re - sound, re-sound on eue - ry war - bling, eue - ry war - bling string, Fye,

Least I re - sound on eue - ry war - bling string, Fye, fye on loue,

D Gm D Gm D Gm F Gm D Cm D G

loue, fye, fye on loue, that is a fool - ish thing.

on loue, fye, fye on loue, fye, that is a fool - ish thing.

fye on loue, fye, fye, fye on loue, that is a fool - ish thing.

fye, fye on loue, fye, that is a fool - ish thing.

the Shepherds wooing Dulcina

verses 1-3

Anon.
tune: "Dulcina"

C F C Dm C G C F G C G D G

As att noone Dul ci - na rest - ed in a sweete & sha - die bower,
But in vaine she did con - jure him for to leave her pre - sence soe,
Words whose hope might haue en - joyn - ed him to lett Dul ci - na sleepe,

C F C C F G C G C G C G

Came a shep - pard & re - quest - ed, in her lap to sleepe an houre. But from her
Hauinge a Thou - sand means t'a - lure him, & but one to lett him goe. Where lipps de -
Could a mans loue have con - fyn - ed or a maid her pro - mise keepe. Noe, for her

G Am C C F C C D sus4 D G C G

looke, a wound hee tooke, soe deepe that for a far - ther boone, The Nimphe hee
 lighte, & eyes in - uite, & cheeks as fresh as rose in June, Per - swade to
 waste hee held soe faste, as she was con - stant to her tune, Tho' still shee

looke, a wound hee tooke, soe deepe that for a far - ther boone, The Nimphe hee
 lighte, & eyes in - uite, & cheeks as fresh as rose in June, Per - swade to
 waste hee held soe faste, as she was con - stant to her tune, Tho' still shee

looke, a wound hee tooke, soe deepe that for a far - ther boone, The Nimphe hee
 lighte, & eyes in - uite, & cheeks as fresh as rose in June, Per - swade to
 waste hee held soe faste, as she was con - stant to her tune, Tho' still shee

looke, a wound hee tooke, soe deepe that for a far - ther boone, The Nimphe hee
 lighte, & eyes in - uite, & cheeks as fresh as rose in June, Per - swade to
 waste hee held soe faste, as she was con - stant to her tune, Tho' still shee

G Am C C F C C G C

pray'd, where - to she say'd, For - goe mee nowe, come to mee soone.
 staie, what boots to saye, sake, nowe, come to mee soone.
 spake, For Cu - pids sake, nowe, come to mee soone.

pray'd, where - to she say'd, For - goe mee nowe, come to mee soone.
 staie, what boots to saye, sake, nowe, come to mee soone.
 spake, For Cu - pids sake, nowe, come to mee soone.

pray'd, where - to she say'd, For - goe mee nowe, come to mee soone.
 staie, what boots to saye, sake, nowe, come to mee soone.
 spake, For Cu - pids sake, nowe, come to mee soone.

pray'd, where - to she say'd, For - goe mee nowe, come to mee soone.
 staie, what boots to saye, sake, nowe, come to mee soone.
 spake, For Cu - pids sake, nowe, come to mee soone.

the Shepherds wooing Dulcina

verses 4-6

Anon.
tune: "Dulcina"

C F C Dm C G C F G C G D G

He de - maunds what time or lei - sure can there be more fitt then nowe
How att last a - greed these lou - ers she was faire & hee was young.
Day was spent & night ap - proch - ed, Ve - nus faire was lou - ers friend

C F C C F G C G C G C C G

She saies night giues loue that plea - sure, which the day can not a lowe. The sunns cleere
Tongue can tell what eye dis - cou - ers, joys un - seen are ne - ver sunge. Did he re -
She en - treat - ed bright A - pol - lo that his steeds their race mighte end Hee could not

The Silver Swanne

Orlando Gibbons (1583-1625)

*The First Set of Madrigals
and Mottets of 5. Parts, 1612*

F G C F B $\flat$ F

The sil - ver Swanne, who li - uing had no

The sil - ver Swanne, who li - uing had no Note,

The sil - ver Swanne, who li - uing had no

The sil - ver Swanne, who li - uing had no

The sil - ver Swanne, who li - uing had no

Detailed description: This is the first system of a five-part madrigal. It consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). The other four staves are in alto clef (C-clef on the third line). The music is in 8/6 time. The lyrics are: 'The sil - ver Swanne, who li - uing had no'. The system ends with a repeat sign.

C Gm Dm C F Gm F C

Note, When death ap - proacht vn - lockt her si - lent throat,

When death ap - proacht vn - - lockt her si - lent throat, Lean - ing her

Note, When death ap - proacht vn - lockt her si - lent throat, Lean -

Note, When death ap - proacht vn - lockt her si - lent throat, a -

Note, When death ap - proacht vn - lockt her si - lent, si - lent throat, Lean - ing her

Detailed description: This is the second system of the five-part madrigal. It continues from the first system. The top staff is in treble clef, and the other four are in alto clef. The key signature remains one flat. The lyrics continue: 'Note, When death ap - proacht vn - lockt her si - lent throat, Lean - ing her'. The system ends with a repeat sign.

Dm Am B^b F G Cm G C F Gm C

Lean - ing her breast a - gainst the ree - die shore, Thus
 Fare - well all ioyes, O death come close mine eyes; More
 sung her first and
 Geese then Swannes now
 - ing her breast a - gainst the come ree - die shore, Thus sung her first
 More Geese then Swannes
 well all ioyes, O death death Thus come close her mine first and last, and
 eyes; More Geese then
 breast ioyes, a - gainst the ree - die shore, eyes; Thus sung her then
 ioyes, O death come close mine eyes; More Geese her then

F Dm E^b B^b C F C 1. F C 2. F

sung her first and now last, and sung no more, wise.
 Geese then Swannes now liue, and more foolles no then more, Fare - well all wise.
 last, and sung no more, wise, no then more, Fare - wise.
 and now last, and more sung foolles no then more, Fare - wise.
 sung Swannes now more, and sung no then more, Fare - wise.
 Swannes now liue, more foolles no then more, Fare - wise.

first and last, and sung no more, Fare - well all wise.
 Swannes now liue, more foolles no then more, Fare - well all wise.

Since first I saw your face

Thomas Ford (c.1580-1648)
Musicke of Syndrie Kindes, 1607

C F G Dm C Dm C G sus4 G C

Since first I saw your face I re-solude to hon - our & re - nowne yee, If
 If I ad - mire or prayse you too much, that fault you may for - giue mee, Or
 The Sunne whose beames most glo - ri - ous are, re - iect - eth no be - hold - er, And

Since first I saw your face I re-solude to hon - our & re - nowne yee, If
 If I ad - mire or prayse you too much, that fault you may for - giue mee, Or
 The Sunne whose beames most glo - ri - ous are, re - iect - eth no be - hold - er, And

Since first I saw your face I re-solude to hon - our & re - nowne yee, If
 If I ad - mire or prayse you too much, that fault you may for - giue mee, Or
 The Sunne whose beames most glo - ri - ous are, re - iect - eth no be - hold - er, And

Since first I saw your face I re-solude to hon - our & re - nowne yee, If
 If I ad - mire or prayse you too much, that fault you may for - giue mee, Or
 The Sunne whose beames most glo - ri - ous are, re - iect - eth no be - hold - er, And

C F G Dm C Dm C G sus4 G C

now I be dis - dayn - ed I wishe my hart had neu - er knowne yee, What
 if my hands had stray'd but a touch, then iust - ly might you leave me, I
 your sweet beau - tie past com - pare, made my poore eyes the bould - er, Where

now I be dis - dayn - ed I wishe my hart had neu - er knowne yee, What
 if my hands had stray'd but a touch, then iust - ly might you leave me, I
 your sweet beau - tie past com - pare, made my poore eyes the bould - er, Where

now I be dis - dayn - ed I wishe my hart had neu - er knowne yee, What
 if my hands had stray'd but a touch, then iust - ly might you leave me, I
 your sweet beau - tie past com - pare, made my poore eyes the bould - er, Where

now I be dis - dayn - ed I wishe my hart had neu - er knowne yee,
 if my hands had stray'd but a touch, then iust - ly might you leave me,
 your sweet beau - tie past com - pare, made my poore eyes the bould - er,

A D G C Am F G D sus4 D G

I that lou'de and you that likte shal wee be - ginne to wran - gle
askt you leave, you bad me loue, ist now a time to chide me?
beau - tie moues, and wit de - lights, and signes of kind - nes bind me

What I that lou'de and you that likte shal wee be-ginne to wran - gle
I askt you leave, you bad me loue, ist now a time to chide me?
Where beau - tie moues, and wit de - lights, and signes of kind-nes bind me

G Em F Dm Em C Dm B dim C F G Dm Am G sus4 G C

No, No, no, my hart is fast and can - not dis - en - tan - gle.
No, no, no, ile loue you still, what for - tune ere be - tide me.
There, O there where ere I go, ile leave my hart be - hinde me.

No, No, no, my hart is fast and can - not dis - en - tan - gle.
No, no, no, ile loue you still, what for - tune ere be - tide me.
There, O there where ere I go, ile leave my hart be - hinde me.

No, No, no, my hart is fast and can - not dis - en - tan - gle.
No, no, no, ile loue you still, what for - tune ere be - tide me.
There, O there where ere I go, ile leave my hart be - hinde me.

Sing wee and chaunt it

Thomas Morley (1558-1603)

The first booke of balletts

to five voyces, 1595

G Am G G D G D G F#dim G D

Sing wee and chaunt it, While loue doth graunt it, Fa la la la la la la la,
2.All things in - uite vs, Now to de - light vs, Fa la la la la la la la,
Sing wee and chaunt it, While loue doth graunt it, Fa la la la la la la la,
Sing wee and chaunt it, While loue doth graunt it, Fa la la la la la la la,
Sing wee and chaunt it, While loue doth graunt it, Fa la la la la la la la,
Sing wee and chaunt it, While loue doth graunt it, Fa la la la la la la la

G C D G G F Bdim C C F G C

Fa la la la, Not long youth last - eth, And old age hast - eth,
Hence care be pack - ing, No mirth bee lack - ing,
la la la la, Not long youth last - eth, And old age hast - eth,
Hence care be pack - ing, No mirth bee lack - ing,
Fa la la la, Not long youth last - eth, And old age hast - eth,
Hence care be pack - ing, No mirth bee lack - ing,
Fa la la la, Not long youth last - eth, And old age hast - eth,
Hence care be pack - ing, No mirth bee lack - ing,
la la la la, Not long youth last - eth, And old age hast - eth,
Hence care be pack - ing, No mirth bee lack - ing

G D C^{#dim} Bm D G Am D G G D

Now is best no ley - sure, To take our plea - sure, Fa la la la

Let spare no trea - sure, To To lieue in plea - sure, Fa la

Now is best no ley - sure, To take our plea - sure, Fa la la

Now is best no ley - sure, To take our plea - sure, Fa la

Now is best no ley - sure, To take our plea - sure, Fa la

G F^{#dim} G Am G D G Am D G D^{sus4} D G

Fa la la la la la, Fa la la la la, Fa la la la la, Fa la la la la, Fa la la la la

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

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

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

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

A pleasant new Ballad to sing both Euen and Morne, Of the bloody murder of

Sir John Barley-corne

verses 1-3

Anon.
tune: "Lull Me
Beyond Thee"

Am Am E Am C Dm E Am E Am Dm

As Whose I went through the North Coun - trey, I heard a mer - ry
Some name was Sir John Bar - ley - corne; he dwelt down in a
of them in a

E A Am Am E Am C Dm E Am E Am Dm

greet - ing; A plea - sant toy and full of joy - two no - ble men were
dale; Who had a kins - man dwelt him nigh, they cal'd him Tho - mas
Can: But the chief - est in a blacke pot, like a wor - thy no - ble

E A Am Am Dm C G C G

meet - ing: And as they walk - èd for to sport up - on a sum - mer's
 Good - ale. A - no - ther nam - èd Rich - ard Beere was read - y at that
 man. Sir John Bar - ly - corne fought in a Boule, who wonne the vic - to -

8 meet - ing: And as they walk - èd for to sport up - on a sum - mer's
 Good - ale. A - no - ther nam - èd Rich - ard Beere was read - y at that
 man. Sir John Bar - ly - corne fought in a Boule, who wonne the vic - to -

8 meet - ing: And as they walk - èd for to sport up - on a sum - mer's
 Good - ale. A - no - ther nam - èd Rich - ard Beere was read - y at that
 man. Sir John Bar - ly - corne fought in a Boule, who wonne the vic - to -

meet - ing: And as they walk - èd for to sport up - on a sum - mer's
 Good - ale. A - no - ther nam - èd Rich - ard Beere was read - y at that
 man. Sir John Bar - ly - corne fought in a Boule, who wonne the vic - to -

C G C G Am E Am E Am Dm E A

day, Then with a - noth - er no - ble - man they went to make a fray:
 time; A - no - ther worth - y knight was ther, call'd Sir Will - iam White Wine.
 rie: And made them all to fume and sweare, that Bar - ly - corne should die.

8 day, Then with a - noth - er no - ble - man they went to make a fray:
 time; A - no - ther worth - y knight was ther, call'd Sir Will - iam White Wine.
 rie: And made them all to fume and sweare, that Bar - ly - corne should die.

8 day, Then with a - noth - er no - ble - man they went to make a fray:
 time; A - no - ther worth - y knight was ther, call'd Sir Will - iam White Wine.
 rie: And made them all to fume and sweare, that Bar - ly - corne should die.

day, Then with a - noth - er no - ble - man they went to make a fray:
 time; A - no - ther worth - y knight was ther, call'd Sir Will - iam White Wine.
 rie: And made them all to fume and sweare, that Bar - ly - corne should die.

A pleasant new Ballad to sing both Euen and Morne, Of the bloody murder of

Sir John Barley-corne

verses 4-6

Anon.
tune: "Lull Me
Beyond Thee"

Am Am E Am C Dm E Am E Am Dm

The first system of the musical score is written for four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second and third staves are in alto clef (C4 on the middle line). The bottom staff is in bass clef. The melody is composed of quarter and eighth notes. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The lyrics for this system are: 'And When Sir Some then John lay they set Good - ale gron - ing a tap heard of this, wals, Even he thus came with mick - le death be - le downe'.

And When Sir Some then John lay they set Good - ale gron - ing a tap heard of this, wals, Even he thus came with mick - le death be - le downe

E A Am Am E Am C Dm E Am E Am Dm

The second system of the musical score continues the melody from the first system. It is written for the same four staves (treble, two alto, and bass clefs). The lyrics for this system are: 'gun: might, right, They And The drew there he tooke their did dram of blood, Whilst an - y drop would their ore -'.

gun: might, right, They And The drew there he tooke their did dram of blood, Whilst an - y drop would their ore -

E A Am Am Dm C G C G

run. sight. night. And All Some brought jacks up - on their backs, Some brought bill and their sight. thus Sir John in each res - spect so paid them all and their night. you good wives that brew good ale, God turne from you all

C G C G Am E Am E Am Dm E A

bow, And eve - ry man his wea - pon had, Bar-ley - Corne to o - ver - throw. hire, That some lay sleep - ing by the way. some tum - bling in the mire. teene: But if you put too much wa - ter in, the devill put out your eyne.

Sleepe wayward thoughts

verses 1-2

John Dowland (1563-1626)

the First Booke of Songes

or Ayres, 1597

G G C G G Am G D

Sleep, wai - ward the thoughts, and ry rest of you my with my lesse loue: feare!
 But, O the fu - ry of my rest - lesse loue: feare!
 Sleep, wai - ward the thoughts, and ry rest of you my with my lesse loue: feare!
 But, O the fu - ry of my rest - lesse loue: feare!

D D G C G G D^{sus4} D G

let The not hid - my den loue an - bee guish with of my my loue flesh di - seasd. sires!
 The not hid - my den loue an - bee guish with of my my loue flesh di - seasd. sires!
 let The not hid - my den loue an - bee guish with of my my loue flesh di - seasd. sires!
 The not hid - my den loue an - bee guish with of my my loue flesh di - seasd. sires!

G G C G Am G D

Touch The not glo - proud ries hands, lest the you beau - her ties an - ger ap - moue: pear:
 The not glo - proud ries hands, lest the you beau - her ties an - ger ap - moue: pear:
 Touch The not glo - proud ries hands, lest the you beau - her ties an - ger ap - moue: pear:
 The not glo - proud ries hands, lest the you beau - her ties an - ger ap - moue: pear:

D D G C G D sus4 D G

But pine you with my long ings long dis pleasd.
Be - tweene her browes, neere Cu - pids clo - sed fires,

C C G Am E sus4 E A D G A

Thus, while she sleeps, I sor row for her sake: So sleeps my
Thus, while she sleeps, mouses sigh - ing for her sake: So sleeps my
Thus, while she sleeps, I sor row for her sake: So sleeps my
Thus, while she sleeps, mouses sigh - ing for her sake: So sleeps my

D G D G C G sus4 G D sus4 D G

loue, loue, and and yet yet my loue doth wake.
loue, so sleeps my loue, and and yet, and yet yet my loue doth wake.
loue, so sleeps my loue, and and yet, and yet yet my loue doth wake.
loue, so sleeps my loue, and and yet, and yet yet my loue doth wake.

Sleepe wayward thoughts

verse 3

John Dowland (1563-1626)

the First Booke of Songes

or Ayres, 1597

G G C G G Am G D

My loue doth rage, and yet my loue doth rest:

My loue doth rage, and yet my loue doth rest:

My loue doth rage, and yet my loue doth rest:

My loue doth rage, and yet my loue doth rest:

D D G C G G D^{sus4} D G

Feare in my loue, and yet my loue se - cure:

Feare in my loue, and yet my loue se - cure:

Feare in my loue, and yet my loue se - - - cure:

Feare in my loue, and yet my loue se - cure:

G G C G Am G D

Peace in my loue, and yet my loue op - presst:

Peace in my loue, and yet my loue op - presst:

Peace in my loue, and yet my loue op - presst:

Peace in my loue, and yet my loue op - presst:

D D G C G D^{sus4} D G

Im - pa - tient, yet of per - fect tem - pera - ture.

Im - pa - tient, yet of per - fect tem - pera - ture.

Im - pa - tient, yet of per - fect tem - pera - - - ture.

Im - pa - tient, yet of per - fect tem - pera - ture.

C C G Am E^{sus4} E A D G A

Sleepe, dain - ty loue, while I sigh for thy sake: So sleeps my

Sleepe, dain - ty loue, while I sigh for thy sake: So sleeps my

Sleepe, dain - ty loue, while I sigh for thy sake: So sleeps my

Sleepe, dain - ty loue, while I sigh for thy sake: So sleeps my

D G D G C G^{sus4} G D^{sus4} D G

loue, and yet my loue doth wake.

loue, so sleeps my loue, and yet, and yet my loue doth wake.

loue, so sleeps my loue, and yet, and yet my loue doth wake.

loue, so sleeps my loue, and yet my loue doth wake.

So beautie on the waters stood

Ben Jonson (1573-1637)
Alfonso Ferrabosco II (c.1575-1628)
The Masque of Beauty, 1608

C C F G Am G C G

So So when tie he on the wa - ters from stood, fire,

So, So, so so beau - tie he on part - ed wa - ters from stood, fire,

So, So, so so beau - tie he on part - ed wa - ters from stood, fire,

So, So, so so beau - tie he on part - ed wa - ters from stood, fire,

C C Dm C F C G sus4 G C

when hee Loue did had with se - uer'd earth from in - floud, spire,

when, hee, when hee Loue did had with se - uer'd earth from in - floud, spire,

when, hee, when hee Loue did had with se - uer'd earth from in - floud, spire,

when, hee, when hee Loue did had with se - uer'd earth from in - floud, spire,

C Am G D D sus4 D C

And then a mo - ti - on hee them taught, that

And then a mo - ti - on hee them taught, that el - der

And then a mo - ti - on hee them taught, that

And then a mo - ti - on hee them taught, that el - der

F G C G sus4 G C G

8 el - der then him - selfe was thought,

then him - selfe, then him - selfe was thought,

8 el - - - der then him - - - selfe was thought,

then him - selfe, then him - selfe was thought,

G C Dm F B dim

8 which thought was yet the childe of

which thought was yet the childe of

8 which thought was yet the childe of

which thought was yet the childe of

C G C F G C

8 earth, for loue is eld - er then his birth.

earth, for loue is eld - er then his birth.

8 earth, for loue is eld - er then his birth.

earth, for loue is eld - er then his birth.

Some yeares of late in eighty eight

Anon.
tune: "Jog On"

G G D G D G C G D

SOME 2.The 3.There yeares of late, in Span - ish traine lanch'd forth a - maine, With I doe well re - mem - ber; It
was a little man, that dwelt in Spain Who shot well in a Gun - a, Don

D G C G D G D C G

was some say, nine - teenth of May, But some say in Sep - tem - ber.
as they thought, but it proov'd not, In - vin - ci - ble Ar - ma - do.
Pe - dro hight, as blacke a wight, As the Knight of the Sunn - a.

G G D G D G C G D

4.King Phi - lip made him Ad - mi - rall, And bid him not to stay - a, But
5.Their men was young, mu - ni - tion strong, And to doe us more harm - a, They
6.They coast - ed round a - bout our land, And so came in by Do - ver: But

D G C G D G D C G

to des - troy both man and boy, And so to come his way - a.
 thought it meete to joyne their fleete, All with the Prince of Par - ma's.
 we had men, soone set on them, And threw the ras - cals o - ver.

G G D G D G C G D

7.The Queene was then at Tils - bu - ry, What more could we de - sire - a? And sir
 8.When straight they fled by sea and land, So that one man kill'd three score - a, And
 9.Then let them nei - ther brag nor boast, But if they come a - gen - a, Let

D G C G D G D C G

Fran - cis Drake, for her sweete sake, Did set them all on fire - a.
 but that they all ran a - way, O'my Soule he had kill'd more - a.
 'em take heede they doe not speede, As they did they know when - a.

Surely now I'me out of danger

Patrick Cary (c.1623-1657)
Trivial Poems and Triolets, 1651
 tune: "Chestnut"

Am Dm Am E Am E Am G C

Sure - ly now I'me out of dan - ger, And noe more need feare my heart;
 Anne was once the word which moou - ed Most my heart, I'le itt av - vow;
 With three Bet - ties I was tak - en; Yett noe more, then whilst in sight:

Am Dm Am E Am E Am G C

Who loves thus to bee a ran - ger, Nere will fix in an - y part;
 Twelue att least soe call'd, I'ue lou - ed, But I care not for them now:
 One of them is now for - sak - en, And her sis - ter has her right.

C G C E Am Dm G C

All the gra - ces Of fayre fa - ces I have seene, and yett am free:
 Yett if e - uer I en - dea - uour For a mis - tresse, that's her name;
 T'o - ther's prit - ty, But (what pit - ty!) In a cast - le she is penn'd:

C G C E Am Dm E A

I like ma - ny, but not an - y Shall sub - due my li - ber - tee.
 These are fan - cyes, But with Nan - cyes Luck - iest still hath beene my flame.
 The third plen - ty Has for twen - ty, But she's court - ed by my friend.

Lucyes there are two; for beauty,
 Vertue, witt, beyond compare:
 Th' one's too high for loue, in duety
 I respect, but noe more dare:
 As for t'other, Though a mother
 (As I take't) to halfe a score;
 Had she tarried To bee married,
 Shee'd have had one suitour more.

I know two, and each a Mary,
 One's the greatest of this land:
 Th' Oxford-vintner made mee wary
 Least I should a gazing stand.
 Though I like her, Most unlike her
 Is the secound; and I sweare,
 Had her portion Some proportion
 With my wants, I'de marry there.

Katherne has a lippe that's ruddy,
 Swelling soe, itt seemes to poute;
 How to kisse her I did studdy,
 But could neuer bring't about.
 Beauteous Frances Loues romances,
 But (alasse!) shee's now a wife;
 She makes uerses, And rehearses
 With great grace Primaleon's life.

Doll has purest brests, much whiter
 Then their milck, but naked still;
 That's the reason why I slight her,
 For I'ue seene them to my fill.
 Jane is slender, But God send her
 Lesse opinion of her race!
 Nell's soe spotted That sh' has blotted
 Allmost out, her little face.

Peg is blith; but O she tattles;
 Nothing's soe demure as Ruth.
 Susan's head is full of rattles,
 Rachell preacheth well in truth.
 Were not Tolly Melancholly,
 She hath parts I most could prize:
 Amorous Sophy Reares noe trophy
 On my heart, with her gray eyes.

Thus I still find somewhat wanting,
 Allways full of iffs, or ands;
 Where there's beauty, money's scanting;
 Something still my choice withstands.
 'Tis my fortune, I'le importune
 With noe my prayers my destiny:
 If I'm scorned, I'm not horned;
 That's some joy in misery.

Sweete come againe

verses 1-2

Phillip Rosseter (1576/78-1623)

A Booke of Ayres, 1601

G C D G C G

Sweete come a - gaine, your hap - pie sight so
If true de - sire, Or faith - full vow of

Sweete come a - gaine, your hap - pie, hap - pie sight so
If true de - sire, Or faith - full, faith - full vow of

Sweete come a - gaine, your hap - pie, hap - pie sight so
If true de - sire, Or faith - full, faith - full vow of

D sus4 D G D Am

much end - de - sir'd I since you from hence
end - les loue, Thy heart en flam'd

much end - de - sir'd I since you from hence
end - les loue, Thy heart en flam'd

much end - de - sir'd I since you from hence
end - les loue, Thy heart en flam'd

C G G D Am

are may now re - tir'd I seeke in vaine, stil must I
may kind - ly moue With e - quall fire; O then my

are may now re - tir'd I seeke in vaine, stil must I
may kind - ly moue With e - quall fire; O then my

are may now re - tir'd I seeke in vaine, stil must I
may kind - ly moue With e - quall fire; O then my

E C^{aug} F D^m E A^m E^{sus4} E A

mourn, joies. & So pine long in de long straught - ing shall paine, rest,

8 mourn, joies. & So pine long in de long - ing straught shall paine, rest,

8 mourn, joies. & So pine long in de long - ing straught - - ing shall paine, rest,

mourn, joies. & So pine long in de long straught - ing shall paine, rest,

A^m D G C E^m B^{dim}

till you my liues soft de in light thy a - chast

Re - pos - ed you pos - my ed liues soft de in light thy a - chast

8 till Re - - - - you pos - my ed liues soft de in light thy a - chast

8 till Re - - - - you pos - my ed liues soft de in light thy a - chast

till Re - - - - you pos - my ed liues soft till Re - pos - ed liues soft de in light thy a - chast

C C D G G C D^{sus4} D G

gaine brest, vouch Ex - safe empt your from wisht all re an - turne. noies.

gaine brest, a - chast gaine brest, vouch Ex - safe empt your from wisht all re an - turne. noies.

8 gaine brest, a - chast gaine brest, vouch Ex - safe empt your from wisht all re an - turne. noies.

gaine brest, a - chast gaine brest, vouch Ex - safe empt your from wisht all re an - turne. noies.

Sweete come againe

verses 3-4

Phillip Rosseter (1576/78-1623)

A Booke of Ayres, 1601

Chords: G C D G C G

Lyrics: You And had till the we power meete, My Teach wan - - - dring sence thoughts first in - - - ward

8 You And had till the we power meete, My Teach wan - dring, wan - dring ab - sence, ab - sence thoughts first in - ward

8 You And had till the we power meete, My Teach wan - - - dring sence thoughts first in - ward

8 You And had till the we power meete, My Teach wan - - - dring sence thoughts first in - ward

8 You And had till the we power meete, My Teach wan - dring, wan - dring ab - sence, ab - sence thoughts first in - ward

Chords: D sus4 D G D Am

Lyrics: to art re - straine, find, You Both first to did dis - heare turbe

8 to art re - - - straine, find, You Both first to did dis - heare turbe

8 to art re - - - straine, find, You Both first to did dis - heare turbe my and

8 to art re - - - straine, find, You Both first to did dis - heare turbe my and

Chords: C G G D Am

Lyrics: my and loue speake the plaine, mind, A Such child thoughts be - fore: sweete, Now And it is re -

8 my and loue speake the plaine, mind, A Such child thoughts be - fore: sweete, Now And it is re -

8 my and loue speake the plaine, mind, A Such child thoughts be - fore: sweete, Now And it is re -

8 my and loue speake the plaine, mind, A Such child thoughts be - fore: sweete, Now And it is re -

E Caug F Dm E Am E sus4 E A

growne maine Con - In - - firm'd, hearts do whole you flames it are keepe, true,

growne maine Con In - - - firm'd, hearts do whole you flames it are keepe, true,

growne maine Con In - - - firm'd, hearts do whole you flames it are keepe, true,

growne maine Con In - - - firm'd, hearts do whole you flames it are keepe, true,

Am D G C Em B dim

And let it will safe I in your bo - - - some till

And Then such will let such it will safe I in re - your taine bo - some till

And Then such will let such it will safe I in re - your taine bo - some till

And Then such will let such it will safe I in re - your taine bo - some till

C C D G G C D sus4 D G

sleepe, you There To eu - er re - made your owne. gaine.

sleepe, you your till bo - some There To eu - er re - made your a - owne. gaine.

sleepe, you your till bo - some There To eu - er re - made your a - owne. gaine.

sleepe, you your till bo - some There To eu - er re - made your a - owne. gaine.

Sweet exclude mee not

Thomas Campion (1567-1620)
TWO BOOKES OF AYRES, c.1613

Gm D Gm Dm F Gm D Gm A D A Dm

Sweet ex - clude mee not, nor be di - vi - ded sure From him
Te - nants, to ful - fill their Land - lords plea - sed? Pay their
Why were dores in loues des - pight de - ui - sed? Are not

C Gm D C D sus4 D G Gm D Gm Dm F Gm

that ere long must bed thee: All thy mai - den doubts Law
rent be - fore the quar - ter: 'Tis my case, if you apt it
Lawes e - nough re - strayn - ing? Wo - men are most to

D Gm A D A Dm C Gm D C D sus4 D G

hath de - ci - ded; Sure wee are, and I must wed thee.
right - ly mea - sure, Put mee not then off with laugh - ter.
be sur - pri - sed Sleep - ing, or sleepe wise - ly fayn - ing.

C F Dm Gm

Pre - sume then yet a lit - tle more, yet a lit - tle more, yet a lit - tle more,
 Con - si - der then a lit - tle more, then a lit - tle more, then a lit - tle more,
 Then grace me yet a lit - tle more, yet a lit - tle more, yet a lit - tle more,

8 Pre - sume then yet a lit - tle more, yet a lit - tle more, yet a lit - tle more,
 Con - si - der then a lit - tle more, then a lit - tle more, then a lit - tle more,
 Then grace me yet a lit - tle more, yet a lit - tle more, yet a lit - tle more,

Pre - - - - - sume then yet a lit - tle more, yet a lit - tle more, yet a lit - tle more,
 Con - - - - - si - der then a lit - tle more, then a lit - tle more, then a lit - tle more,
 Then - - - - - grace me yet a lit - tle more, yet a lit - tle more, yet a lit - tle more,

Cm F Bb F sus4 F Bb Bb Dm

yet a lit - tle more, yet a lit - tle more, more, Here's the
 then a lit - tle more, then a lit - tle more, more, Here's the
 yet a lit - tle more, yet a lit - tle more, more, Here's the

8 lit - tle more, yet a lit - - - - tle more, more, Here's
 lit - tle more, then a lit - - - - tle more, more, Here's
 lit - tle more, yet a lit - - - - tle more, more, Here's

more, more, more, yet a lit - tle more, a lit - tle more, Here, here's
 more, more, more, then a lit - tle more, a lit - tle more, Here, here's
 more, more, more, yet a lit - tle more, a lit - tle more, Here, here's

Cm Eb Bb F Gm D G

way, the way, way, the way, way, barre to barre not all the dore.
 way, the way, way, the way, way, barre to barre not all the store.
 way, the way, way, the way, way, barre to barre not all the dore.

8 the way, the way, the way, the way, the way, barre to barre not all the dore.
 the way, the way, the way, the way, the way, barre to barre not all the store.
 the way, the way, the way, the way, the way, barre to barre not all the dore.

the way, the way, the way, the way, the way, barre to barre not all the dore.
 the way, the way, the way, the way, the way, barre to barre not all the store.
 the way, the way, the way, the way, the way, barre to barre not all the dore.

Anon.
Turpyn ms, c. 1610-15

C C Dm C G C#dim D G
 A No brace - let of my tress - es, which all sweet beau - ty bless - es, or
 No way in loue per - seu - er, for I am bound for - eu - er; de -
 A No brace - let of my tress - es, which all sweet beau - ty bless - es, or
 No way in loue per - seu - er, for I am bound for - eu - er; de -
 A No brace - let of my tress - es, which all sweet beau - ty bless - es, or
 No way in loue per - seu - er, for I am bound for - eu - er; de -
 A No brace - let of my tress - es, which all sweet beau - ty bless - es, or
 No way in loue per - seu - er, for I am bound for - eu - er; de -

There is a Ladie

Thomas Ford (c.1580-1648)
Musicke of Syndrie Kindes, 1607

Chords: G G C D G

There is a Ladie sweet & kind
 Her jes - ture, mo - tion, and her ning smiles,
 Her free be - ha - viour, win - ning lookes,

Chords: Dm Am C F Dm E A

was ne - ver her face so pleasde my mind.
 Her wit, make a voyce, my hart be - guiles,
 Will make a Law - yer burne his bookes

Chord progression: D G D C D G C

Lyrics for the first system:

I	did	but	see	her	pas	-	sing	by	and
Be -	guiles	my	hart,	I	know	-	not	why,	And
I	toucht	her	not,	a -	las	-	not	I,	And

Lyrics for the second system:

I	did	but	see	her	pas	-	sing	by	and
Be -	guiles	my	hart,	I	know	-	not	why,	And
I	toucht	her	not,	a -	las	-	not	I,	And

Lyrics for the third system:

I	did	but	see	her	pas	-	-	-	sing	by	and
Be -	guiles	my	hart,	I	know	-	-	-	not	why,	And
I	toucht	her	not,	a -	las	-	-	-	not	I,	And

Lyrics for the fourth system:

I	did	but	see	her	pas	-	sing	by	and
Be -	guiles	my	hart,	I	know	-	not	why,	And
I	toucht	her	not,	a -	las	-	not	I,	And

Chord progression: G F G D sus4 D G

Lyrics for the first system:

yet	I	love	her	till	I	die.
yet	I	love	her	till	I	die.
yet	I	love	her	till	I	die.

Lyrics for the second system:

yet	I	love	her	till	I	die.
yet	I	love	her	till	I	die.
yet	I	love	her	till	I	die.

Lyrics for the third system:

yet	I	love	her	till	I	die.
yet	I	love	her	till	I	die.
yet	I	love	her	till	I	die.

Lyrics for the fourth system:

yet	I	love	her	till	I	die.
yet	I	love	her	till	I	die.
yet	I	love	her	till	I	die.

There were three Rauens

Thomas Ravenscroft

(c.1582-c.1635)

Melismata, 1611

Gm Gm Am Gm D Gm Eb Cm

There The His were one Downe hounds three of in they Rauens them yon - der lie sat said der downe on to gree - ne his tree, mate, field feete, Downe a downe, hey

There The His were one Downe hounds three of in they Rauens them yon - der lie sat said der downe on to gree - ne his tree, mate, field feete, Downe a downe, hey

There The His were one Downe hounds three of in they Rauens them yon - der lie sat said der downe on to gree - ne his tree, mate, field feete, Downe a downe, hey

There The His were one Downe hounds three of in they Rauens them yon - der lie sat said der downe on to gree - ne his tree, mate, field feete, Downe a downe, hey

D Gm F Cm D Dm

downe a downe. There The His were one Downe hounds three of in they Rauens them yon - der lie sat said der downe on to gree - ne his tree, mate, field feete, with a downe. There The His

downe a downe. There The His were one Downe hounds three of in they Rauens them yon - der lie sat said der downe on to gree - ne his tree, mate, field feete, with a downe. There The His

downe a downe. There The His were one Downe hounds three of in they Rauens them yon - der lie sat said der downe on to gree - ne his tree, mate, field feete, with a downe. There The His

downe a downe. There The His were one Downe hounds three of in they Rauens them yon - der lie sat said der downe on to gree - ne his tree, mate, field feete, with a downe. There The His

B $\flat$ F Gm

were one Downe hounds three of in they Rauens them yon - lie sat said der downe on to gree - at a his ne his tree, mate, field feete, they There So were Where lies well as shall a they blacke we Knight can as our slain their

D B $\flat$ C D G

they might be, with a downe, der-rie, der-rie, der-rie, downe, downe. breake - fast take? under his shield, keepe, Mas - ter der-rie, downe, downe. der-rie, downe, downe.

His Haukes they flie so eagerly,
There's no fowle dare him come nie,

She lift up his bloody hed,
And kist his wounds that were so red,

She buried him before the prime,
She was dead her selfe ere euen-song time

Downe there comes a fallow Doe
As great with young as she might goe,

She got him up upon her backe,
And carried him to earthen lake,

God send every gentleman
Such haukes, such hounds, and such a Leman,

The three merry Coblers.

Who tell how the case with them doth stand,
How they are still on the mending hand.

Martin Parker (c.1600-c.1656)
tune: "The Spanish Gypsies"

C C C

Come fol - low, fol - low me! To
Come Tap - ster fill us some ale, Then
Though Shoo - mak - ers us dis - daine, Yet

C C G C G C

th'ale - house weele march all three, Leave Aule, Last, Threed, and
heark - en to our tale, And And try what can be
tis ap - prov - ed plaine, Our trade can - not be

F C C G C

Le - - - ther, And let's goe al - to - gether,
made Of Let our re - nown - ed trade;
mist, Let them say what they list,

C C F C F G C C F C G C

Our trade ex-cells most trades ith land, For we are still on the mend-ing hand.
 We have Aule at our com-mand, And still we are on the mend-ing hand.
 Though all grow worse quite through the land, Yet we are still on the mend-ing hand.

When Shoemakers are decayed
 Then doe they fall to our trade,
 And glad their mindes they give
 By mending Shooes to live,
 When in necessity they stand,
 They strive to be on the mending hand.

Although theres but few of us rich,
 Yet bravely we go thorow stich.
 Weret not for this barley broth
 (Which is meat, drinke, and cloth)
 We sure should purchase house and land,
 At worst we are still on the mending hand.

We deale most uprightly,
 Our neighbours that goe awry
 We easily set upright,
 The broken we unite,
 When all men out of order stand;
 Then we are most on the mending hand:

We cannot dissemble for treasure,
 But give every one just measure,
 If Bakers kept size like us,
 They need not be frighted thus,
 We feare not to have our doings scannd,
 For we are still on the mending hand.

What ever we doe intend
 We bring to a perfect end.
 If any offence be past,
 We make all well at last,
 We sit at worke when others stand,
 And still we are on the mending hand.

We bristle as well as the best,
 All knavery we doe detest,
 What we have promised
 Weele doe unto a thred,
 We use waxe, but to seale no Band,
 And still we are on the mending hand.

Our wives doe sit at the wheele,
 They spin, and we doe reele,
 Although we take no Farnes,
 Yet we can show our armes,
 And spread them at our owne command.
 Thus still we are on the mending hand.

Poore weather-beaten Soles,
 Whose case the body condole,
 We for a little gaine
 Can set on foot againe,
 We make the falling stedfast stand,
 And still we are on the mending hand.

Youd thinke we were past sence,
 For we give pieces for pence,
 Judge, ist not very strange
 We should make such exchange,
 Yet so weele doe at your command,
 And yet weele be on the mending hand.

Our hands doe show that we
 Live not by taking a Fee,
 We pull a living forth
 Of things but little worth,
 Our worke doth th owners understand,
 Thus still we are on the mending hand.

All day we merrily sing,
 And Customers doe bring,
 Or unto us doe send,
 Their Boots and Shooes to mend,
 We have our money at first demand,
 Thus still we are on the mending hand.

When all our money is spent,
 We are not discontent,
 For we can worke for more,
 And then pay off our score,
 We drinke without either bill or band,
 Because we are still on the mending hand.

While other Callings great,
 For fraud and foule deceit,
 Are lookt unto by Law,
 We need not weight a straw,
 Our honesty spreads through the land,
 For we are still on the mending hand.

Therefore lets be of good cheere,
 Though Lether be something deare,
 The Law some course will take
 Amends for all to make,
 And by their care we understand,
 the world is now on the mending hand,

We pray for durty weather,
 And money to pay for Lether,
 Which if we have, and health,
 A fig for worldly wealth,
 Till men upon their heads doe stand,
 We shall be still on the mending hand.

Thrice tosse these Oaken ashes in the ayre

Thomas Campion

(1567-1620)

The Third and Fovrth Booke

of Ayers (c.1617).

Gm F B $\flat$ C D sus4 D G

Thrice tosse these Oaken ashes in the ayre;
Goe burne these poys' - nous weedes in yon blew fire;
Then come you Fay - ries, dance with me a round,

Thrice tosse these Oaken ashes in the ayre;
Goe burne these poys' - nous weedes in yon blew fire;
Then come you Fay - ries, dance with me a round,

Thrice tosse these Oaken ashes in the ayre;
Goe burne these poys' - nous weedes in yon blew fire;
Then come you Fay - ries, dance with me a round,

Thrice tosse these Oaken ashes in the ayre;
Goe burne these poys' - nous weedes in yon blew fire;
Then come you Fay - ries, dance with me a round,

Gm F B $\flat$ C D sus4 D G

Thrice sit thou mute in this in - chant - ed chayre:
These Screech - owles fe - thers, and this prick - ling bryer,
Melt her hard hart with your me - lo - dious sound:

Thrice sit thou mute in this in - chant - ed chayre:
These Screech - owles fe - thers, and this prick - ling bryer,
Melt her hard hart with your me - lo - dious sound:

Thrice sit thou mute in this in - chant - ed chayre:
These Screech - owles fe - thers, and this prick - ling bryer,
Melt her hard hart with your me - lo - dious sound:

Thrice sit thou mute in this in - chant - ed chayre:
These Screech - owles fe - thers, and this prick - ling bryer,
Melt her hard hart with your me - lo - dious sound:

B $\flat$ F B $\flat$ F Cm Dm B $\flat$ F sus4 F B $\flat$

Then thrice three times tye vp this true loues knot,
 This Cy - presse ga - thered at a dead mans graue,
 In vaine are all the charmes I can de - uise,

8 Then thrice three times tye vp this true loues knot,
 This Cy - presse ga - thered at a dead mans graue,
 In vaine are all the charmes I can de - uise,

8 Then thrice three times tye vp this true loues knot,
 This Cy - presse ga - thered at a dead mans graue,
 In vaine are all the charmes I can de - uise,

Then thrice three times tye vp this true loues knot,
 This Cy - presse ga - thered at a dead mans graue,
 In vaine are all the charmes I can de - uise,

B $\flat$ Gm Am F Gm D Gm Gm D G

And mur - mur soft shee will, or shee will not.
 That all thy feares and cares an end may haue.
 She hath an Arte to breake them with her eyes.

8 And mur - mur soft shee will, or shee will not.
 That all thy feares and cares an end may haue.
 She hath an Arte to breake them with her eyes.

8 And mur - mur soft shee will, or shee will not.
 That all thy feares and cares an end may haue.
 She hath an Arte to breake them with her eyes.

And mur - mur soft shee will, or shee will not.
 That all thy feares and cares an end may haue.
 She hath an Arte to breake them with her eyes.

Time stands still

verse 1

John Dowland (1563-1626)
The Third and Last Booke..., 1603

G D Em C D^{sus4} D G D

Time stands still with ga - zing on her face, stand

Time stands still with ga - zing on her face, stand

8 Time stands still, time stands still with ga - zing on her face, stand

Time stands still with ga - zing on her face, stand

G Em D G C G D Em D^{sus4} D G

still and gaze for min - utes, houres and yeares, to her giue place: All

still and gaze for min - utes, houres and yeares, to her giue place: All

8 still and gaze for min - utes, houres and yeares, to her giue place: All

still and gaze for min - utes, houres and yeares, to her giue place: All

D G Em D G Am G D

o - ther things shall change, but shee re - maines the same,

o - ther things shall change, but shee re - maines the same,

8 o - ther things shall change, but shee, but shee re-maines the same, till hea-uens

o - ther things shall change, but shee re - maines the same, till

G Am D G Am G C D G C D G

till hea-uens chang-ed haue their course & time hath lost his name.

till hea-uens chang-ed haue their course & time hath lost his name.

8 chang-ed, chang-ed haue their course & time hath lost his name.

hea-uens chang-ed haue their course & time hath lost his name.

G Am D G Am G C D E Am E sus4 E A

Cu-pid doth ho-uer vp and downe blind-ed with her faire eyes,

Cu-pid doth ho-uer vp and downe blind-ed with her faire eyes,

8 Cu-pid doth ho-uer vp and downe blind-ed with her faire eyes,

Cu-pid doth ho-uer vp and downe blind-ed with her faire eyes,

Am Em C D G C D C Em D sus4 D G

and for-tune cap-tiue at her feete con-tem'd and con-querd lies.

and for-tune cap-tiue at her feete con-tem'd and con-querd lies.

8 and for-tune cap-tiue at her feete con-tem'd, con-tem'd and con-querd lies.

and for-tune cap-tiue at her feete con-tem'd and con-querd lies.

Time stands still

verse 2

John Dowland (1563-1626)
The Third and Last Booke..., 1603

G D Em C D^{sus4} D G D

When for - - - tune, loue, and time at-tend on Her

When for - - - tune, loue, and time at - tend on Her

8 When for - tune, when for - tune, loue, and time at-tend on Her

When for - - - tune, loue, and time at - tend on Her

G Em D G C G D Em D^{sus4} D G

with my for - tunes, loue, and time, I ho - nour will a - lone, If

with my for - tunes, loue, and time, I ho - nour will a - lone, If

8 with my for - tunes, loue, and time, I ho - nour will a - lone, If

with my for - tunes, loue, and time, I ho - nour will a - lone, If

D G Em D G Am G D

bloud - lesse en - uie say, du - tie hath no de - sert.

bloud - lesse en - uie say, du - tie hath no de - sert.

8 bloud - lesse en - uie say, du - tie, du - tie hath no de - sert. Du - tie re -

bloud - lesse en - uie say, du - tie hath no de - sert. Du -

G Am D G Am G C D G C D G

Du - tie re - plies that en - uie knowes her selfe his faith - full heart,

8 plies, re - plies that en - uie knowes her selfe his faith - full heart,

tie re - plies that en - uie knowes her selfe his faith - full heart,

G Am D G Am G C D E Am E sus4 E A

My set - led vowes and spot - lesse faith no for - tune can re - moue,

8 My set - led vowes and spot - lesse faith no for - tune can re - moue,

My set - led vowes and spot - lesse faith no for - tune can re - moue,

Am Em C D G C D C Em D sus4 D G

Cou - rage shall shew my in - ward faith, and faith shall trie my loue.

8 Cou - rage shall shew my in - ward faith, and faith, and faith shall trie my loue.

Cou - rage shall shew my in - ward faith, and faith shall trie my loue.

To the Old, long Life and Treasure

Ben Jonson (1572-1637)
Nicholas Lanier (1588-1666)

Chords: Dm Dm A Dm

To the Old, long Life and clear Trea - sure, To the
2.To the Wit - ty, all clear Mir - rors, To the

Chords: Dm C F C F F A Dm C

Young, all Health and dark Plea - sure; To the Fair, their Face With E -
Fool - ish their and dark Er - rors; To the lov - ing Sprite, a se -

Chords: F Gm A A Dm A D

ter cure - nal De - Grace; And the Foul to be lov'd at lei - sure.
cure De - light; To the Jeal - ous his own False Ter - rors.

3.The
4.The

fae - ry of Beam up tune - on guide you, you, The The

3.The
4.The

fae - ry of Beam up tune - on guide you, you, The The

3.The
4.The

fae - ry of Beam up tune - on guide you, you, The The

3.The
4.The

fae - ry of Beam up tune - on guide you, you, The The

Stars to glit - ter be - on side you; A Moon of Light, In the
Boy with the Bow be - on side you; Run aye in the way, Till the

Stars to glit - ter be - on side you; A Moon of Light, In the
Boy with the Bow be - on side you; Run aye in the way, Till the

Stars to glit - ter be - on side you; A Moon of Light, In the
Boy with the Bow be - on side you; Run aye in the way, Till the

Stars to glit - ter be - on side you; A Moon of Light, In the
Boy with the Bow be - on side you; Run aye in the way, Till the

Noon of of Night, Till the Fire - drake hath o'er - gone you.
Bird of of Day And the luck - i - er lot be - tide you.

Noon of of Night, Till the Fire - drake hath o'er - gone you.
Bird of of Day And the luck - i - er lot be - tide you.

Noon of of Night, Till the Fire - drake hath o'er - gone you.
Bird of of Day And the luck - i - er lot be - tide you.

Noon of of Night, Till the Fire - drake hath o'er - gone you.
Bird of of Day And the luck - i - er lot be - tide you.

Tomorrow is St. Valentines Day

William Shakespeare (1564-1616)

Hamlet, c.1599-1602

tune: "A Soldier's Life"

C C G

To - mor row is St. Va len tines day, all
By gis and by St. Cha - ri - ty, A -

C G C

in lacke the and morn fie - ing be - time, And I men a Maid at if
lacke and fie - ing be - time, shame: Yong men will doo't if

G C F G C

your they win - dow, to By be Cocke your they Va are - len - - tine. blame.
they come too't, By Cocke they are too blame.

C C G

Then Quoth up she he be - rose, fore & you don'd tumb - his led clothes, me, & You

Then Quoth up she he be - rose, fore & you don'd tumb - his led clothes, me, & You

8 Then Quoth up she he be - rose, fore & you don'd tumb - his led clothes, me, & You

Then Quoth up she he be - rose, fore & you don'd tumb - his led clothes, me, & You

C G C

dupt pro - the mis'd cham me - ber to dore, Wed. Let So in would I ha Maid, done that by

dupt pro - the mis'd cham me - ber to dore, Wed. Let So in would I ha Maid, done that by

8 dupt pro - the mis'd cham me - ber to dore, Wed. Let So in would I ha Maid, done that by

dupt pro - the mis'd cham me - ber to dore, Wed. Let So in would I ha Maid, done that by

G C F G C

out yon - a der Maid, Sunne, And Ne - ver hadst de - part - ed to my more. bed.

out yon - a der Maid, Sunne, And Ne - ver hadst de - part - ed to my more. bed.

8 out yon - a der Maid, Sunne, And Ne - ver hadst de - part - ed to my more. bed.

out yon - a der Maid, Sunne, And Ne - ver hadst de - part - ed to my more. bed.

Tomorrow the Fox will come to towne

Thomas Ravenscroft

(c.1582-c.1635)

Deuteromelia, 1609

G D G D G D G D G G C G

To - mor - row the Fox will come to towne Keep, keep, keep, keep, keepe To -
Hee'l steale the Cock out from his flock

D G D G F G D G D Em Am D G

mor - row the Fox will come to towne O keep you all wel there I
steale the Cock out from his flock

3. Hee'l steale the Hen out of the pen
4. Hee'l steale the Duck out of the brook
5. Hee'l steale the Lamb euen from his dam

D G D G D G G G C G

must de - sire you neigh - bours all, to hal - low the Fox out of the hall And

must de - sire you neigh - bours all, to hal - low the Fox out of the hall And

8 must de - sire you neigh - bours all, to hal - low the Fox out of the hall And

must de - sire you neigh - bours all, to hal - low the Fox out of the hall And

D G D G F G D G G

cry as loud as you can call Whoop, whoop, whoop, whoop, whoop And

cry as loud as you can call Whoop, whoop, whoop, whoop, whoop And

8 cry as loud as you can call Whoop, whoop, whoop, whoop, whoop And

cry as loud as you can call Whoop, whoop, whoop, whoop, whoop And

D G D G F G D G D Em Am D G

cry as loud as you can call, O keepe you all well there

cry as loud as you can call, O keepe you all well there

8 cry as loud as you can call, O keepe you all well there

cry as loud as you can call, O keepe you all well there

Tosse the pot Drinking Of Ale

Thomas Ravenscroft (c.1582-c.1635)
A Briefe Discovrse..., 1614

verses 1-3

Chorus (Verses 1-3)

Chords: F, F, B $\flat$, F

8

Tosse the pot, tosse the pot, let vs be mer - ry, and

Tosse the pot, tosse the pot, let vs be mer - ry, and

Tosse the pot, tosse the pot, let vs be mer - ry, and

Tosse the pot, tosse the pot, let vs be mer - ry, and

Verse 1

Chords: F, Dm, C, F, B $\flat$, C, F

8

drinke till our cheeks be as red as a Cher - ry.

drinke till our cheeks be as red as a Cher - ry.

drinke till our cheeks be as red as a Cher - ry.

drinke till our cheeks be as red as a Cher - ry.

Verse 2

Chords: F, B $\flat$, F, B $\flat$, F, F

8

We take no thought we haue no care, for still we
We drinke Ca - rouse with hart most free, har - ty
And when our mo - ny is all spent, sell our

We take no thought we haue no care, for still we
We drinke Ca - rouse with hart most free, har - ty
And when our mo - ny is all spent, sell our

We take no thought we haue no care, for still we
We drinke Ca - rouse with hart most free, har - ty
And when our mo - ny is all spent, sell our

We take no thought we haue no care, for still we
We drinke Ca - rouse with hart most free, har - ty
And when our mo - ny is all spent, sell our

Chord progression: C, Cm, Gsus4, G, C, C, F, Gm, C, F

spend, draught goods, and I and ne - uer drinke to spend our spare, thee: rent, till Then of fill the it mo - ney our a - with

spend, draught goods, and I and ne - uer drinke to spend our spare, thee: rent, till Then of fill the it mo - ney our a - with

spend, draught goods, and I and ne - uer drinke to spend our spare, thee: rent, till Then of fill the it mo - ney our a - with

spend, draught goods, and I and ne - uer drinke to spend our spare, thee: rent, till Then of fill the it mo - ney our a - with

Chord progression: Gm, F, C, F, F, Bb, Csus4, C, F

pursse gaine one is to con - bare, me, sent, we and and e - - uer tosse the pot.

pursse gaine one is to con - bare, me, sent, we and and e - - uer tosse the pot.

pursse gaine one is to con - bare, me, sent, we and and e - - uer tosse the pot.

pursse gaine one is to con - bare, me, sent, we and and e - - uer tosse the pot.

Tosse the pot Drinking Of Ale

Thomas Ravenscroft (c.1582-c.1635)
A Briefe Discovrse..., 1614

verses 4-6

Chorus (Verses 4-6)

Chords: F, F, B $\flat$, F

8

Tosse the pot, tosse the pot, let vs be mer - ry, and

Tosse the pot, tosse the pot, let vs be mer - ry, and

Tosse the pot, tosse the pot, let vs be mer - ry, and

Tosse the pot, tosse the pot, let vs be mer - ry, and

Verse 4

Chords: F, Dm, C, F, B $\flat$, C, F

8

drinke till our cheeks be as red as a Cher - ry.

drinke till our cheeks be as red as a Cher - ry.

drinke till our cheeks be as red as a Cher - ry.

drinke till our cheeks be as red as a Cher - ry.

Verse 5

Chords: F, B $\flat$, F, B $\flat$, F, F

8

When all is gone we haue no more, Then let vs
And when our cre dit as all be - lost, may we
Let vs con - clude as be - gan, tosse the

When all is gone we haue no more, Then let vs
And when our cre dit as all be - lost, may we
Let vs con - clude as be - gan, tosse the

When all is gone we haue no more, Then let vs
And when our cre dit as all be - lost, may we
Let vs con - clude as be - gan, tosse the

When all is gone we haue no more, Then let vs
And when our cre dit as all be - lost, may we
Let vs con - clude as be - gan, tosse the

Chord progression: C, Cm, G^{sus4}, G, C, C, F, G^m, C, F

set goe pot it and from on kiss man the the to score, post, man, Or And And chalke eat Browne as vp bread much be in now

set goe pot it and from on kiss man the the to score, post, man, Or And And chalke eat Browne as vp bread much be in now

8 set goe pot it and from on kiss man the the to score, post, man, Or And And chalke eat Browne as vp bread much be in now

set goe pot it and from on kiss man the the to score, post, man, Or And And chalke eat Browne as vp bread much be in now

Chord progression: G^m, F, C, F, F, B^b, C^{sus4}, C, F

hind steed as the of we dore, rost, can, and and and e - - uer tosse the pot.

hind steed as the of we dore, rost, can, and and and e - - uer tosse the pot.

8 hind steed as the of we dore, rost, can, and and and e - - uer tosse the pot.

hind steed as the of we dore, rost, can, and and and e - - uer tosse the pot.

The travelling Tinker and the Country Ale-Wife : Or, the lucky Mending of the leaky Copper.

Anon.
Wit and Mirth...,
Vol. VI, 1720

G G G

A He The Come - ly Dame of Is - ling - ton, Had got a leak - y to
turn'd the Ves - sel to op - the en'd wide, Says His Bud - get's good mouth old to

G C D

Cop - per; The But Hole that let the Li - quor run, Was
Cop - per; But Says well he may't Leak, the for I - quor have found, A
please her, Says he this Tool for we oft em - ploy'd, A -

D G D D

want - ing of a Stop - per: A Jol - ly Tink - er a
Hole in't such that's a whop - per: But nev - ly er a
bout these are: With that the Jol - ly

Chords: D, G, A, D

un - der - took, And pro - mised her most fair - ly;
 Tink - ers stroke, Al tho' he's black sur - ly;
 Tink - er took, A Stroke or two most kind - ly;

Chords: C, C, G, C, G, C, G, D, G, C, D, G

With a thump thump thump, and knick knack knock, To do her Bus - i - ness rare - ly.
 With a thump thump thump, and knick knack knock, He'll do your Bus - i - ness pure - ly.
 With a thump thump thump, and knick knack knock, He did her Bus - i - ness fine - ly.

The Man of Mettle open'd wide,
 His Budget's mouth to please her,
 Says he this Tool we oft employ'd,
 About such Jobbs as these are:
 With that the Jolly Tinker took,
 A Stroke or two most kindly;
 With a thump thump thump,
 and knick knack knock,
 He did her Business finely.

As soon as Crock had done the Feat,
 He cry'd 'tis very hot ho;
 This thrifty Labour makes me Sweat,
 Here, gi's a cooling Pot ho:
 Says she bestow the other Stroke,
 Before you take your Farewel;
 With a thump thump thump,
 and knick knack knock,
 And you may drink a Barrel.

Trudge away quickly

verses 1-3

Thomas Ravenscroft (c.1582-c.1635)

A Briefe Discourse..., 1614

G D G D D Em Am D G

Trudge a-way quick-ly and fill the black Bole, de-uout-ly as long as wee bide, now

Trudge a-way quick-ly and fill the black Bole, de-uout-ly as long as wee bide, now

Trudge a-way quick-ly and fill the black Bole, de-uout-ly as long as wee bide, now

Trudge a-way quick-ly and fill the black Bole, de-uout-ly as long as wee bide, now

G G G C F G G Am D G

wel-come good fel-lowes, both stran-gers and all, let mad-nes and mirth set sad-nes a-side.

wel-come good fel-lowes, both stran-gers and all, let mad-nes and mirth set sad-nes a-side.

wel-come good fel-lowes, both stran-gers and all, let mad-nes and mirth set sad-nes a-side.

wel-come good fel-lowes, both stran-gers and all, let mad-nes and mirth set sad-nes a-side.

G D G F G D D G D

Of all recko-nings I loue good cheere, with ho-nest folkes in
Loue is a pas - time all for my a de - King, sire, if one be in
Mas - ters this is all for my a de - King, sire, I would no drinke should

Of all recko-nings I loue good cheere, with ho-nest folkes in
Loue is a pas - time all for my a de - King, sire, if one be in
Mas - ters this is all for my a de - King, sire, I would no drinke should

Of all recko-nings I loue good cheere, with ho-nest folkes in
Loue is a pas - time all for my a de - King, sire, if one be in
Mas - ters this is all for my a de - King, sire, I would no drinke should

Of all recko-nings I loue good cheere, with ho-nest folkes in
Loue is a pas - time all for my a de - King, sire, if one be in
Mas - ters this is all for my a de - King, sire, I would no drinke should

Chords: G Am G G G F G D

com - pa - ny: and when drinke comes my part for to beare,
Phis - no - mie: But I loue well this my pot for to wring,
passe vs by: Let vs now sing and the fier,

Chords: G G D Em Am D 1. G 2. G

for still me thinks one tooth is drye, for still me thinks one tooth is drye,
for still me thinks one tooth is drye, for still me thinks one tooth is drye,
for still me thinks one tooth is drye, for still me thinks one tooth is drye,

Trudge away quickly

verses 4-5

Thomas Ravenscroft (c.1582-c.1635)
A Briefe Discovrse..., 1614

G D G D D Em Am D G

Trudge a-way quick-ly and fill the black Bole, de-uout-ly as long as wee bide, now

Trudge a-way quick-ly and fill the black Bole, de-uout-ly as long as wee bide, now

Trudge a-way quick-ly and fill the black Bole, de-uout-ly as long as wee bide, now

Trudge a-way quick-ly and fill the black Bole, de-uout-ly as long as wee bide, now

G G G C F G G Am D G

wel-come good fel-lowes, both stran-gers and all, let mad-nes and mirth set sad-nes a-side.

wel-come good fel-lowes, both stran-gers and all, let mad-nes and mirth set sad-nes a-side.

wel-come good fel-lowes, both stran-gers and all, let mad-nes and mirth set sad-nes a-side.

wel-come good fel-lowes, both stran-gers and all, let mad-nes and mirth set sad-nes a-side.

G D G F G D D G D

Mas-ter But-ler giue of vs this a taste, part, of ye your best good drinke so as

Mas-ter But-ler giue of vs this a taste, part, of ye your best good drinke so as

Mas-ter But-ler giue of vs this a taste, part, of ye your best good drinke so as

Mas-ter But-ler giue of vs this a taste, part, of ye your best good drinke so as

Chord progression: G, Am, G, G, G, F, G, D.

Lyrics:

gent - - as - ly: I: A And Iugge or to twaine and make no waste,
 well - as - ly: I: And drinke to mee with all your hart,

8 gent - - as - ly: I: A And Iugge or to twaine and make no waste,
 well - as - ly: I: And drinke to mee with all your hart,

gent - - as - ly: I: A And Iugge or to twaine and make no waste,
 well - as - ly: I: And drinke to mee with all your hart,

Chord progression: G, G, D, Em, Am, D, 1. G, 2. G.

Lyrics:

for still me thinks one tooth is drye, drye.
 for still me thinks one tooth is drye, drye.
 for still me thinks one tooth is drye, drye.
 for still me thinks one tooth is drye, drye.

8 for still me thinks one tooth is drye, drye.
 for still me thinks one tooth is drye, drye.
 for still me thinks one tooth is drye, drye.
 for still me thinks one tooth is drye, drye.

Under and ouer

Anon, 1631

Dm Dm Am Gm D Gm Dm F C Dm A

AS I ore a - broad was walk - ing, I heard two lov - ers talk - ing: One I
I ore a me - dow turn - ing, up on a Sum - mers morn - ing: I

Dm A Dm A Dm G D A D

to the oth - er spake, of loves con - stan - cie:
heard these Lov - ers mourn - ing, cause of loves cruel - ty.

D F C Dm F C Dm A

For un - der and o - ver, o - ver and un - der, un - der and o - ver a - gen, quoth

Dm A B^b A D G A D

shee sweet heart I love thee, as may - dens should love men.

The young-man he replied,
 and not her love denied,
 Quoth hee I am affyed:
 in constancy to thee,
 The cast all sorrowes from thee:
 for I will never wrong thee,
 Sweet pleasures shall o'rethrong thee
 so thou bee true to me.
 For under and over, over and under,
 under, and over agen,
 I meane sweete heart to love thee,
 as mayds are lov'd of men.

(Quoth she) my onely sweeting,
 men fayle oft in their meeting,
 Let me have faithfull greeting,
 or else depart for aye:
 O say not so my Jewell,
 for then you are to cruell,
 Yeeld Cupid's fixe more fewell,
 let not true love decay.
 For under and over, over and under,
 under, and over agen,
 I love thee mine owne sweeting,
 as maydes are lov'd of men.

Sayd shee, you men can flatter,
 (quoth he) sweete no such matter,
 With that amaine flung at her:
 and then began to play,
 Such kisses sweete he gave her,
 and often time did crave her,
 That he in love might have her:
 to sport with him all day.
 At under and over, over and under,
 under, and over agen,
 yeeld thou to sport with me sweet
 as mayds doe sport with men.

He by the white hand tooke her,
 and then in kindnesse shooke her,
 Swearing he had mistooke her:
 if now she prov'd unkind,
 Oh, yeeld my sweete unto me,
 or else you will undoe me,
 If thou no love wilt show me,
 to grieve I am assign'd.
 Then under and over, over and under,
 under, and over agen,
 come sport with me my sweeting,
 as mayds doe sport with men.

At length this Lasse consented,
 they both were well contented,
 And often times frequented,
 that lovely meadow greene,
 To gather lovely dazies,
 or sport in Cupid's mazes,
 I speake it to their praises:
 they merry there have beene.
 With under and over, over and under,
 under, and over agen,
 These two did sport together,
 as women sport with men.

Ere fortie weekes expired,
 this bonny Lasse was tyred,
 Her heart with love was fired:
 and growne so round before,
 This young man from her wanders,
 to France or else to Flaunders:
 Thus was she served with slanders,
 her heart then waxed sore.
 With under and over, over and under,
 under, and over agen,
 this mayd was wrong'd in earnest
 as mayds are wrong'd by men.

In brieve she was delivered,
 the Carryer he was hyred.
 And she from thence was carryed
 to London with all speed:
 No one could be demurer,
 nor seeme a Virgin purer,
 Her carryage now did sure her,
 to bee a mayd indeed.
 With under and over, over and under,
 under, and over agen,
 shee vowes never to sport that way,
 that maydens use with men.

Then in short time came to her.
 a Taylor and did woo her,
 He never could part fro her,
 till she was made his wife:
 He for a mayd did take her,
 and vowd ne're to forsake her
 But still be her partaker,
 And love her as his life.
 With under and over, over and under,
 under, and over agen,
 She vow'd ever to love him still,
 as women doe love men.

Thus were her griefes converted,
 and she was now light hearted,
 Being so well supported,
 by her new wedded mate,
 She now was freed from mourning,
 her griefe to joyes were turning,
 She now liv'd voyd of scorning,
 dissension and debate.
 With under and over, over and under,
 under, and over agen,
 shee vow'd ever to love him still,
 as women doe love men.



ISBN 978-1-943969-13-5



9

781943

969135

The Third Booke of English Songs
Ensemble Digital Edition