

Contents

See, See, Myne Owne Sweet Jewel	4
Joy, Joy doth so arise	6
Crewell you pull away to soone	8
Ladie, those eies,	10
Hould out my hart,	12
God morrow, Fayre Ladies,	14
Whither awaie so fast,	16
Blow, Shepherds, blow,	18
Deep lamenting,	20
Farewell disdainfull,	22
O flye not,	24
Thirsis,	26
Now must I dye,	28
Lady if I through griefe,	30
Cease mine eyes,	32
Doe you not know?	34

Where art thou wanton?	36
What ayles my darling?	38
Say deere, will you not have mee?	40
Arise, get up my deere,	42
Love learns by laughing	44

I. See, See, Myne Owne Sweet Jewel

Bassus

See, see, myne owne sweet je- well, myne owne sweet je- well, myne

own sweet je- well, what I have what I have, what I have for my dar- ling, A Ro- bin

red brest and a Star - ling, a Ro- bin and a Star- ling. These I give both in hope,

to move thee, yet thou saist I doe not, I doe not love thee, no I doe not, I doe not love thee,

These I give both in hope to move thee, yet thou sayst I doe not, I doe not love thee.

The musical score is written for the Bassus part in a single system. It begins with a treble clef and a common time signature (C). The melody is written on a five-line staff. The lyrics are written below the staff, aligned with the notes. The score is divided into five systems, each starting with a measure number (8, 17, 27, 35) and a repeat sign. The first system ends with a double bar line. The second system ends with a double bar line. The third system ends with a double bar line. The fourth system ends with a double bar line. The fifth system ends with a double bar line. The lyrics are: 'See, see, myne owne sweet je- well, myne owne sweet je- well, myne own sweet je- well, what I have what I have, what I have for my dar- ling, A Ro- bin red brest and a Star - ling, a Ro- bin and a Star- ling. These I give both in hope, to move thee, yet thou saist I doe not, I doe not love thee, no I doe not, I doe not love thee, These I give both in hope to move thee, yet thou sayst I doe not, I doe not love thee.'

II. Joy, Joy doth so arise

Bassus

The musical score is written for the Bassus part in a single system. It begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. A repeat sign follows, then a half note G4, a quarter note A4, and a half note B4. The melody continues with a half note C5, a quarter note D5, a half note E5, a quarter note F#5, a half note G5, a quarter note A5, a half note B5, a quarter note C6, a half note B5, a quarter note A5, a half note G5, a quarter note F#5, a half note E5, a quarter note D5, a half note C5, a quarter note B4, a half note A4, a quarter note G4, and a final whole note F#4.

Joy, joy doth so a- rise and so con- tent mee, and so

con- tent mee, when I but see thee, when I but see thee, O my lifes faire trea- sure,

Joy, joy doth so a- rise and so con- tent mee, That blind I am through too great plea- sure, But

if such blind- ing, sweet Love, doth so de- light thee, doth so de- light thee, Come, Love, and more and

more blynd mee still and spight mee, Come, Love, and more yet, yet, yet, more and more blind mee still, blind mee

still and spight and spight mee, Come, Love, and more and more blynd mee still and spight mee, Come, Love, and

more, yet, yet, yet, more and more blind mee still, blind mee still and spight, and spight mee, (I doe and) spight mee.

III. Crewell you pull away to soone

Bassus

The musical score is written for the Bassus part in a single system. It begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is written on a five-line staff. The lyrics are written below the staff, aligned with the notes. The score is divided into measures by vertical bar lines. There are several repeat signs (double bar lines with dots) and a double bar line with a repeat sign at the end. The score is marked with letters A, B, C, D, and E, indicating different sections or phrases. The lyrics are: Cru- el, you pul a- way to soone your sweet lips, your dain- tie lips when as you kisse mee; cru- ell, you pull aw- ay to soone your sweet lips, your dain- tie lips when as you kisse me: But you should hould them still, should hold them still, but you should, hould them still, should hould them still, and then should you blisse mee; Now or eare I tast them, strait a- way they hast them, strait a- way they hast, they hast them; But you per- haps re- tire them; to move my thoughts ther- by the more to fyre them, A- las, a- las such bayts, a- las such baytes you need to fynd out ne- ver: if you would but let mee, if you would but let mee, if

Cru- el, you pul a- way to soone your sweet lips, your dain- tie

lips when as you kisse mee; cru- ell, you pull aw- ay to soone your sweet lips, your dain- tie lips

when as you kisse me: But you should hould them still, should hold them still, but you should, hould them still, should

ould them still, and then should you blisse mee; Now or eare I tast them, strait a- way they hast them,

strait a- way they hast, they hast them; But you per- haps re- tire them; to

move my thoughts ther- by the more to fyre them, A- las, a- las such bayts, a-

las such baytes you need to fynd out ne- ver: if you would but let mee, if you would but let mee, if



you would but let mee, if you would let mee, if you would let mee, I would kisse you, would kisse you



ev- er. A- las, a- las such bayts, a- las such bayts you need to finde out



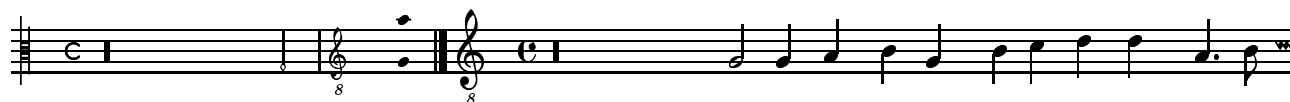
ne- ver; if you would but let me, if you would but let me, if you would but let mee, if you would let



mee, if you would let me, if you would but let mee, I would kisse, and kisse you, kisse you ev- er.

III. Ladie, those eies,

Bassus



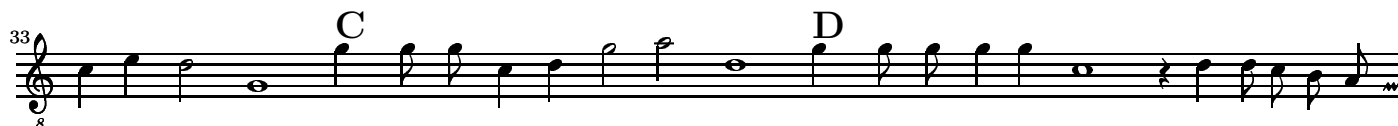
La- die those eyes, those eyes of yours, those eyes that



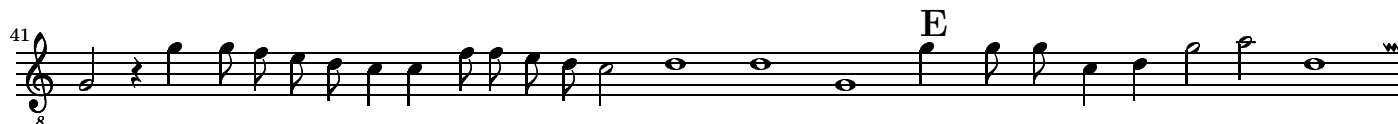
shine so cleere- ly: why doe you hide from mee that bought their beames so deere- ly? Thinck not when thou ex-



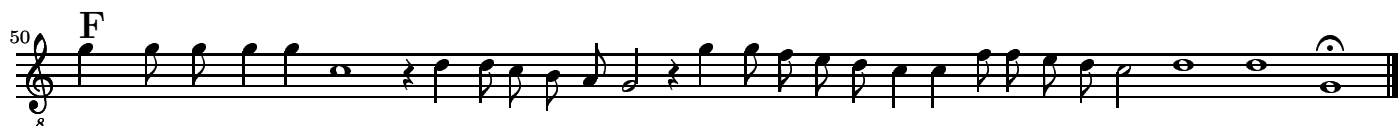
ilest mee, lesse heate in mee se- jour- neth; lesse heate in mee se- jour- neth, O, no, oh no, no, oh no, no, no, then



thou be- guilest thee; Love doth but shine but shine in thee, Love doth but shine in thee, but oh in mee in



mee, oh but in mee in mee, but oh in mee in mee he burn- eth. Love doth but shine but shine in thee,



Love doth but shine in thee, but oh in mee in mee, oh but in mee in mee, but oh in mee in mee he burn- eth.

V. Hould out my hart,

Bassus

The musical score is written for a Bassus voice part. It consists of seven staves of music, each with a treble clef and a common time signature (C). The lyrics are written below the notes. The score includes several repeat signs and a key signature change to one flat (B-flat) at the beginning of the second staff. The lyrics are: "Hould out, my hart, hould out, hould thou out my hart, hould out my hart, hold with joyes de- lights ac- cloy- ed, hould O hould thou out, my hart, my hart, and shew it, and shew it, that all the world may know it, that all the world, the world may know it, the world may know it, the world may know it; what sweet con- tent, what sweet con- tent, thou late- ly hast en- joy- ed, what sweet con- tent thou hast en- joy- ed, She that come, deere, would say, then laugh and smile and run a- way, and if I staid hir cry, nay fye for shame fye; nay fye sweet hart fye, my true love not re- gard- ing, not re- gard- ing; hath given my love now at".

Hould out, my hart, hould out, hould thou out my hart, hould out my

hart, hold with joyes de- lights ac- cloy- ed, hould O hould thou out, my hart, my hart, and shew it,

and shew it, that all the world may know it, that all the world, the world may know

it, the world may know it, the world may know it; what sweet con- tent, what sweet con-

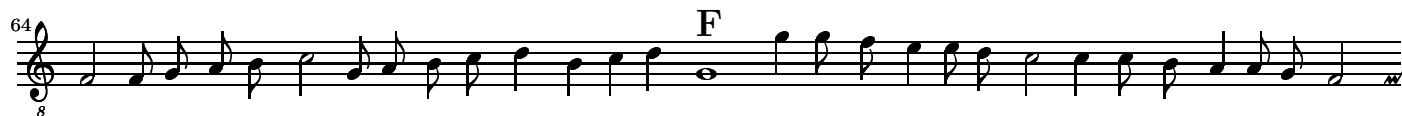
tent, thou late- ly hast en- joy- ed, what sweet con- tent thou hast en- joy- ed, She that come,

deere, would say, then laugh and smile and run a- way, and if I staid hir cry, nay fye for shame

fye; nay fye sweet hart fye, my true love not re- gard- ing, not re- gard- ing; hath given my love now at



length, his full re- ward- ing, re- ward- ing, his full re- ward- ing. So that un- lesse I may tell, so that un- lesse I may



tell, I may tell the joyes, I may tell the joyes that fill mee. So that un- lesse I may tell, so that un- lesse I may tell,



I may tell the joyes, I may tell the joyes, that o- ver fill mee; my joyes kept in I know will kill mee.

VI. God morrow, Fayre Ladies,

Bassus

God mor- row, fayre La- dies of the May, wher

11
8 is my cru- ell? God mor- row, fayre La- dies, of the May, say, wher is my sweet sweet cru- el, faire Clo- ris

20
8 my sweet cru- ell? See lo wher shee comes a Queene, a Queene, she comes, all in greene,

32
8 all in greene a- ray- ing, in gau- die greene a- ray- ing. How gay- ly goes my je-

46
8 well? Was ne ver such a May- ing, was ne- ver such a May, such a May- ing, since May de-

56
8 lights first de- cay- ing, since Mayes first de- cay- ing; How gay- ly goes my je- ell?

71
8 was ne- ver such a May- ing, was ne- ver such a May, such a May- ing, since May de- lights first

81
8

de- cay- ing, since May first de- cay- ing. So was my Clo- ris sheene, brought home for the May Queene.

VII. Whither awaie so fast,

Bassus

Whe- ther a- way so fast, tell mee my deere, my white sweet

bon- ny dar- ling? whe- ther a- way so fast my deere, whe- ther a- way so fast? tel mee, ah my deere, from your love ap- pro-

ved? what hast, I say what hast? tell mee, what hast? what hast? tell mee my dar- ling deere be- lov- ed. Then wil we

try who fast- er runs thou or I, See then I come, dis- patch thee I come, a- way, a- way, a- way, a- way, lo I come, I come, I

come, dis- patch thee, hast thee hence I say, or else I catch thee, I catch thee; Thinck, think not thus a- way to

scape, with- out me; to scape thus with- out, with- out me; no thinck not thus a- way to scape with- out me? to

scape with- out mee: but run you need not doubt me: what now? what faint you, faint you of your sweet feet



VIII. Blow, Shepherds, blow,

Bassus

Blow, Shepherds, blow, blow re-sounding,

Blow shepherds, your pipes, with glad-some glee re-sounding; fayre


E-li-za, fayre E-li-za, see she comes with love and heavenly grace, and grace a-boun-


ding. Runne, runne a pace, runne a pace, Nymphes, go meet hir; with flowers and garlands greet hir,

with flowers and garlands goodly greet hir. All haile E-li-za fayre, all haile the coun-tries pride and god-

desse, long, long mayst thou live our Mis-tresse, long, long maist thou live our Mis-tresse; long, long maist thou

live the shepherds love-ly Mis-tresse, long, long maist thou live their Mistrisse. All haile E-li-za faire, all haile the

67 
coun - tries pride and god - desse: long, long maist thou live our Mis- tresse; Long, long maist thou live our

75 
Mi- stresse, long, long maist thou live the shep- herds love- ly Mis- tresse; long, long maist thou live their Mis- tresse.

¹Original has G2 (half note)

²Original has d (quarter note)

IX. Deep lamenting,

Bassus



Deep la- men- ting, grieve be- wray -



ing; grief be- wray- ing; Poore A- min- tas thus satt say- ing. Glut now, now glut thine



eyes, glut now, now glut thine eies, while I lye dy- ing; kild with dis- dain, a- las, and pit- tie cry- ing,



pit- ty cry- ing. Now, now maist thou laugh full me- ri- ly; for



dead lo is the man, dead is thy mor- tal en- i- my. O no, no, no weep not; O no,



no, no, weep not; I can not bide this blind- nesse; I can not bide this blind- nesse; this



blind- nesse; All too late, all to late now; all to late all to late, all to late now god wot, to late comes



this your kind- nes. But if you would that death should, that death should of lyfe de- prive mee:



weep not a- las, weep not least you a - gaine re- vive mee, weep not least you a -



gaine re- vive mee. least you there- by re- vive mee; Ah cease, ah cease to be- waile, ah



cease to be- waile mee; my life, my life now doth faile, my life now doth fayle mee.

X. Farewell disdainfull,

Bassus

Fare- well dis- daine- full, since love, no love, no no, love, no, love a-

9 vayles mee, O sharp and bit- ter an- guish, what dis- cord griepe as- sayles mee, as- sayles mee?

23 I must de- part, yet part- ing makes mee lan- guish, But it doth please thee, There- fore a diew un-

35 kind, a diew, there- for a diew there is no re- me- die. O come a- gaine, a- gain, a- gaine; oh come, re-

45 turne thee: No, no, no, no, no, false Love, no thy flames, no, no, more shall burne mee. No, no, no, be still, no, no, be

56 still con- tent thee, when I am gone par- haps then par- haps then thou wilt re- pent; re- pent thee, thou wilt re- pent

65 thee, re- pent thee, No; no, no, be still, no, no, be still, con- tent thee, when I am gone par- haps, then par- haps then



thou wilt re- pent, re- pent thee; thou wilt re- pent thee, re- pent thee; I re- pent; I thou wilt re- pent thee.

XI. O flye not,

Bassus

O Flye not O take some pit- tie, take some pit- tie O

fly not o take some pit- tie, take some pit- tie I faynt, I faynt; o stay, o stay, o stay stay hir. See, see, see, see

how she flies (a- way she) flies, she flies, See, see, how she flies she flies. O stay; o stay; o stay; and

heare my pra- yer, And you shall ease mee; I am no ti- ger fierce that seekes to spill thee; no,

no thou dost but this to kill mee; no, no thou dost but this to kill mee, I see, to kill, to kill mee; I

am no ti- ger fierce that seekes to spill thee; no, no thou dost but this to kill mee, no, no thou dost but this to

kill mee, to kill, to kill mee, Lo then I dye, I dye, I dye, I dye, I dye, I dye, and all to please, to please thee.

XII. Thirsis,

Bassus

Thir- sis, O let, let pit- tie, pit- tie, o let some pit- tie move

thee, let pit- tie Thir- sis, pit- tie move thee: thou knowest o a- las thy Clo- ris too too well, thou

knowest doth love thee, thou knowest, o a- las, to well doth love thee, yet thou un- kind dost flye


mee; I faint a- las o I faint; heere must, heere must I lye mee; I faint, a- las, o I faint, heere must, heere

must I lye mee, Cry a- las now for griefe since he is be- reft thee; up the hills down the dales the hills and dales

downe; up hill and downe I have not left not left thee, Ah can these trick- ling teares of myne, trick - ling

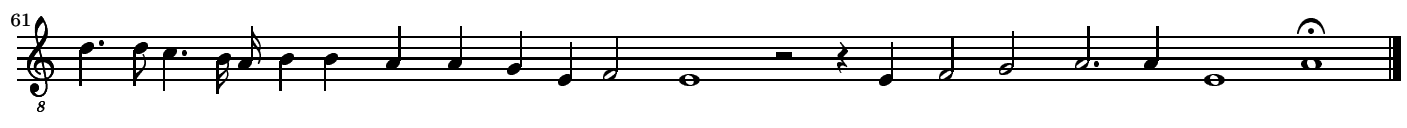
teares theses teares no whit pro- cure love? ah can these trick - ling teares, these teares of myne, no whit pro- cure

54 **F**



love? what shep- herd e- ver kild a Nimphe, what Shep- herd e- ver killd a Nimphe for pure love? See

61 **G**



cru- ell, see the beasts their teares re- ward mee, yet thou dost not re- gard mee.

XIII. Now must I dye,

Bassus



Now must I dye, now, now a-las I dye, now must I dye re-



cure-lesse, re-cure-lesse, when faith is thus re-gard-ed, when faith is thus re-gard-ed, when faith is thus re-



gard-ed, re-gard-ed, and poore Love a-las, poore Love un-kind-ly un-kind-ly is thus re-war-



ded, O grieve who may a-bide it? O who may a-bide it? hould; hould out, break not



hart, o hide it; hould, hould out, break not, break not, break not hart, o hould, and hide it; o breake not, break not




hart, o hide o hide it. O Na-ture cru-ell wit-tie: O na-ture cru-ell wit-tie, o




cru-ell wit-tie, bew-tie so to make with out all pit-tie. Fare-well, fare-well a diew with

70
8




this your love, your love un- fayn- ed; I dye a- las, I dye through your dis- daine con- strayn- ed. O

78
8



na- ture, o cru- ell wit- ty, bew- ty so to make with out all pit tie. Fare- well; fare-

87
8



well a dieu with this your love, your love un- fain- ed, I dye a las, I dye through your dis- daine con- strain- ed.

¹Morley has a d quarter note here.

XIIII. Lady if I through grieve,

Bassus



La- dy if I through grieve, through



grieve and your dis- dayn- ing; judg'd be to live in hel e- ter- nal- ly re- main- ing, ad- judg- ed be (a- las to) live in



hell, to live in hell, e- ter- nal- ly re- main- ing: Of those my burn- ing flames, my burn- ing flames, of those my burn- ing



flames, well shall I rest con- tent, well shall I rest con- tent, con - tent- ed: O but you I grieve and



wayle, O but you I wayle I wayle, who ther must be tor - ment- ed: For when I shall be



ould you, for when I shal be hould you, your eyes a- lone, a- lone your eyes, will so de- light me, your eyes a-



lone, a- lone your eyes your eyes will so de- light mee, de- light mee, your eyes a- lone a- lone your eyes, La-



dy, your eyes a- lone a- lone your eyes will so de- light me, that once I know no paine can af- fright



me; But this (a- las o) would have kild me I, I, do not doubt you; ther to have



ben a- lone with out you, with out you, But this (a- las o) would have kild



mee I, I, doe not doubt you; ther to have ben a- lone with out you, with out you.

XV. Cease mine eyes,

Bassus

Cease mine

eyes, cease your la- ment- ing, your la- ment- ing; in vaine, in vaine, in vaine, you hope, you hope

of hir hard harts re- lent- ing. O cease your flow- ing; drop not, o drop not, drop not so fast,

drop not o where no grace is grow- ing; See she laughes, she smiles, she plaies with joy and glad- nesse:

see she laughs, she smiles, she plaies, she plaies and smiles see she plaies with joy and glad- nesse;

see she laughes, and smiles, and playes, smiles, laughes and playes with joy and glad- nesse, to see your grieve

and sad- nesse. O Love thou art a- bu - sed; thou art a- bu - sed; was ne- ver true love so

71
8

scorn- ful - ly, scorn- ful - ly thus o thus u- sed. O Love thou art a- bu sed, o Love, o

80
8

Love, o Love, thou art a- bu sed: was ne- ver true love so scorn- ful - ly, scorn- ful - ly thus, o thus u- sed.

XVI. Doe you not know?

Bassus

8

12

A

Love lost first his see- ing? be- cause with mee, be- cause with me once ga- zing, on those faire

24

8

eyes, wher all powres, all powres have their bee - ing, where all powres, all powres have their

33

B

8

bee- ing: she with hir bew- ty bla- zing, she with hir bew- ty bla- zing, she with hir bew- ty bla- zing, which

41

C

8

death might have re- vi- ved, him of his sight, and mee of hart de- pri-

51

D

8

ved: she with hir bew- ty bla- zing, she with hir bew- ty bla- zing, she with hir bew- ty bla- zing, which

58

8

death might have re- vi- ved, him of his sight and mee of hart de- pri- ved.

XVII. Where art thou wanton?

Bassus

Where art? where

12 **A** art thou wan- ton, where art thou, and I so long have sought thee? see wher thy true love

20 **B** true, see where thy true love true, his hart to keepe, his hart to keepe hath brought thee; his hart to keep hath

28 **C** brought thee; why then, why dost thou, why then dost thou hide, why dost thou hide thee? why

37 **D** hyd- est thou then thee? why then dost thou hide thee, dost thou hide thee? Still I fol- low thee, still I fol- low,

44 **E** fol- low thee; but thou fly- est mee; still I fol- low thee, still I fol- low thee; but still thou fly- est mee;

53 **E** Say, un- kinde, and doe not thus de- ride mee. Where art? where art thou, wan-



ton, wher art thou, and I so long have sought thee? see wher thy true love true, see where thy true love true, his



hart to keep, his hart to keepe hath brought thee, his hart to keepe, to keepe hath brought thee.

XVIII. What ayles my darling?

Bassus

What ayles my dar- ling, say what ayles my dar- ling, what ailes my

4 dar- ling, say what ailes my dain- tie, dain- tie, dar- ling? what ayles myne owne sweet dain- tie dar- ling? what ayles my

9 dain- tie dar- ling, my dain- tie dar- ling, so to sit a- lone, so to sit a- lone so wear- y; and is not mer- ry? O

18 cease, o cease thus to grieve thee, to grieve thee, o cease to grieve thee, a- las, to grieve thee, o cease to grieve

28 thee, and heere a kisse kisse take to re - leeve thee. Up now a- rise a- rise thee, up now a- rise thee, up a- rise

37 thee. O how can my love my love lye sleep- ing, my love lye sleep- ing, how can my love lye slee- ping,

48 and see you lust- y leap- ing, lust- y lust- y leap- ing, lust- y lea - ping? O who can lye a

56



XIX. Say deere, will you not have mee?

Bassus

The musical score is written for a Bassus voice part in a single system. It consists of seven staves of music, each with a key signature of one flat (B-flat) and a common time signature (C). The music is written in a treble clef. The lyrics are written below the notes, with some words aligned under specific notes and others under rests. The score includes several section markers: 'A' at the beginning of the second staff, 'B' at the beginning of the fourth staff, 'C' at the beginning of the fifth staff, 'D' at the beginning of the sixth staff, and 'E' at the beginning of the seventh staff. The lyrics are: 'Say, deere, will you not have mee? Say, deere will you not have mee? will you not have mee? here then take your kisse you gave mee, that kisse you once gave mee; here then that kisse, that kisse, heere a- gaine the kisse, the kisse you gave, you gave mee, You else wher par- haps would be- stow it, and I as loth a- gaine and I as loth a- gaine, I would be as loth to owe it, to ow it. Or if you will not, you will not the thing once given: or if you will not so take the thing once given; let mee, kisse you, kisse you, let mee I say kisse you and so we shal bee e- ven. Or if you will not, you will not the thing once given: or if you will not so take the thing, the thing, once'.

Say, deere, will you not have mee? Say, deere will you not have mee?

will you not have mee? here then take your kisse you gave mee, that kisse you once gave mee; here then that kisse,

that kisse, heere a- gaine the kisse, the kisse you gave, you gave mee, You else wher par- haps would be- stow

it, and I as loth a- gaine and I as loth a- gaine, I would be as loth to owe it, to

ow it. Or if you will not, you will not the thing once given: or if you will not so take the thing once

given; let mee, kisse you, kisse you, let mee I say kisse you and so we shal bee e-

ven. Or if you will not, you will not the thing once given: or if you will not so take the thing, the thing, once

57 **F**



given: Let mee kisse you, kisse you, let mee I say kisse you, and so wee shall be e- ven.

XX. Arise, get up my deere,

Bassus

A- rise, get up, my deere, get up, my deere love, rise make hast be-

gone thee, lo wher the bride, lo wher the bride fayre Daph- ne bright, wher the bride faire Daph- ne bright still stayes

on thee. Hark, o hark you mer- y mer- y wan- ton maid- ens sque- ling: spice cake sops in wine,

spice cakes are a deal- ing; spice cakes sops in wine, sops in wine are a deal- ing, are a deal-

ing, Run then run a pace, run a pace then, run then run a pace, a pace and get a bride lace; and a

guilt Rose- mar- y brance the while yet ther is catch- ing, and then hould fast for feare of old

snatch- ing. A- las, my love, my love, why weep ye? O feare not, fear not that, deere love, the

59

Love learns by laughing

Bassus

The musical score is written for the Bassus part in a single system. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written below the staff, with some words in italics. The score is divided into sections labeled A through G. Section A starts at measure 7, B at measure 16, C at measure 25, D at measure 33, E at measure 43, F at measure 51, and G at measure 59. The score ends with a double bar line and a repeat sign.

Love learns by laugh- ing first to speak, by laugh- ing first to

7 **A** speak, Then sly- ly gains cares pas- sing great. Fa la la la la. **B** Love learns by laugh- ing first to

16 **C** speak, by laugh- ing first to speak, Then sly- ly gains cares pas- sing great. Fa la la la la. **D** But I will

25 **E** laugh, but I will laugh, but I will laugh with- out that care, and bid love touch me if he dare. Fa la la la la la

33 **F** la la la Fa la la la la. But I will laugh, but I will laugh, but I will laugh with- out that

43 **G** care, and bid love touch me if he dare. Fa la la la la la la la la la Fa la la la la la.