

CANTVS.

THE FIRST SET
OF ENGLISH
MADRIGALS
TO
3.4.5. and 6. voices:

Newly Composed
BY
JOHN WILBYE.



AT LONDON:
Printed by Thomas Este.

1598.

Of 3. voc.

I.

CANTVS.



Ly Loue aloft, to heauen and looke out For- tune, Fly
loue aloft to heauen, Fly loue aloft to heauen & looke out Fortune, Then sweetly,
sweetly, sweetly hit importune, That I from my Ca- listo best beloued, As you and
she set downe be neuer mo- ued, As you and she set downe, ::: be neuer
moued, And loue, to Ca-rimel see you command mee, ::: see you com-
mend mee, Fortune for his sweet sake, ::: may chaunce befriend mee.
Fortune for his sweet sake, may chance befriend me, & loue, to Carmel see you com-
mend mee, ::: see you command mee, Fortune for his sweet sake,
::: may chance befriend me. Fortune, &c.
A.ij.

O F - VOC.

II.

CANTVS.

Way,:||: Away; Away,:||: away thou shalt not loue mee.A-
way,:||: away; Away away away, thou shalt not loue
mee. So shall my loue seeme
greater,:||: So shall my loue seeme greater,:||:
And I shall
loue the better, And I shall loue the better, shall it be so? :||: what say you?:||:
Why speake you not, why speake you not I pray you? Nay then I know you loue
mee, you loue mee, Nay then I know you loue mee, you loue mee, That so you may
disproue mee. Nay then I know you loue mee, Nay then I know you loue mee, That
so you may disproue mee. That so you may disproue mee.

Of 3, voc;

III.

CANTVS.

A

Y nae, Can every rumor, Thus start my Ladies hu- mor? Aye

mee, Can every ru- mor, Thus start, ::||: ::||: my Ladies hu- mor?

Name yee some gallant to hir; ::||: why straight forsooth I woe hir, Then

burst she forth in pa-sion, ::||: You men loue but for fashion, ::||:

Yet sure I am that no man, euer so loued woman, Yet a-las

Loue-be wa-ry, ::||: For women be contra-ry. Yet sure I am that no

man, Yet sure I am that no man, euer so loued woman, Yet a-las Loue be wa-ry, be

wa-ry, For women be con-trary.

B.iij.

O ffe. vco.

III K

CANTVS.

W

EEPE O mire eies, Weep ô mine eies & cease not: Your spring tides
out alas, out alas, out alas, me thinks increase not, Your spring tides, out alas me
thinks, me thinks increase not: Weep ô mine eies, Weep ô mine eies & cease not: Your
spring tides, out alas, out alas, out alas, out alas, me thinks increase not. Your spring tides
out alas me thinks, me thinks increase not. O when, ô when begin you, :::
To swell so high, to swell so high, that I may drowne mee in you: O when, ô
when bec-ginne you, ::: beginne you, to swell so high, that
I may drowne mee in you.

Of 3. voc.

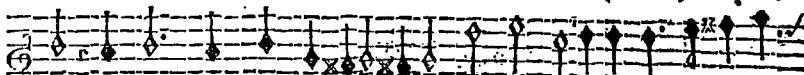
V.

CANTVS.

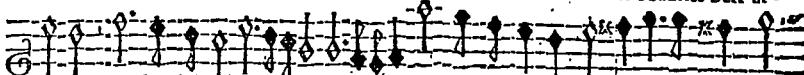
D



Eere pittie how? ah how? ::: wouldst thou become her, Deer pittie



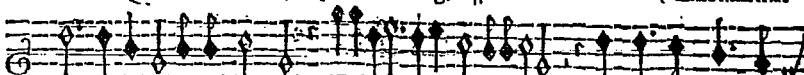
how? ah how? wouldst thou be- come her? That best becometh beauties best at-



tyring, Shall my deseré, ::: :::: Shal any deseré no fauour from her?

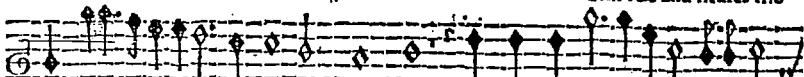


But still to wast my selfe in depe admiring, ::: Like him that

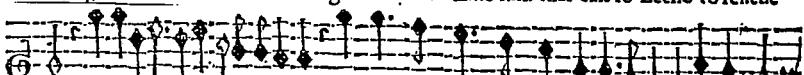


calls to Eccho to relieu him, :::

Still tels and heares the



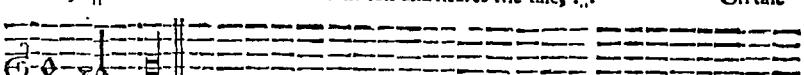
tale, ::: Oh tale that grieues him. Like him that calls to Eccho to relieu



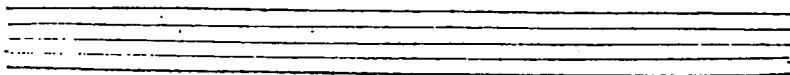
him, :::

Still tels and heares the tale, :::

Oh tale



that grieues him.



Of 3. vols.

VI.

CANTVS.

Ee restles thoughts, ::|: ::|: that harbour discontent,
Cease your assaults: ::|: and let my hart lament, Yee restles thoughts, ::|:
::|: that harbour dif-content, Cease your assaults, ::|: and let my
hart lament, And let my tongue haue leasie to tell my griefe, That she may pittie,
though not graunt relieve. ::|: ::|:
Pittie would help, Pittie would help (alas) what loue hath almost slaine, ::|:
And salue the wound, that festered this disdain, Pittie would
help, Pittie would help, (alas) what loue hath almost slaine, ::|:
And salue the wound, that festered this disdain.
Heere endeth the songs of 3. parts.

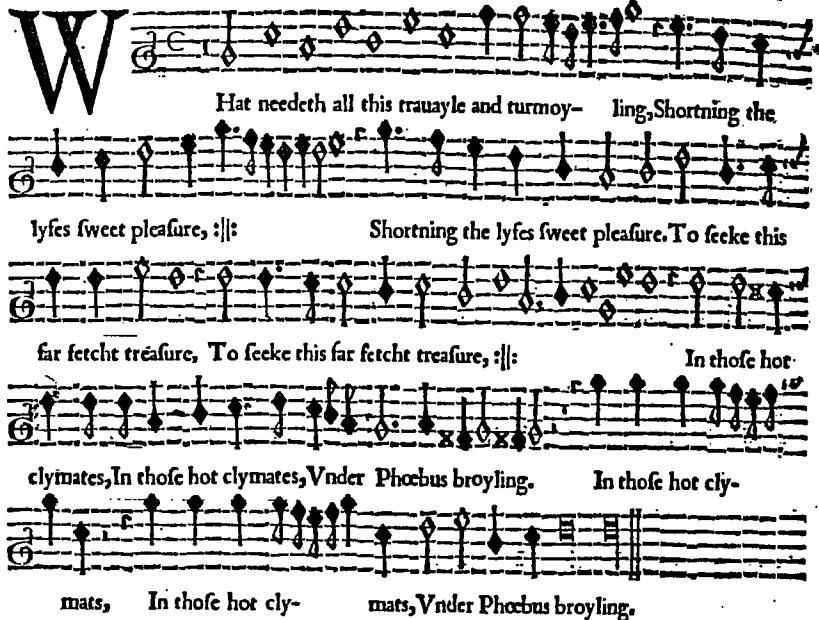
Of 4. voc. The first part.

VII.

C A N T V S.

What needeth all this trauayle and turmoyle,
lyses sweet pleasure, ::||:
far fetcht treasure, To seeke this far fetcht treasure, ::||:
clyimates, In those hot cly-
mats, In those hot cly-

Shortning the lyse sweet pleasure. To seeke this
In those hot cly-
mats, Vnder Phoebus broyling. In those hot cly-
mats, Vnder Phoebus broyling.



B.

Of 4. voss : The second part.

VIII.

CANTVS.



Foole, can you not see a traffick neerer,

In my sweet

Ladies face, In my sweet Ladies face, ::|:

::|:

Where Nature

Showeth, what euer treasure eye sees, or hart knoweth; Rubies and Diamonds dain-

tie, ::|: And orient Perles such plentie, & orient peartles such plen- tie,

Corral & Ambergris, sweeter & deerer, Corral & Ambergris, sweeter & deerer, Then

which the South seas or Moluccas lend vs, Then which the South seas or Moluccas

lend vs, or either Indies, or either Indies, East or West, do send vs.

OF 4. VOC.

IX.

CANTVS.

A

Las, what hope of speeding, wher hope he guild lies bleeding; She bad.
come, She bad come, when she spide mee: And when I came she flide mee, shee flyde
mee, Thus when I was begui-led, Thus when, Thus when I was beguiled, She at my
fighing smi-led: But if you take such pleasure, ::: Of
hope & ioy, ::: my treasure, Of hope & ioy, ::: my treasure, By de-
ceipt to bereaue mee, to bereaue mee, By deceipt to bereaue mee, to bereaue mee, By de-
ceipt to bereaue mee, By deceipt, By deceipt to bereaue mee, Loue mee and so deceiue
mee. Loue mee and so deceiue mee.

B.ij.

Of 4. voc.

X.

C A N T V S .

L

Ady,when I behold,:||: the Roses sprouting,:||:

Lady,when I behold,:||: the Roses sprouting,:||: Which clad in

damaske mantells deck the arbours : :||: And then be-

hold your lips,:||: :||: Where sweet loue harbours, My eyes pre-

sents me with a double, double doubting:a double double doubting:My eies presnts me

with a double, double doubting:For viewing both a like, hardly my mind supposes,

whether the Roses be your lips, or your lips the Roses.:||:

For viewing both a like, hardly my minde supposes, Whether the Roses

be your lip:, or your lips the Roses. :||:

Of 4.voc.

XI.

CANTVS.

T

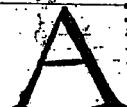
Hus saith my Cloris bright, when we of Loue sit downe and talke
together, and talke together, Thus saith my Cloris bright, when we of Loue sit downe
and talke together, Beware of Loue, (deere) Loue is a walking sprite, a walking sprite,
And Loue is this and that, And O I wot not whar, ::: And comes and
goes againe, I wot not whether, ::: No, no, these are but
bugs to breed amazing, No, no, these are but bugs to breed ama- zing, For in her eies
I saw his torch light bla- zing.

B.ij.

Of 4 voci

XIL

C A N T V S .



Dew, Adew, Adew sweet A- marillis, :||:

dew, Adew, Adew sweet A- marillis: For since to part, to part your will is, Adew, A-

dew, Adew sweet Amarillis, Adew sweet Amaril- lis, Adew, Adew, Adew, sweet

A- marillis: For since to part, to part your will is, O heavy ty- ding, Heere is for

me no biding; Yet once againe, Yet once againe, againe ere that I part with you, Yet

once againe, Yet once againe, againe, Ere that I part with yon, A- marillis, Amaril- lis,

sweet Adew, Adew, Adew, Adew sweet A- marillis, Amaril- lis, sweet Adew.

Heere endeth the songs of 4 parts.

Of 5. voc.

XIII.

CANTVS.

YE haplesse man, :||: Since she denies thee gracie Dye haplesse
man, Dye haplesse man :||: Since she denies thee gracie, Dye and dispaire, sith
she doth scorne to loue thee: Farewell most fayer, though thou dost fayer deface, Fare-
well most fayer (Farewell) though thou dost fayer deface, Farewell most fayer, (Farewell)
though thou dost fayer deface, Sith for my duteous loue, thou dost re- preue
mee: Sith for my duteous loue, thou dost repreue mee, :||: Thoſe
ſailing eies, that ſometimes me required, :||: Clowded with
frownes, :||: haue mee of life depriued, Clowded with frownes, haue mee of
life de- priued.

Of 5 vols. The first part.

XIII.

C A N T V S.

Fall, I fall, O stay mee, ::;
Dere loue with
joyes yee stay mee, ::;
Of life your lips deprive
mee, ::;
Sweet, let your lips reviue mee, Sweet let your lips reviue mee : O
whether are you ha-
sting, and leaue my life thus wa- sting ? My health on
you tely- ing, ::;
My health on you re- lyeing, 'Twer sinne to
leaue mee dyeing. My health on you relye-
ing, ::;
My health on you relying, relying, 'Twer sinne to leaue mee dyeing, to leaue mee
dye- ing.

Of 5. voc. The second part.

X V.

C A N T Y S



ND though my loue abounding, Did make mee fall a sounding,

:::

Yct am I well contented, :::

Stil

s to bee torment- ted: Yet am I well contented, Still so to bee torment-

ted. :::

And death can neuer feare mee, As long as you are neare

mee. And death can neuer feare mee, As long as you are neare mee.

C.

Or's. vod A The first part.

XVI.

C A N T V S.

The musical score consists of three staves of music. The top staff is for the Soprano voice, the middle for the Alto, and the bottom for the Bass. The music is in common time, with a treble clef on each staff. The lyrics are written below the notes, divided by double bar lines (||). The lyrics are:

Allwaies beg, Yet neuer am releued : ||:
I alwaies beg, ||: I alwaies beg, Yet neuer am re-
leued: I greeue, because my grefes are not beleued: I greeue, because my grefes are
not beleued : I cry a-loud in vain, my voice out stretched; my voice out stretched:
And get but this, mine Ecco cals mee wretched, ||: mine Ecco
cals mee wretched. mine Ecco cals mee wretched.

Of 5. voc. The second part. XVII.

CANTVS.

Hus Loue commaunds, That I in vain complaine mee, That I in
vain complaine mee: ::: That I in vain complaine mee: And sorrow
will, That she shall still disdaine mee, That she shall still disdaine me: Yet did I
hope, Which hope my life prolonged, Which hope my life pro- lon- ged, To
heare hit say (a- las) his Loue was wron- ged. To heare hit say (a- las) a-
las his loue was wron- ged.

OF 5 VOC.

X.VIII.

C A N T V S .

L Ady,your words doe spight mee, your words do spight mee, :||:
Yet your sweet lippes so soft, Kisse and delight mee :||: Your
deeds my hart surcharged with ouer ioying, Your faunts my lyfe destroying, :||:
Since both haue force to spill mee,Let kisses sweet,:||:
Sweet kill mee:Let kisses sweet,:||: Sweet kill mee:Knights fight with swords &
laun- ccs,Fight you with smi- ling glaunces, So like Swans of Leander,my
ghost from hence shall wander. Singing and dy-ing,Sing- ing and dying.

A Las, what a wretched life is this, Nay, what a death, Wher the tyran
 Loue commaundeth : My flouting daies are in their prime declining, All my proud
 hope, quite falne, and life vntwining : My ioyes each after othe, ||:
 In
 haft are fly- ing, And leaue mee dying, For him that skornes my crying :
 O shee from hence departs, ||: My Loue refraining, For whom all
 hartles, A- las, I dye complaing.

Of 5. voci

XX.

C A N T V S .

V

Nkinde, O stay thy fly- ing, And if I needes must dye, ::|:

pitty mee dy- ing, But in thee, my hart, my hart is lying, And no

death can af- faile mee, Alas till life doth faile thee, ::|: O therfore,

O therfore, If the Fates, bid thee be fleeting, Stay for mee, ::|: whose poore

hart, thou haft in keeping, O therfore, O therfore, If the Fates bid thee be fleeting,

Stay for mee, Stay for mee, Stay for mee, whose poore hart thou haft in keeping.

Of 5. voc.

XXI.

C A N T V S.

Soung sometimes my thoughts and fancies pleasure, Wher then I list, :::
or time seru'd best and leisure, While Daphne did invite mee,
To supper once, and dranck to mee to spite mee, I smild : yet still did doube
hir, ::: And dranck wher shee had dranck before, :::
to flout hir. But ô while I did eie hir, But ô while I did eye hir,
But ô while I did eye hir, Myne
eyes dranck Loue, my lips dranck burning fier. But ô while I die eye hir, did eye
hir, But ô while I did eye hir, ::: But ô while
I did eye hir, Mine eies dranck Loue, my lips dranck burning fi- er.

F Lo-ragaue me fayrest flowers, ::||: none so fayer, ::||:

::||: In Floras treasure, none so fayer, ::||: In Floras treasure: These I
plast on Phillis Bowers, She was please, ::||: And she my pleasure,

She was please, ::||: And she my pleasure: Smiling meadowes seeme to
fay, Come yee wantons, heere to play. Smiling meadowes seeme to fay, Come yee
wantons, heere to play, Come heere to play. Come yee wantons, heere to play, to
play, Come yee wantons, heere to play, ::||: to play, come ye
wantons, heere to play, to play. Come, come yee wantons heere to play,

Heere endeth the songs of 5. parts,

Of q. voc.

XXIII.

CANTVS.

S

Weet Loue: If thou wile graine a Monarches glory, Subdue her hate,
who makes mee glad and sorry, & sorry, Out of thy golden quiver, take thou thy
strongest arrow, ::; That will through bone and marrow, ::;
And mee and thee, ::; And mee and thee, of griefe and
feare deli- uer : But come behinde, for if shee looke vpon thee, A-las
poore Loue, ::; Then thou art woe beegon thee.

D.

The musical score consists of six staves of music in common time, featuring a soprano vocal line. The lyrics are integrated into the music, appearing below the staves. The vocal line begins with a melodic line starting on a high note, followed by a series of eighth and sixteenth notes. The lyrics describe a scene where a lady beholds roses sprouting from a damask mantell, which deck the arbor. The music continues with a melodic line that includes a sustained note and a descending scale-like pattern. The lyrics mention a sweet loue harbours, and then describe a moment of doubt where the singer cannot tell if the roses are her lips or vice versa. The music concludes with a final melodic line and lyrics about viewing both as alike.

Lady when I behold, the Rosēs sprou- ting, ::; The Rosēs
sprou- ting ::; which clad in damask mantells, ::; deck the ar-
bor. And then behold your lips, wher sweet Loue harbours, ::;
And then behold, ::; your lips, wher sweet Loue harbors, My eies presēts me,
::; with a double, double doubting For viewing both a like, hardly my mind
supposes, whether the Rosēs be your lips, or your lips the rosēs, whether the rosēs be your
lips, whether the Rosēs be your lips, or your lips the Rosēs, ::;
For viewing both a like, hardly my minde suppo-
ses, whether the Rosēs bee your lips, whether the Rosēs be your lips, or your

Of 6. voc.

XXXV.

CANTVS.

W

Hen shall my wretched life giue place to death? When shall my

wretched life giue place to death? That my sad cares may be inforc'd to leaue me:

Come saddest shadow, Come saddest shadow, stop my vital breath. For I do shire,

Then let not care bereave thee, Of thy sad thralls. But with thy fatall dart, Bue with

thy fatall dart, Kill care, and mee, While care lies at my hart. Kill care, and mee,

While care lies at my hart.

Lips y Rosas. :::

:::

D.ij.



...F ioyes; & pleasing paines, Of ioyes, & pleasing paines, I late werte

Singing, ... I late went singing, O ioyes with paines, o

paines with ioyes consenting, And little thought as then of now repenting: And little

thought as then of now repenting: But now, think of my then sweet bitter stinging:

All day long, I my hands, A- las a- las goe wringing, The baleful notes, of which my,

sad tormenting, Are, ruch, & mone, frights, sobs, & loud lamenting, From hills and

dales, From hills and dales in my dull eares still ringing.

M

Y throte is sore, my voice is horse with skriking : with skriking,

::: My rests, are sighes, ::: Deep from the hart root fetched: My song runs

all on sharps, &c with oft stri-king, time on my brest, ::: I shrink with hands oue

stretched : ::: our stretched: Thus still, and still I sing, And neare am

linning : Thus still, & still I sing, and neare am linning : :::

For still the close, points to my first beginning, Thus still and still I sing, :::

and neare am linning : Thus still, and still I sing, and neare am linning : :::

For still the close, points to my first beginning.

Of 6. voc.

XXVIII.

CANTVS.



Ruell behold, ::||: my heauie ending, Cruell behold, my

heauy ending, See what you wrought, See, what you wrought, by your disdaining, ::||:

See what you wrought by your dif- dayning, Causelesse I die, Loue

still attending, Your hopeles pitty, pitty of my complaining : Your hopeles pitty of my

complaining, Suffer those eies which thus haue flaine mee, ::||:

With

speed, to end their killing power: So shall you proue how Loue doth paine mee :

And see mee dye, And see mee dye still yower,

Of 6. voc.

XXIX.

C A N T U S .

T

Hou art but yong thou sai'st, And loues delight thou wai'st not; ::|:
Ô take time while thou mai'st, Least when thou would'st thou mai'st not.
O take time while thou mai'st, ::|: Least when thou would'st, thou mai'st
not. If loue shall then assaile thee, ::|: ::|: A double
double anguish, ::|: will torment thee: And thou wilt wish, (But wishes
all wil faile thee,) O mee, that I were yong againe, O mee, that I were young a-
gaine; And so repent thee. O mee, that I were young againe; And so repent thee.

Of ♂, voc.

XXX.

C A N T V S.

W

H Y dost thou shooe, Why dost thou shoote, and I seeke not to shield
mee? why dost thou shoote, And I seeke not to shield mee I yeeld(sweet Loue) ::|:

Spare then my wounded liuer, and doe not make my hart, And do not make my

hart, ::|: thy arrowes quiuer. O hold, O holds; What needs this shooting,

when I yeeld mee, What needs this shooting, when I yeeld mee? O hold, O hold, what

needs this shooting, when I yeeld mee? What needs this shoo- ting, What needs this

shoo- ting, ::|: when I yeeld mee.

FINIS.

QVINTVS.

THE FIRST SET
OF ENGLISH
MADRIGALS
TO
3.4.5. and 6. voices:

Newly Composed
BY
JOHN WILBYE.



AT LONDON:
Printed by Thomas Este.

1598.

Of 5. voc.

XIII.

QVINTVS.

D YE haplesse man, :||: Since she denies thee grace: Dye
haplesse man :||: :||: Since she denies thee grace, Dye and dispaire, sith
she doth scorne to loue thee: Farewel most fayer, though thou dost fayer deface, though
thou dost fayer deface, :||: Sith for my duteous
loue, thou dost, thou dost reprove mee : Sith for my duteous loue, thou dost re-
prove mee : Those smiling eies, that sometymes mee reviuied, Clouded with
frownes, Haue mee of life deprivid. Clowded with frownes, haue mee of life deprivid.

A.ij.

Of 5. voc. The first part.

X I I I L

Q V I N T V S.

Fall, I fall, O stay mee, ::;
Deere loue with
ioyes yee flay mee, ::;
with ioyes yee flay mee, Of life your lips de-
priue mee, your lips deprive mee, Sweet, let your lips reuive mee, ::;
O whether are you hasting, (thus) hasting, and leaue my life thus wasting?
My health on you rely- ing, ::;
rely- ing, 'I wer sinne to leaue mee dyeing. My health on you
relyeing, My health on you
relye- ing, ::;
Twer sinne to leaue mee dyeing, to leaue mee dye- ing.

Of 5. voc. The second part.

X V.

QVINTVS.



ND though my loue abounding, abounding, Did make mee fall a
swounding, Did make mee fall a swounding, Yet am I well contented, Still so to
bee tormented; Still so to bee tormented : Yet am I well contented, Yet am I
well contented, Still so to bee tormented : And death can never feare mee,
As long as you are neare mee, And death can never feare mee, As
long as you are neare mee,

A.iii.

Of 5. voc. The first part.

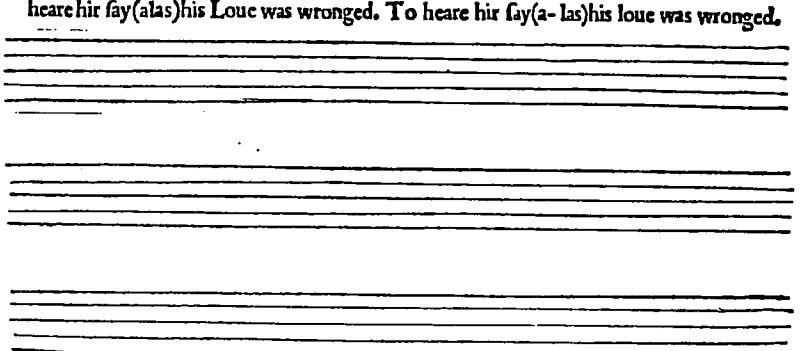
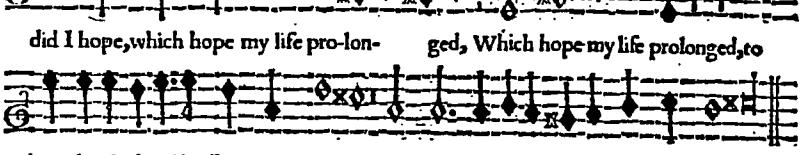
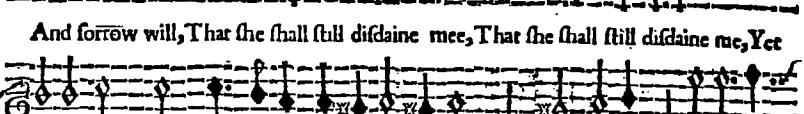
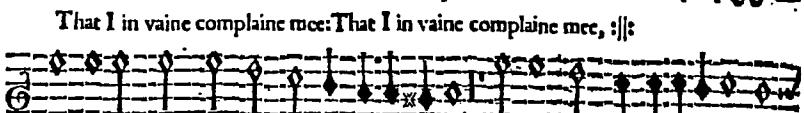
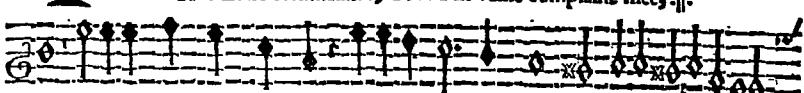
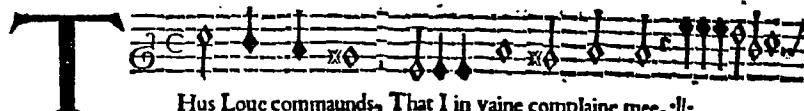
XVI.

QVINTVS.

Allwaies beg, I alwaies beg, Yet neuer am releued : I alwaies
beg, I alwaies beg, Yet neuer am releued : I alwaies beg, Yet neuer am rele- ued :
I greeue, because my grieues are not beleeued, are not beleuued : I greeue, because my
grieues are not beleuued : I cry a loud, I cry a loud in vaine, my voice out
stretched, And get but this, ::; mine Ecco cals mee wretched. ::;
mine Ecco cals mee wretched.

Of 5. voc. The second part. XVIL

QVINTVS.



Of 5. vols.

XVIII.

Q V I N T V S.

L Ady, your woords doe spight mee, Yet your sweet lips, so
soft, kisse and delight mee: kisse & delight mee: Your deeds my hart surcharged with
ouer ioying, Your taunts my lyfe destroying, my life destroying, Since both haue
force to spill mee, :: Let kisses sweet, :: Sweet kill mee, Let
kisses sweet, :: Sweet kill mee: Knights fight with swords and launees, Fight
you with smiling glaun- ces: So like Swans of Leander, my ghost from hēce shal wan-
der, Singing and dying. Singing and dy- ing.

Of 5. voc.

XIX.

QVINTVS.



Las, what a wretched life is this:Nay,what a death,Wher the tirant
Loue comman- deth?My flouring daies are in their prime declining,:||:
All my proud hope,quite faine,:||: and life vn- twining:My ioyes each
after other,:||: In hast are flying,And leaue mee dying,For her that
skornes my crying :O she from hence departs,:||: My Loue refraining, For
whom all hartes,A- las, I dye complaing.

B.

Of 5. voc.

X X.

QVINTVS.

A musical score for five voices. The top staff is labeled 'V' and 'QVINTVS.' The middle two staves are labeled 'X X.'. The bottom staff is labeled 'QVINTVS.' The music is in common time, treble clef. The lyrics are as follows:

Nknde, O stay thy fly- ing, And if I needs must
dye, pitty mee, pittie me dying: But in thee, my hart, my hart is lying, And no
death can af- faile me, Alas till life doth faile thee, Alas, till life, :: doth
faile thee, O therefore, :: If the Fates bid thee be fleeting, Stay for mee, ::
Stay for mee, whose poore hart thou hast in keeping, O therfore, :: If the
Fates bid thee bee fleeting, Stay for mee, :: Stay for mee, whose poore hart thou
hast in keeping.

Of 5. voc.

XXI.

QVINTVS.

Soung sometimes my thoughts and fancies plea- sure, my thoughts and
fancies pleasure, Wher then I list, ::; or time scrud best and lea- sure, While
Daphne did invite me, To supper once , And dranck to mee to spite mee. I
smild yet still did doubt hir, I ::; dyd doubt hir, And dranck where she had
dranck before, ::; to flout hir. But ô while I did eie hir, did eye hir,
But ô while I did eye hir, ::; But ô while
I did eye hir, Myne eyes dranck Loue, my lips dranck burning fi- er. But ô
while I did eie hir, ::; ::;
But ô while I did eye hir, Mine eies dranck Loue, my lips dranck burning fi- er.
B.i.

Of 5. voc.

XXII.

QVINTVS.

F Lora gaue me fairest flowers, ::|: none so faire, ::|:
In Floras treasure:none so faire, ::|: In Floras treure: These I
plaſt on Phillis Bowers, She was pleafd, ::|: And ſhe my pleure, She was
pleafd, ::|: And ſhe my pleasure: Smiling meadowes ſeeme to ſay, Come ye
wantons heere to play. Smiling meadowes ſeeme to ſay, Come ye wantons, heere to
play. Come ye wantons, heere to play. to play. ::|: Come ye wantons
heere to play. to play. Come ye wantons heere, come, come ye wantons, here to play. -

Heere endeth the Songs of 5 parts.

Of. 5.voc.

XXIII.

QVINTVS.

S

Weet Loue: If thou wilt gaine a Monarches glo- ry,
Subdue her hars,
who makes mee glad and sorry. Out of thy golden quiuuer, Take thou thy strongest
ar-row, That will through bone and marrow, ::;: And mee and
thee; of griefe & feare deliuer: And mee and thee, ::;: And mee and thee, ::;:
of griefe & feare deliuer. But come behinde, ::;: for if she looke vp
on thee, Alas poore Loue, ::;: Then thou art woc bee-gon thee.

B.ij.

Of 6: voc.

XXIIIL

Q VINTVS.

L Ady, when I behold, the Roses sprou- ting, the Roses sprou- ting, ::||~
Which clad in damask mantels, ::||~ decke the
arbours: & then behold, ::||: & then behold your lips, wher sweet loue
harbours: ::||: My eies presents mee, ::||: with a
double doubting: For viewing both a like, hardly my mind supposes, whether the Roses
be your lips, whether the roses be your lips, or your lips the roses, ::||:
For viewing both a like, hardly my minde
supposes, whether the Roses bee your lips, or your lips the Roses, whether the Roses
be your lippes, whether the Roses bee your lippes, or your lippes the Roses.

Of 6. voc.

XXV.

QVINTVS.

W

Hen shall my wretched lyfe give place to death? When shall my

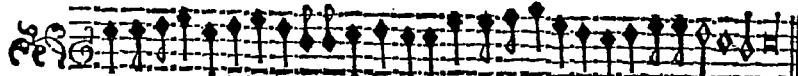
wretched life give place to death? That my sad cares may be inforc'd to leave mee:

Come saddest shadow, stop my vitall breath, (Come) stop my vitall breath, For I am

thine, Then let not care bereave thee, Of thy sad thrall: Bet with thy fatal dart,

Kill care and mee, Kill care, and mee, While care lies at my hart. Kill care, and mee,

While care lyes at my hart.



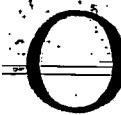
:::

:::

Of s. voc: The first part.

XX.VL

Q V I N T V S.



Fioyes, & pleasing paines, I late went singing: Of ioyes & plesing

paines, I late went singing, ::|:

O ioyes with paines, O

paines with ioyes consenting : And little thought as then of now repenting : and little

thought as then of now repenting : But now, think of my then sweet bitter sing-ing :

All day long I my hands, Alas goe wringing, All day long I my hands Alas, Alas goe

wringing : The balefull notes, the balefull notes of which my sad tormenting, Are ruth,

and mone, frights, sobs, and loud lamen-ting, From hills and dales in my dull eares still

singing, ::|:

Of 6. voc. The second part. XXVII.

QVINTVS.

M
Y throte is sore, my voice is horse, my voice is horse, My throte is,
sore, my voice is horse with skriking: ::|: My rests, are sighes, ::|:
Deep from the
hart root fetched: My song runnes all on sharps, ::|:
And with oft stri-
king, time on my brest, ::|:
I shrink with hands out stretched : ::|:
Thus still, and still I sing, ::|:
And neare am limning: thus still, & still I sing, &
neare am limning: ::|:
For still the close, points to my first beginning.
Thus still & still I sing, & neare am limning : Thus still, & still I sing, and neare am
limning : ::|:
For still the close points to my first beginning.

C.

Of 6. voc.

XXVIII.

QVINTVS.



Ruell behold my heauie end- ing, Cruell behold, :||: my

heauie ending, Sce, what you wrought, Sce what you wrought, by your disdayning, :||:

See what you wrought by your dis-dayning, Causelissc I die, Loue

still attending, Your hopeles pittie of my complayning : Your hopeles pittie of my

complayning, Suffer those eyes which thus haue slaine mee, :||:

With speed, to end, With speed to end, their kil- ling power : So shall you

proue, how loue doth paine me : :||: And see mee dye, And see mee

dye still yowre.

Of 6. voc.

295

XXIX.

QVINTVS.

Hou art but yong thou saiſt, And loues delight thou waſt not: :||:
ō take time while thou maiſt, Leaſt when thou wouldſt thou maiſt not:
:||: O take time while thou maiſt, Leaſt when thou wouldſt, thou
maiſt not. O take time while thou maiſt, Leaſt when thou wouldſt thou mayſt not:
If Loue ſhall then affaile thee, :||: A double double anguſh, will tor-
met thee :||: And thou wilt wiſh, (But wiſhes all wil fail
thee,) O mee, that I were yong againe, O mee, that I were young againe; And
ſo repent thee. O mee, that I were young againe; And ſo rerepent thee.

C.ij.

Of 6. voc.

XXX.

QVINTVS.

W

Hy dost thou shooe, And I seeke not to shielde mee? Why dost thou
shoot, Why doest thou shoot, & I seeke not to shielde mee? I yeeld (sweet Loue) I yeeld,
(sweet Loue) Spare then my wounded luer, And doe not make my hart, thy arrowes
qui- uer. And doe not make my hart thy arrowes quiuer. O hold, O hold, What
needs this shooting, when I yeeld mee. What needs this shoo- ting, What needs this
shoo- ting, ::::: when I yeeld mee? O hold, O hold, What
needs this shooting, when I yeeld mee? What needs this shooting, when I yeeld mee.

FINIS.

ALTVS.

THE FIRST SET
OF ENGLISH
MADRIGALS
TO
3.4.5.and 6.voices:

Newly Composed

BY

JOHN WILBYE.



AT LONDON:
Printed by Thomas Este.

1598.

Of 3. voc.

I.

ALTVS.

F Ly Loue aloft, to heauen & looke out Fortune,& &c.

Fly loue:&c. Then sweetly,sweetly,sweetly her importune, That I from my Calisto best beloued, As you & she set downe, be neuer moued, As you & she set downe, :: be neuer moued, And lone, to Ca:rinel see you com- mend me,commend mee,to Ca:&c. commend mee, Fortune for his sweet sake, :: may chaunce befriend mee.Fortune for his sweet sake, :: may chance be- friend me.Fortune for his sweet sake,Fortune for his sweet sake, may chace befriēd me. A.ij.

OF 3, voc.

II.

ALT VS.

Away, ||: Away; Away, ||: away thou shalt not loue me. A.
way, ||: away; Away away away, thou shall not loue mee. So shall my loue seeme
greater, And I shall loue, And I shal loue the bet- ter, So shall my loue seeme
greater, And I shall loue the bet-ter, And I shall loue, And I shall loue the bet-ter,
shall it be so? ||: what say you? Why speak you not, why speak you not?
pray you? Nay then I know you loue mee, Nay then I know you loue mee, That so you
may disproue mee. That so you may disproue mee, Nay then I know you loue mee, you
loue mee, Nay then I know you loue mee, you loue mee, That so you may disproue mee.

Of 3, voc.

III.

ALTVS.

Y mee, Can euery ru- mor, Thus start my Ladies humor?

Aye mee, Can euery rumor, Thus start, Thus start my Ladies humor; Name yee some gallant to hir; :: why straight forsooth I woe her, Then burst she forth in pa-si-on, :: You men loue but for fa-shion, ::

Yet sure I am that no man, Yet sure I am that no man, euer so loued wo-man, Yet a-las Loue bee wa-ry, be wary, For women bee contra- ry. Yet sure I am that no man, euer so loued woman, Yet a-las Loue bee wa-ry, Yet a-las Loue bee wa-ry, For women be contra- ry.

A.iii.

Of 3. voc.

III.L

ALT VS.

W

Eepe O mine eies, Weep ô mine eies & cease not : Your spring tides
out alas, out alas, out alas, me thinkes increase not, Your spring tides, out alas me
thinks, mee thinks increase not : Weep ô mine eies, Weep ô mine eies & cease not :
Your spring tides, out alas, out alas, out alas, me thinkes increase not, Your spring tides
out alas, me thinks, me thinks increase not. O when, ô when begin you, ::;
begin you, to swell so high, that I may drowne me in you ? O when, ô when be-
ginne you, ::; To swell so high, to swell so high, th.e
I may drowne mee in you.

W

Eepe O mine eies, Weep ô mine eies & cease not : Your spring tides
out alas, out alas, out alas, me thinkes increase not, Your spring tides, out alas me
thinks, mee thinks increase not : Weep ô mine eies, Weep ô mine eies & cease not :
Your spring tides, out alas, out alas, out alas, me thinkes increase not, Your spring tides
out alas, me thinks, me thinks increase not. O when, ô when begin you, ::;
begin you, to swell so high, that I may drowne me in you ? O when, ô when be-
ginne you, ::; To swell so high, to swell so high, th.e
I may drowne mee in you.

Of 3. voc.

V.

ALTVS.

D

Ere pittie how? ah how? wouldst thou become her, Deer pittie
how? ah how? ::: wouldst thou become her? That best becommeth beauties best at-
tyring, Shall my desert, :::: Shall my desert deserue no fa-
our, deserue no fauour from her? But still to wast my selfe in deep admiring, :::
Like him that calls to Echo to relieue him, :::
Still tels & heares the tale, ::: Oh tale that grieues him. Like him that
calls to Echo to relieue him, ::: Still tels and heares the tale, :::
Oh tale that grieues him.

Of 3. voc.

VI.

ALT VS.

Ee restles thoughts,:||: Ye restles thoughts,:||: that

harbour discontent, Cease your assaults,:||: & let my hart lament, Yee restles

thoughts,:||: Ye restles thoughts,:||: that harbour discontent, Cease your af-
faults,:||: & let my hart lament, And let my tongue haue leaue to tell my griefe, to

tell my griefe, That she may pittie, though not graunt relief,:||:

:||: Pitty wold help,:||: (alas) what loue hath almost slaine,

Pitty would help, what loue hath almost slaine, And salue the wound, :||: that fe-
stred this disdaine, Pitty would help,:||: (alas) what loue hath almost slaine,

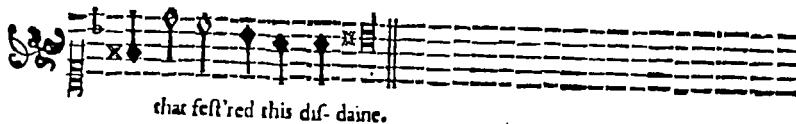
Pitty would help, what loue hath almost slaine, And salue the wound, :||:
Heere endeth the songs of 3. parts.

Of 4. vogs. The first part.

VII.

ALTUS.

W Hat needeth all this strayle and curmoy- ling, Shortning the
lyses sweet pleasure, ::|: Shortning the lyses sweet pleasure. To seeke this
far fetcht treasure, To seeke this far fetcht treasure, ::|:
In those hot cly- mates, In those hot cly- mates,
clymates, In those hot clymates; Vnder Phoebus broyling. In those hot cly- mates,
In those hot cly- mates, ::|: In those hot cly- mates,
Vn- der Phoebus broyling.



that feſt'red this diſ- daine.

B.

Of vs, vs, A. The second part.

VIII

A L T V S

O foole can you not see a traffick neerer, O foole can you not

see a traffick neerer, In my sweet Ladies face, In my sweet Ladies face, :::

Where Nature show- eth, what euer treasure eye sees, or hart knoweth; Rubies &

Diamonds dairtie, :: And orient Perles such plentie, Corral & Ambergris,

sweeter & deerer, Corral & Ambergris, sweeter & deerer, Thē which y South seas or

Moluccas lend vs, lend vs, Then which the South seas or Moluccas lend

vs, or either Indies, or either Indies, East or West, do send vs.

Of 4. voc.

I X.

ALT VS.

A

Las, what hope of speeding, Wher hope beguylles bleeding; She bad -
come; She bad come, when she spide mee: And when I came she fide mee, shee flyde mee,
Thus when I was begui- led, Thus when I was beguiled, She at my sighting smilid.

But if you take such pleasure, ::|: Of hope & ioy my treasure, Of
hope & ioy my treas- sure, ::|: By deceipt to bereave me, By de-
ceit to bereave me, ::|: By deceipt to bereave me, ::|: Love
mee and so deceite mee. Love mee and so deceite mee.

Bij,

OF A. VOGA.

X. 1

ALT VS.



Ady, when I behold, :||: the Roscs sprouting, :||:

Lady, when I behold, :||: the Roscs sprouting, :||: which clad in
damaske mantells deck the arbours, :||: And then be-

hold your lips, :||: Where sweet loue harbours, My eyes pre-
sents me with a double, double doubting; a double double doubting; My eies presnts me
with a double, double doubting; For viewing both a like, hardly my mind supposes;

whether the Roscs be your lips, or your lips the Roscs. :||:

For viewing both a like, hardly my minde suppo- fcs, Whether the Roscs be your
lip, or your lips the Roscs. :||:

Of 4. voc.

XI.

ALT VS.

T

Hus saith my Cloris bright, when we of Loue sit downe and talke
toge- ther, & talk together, Thus saith my Cloris bright, when we of Loue sit downe
and talk together, & talk together, Beware of Loue, (deere) Loue is a walking spirit, &
Loue is this and that, And Loue is this and that, And O I wot not what, ::;
And comes and goes againe, I wot not whether, ::;
No,no,these are but bugs to breed ama- zing, ::;
For in her eies I saw his torch light blazing.

B.ii,

Of 4. voc.

XII.

ALT VS.

A

Dew, Adew, Adew sweet Amarillis, Adew, Adew, Adew,
Adew, Adew sweet Amarillis: For since to part, to part your will is, Adew, A-
dew, Adew sweet A- marillis, Adew, Adew, Adew, Adew sweet Ama-
rillis: For since to part, to part your will is, O heavy tyding, Heere is for mee, heere
is for mee no bidding: Yet once againe, againe ere that I part with you, Yet once a-
gaine, againe, Ere that I part with you, Amaril- lis, Amarillis, sweet Adew, Adew,
Adew, A- dew sweet Amaril- lis, Amarillis, sweet Adew.

Heere endeth the songs of 4. parts.

Of s.voc.

XIII.

ALT.VS.

D

YE haplesse man, Since she denies thee grace, :::

Dye haplesse man, Since she denies thee grace, :::

Dye

and dispaire, sith she doth scorne to loue thee: Dye and dispaire, sith she doth scorn to

loue thee, Farewell most fayer, though thou dost fayer deface, :::

Farewell most fayer, though thou dost fayer deface, Sith for my duteous loue, :::

thou dost reproue mee : Those smiling eies, that sometimes mee rei-

wed, :::

Clowded with frownes, :::

haue

mee of life depri- ued.

Of syng. The first part.

XII.I.

ALT VS.

Fall, I fall, O stay mee, O stay, I fall, I fall, O stay mee, Deere
loue with ioyes yee slay mee, ::; with ioyes yee slay mee, Of life your
lips deprive mee, ::; Sweet, let your lips reuiue
mee, ::; O whether are you ha- sting, and leauue my life thus
wasting ? O whether are you ha- sting, and leauue my life thus wa- sting ? My
health on you relying, ::; on you relying, 'Twer sinne to
leauue mee dyeing. My health on you relying, ::; on you relying,
'Twer sinne to leauue mee dyeing, to leauue mee dye- ing.

Of 5. voc. The second part.

X V.

A L T . V . S .

A

ND though my loue abounding, Did make mee fal a sounding,
a sounding, Did make me fall, did make mee fall a sounding, Yet am I well conten-
ted, Still so to bee tormen-ted : Still so to bee tormen- ted. Yet am I well con-
tented, still so to be tormented, ::: And death can neuer
feare mee, As long as you are neare mee, ::: And death can
neuer feare mee, ::: As long as you are neare mee,

C.

Of 5. voc. The first part.

XVI.

ALT VS.

Allwaies beg, Yet neuer am relee- ued: releeued: I alwaies beg, I-
alwaies beg, Yet ne- uer am releeued: ::: I greeue, be-
cause my grieses, my grieses are not beleeued: because my grieses are not beleeued :
I cry a- loud in vaine, I cry aloud in vaine, my voice out stretched, And get but
this, ::: mine Ecco calls mee wretched. ::: mine Ecco
calls mee wretched, calls mee wretched.

Of 5. voc. The second part. XVII.

ALT VS.

THUS Loue commaunds, That I in vaine complaine mee, That I in vaine
 complaine mee: ::||: That I in vaine complaine mee: That I in vaine com-
 plaine mee: And sorrow will, That she shall still disdaine mee: ::||:
 That she shall still disdaine me: ::||: Yet did I hope, Which hope my
 life prolong'd, Which hope my life prolong- ed, To heare her say Alas his Loue was
 wronged. To heare her say A-las, To heare her say A-las his Loue was wronged.

Of 3. voc.

XVIII.

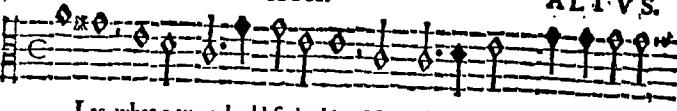
A.L.T.V.S.

L Ady, your words doe spight mee, Your words do spight mee, :::
Yet your sweet lips, so soft, kisse & delight me: kisse & delight me: Your deeds my
hart surcharged with ouer- io- ing: Your deeds my hart surcharged with
ouerioying: Your taunts my life destroying, :: Since both haue force to
spill mee, :: Let kisses sweet, Sweet kill mee, :: Knights
fight with swords and launces, Fight you with smiling glaunces: So like Swans of Lean-
der, my ghost from hence shal wander, Singing and dying, Singing and dying.

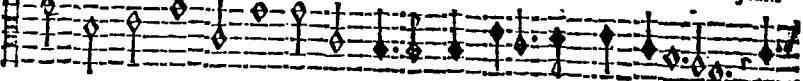
Of 5. voc.

XIX.

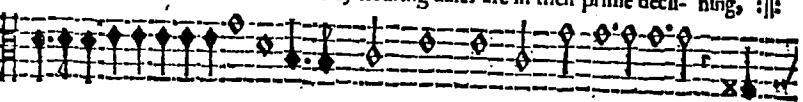
ALT.V.S.



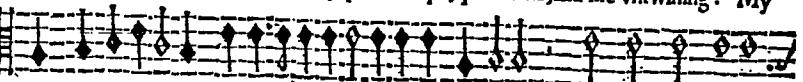
Las, what a wretched life is this, Nay, what a death, Wher the tyrant



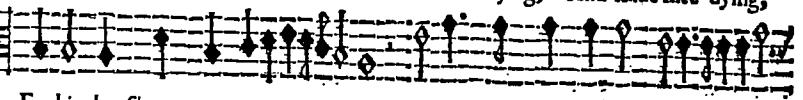
Loue commaundeth, commandeth? My flouing daies are in their prime declin- ning, ::|:



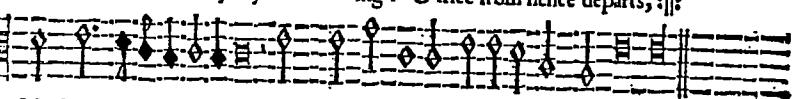
All my proud hope, quite faine, and life vntwining : My



joyes each after other, ::|: In hast are flying, And leue mee dying,



For hir that skornes my ery- ing : O shee from hence departs, ::|:



My Loue re- frai- ning, For whom all hartles, A-las, I dye complayning.

C.iii.

Of 5. voc.

XX.

ALT VS.

V

Nkinde, O stay thy flying, ::|:

And

if I needes must dye, pitty mee dy- ing: But in thee, my hart, my hart is ly-

ing, And no death can assayle mee, ::|: Alas till life doth faile thee. A-

las till life doth sayle thee. O therefore, If the Fates, bid thee bee fleeting, Stay

for me, whose poore hart, thou hast in keeping. O therfore, If the Fates bid thee be

fleeting, Stay for mee, whose poore hart thou hast in keeping.

Of 5 voc.

XXI.

ALT.VS.

SOUNG sometimes my thoughts and fancies pleasure, ::||:
WHER then I list, or time seru'd best and lea- sure, While Daphne did in-
WITE me, To supper once, & dranck to me to spite me. I smild: yet still did
EYE doubt hir, ::||: And dranck wher she had dranck before, ::||:
to flout hir, But ô while I did eie hir, But ô while I, But ô while I did
EYE hir, ::||: did eye hir, Myne eyes dranck
Loue, my lips dranck burning fier, my lips dranck burning fier, But ô while I dhd eie hir,
::||: ::||: ::||: But ô while I did eye
hir, Mine eyes dranck Loue, my lips dranck burning fier, ::||:

Of 5. voc.

X XII.

A L T V S.

F

Lo-ragaue me fayrest flowers, :: none so fayer,
In Floras treasure, none so fairer, :: In Floras treasure: These I plastron
Phillis Bowers. She was pleaseid, and she my pleasure, She was pleaseid, :: And she my
pleasure: Smiling meadowes seeme to say, Come yee wantons, heere to play. Smiling
meadowes seeme to say, Come ye wantons, heere to play, Come ye wantons, heere to
play, to play, :: Come heere to play. Come yee wantons, heere to play, to
play, :: Come, come yee wantons heere to play.

Heere endeth the songs of 5. parts.

S

Weet Loue: If thou wilt gaine a Monarches glory,

Sub-

due her hart, who makes mee glad

and sorry, Out of thy golden quiuer take,

thou thy strongest arrow, That will through bone and marrow,

That will through bone and marrow: And mee & thee, of griefe & scarre deliuers

And mee and thee, of griefe & scarre deliuers. But come behinde,

But come behinde, for if she looke vpon thee, Alas poore Loue,

Then thou art woe begon thee.

Of 6. voc.

XXIII.

ALTVS.

Ady when I behold, the Ro- ses sprouting, ::|:
Which clad in
damask mantels,decke the arbours: Which clad in damask mantels,which clad in damask
mantels,deck the arbours:& then behold your lips,wher sweet loue harbours: ::|:
My eies presents mee, ::|: with a
double,double doubting:For viewing both a like,hardly my mind supposes,my mind sup-
oses,whether the Rosēs be your lips,whether the roses be your lips,or your lips the roses.
::|:
For viewing both a like, hardly my minde supposes,
whether y Rosēs bee your lips, ::|:
whether the Rosēs be your lips,or your
lips the Rosēs, or your lippes the Rosēs.

Of 6. voc.

XXV.

ALT VS.

W

Hen shall my wretched lyfe glue place to death? When shall my

wretched life glue place to death? That my sad cares may be inforc'd to leavie mee?

Come saddest shadow, stop my vitall breath, For I am thine, Then let not care be-

reave thee, Of thy sad thrall: But with thy fatall dart, Kill care and mee, Kill

care, and mee, While care lies at my hart, Kill care, and mee, Kill care and mee

While care lyes at my hart,

D.ij.

Of & vce. The first part.

XXVI.

A L T V S

F ioyes,& pleasing paines, Of ioyes,& plesing paines, I

:late went singing; O ioyes with paines,ô ioyes with paines,ô paines with ioyes con-

fenting: And little thought as then, And little thought as then of now repenting: :::

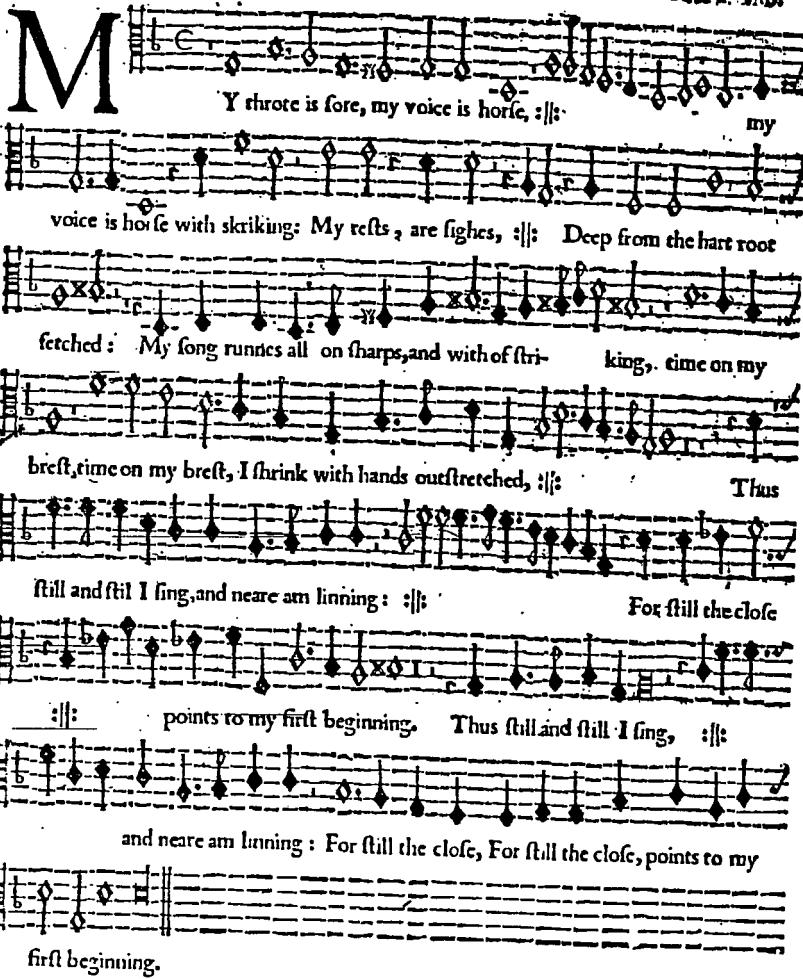
But now,think of my then sweet bitter sting-ing: All

day long I my hands, A-las goe wrin-ging, The balefull notes, the balefull notes,

of which my sad tormenting, Are,ruth,& mone,frights,sobs,& loud lamenting,

From hills and dales,in my dull eares still ringing, in my dull eares still ringing.

M Y throte is sore, my voice is horfe, ::||:
 voice is horfe with striking: My test_s, are fighes, ::||: Deep from the hart rote
 fetched: My song runnes all on sharps, and with of stri- king, time on my
 brest, time on my brest, I shrink with hands outstretched, ::||: Thus
 Still and stil I sing, and neare am lunning: ::||: For still the close
 ::||: points to my first beginning. Thus still and still I sing, ::||:
 and neare am lunning: For still the close, For still the close, points to my
 first beginning.



C

Ruell behold my heauie ending, Cruell behold, my heauie end-
ing, See what you wrought, by your disday-ning, See, what you wrought, by your dis-
dayning, See what you wrought by your disday- ning, Causelesse I die, Loue
still attending, Your hopeles pitty of my complaining: Suffer those eies which thus haue
slaine mee, ::: With speed, to end their killing power: So
shall you proue, how Loue doth paine mee: And see mee dye, mee dye, mee dye
still yowter,

Of 6. vee.

XXIX.

ALTVS.

T

Hou art but yong thou fai'st, And loues delight thou waifst not; ||:

O take time while thou mai'st, Leaft when thou would'st thou mai'st not, ||:

O take time while thou mai'st, Leaft when thou would'st thou mai'st

not. If loue shall then affaile thee, ||:

A double double anguish, will tor-

ment thee: A double double anguish will torment thee, will torment thee, And thou will

wish, (But wishes all wil faile thee,) O once, that I were young againe, O once, that

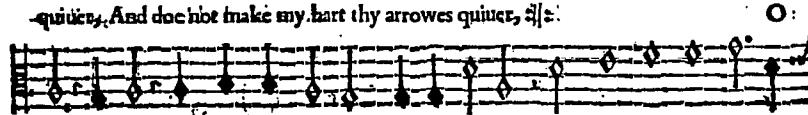
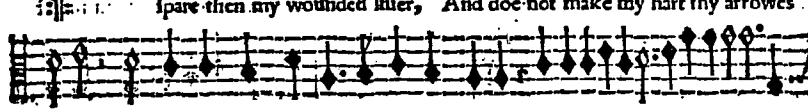
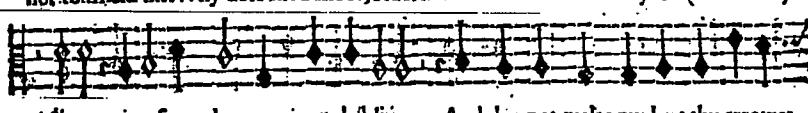
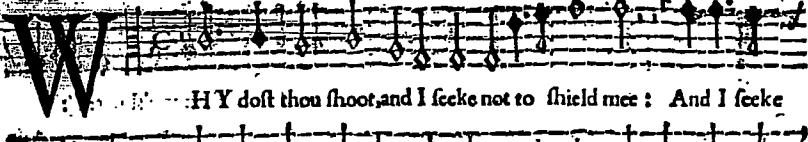
I were young againe, And so repente thee. O once, that I were young againe, And so re-

pent thee.

O. S. Voi. A.

XXX

A L T V S.



FINIS.

TENOR.

THE FIRST SET
OF ENGLISH
MADRIGALS
TO
3.4.5. and 6. voices:

Newly Composed
BY
JOHN WILBYE.



AT LONDON:
Printed by Thomas Este.

1598.

TO THE RIGHT WOR^E shipfull and valorous Knight. Sir Charles Cauendish.



IGHT YVorshipfull and renoumed Knight : It bath
happened of late, I know not how; whether by my folly, or
fortune, to commit some of my labours to the preſſe. VVhich
(the weaker the work is) haue more need of an Honorable
Patron. Every thing perſuades mee, (though they ſeeme not
abſolute:) that your Countenancē is a ſufficient warrant for
them againſt ſharp tongues & unriendly censures; Knowing your rare ver-
tues, and honorable accomplishments to be ſuch: as may iuſtly challenge their
better regard and opinion, whome it ſhall pleafe you to Patronize. If per-
chance they ſhall proue worthy your patronage : My affection, dutie, and
good will, bind mee rather to Dedicate them to you, then to any other; both
for the reverence, & honour I owe to all other your moſt ſingular vertues;
and eſpecially alſo for your excellent ſkill in Muſicke, and your great loue
and fauour of Muſicke. There remaineth onely your fauorable acceptance,
which humbly cruiing at your hands, with protestation of all dutie, and
ſervice : I humbly take my leue. From th' Augustine Fryers the XII. of
Aprill. 1598.

Your Worſhips : euer moſt bounden
and dutiſull in all humilitie.

John Wilbye.

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H Away, thou shalt not loue mee.	II.
Ay mee, can every rumour.	III.
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Deere pitie how ? ah how ?	V.
Yee reuelles thoughts.	VI.

Songs to 4. voices.

V V Hat needeth all this trauaile and turmoiling. The first part.	VII.
O fooles, can you not see a traffickneerer. The second part.	VIII.
Alas what hope of speeding.	IX.
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Thus faith my Cloris bright.	XI.
Adew sweet Amarillis.	XII.

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And though my Loue abounding.	XV.
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Lady, your words doe spight mee.	XVIII.
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I Sowng sometimes my thoughts and fancies pleasure.	XXI.
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Songs to 6. voices.

S weet Loue, if thou wilt gaine a Monarchs glory.	XXIII.
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Of ioyes and pleasing paines, I late went singing.	XXVI.
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F I N I S.

Of 4. voc. The first part.

VII.

TENOR.

W

Hat needeth all this trauayle and turmoylung, Shortning the lyfes sweet

pleasure, Shortning the lyfes sweet pleasure. ::||:

To seeke this

far fetcht treasure, this far fetcht treasure, To seeke this far fetcht treasure, In those hot

clymates, Vnder Phoebus broyling. In those hot cly- mates, In those hot cly-

mats, ::||:

In those hot clymats, Vn-

der Phoebus broyling.

B.

OF 4. voc. The second part.

VIII.

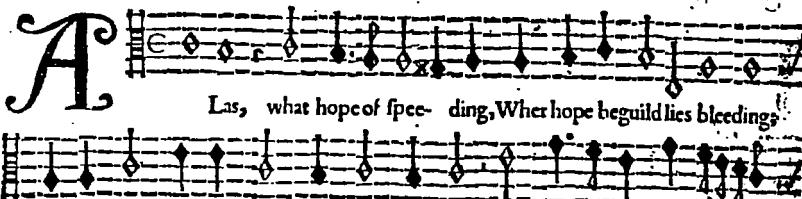
TENOR.

Fooleſ, can you not ſee a traffick neerer, O fooleſ can you not
ſee a traffick neerer, In my sweet Ladies face, in my sweet Ladies face, Where
Naturē showeth, what euer treasure eye ſees, or hart knoweth? Rubies and Diamonds
daintie, :||: And orient Perles ſuch plentie, Corral & Ambergris, ſweeter &
. deerer, Corall and Ambergris, ſweeter & deerer, Then which the South ſeas or Mo-
luccas lend vs, lend vs, Thē which the South ſeas or Moluccas lend vs, or either Indies,
:||: or either Indies, East or West, do ſend vs.

Of 4. voc.

IX.

TENOR.



She bad come, She bad come, when shee spide mee: And when I came shee fide

mee, shee flyde mee, Thus when I was beguiled, Thus when I was, Thus when I was be-
gui- led, She at my sighing sini- led. But if you take such pleasure,

||: Of hope and ioy my treasure, my treasure, Of hope & ioy my
treasure, my treasure, By deceipt to bereave me, By deceipt to bereave me, :||:
||: Loue me and so deceiue mee. :||:

B.ij.

Of 4. voc.

X

TENOR.

A- dy, when I behold, the Ros-es sprouting, the Ro-
sprouting, La- dy, when I behold, the Ros-es sprouting, ::; which clad in
damaske mantells deck the arbours: ::; And then behold your
lips, ::; Where sweet loue harbours, My eyes pres-ents me
with a double,dou-ble doubting:a double double doubting:My eies pres-ents me with a
double double doubting:For viewing both a like,hardly my mind supposes,whether the
Ros-es be your lips, or your lips the Ros-es. ::; For viewing
both a like,hardly my mind supposes,Whet-er the Ros-es be your lip.,or your lips the

Poses. ::;

Of 4. voc.

XI.

TENOR.

T Hus faith my Cloris bright, when we of Loue sit downe and talke to-
gether, & talke together, Thus faith my Cloris bright, when we of Loue sit downe &
talke together, Thus faith my Cloris bright, when we of Loue sit downe & talke to-
gether, Beware, Beware of Loue, (deere) Loue is a walking sprite, And Loue is this and
that, ::; And O I wot not what, ::; And comes and goes a-
gaine, I wot not whether, ::; No, no, these are but
bugs to breed amazing, to breed amazing, For in her eies I saw his torch light blazing.

The musical score consists of four staves of music for the Tenor voice. The first staff begins with a large capital letter 'T'. The music is in common time, with a key signature of one sharp (F#). The notes are represented by black dots on a five-line staff. The lyrics are written below the staff. The second staff continues the melody. The third staff begins with 'Beware, Beware of Loue'. The fourth staff begins with 'that, ::;'. The fifth staff begins with 'gaine, I wot not whether, ::;'. The sixth staff begins with 'No, no, these are but'. The seventh staff begins with 'bugs to breed amazing'. The eighth staff concludes the melody. Measure numbers 1 through 11 are indicated above each staff.

B.ii.

Of 4-voc.

XII.

TENOR.



Dew sweet Amarillis, :::

A-

dew, Adew sweet Amaril- lis:For since to part your will is,A-dew sweet Amaril-

lis, ::: ::: Adew, Adew,sweet Amaril- lis:For since

to part your will is, O heauy ty-ding,Heere is for me no biding: Yet once againe,

Yet once againe,againe,Ere that I part with you,yet once againe, Yet once againe a-

gaine,Ere that I part with you,Adra- rillis,Amarillis,sweet Adew,Adew, A-

dew,Adew sweet Ama- rillis, Amarillis,sweet Adew,Adew.

Heere endeth the songs of 4. parts.

Of 5. voc.

XIII.

TENOR.

D YE haplesse man, ::: Since she denies thee grace: Dye haplesse
man, ::: Since she denies thee grace, ::: Dye and dispaire,sith
she doth scorne to loue thee: Farewell most fayer, though thou dost fayer deface, Fare-
well most fayer, ::: Farewell most fayer, though thou dost fayer deface, :::
Sith for my duteous loue, thou dost reprove mee : Sith for my duteous
loue, thou dost reprove mee, ::: Those smiling eies, that
sometimes mee reuiued, ::: Clowded with
frownes, haue mee of life de-priued.

Of 5. voc. The first part.

XIII.

TENOR.

Fall, I fall, O stay mee, :||: O stay mee, Deere
loue with ioyes yee slay mee, :||: with ioyes yee slay mee, Of life your
lips deprive mee, your lips deprive mee, Sweet, let your lips reuive mee, :||:
O whether are you ha- sting (thus) ha- sting, & leaue my life thus
wafting? My health on you relying, :||: Twer sinne
to leaue mee, :||: dyeing. My health on you relying, :||: :||:
Twer sinne to leaue mee, Twer sinne to leaue mee dyeing, to leaue
mee dye- ing.

Of 5. voc. The second part.

X V.

TENOR.

A
ND though my loue abounding, :::
Did make mee
fall a sounding, :::
Yet am I well contented, Still so to be tormen-
ted, :::
Yet am I well contented, still so to
bee tormented: Still so to bee tormented: And death can never feare mee, :::
As long as you are neare mee. And death can never feare mee, As .
long as you, As long as you are neare mee.

C.

Off's, voc. The first part.

XVI.

TENOR.

A musical score for the Tenor part, section XVI. The score consists of five staves of music. The lyrics are written below the staves, corresponding to the musical phrases. The lyrics are:

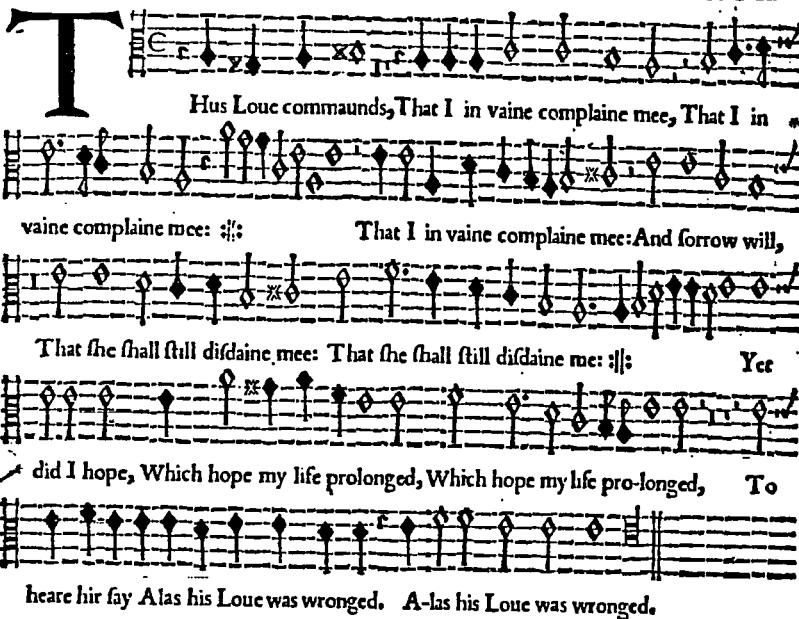
Allwaies beg, Yet ne-uer am releeued: ::; I alwaies
beg, I alwaies beg, Yet neuer am releeued: releeued: I grieue, because my
griefes are not beleued: I grieue, because my griefes are not beleued: I cry aloud in
vaine, My voice out stretched, I cry aloud in vaine, my voice out stretched, And get bue
this, ::; Mine Ecco calls mee wretched. ::; Mine Ecco calls mee
wretched, calls mee wretched.

The music is in common time, with various note heads and stems indicating pitch and rhythm. The vocal range is indicated by the tenor clef (C-clef) and the key signature of one sharp (F#).

Of 5. voc. The second part. XVII.

TENOR.

Thus Louc commaunds, That I in vaine complaine mee, That I in
vaine complaine mee: ::; That I in vaine complaine mee: And sorrow will,
That she shall still disdaine mee: That she shall still disdaine me: ::; Yet
did I hope, Which hope my life prolonged, Which hope my life pro-longed, To
heare hir say Alas his Loue was wronged. A-las his Loue was wronged.



Cijk

OF 5. VOC.

XVIII.

TENOR.

L Ady, your words doe spight mee, La- dy your words doe spight
me, Your words do spight me, Yet your sweet lips so soft,kisse & delight me kisse & de-
light,delight mee: Your deeds my hart surcharged with ouerioying: ::||:
Your taunts my life destroying. ::||: Since both haue
force to spill mee, ::||: Let kisses sweet, ::||: Let kisses Sweet, ::||:
Sweet kill mee: Knights fight with swords and launces, Fight you with similing
launces: So like Swans of Leander,my ghost from hence shall wander, Singing and
dying. Singing and dying.

Of 5. voc.

XIX.

TENOR.

Las, what a wretched life is this:Nay, what a death, Wher the tyrant
Loue commaundeth, commandeth? My flouing daies are in their prime declin- ning.
All my proud hope,quite falne, and life vn-
twining : My ioyes each after other, :||: In hast are fly-
ing, And leaue mee dying,For hit that skornes my crying : O she from hence departs,
My Loue refraining,For whom all hartles, Alas, I dye compla yning.

C.ijj.

Off. voc.

XX.

TENOR.

V
Nkinde, O stay thy fly- ing,:||:
And if I
needes must dye, pit- ty mee dying: But in thee, my hart, my hart is lying, And
no death, And no death can assayle mee, Alas till life doth assayle thee. :||:
O there- fore,:||:
If the Fates, bid thee bee fleeting, Stay for mee, :||:
whose poore hart, thou hast in keeping. O ther-fore,:||:
If the Fates bid thee be
fleeting, Stay for mee, :||:
whose poore hart thou hast in keeping.

The musical score consists of five staves of music for Tenor. The first staff begins with a large capital 'V'. The lyrics are written below the notes. The second staff starts with 'Nkinde, O stay thy fly- ing,:||:'. The third staff starts with 'And if I'. The fourth staff starts with 'needes must dye, pit- ty mee dying: But in thee, my hart, my hart is lying, And'. The fifth staff starts with 'no death, And no death can assayle mee, Alas till life doth assayle thee. :||:'. The sixth staff starts with 'O there- fore,:||:'. The seventh staff starts with 'If the Fates, bid thee bee fleeting, Stay for mee, :||:'. The eighth staff starts with 'whose poore hart, thou hast in keeping. O ther-fore,:||:'. The ninth staff starts with 'If the Fates bid thee be'. The tenth staff starts with 'fleeting, Stay for mee, :||:'. The eleventh staff starts with 'whose poore hart thou hast in keeping.'. The music is in common time, with various note values including quarter, eighth, sixteenth, and thirty-second notes, and rests. The vocal range is indicated by a soprano C-clef and a bass F-clef.

Of 5. voc.

XXI.

TENOR.

I
Soung sometimes my thoughts and fancies pleasure, Wher then I -
lift, ::; or time seru'd best and leisure, While Daphnè did invite mee, And
dranck to me to spite mee. I smild yet still did doubt hir, ::;
And dranck wher she had dranck before, to flout hir, to flout hir. But ô while
I did eie hir, ::; ::; ::; But
ô while I did eye hir, Myne eyes dranck Loue, my lips dranck burning
fier. My lips dranck burning, fr - er, But ô while I did eie hir, But ô while I, But
ô while I did eye hir, ::; ::; did eye hir, Mine
cies dranck Loue, my lips dranck burning fi - er. My lips dranck burning fi - er.

OR 5. VOC.

XXII

TENOR.

F
Lo ragaue me fayrest flowers, ::|:
In Floras treasure, none so fayer, ::|:
In Floras treasure: These I plast on
Phillis Bowers, ::|:
She was pleasd, ::|:
She was pleasd, And
she my pleasure: Smiling meadowes scene to say, Come yee wantons, heere to play.
Come heere to play, Come yee wantons, heere to play, to
play, Come yee wantons, heere to play, Come yee wantons, heere to play, to
play, Come yee wantons, Come yee wan-tons, heere to play.

Heere endeth the songs of 5. parts.

Of. σ.voc.

XXIII.

TENOR.

S

Sheet music for Tenor voice, section XXIII. The music is written in common time with a key signature of one sharp. The vocal line consists of six staves of music, each with a different rhythmic pattern of eighth and sixteenth notes. The lyrics are as follows:

Weet Loue: If thou wilt gaine a Monarches glory, Subdue her hart, who
makes mee glad and so- ry. Out of thy golden quiver, Take thou thy strongest
arrow; That will through bone and marrow, And mee and thee, of griefe & feare
deli- uer: And mee and thee, ::|: of griefe & feare deli-
uer. But come behinde, ::|: for if shee looke vpon thee, But come behind, For
if shee looke vpon thee, For if shee looke vpon thee, Alas poore Loue, ::|:
Then thou art woe begun thee.

D.

OF. voc.

XX IIII.

TENOR.

L

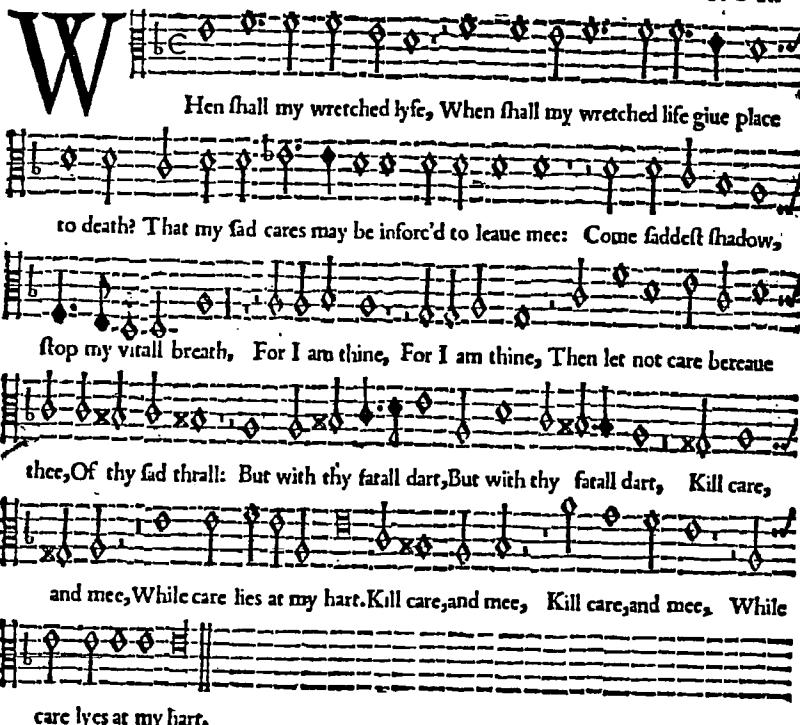
Ady, when I behold, the Roses sprouting, :::::
Which clad in damask mantels, which clad in damaske mantells deck the ar-
bours: And thē behold your lips, Wher sweet Loue harbours: And thē behold, :::::
your lips, Where sweet Loue har-bours: My eies presents mee, :::: with a
double doubting: For viewing both a like, hardly my mind supposes, whether the
Roses be your lips, :::: whether the Roses be your lips, or your lips y' Roses,
or your lips the Roses. For viewing both a like, hardly my minde supposes, my
minde supposes, whether the Roses be your lips, whether y' Roses be your lips, or your
lips the Roses. ::::

Of 6. voc.

XXV.

TENOR.

When shall my wretched lyfe, When shall my wretched life glie place
to death? That my sad cares may be inforc'd to leave mee: Come saddest shadow,
stop my vitall breath, For I am thine, For I am thine, Then let not care bereave
thee, Of thy sad thrall: But with thy farall dart, But with thy fatall dart, Kill care,
and mee, While care lies at my hart. Kill care, and mee, Kill care, and mee, While
care lyes at my hart.



D.ij.

Of 6, voc. The first part.

XXVI.

TENOR.



F ioyes, & pleasing paines, I late went singing: Of ioyes &

pleasing paines, I late went singing, O ioyes with paines, O ioyes with paines, O

paines with ioyes consenting: And little thought as then of now repenting: :::

But now, think of my the sweet bitter stinging: All day long,

I my hands, Alas, Alas, Alas goe wringing, All day long I my hands Alas, A-

las goe wringing: The balefull notes, of which my sid tormenting, Are ruth and

mone, frights, sobs, & loud lamenting, From hills and dales, From hills and dales, in

my dull cares still ringing. :::

Of 6. voc. The second part. XXVII.

TENOR.

M Y throte is sore, my voice is horse with skrikking: My
rests, are sighes, :: Deep from the hart root fet- ched: My song runnes
all on sharps, And with oft striking, time on my breast, :: I shrink with
hands out stretched: :: Thus still, and still I sing, ::
And neare am linnen: For still the close, :: points to my first beginning.
Thus still and still I sing, and neare am linnen: :: For
still, the close, For still the close points to my first begginning.

D.iii.

Of 6. vols.

XXVIII.

TENOR.



Ruell behould,Cruell behould my heauie ending, my heauie en-

ding, Cruell bechold, Cruell bechold my heauie ending : ::|:

See, what you wrought by your disdayning, ::|:

See what you

wrought, ::|: by your disdayning, Causelesse I die,Loue still attending,Loue

still attending, Suffer those eyes which thus haue flaine mee, ::|:

With speed,to end their killing power : So shall you preue,how loue doth

paine me: And see mee dye,mee dye, And see mee dye still yower.

Of 6.voc.

XXIX.

TENOR.

Hou art but yong thou sai'st, And loues delight thou wai'st not: :||:
You art but young thou say'st, And loves delight thou wait not: :||:
O take time while thou mai'st, Least when thou would'st thou mai'st not: thou may'st not: O take time while thou mai'st, :||:
Least when thou would'st, thou would'st thou mai'st not. It Loue shall then assaile thee,
A double double anguish, will torment thee: And thou wilt
wish, (But wifhes all will faile thee,) O mee, that I were yong againe, O mee, that
I were young againe; And so repent thee. O mee, that I were young againe; And so repented thee.

W

Hy doft thou shoo, And I feeke not to shielde mee ? ::;

I yeeld(sweet Loue) I yeeld, I yeeld(sweet Loue) Spare then my

wounded liuer, And doe not make my hart, thy arrowes quiever. ::;

. O hold, O hold; What needs this shoo- ting, What needs this shoo- ting, ::;

. What needs this shoo- ting, when I yeeld mee. O hold, O hold, What

needs this sbooting,when I yeeld mee? What needs this shooting, What needs this

shooting,when I yeeld mee ?

FfNfS.

SEXTVS.

THE FIRST SET
OF ENGLISH
MADRIGALS
TO
3.4.5.and 6.voices:

Newly Composed
BY
JOHN WILBYE.



AT LONDON:
Printed by Thomas Estc.

1598.

TO THE RIGHT WOR- shipfull and vallerous Knight *Sir Charles Cauendish.*



*I G H T VVorshipfull and renoumed Knight : It hath
happened of late, I know not how; whether by my folly, or
fortune, to commit some of my labours to the preffe. VVhich
(the weaker the work is) haue more need of an Honorable
Patron. Every thing persuades mee, (though they seeme not
absolute) that your Countenance is a sufficient warrant for
them against sharp tonges & unfriendly censures; Knowing your rare ver-
tues, and honorable accomplishments to be such: as may iustly challenge their
better regard and opinion; whome it shall please you to Patronize. If per-
chance they shull proue worthis your patronage : My affection, dutie, and
good will, bind mee rather to Dedicate them to you, then to any other: both
for the reuerence, & honour I owe to all other your most singuler vertues;
and especially also for your excellent skill in Musick, and your great loue
and fauour of Musick. There remaineth onely your favorable acceptance,
which humbly cravng at your hands, with protestation of all dutie, and
service : I humbly take my leaue. From th' Augustin Fryers the XII. of
Aprill. 1598.*

*Your Worships : ever most bounden
and dutifull in all humilitie.*

John Wilbye.

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Songs to 3. voices.

F	L Y Loue aloft.	I.
F	Away, thou shalt not loue mee.	II.
	Ay mee, can every rumour.	III.
	Wepe O mine eies.	III.I.
D	Deere pittie how ? ah how ?	V.
	Yee restlesse thoughts.	VI.

Songs to 4. voices.

V	V	Hat needeth all this trauaile and turmoiling. The first part.	VII.
O	fooles,	can you not see a traffickneerer. The second part.	VIII.
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L	Lady when I behold the Roses sprouting.		X.
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A	Adew sweet Amarillis.		XII.

Songs to 5. voices.

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A	And though my Loue abounding.	XV.
I	I alwaies beg, Yet never am releeued.	XVI.
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Songs to 6. voices.

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T	Thou art but yong thou saust.	XXIX.
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F I N I S.

Of 6. voc.

XXIII.

SEXTVS.

S

Weet Loue: If thou wilt gaine a Monarches glory, Sweet loue, if thou wilt
gaine a Monarches glo- ry, Subdue her hart, who makes mee glad and
fo- ry, Out of thy golden qui- uer: Take thou thy strongest arrow, That
will through bone & marrow, ::||: And mee and thee of griefe and feare,
deli- uer: And mee and thee, ::||: And mee & thee, of griefe & feare
deli- uer. But come behinde, ::||: for if shee looke vpon thee, for if shee look vp-
pon thee, A-las poore Loue, ::||: Then thou art woe bee-gon thee.

B.

OF VOCAL

XXIII.

SEXTVS.



Ady, when I behold, :||: the Roses sprouting, the Roses

sprouting, :||: Which clad in damask mantels, :||: deck the ar-

bours, :||: And then behold, & then behold your lips, wher sweet loue harbours, &

then behold, your lips, wher sweet loue har-bors, :||: My eies pre-

fents mee, :||: with a double, double doubting: For viewing both a like, hard-

ly my mind supposes, supposes, whether the Roses be your lips, whether the Roses

be your lips, or your lips the Roscs, :||: whether the Roses

be your lips, or your lips the Ro-scs, :||: For viewing

both a like, hardly my minde supposes, supposes, whether the Roses be your lips,

Of 6. voc.

XXV.

SEXTVS.

When shal my wretched life give place to death? that my sad cares
may be inforc'd to leaue mee: Come saddest shadow, Come saddest shadow,
Come saddest shadow, stop my vitall breath, For I am thise, then let not care be-
reaue thee, Of thy sad thrall: Of thy sad thrall: But with thy fatall dart, Kill
care, and mee, Kill care, and mee, Kill care and mee, Kill care, and mee, While
care lies at my hart.

whether y roses be your lips, or your lips y roses. :||:
whether y roses be your lips, or your lips y Ro-ses :||:
B.ij.

O r. vole. The first part.

XXXV L

SEXTVS.

F ioyes, & pleasing pains, I late went singing, Of ioyes, & pleasing
paines, I late went singing, I late went singing, I late went singing, O ioyes with
paines, o pains with ioyes con-senting: And little thought as then of now repenting:
But now, think of, But now think of my
then sweet bitter stinging: All day long, I my hands, Alas, Alas, go wringing, The
baleful notes, of which my sad tormenting, And loud lamenting, From hills and
dales, in my dull ears still ringing, From hills & dales in my dull ears still ringing,

Of 6. voc. The second part. XXVII.

SEXTVS.

M Y throte is sore, my voice is horse, ::|: with
skriking, My rests, are sighes, ::|: Deep from the hart root fetched: My song runnes
all on sharps, and with oft strinking, time on my brest, ::|: I shrink, I
shrink, I shrink with hands out stretched : ::|: Thus still, and still I
sing, And neare am linnen : ::|: And neare am linnen :
::|: For still the close, points to my first beginning. Thus still and
still I sing, and neare am linnen : ::|: and neare am linnen :
::|: For still the close, points to my first beginning.

B.üj.

Of 6. voc.

XXVIII.

SEXTVS.



Ruell behold, my heauy ending, :||:

my heauy ending,

Cruell behold, my heauy ending, See, what you wrought, by your disdayning,

:||: See what you wrought by your disdayning, Causelesse I

die, Loue still attending, Your hopeles pitty, of my complaining: Your hopeles

pitty of my complaining, : Suffer those eies, which thus haue slaine mee,

:||: With speed, to end their killing power: So

shall you proue how Loue doth paine mee, :||:

And see

mee dye, mee dye still yowre,

XXIX.

SEXTVS

Of 6. *solo!*

Hou art but yong thou fa'st, but yong thou fa'st, and loues delight thou
 ô take time while thou mai'st, ::|:
 wai'st thou mai'st not, ::|:
 would'st thou mai'st not, ::|:
 when thou would'st, thou mai'st not. Leaft when thou wouldst, ::|:
 Leaft loue shall then assaile thee, ::|:
 mai'st not will tor-ment thee. And thou wilt wish, (But wishes all wil fail thee,) ::|:
 O mee, that I were yong againe, O mee, that I were
 And so repent thee. O mee, that I were young againe; And so repent the

O P. S. VOC.

XXX.

SEX TVS.

W

H Y dost thou shoot, and I seeke not to shield mee? :::

why dost thou shooe, & I seeke not to shield mee? :::

I yeeld(sweet loue) I yeeld(sweet loue)sparē then my wounded liuer, and doe not

make my hart thy arrowes quiever, And do not make my hart thy arrowes quiever, :::

O hold; O hold; what needs this shooting, when I yeeld mee. What

needs this shoo- ting, ::: when I yeeld mee? O hold, O hold, what needs

this shooting, when I yeeld mee? What needs this shoo- ting, :::

when I yeeld mee.

FINIS.

BASSVS.
THE FIRST SET
OF ENGLISH
MADRIGALS
TO
3.4.5.and 6.voices:

Newly Composed
BY
JOHN WILBYE.



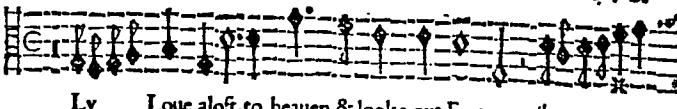
AT LONDON:
Printed by Thomas Este.
1598.

Of 3. voc.

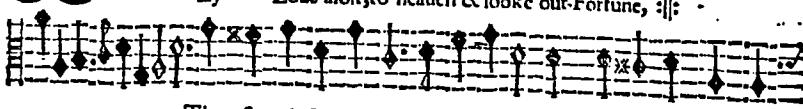
I.

BASSVS.

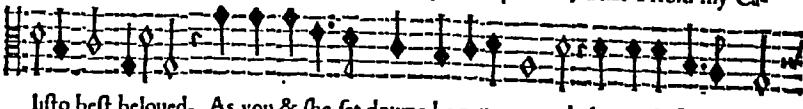
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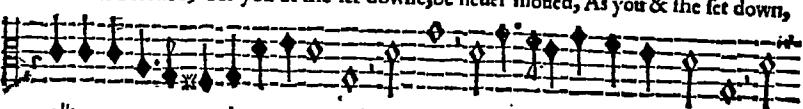
Ly Loue aloft,to heauen & looke out Fortune, ::|:



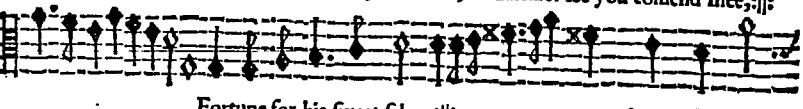
Then sweetly sweetly,sweetly hir importune, That I from my Ca-



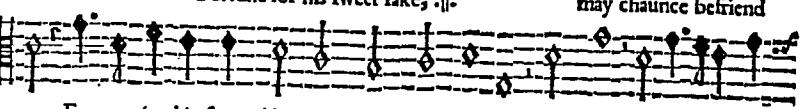
lsto best beloued, As you & she set downe,be never moued, As you & she set down,



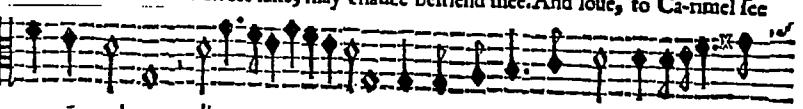
::|: be never moued,And loue,to Carmel see you commend mee, ::|:



Fortune for his sweet sake, ::|: may chaunce befriend



mee, Fortune for his sweet sake,may chaunce befriend mee.And loue, to Ca-rimel see



you commend mee, ::|:

Fortune for his sweet sake, ::|:



may chaunce befriend mee.Fortune for his sweet sake,may chaunce befriend mee.

A.jo

OF 3. VOCES.

II.

BASSVS.

A

Way, ||: Away; thou shalt not loue mee, Away, ||: away; thou;

shalt not loue me. So shal my loue seeme greater, And I shal loue the better, So shal my

loue seeme greater, And I shall loue the better, And I shal loue, And I shal loue the bet-

ter, shall it be so? what say you? shall it be so? what say you? Why speake you not

I pray you? Nay then I know you loue mee, you loue mee, Nay then I know you loue

mee, you loue mee, That so you may disproue mee. Nay then I know you loue

mee, you loue mee, Nay then I know you loue mee, you loue mee, That so you may

disproue mee.

Of 3. voc.

III.

BASSVS.

A

Y mee, Can euery rumor, Thus start my Ladies humor? Aye mee,
Can euery rumor, Thus start, ::: my Ladies humor? Name yee some gallant to
her; why straight forsooth I woe her, then burst she forth in passion, You men loue but for
fashion, You men loue but for fashion, Yet sure I am that no man, Yet sure I am that
no man, euer so loued woman, Yet a-las Loue be wary, be wary, For women be con-
tra-ry. Yet sure I am that no man, Yet sure I am that no man, euer so loued wo-
man, Yet a-las Loue bee wa-ry, bee wa-ry, For women be contra-ry.

A.m.

Of 3; voc.

III L

BASSVS.

The musical score consists of five staves. The top staff is for 'VOCES' (three voices), featuring a large initial 'W'. The second staff is for 'BASSVS.' (bassoon). The third staff is for 'THE BASSO CONTINUO' (basso continuo). The fourth staff is for 'THE VIOLIN' (violin). The fifth staff is for 'THE VIOLONE' (bass viol). The music is in common time, with various note heads and stems. The lyrics are written below the staves, corresponding to the vocal parts. The vocal parts begin with 'Eepe O mine eies, & cease not : Your spring tides, out alas, out alas,' followed by 'out alas, me thinkes increase not, Your spring tydes, out alas me thinkes increase not.' This is followed by 'Weep ô mine eies & cease not : Your spring tydes, out alas, out alas, out alas, me' and 'thinks increase not. Your spring tides out alas, me thinks increase not. O when, ô when begin you, ::; To swell so high, to swell so high, that I may drown me in you? O when, ô when begin you, ::;' and finally 'To swell so high, to swell so high, that I may drown me in you.'

Eepe O mine eies, & cease not : Your spring tides, out alas, out alas,
out alas, me thinkes increase not, Your spring tydes, out alas me thinkes increase not.
Weep ô mine eies & cease not : Your spring tydes, out alas, out alas, out alas, me
thinks increase not. Your spring tides out alas, me thinks increase not. O when, ô
when begin you, ::;
To swell so high, to swell so high, that
I may drown me in you? O when, ô when begin you, ::;
To swell so high, to swell so high, that I may drown me in you.

Of 3. voc.

V.

BASSVS.

D

Ere pit-rie how? ah how? wouldst thou become her, Dear pit-rie how?
ah how? wouldst thou become her? That best becometh beauties best at-ty-ring,
Shall my desert, ::|: Shall my desert deserve no favour from her? But still to wait
my selfe in deep admiring, ::|: Like him that calls to Echo to re-
lieue him, ::|: Still tells & heares the tale, Oh tale that grieues him.
Like him that calls to Echo to relieve him, ::|: Still tells and
heares the tale, Oh tale that grieues him.

Or. & vce.

VI

BASSVS.

Y

Ee restles thoughts, ill that harbour discontent, Cease
your assualts; ||: & let my hart lament, Yee restles thoughts; ||: that har-
bour discontent, Cease your assualts; ||: & let my hart lament, And let my tongue
have leues to tell my grise, Thist she may pittie, though nor graut relief; ||:
Pittie would help, pittie wold help what loue hath almost slaine, pittie wold
help, what loue hath almost slaine, And salue the wound, that fel' red this disdaine.
Pittie would help, pittie would help, what loue hath almost slaine, ij.
And salue the wound that fel' red this disdaine.

Heere endeth the Songs of 3. parts,

Of 4. voc.

VII.

BASSVS.

W

A musical score for the Bassus part, consisting of five staves of music. The first four staves are in common time, while the fifth staff begins with a measure in 3/4 time. The music uses a soprano C-clef, a common time signature, and a key signature of one sharp. The lyrics are written below the notes:

Har needeth all this trauayle and turmoylng, Shortning the
lyses sweet pleasure, Shortning the lyse's sweet pleasure. To seeke this far fetcht
treasure, this far fetcht treasure, To seeke this far fetcht treasure, :::
In those 'hot clymates, In those hot cly- mates,
Vn-der Phoebus broyling.

B.

2. 3. 3

Of 4. voci. The second part.

VIII.

BASSVS.

Foole, can you not see a traffick neerer; In my sweet Ladies
face, Where Nature showeth, what euer treasure eye sees, or hare
knoweth? Rubies and Diamonds daintie, Rubies and Diamonds daintie, And orient
Perles such plentie, Corall and Ambergris, sweeter and deerer, Corall and Amber-
gris, sweeter and deerer, Then which the South seas or Moluccas lend vs, Then
which the South seas or Moluccas lend vs, or either Indies, East or West, do send vs.

OF 4. vols.

IX.

BASSVS.

A Las, what hope of speeding, Wher hope beguyl lies bleeding; She bads
 come, when shee spide mee : And when I came shee fide mee, shee syde mee, Thus
 when I was beguiled, ::: She at my sighing smiled. But if you take
 such pleasure, of hope and ioy my treasure, ::: By deceipt to bereave
 me, ::: By deceipt to bereave me, ::: Loue me and so deceiue
 mee. Loue mee and so deceiue mee.

B.ij.

Old voc.

X.

BASSVS.

A-dy,when I behold, the Rosē sprouting, La-dy,whē I be-
hold, the Ro- ses sprouting, Which clad in damaske mantells deck the ar-
bours: ::: My eyes presents mee with a double,dou-
ble doubting: ::: For viewing both a like,hardly my
minde supposes, Whether the Rosēs be your lips,: or your lips the
Rosēs,For viewing both a like,hardly my minde supposes,Whether the Rosēs be
your lips,: or your lips the Rosēs:

Of 4. voc.

XI.

BASSVS.

T

Hus saith my Cloris bright, when we of Loue sit downe and talke
together, & talke together, Thus saith my Cloris bright, when we of Loue sit downe
and talke together, & talke together, Beware of Loue, (deere) Loue is a walking sprite,
a walking sprite, And Loue is this and that, ::||: And O I wot not what,
::||: And comes and goes againe, I wot not whether, And comes and
goes againe, I wot not whether : No, no, these are but bugs to breed amazing, to
breed amazing, For in her eies I saw his torch light blazing.

B.ij.

Of 4. voc.

XII.

BASSVS.

Dew sweet Amarillis, ::||: Adew, Adew, A-

dew, sweet Amarillis: For since to part your will is, A-dew sweet Amarillis, ::||:

Adew, Adew, Adew, sweet Amarillis : For since to part your will is,

O heavy tyding, Heere is for me no bidding: Yet once againe againe, Ere that I part

with you, Yet once againe, againe, Ere that I part with you, Amarillis, Amarillis, sweet A-

dew, Adew, Adew, Adew. Sweet Amarillis, Amarillis sweet Adew, Adew.

Heere endeth the songs of 4. parts.

Of 5. vols.

XIII.

BASSVS.

D YE hapless man, ||: Since she denies thee grace. Dye hap-

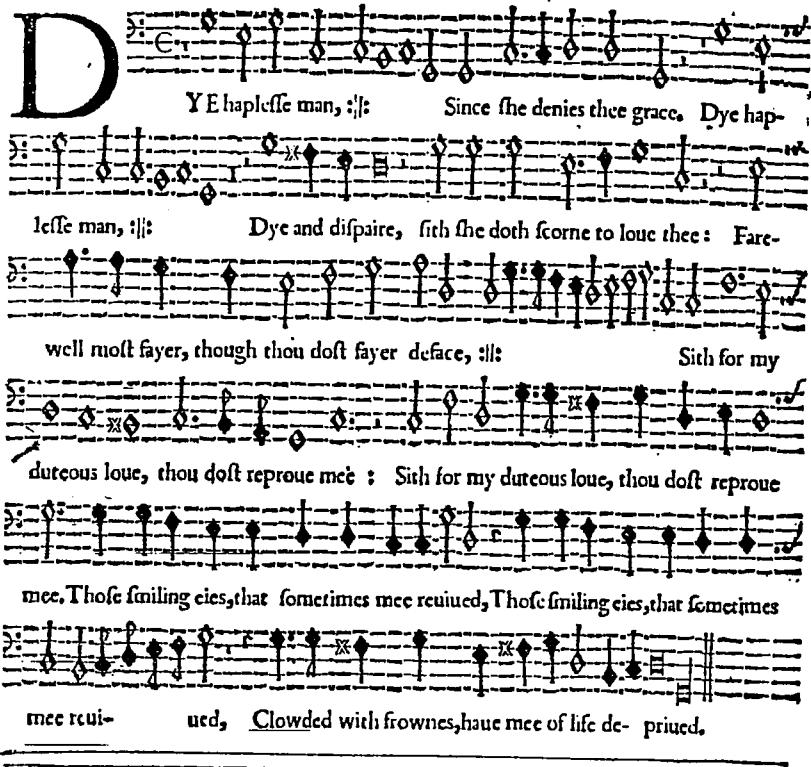
leſſe man, ||: Dye and dispaire, ſith ſhe doth ſcorne to loue thee: Farc-

well moſt fayer, though thou doſt fayer deface, ||: Sith for my

duteous loue, thou doſt reproue mee : Sith for my duteous loue, thou doſt reproue

mee. Thoſe ſmiling eies, that ſometimes mee reuiued, Thoſe ſmiling eies, that ſometimes

mee reui- ued, Clowded with frownes, haue mee of life de- priued.



Of 5. voc. The first part.

XIII.

BASSVS.

Fall, I fall, O stay mee, :||: Deere loue with...

ioyes yee stay mee, :||: Of life your lips depriue mee, de...

priue mee, Sweet, let your lips reuiue mee, Sweet let your lips reuiue mee : O...

whether are you ha- sting, & leaue my life thus wasting? My health on you re...

lyeing, on you relyeing, 'Twer sinne to leaue mee dyeing. My health on you re...

lyeing, on you relyeing, 'Twer sinne to leaue mee dyeing, to leaue mee dyeing.

Of 5. voc. The second part.

X V.

BASSVS.



ND though my loue abouding,did make mee fall a sounding,

||: Yet am I well contented,Still so to be tormented : Still

so to bee tormented: Yet am I well contented,still so to bee tormented:

And death can ne-uer feare mee, As long as you are neare mee. And

death can ne-uer feare mee, As long as you are neare mee.

.....
.....
.....
.....
.....

C.

Or 5. voc. The first part.

XVI.

BASSVS.

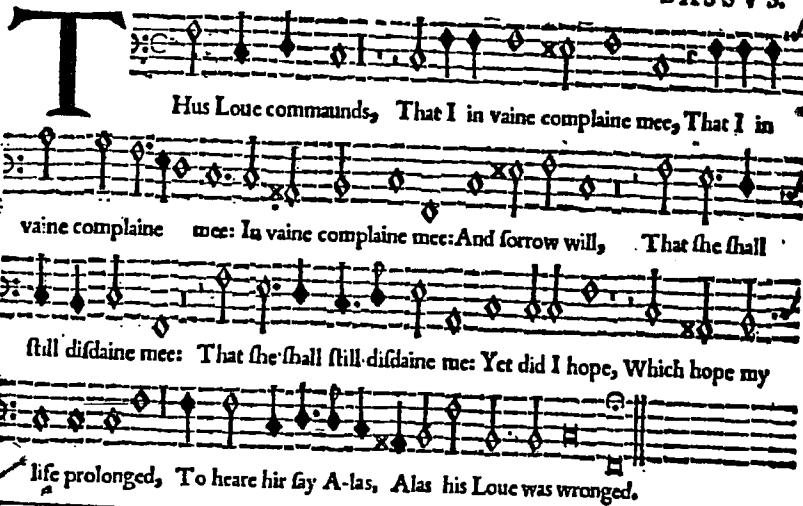
A musical score for the Bassus part, section XVI. The score consists of five staves of music. The first four staves contain lyrics in English. The fifth staff is blank. The music is written in common time with a key signature of one sharp. The vocal line includes various note heads (diamonds, crosses, circles) and rests. The lyrics are as follows:

Allwaies beg, Yet ne-uer am releued: I alwaies beg, I al-
waies beg, Yet neuer am releued: I grieve, because my grifes are not beleued:
I grieve, because my grifes are not beleued: I cry aloud in vaine, My voice out
stretched, my voice out stretched, And get but this, Mine Ecco calls mee wretched.
Mine Ecco calls mee wretched.

Of 5. voc. The second part. XVII.

BASSVS.

T Hus Loue commaunds, That I in vaine complaine mee, That I in
vaine complaine mee: In vaine complaine mee: And sorrow will, That she shall
still disdaine mee: That she shall still disdaine me: Yet did I hope, Which hope my
life prolonged, To heare her say A-las, Alas his Loue was wronged.



C.j.

Or. 5. vnc.

XVIII.

BASSVS.

L Ady, your words doe spight mee, your words doe spight me, Yet
your sweet lips so soft, kisse & delight me: kisse & delight mee, Your deeds my hart sur-
charg'd with ouerjoying: Your taunts my life destroy- ing, :::::

Since both haue force to spill mee, Let kisses sweet, Sweet kill mee, :::::

Knights fight with swords and launces, Fight you with smiling glau- ces: So like

Swans of Leander, my ghost from hence shal wander, Singing & dying, Singing & dying,

Of 5. vot.

XIX.

BASSVS.

A musical score for the Bassus part, page XIX. The score consists of five staves of music. The first staff begins with a large, ornate initial 'A'. The lyrics for this staff are: "Las, what a wretched life is this? Nay, what a death, Wher the tyrant Loue commandeth : My flouing daies are in their prime declining, All my proud. hope, quite falne, and life vntwining: My ioyes each after other, ::; In hast are fly- ing, And leau me dying, For her that skornes my crying : O she from hence departs, ::; My Loue refraining, For whom all hartes, A- las, I dye complayning."

C.ij,

Or's, you

XX:

BASSVS.

A musical score for the Bassus part, page XX. The score consists of six staves of music. The first staff begins with a large capital letter 'V'. The lyrics are as follows:

Nkinde, O stay thy flying, Vnkinde, And if I needes must dyes,
pitty mee dying: But in thee, my hart, my hart, my hart is lyng, And no deirth,
can affile me, Alas till life doth faille thec, till life doth faille thee, O therefore, If the
Fates bid thee be fleeting, Stay for mee, whose poore hart thou hast in keeping. O ther-
fore, If the Fates bid thee bee fleeting; Stay for mee, whose poore hart thou hast
in kee-ping.

The music is written in common time, with various note values including eighth and sixteenth notes. The vocal range is indicated by a bass clef at the beginning of each staff.

Of 5. voc.

XXI.

BASSVS.

Soung sometimes my thoughts and fancies pleasure, Wher then I .
list, or time ser'd best and leasure, While Daphne did invite me, To supper once, And
dranck to mee to spite mee. I smild yet still did doubt hir, And dranck where
she had dranck before, ::; to flout hir. But ô while I did eie hir,
But ô while I did eye hir, Myne eyes dranck Loue, my lips dranck
burning fi-er. My lips dranck burning fi-er. But ô while I did eie hir, ::;
But ô while I did eye hir, Mine eies dranck Loue, my lips dranck burning
fi-er. My lips dranck burning fi-er.

F

Lo-ragaine fayreit flowers, none so fayer, ::; ::; In
Floras treasure, none so faier, ::; ::; In Floras treasure : These I plast on
Phillis Bowers, She was pleasd, She was pleasd, And she my pleasure : Smiling
meadowes seeme to say, Come yee wantons, heere to play. Come yee wantons,
heere to play, Come yee wantons, heere to play, Come yee wantons, heere to
play, Come heere to play. Come yee wantons, heere to play, ::; ::;
Come
Come yee wantons, heere to play.

Heere endeth the songs of 5. parts.

Of. 5.voc.

X Y III,

BASSVS.

S

Weet Loue: If thou wilt gaine a Monarchs glory, Subdue her hart, who

makes mee glad and sorry. Out of thy golden quiver, Take thou thy strongest ar-

row, That will through bone and marrow: ::; And mee and thee,

And mee and thee, ::; ::; of griefe & feare deliuer: But come

behinde, ::; for if shee looke vpon thee, A-las poore Loue, Then thou art

woe begon thee.

D.

O F. O. VOC.

XX III L

B A S S V. S.

L

Ady, when I behold, the Roscs sprouting, the Roscs sprou-

ting, Which clad in damask man-tels deck the arbours: And thē behold, And thē be-

hold your lips, Wher sweet Loue harbours: My eies presents me with a double, double

doubting: For viewing both a like, hardly my mind supposes, whether the Roscs be your

lips, whether the Roscs be your lips, or your lips ý Roscs. :||:

For viewing both a like, hard- ly my minde supposes, whether the Roscs be your

lips, whether ý Roscs bc your lips, or your lips the Roscs.:||:

Of 6. voc.

XXV.

BASSVS.

W

Hen shall my wretched lyfe give place to death? give place to death? *

That my sad cares may be inforc'd to leaue mee: Come saddest shadow, Come saddest

shadow, stop my vital breath, For I am thine, Then let not care bereave thee, Of

thy sad thrall: But with thy farall dart, Kill care, & me, While care lies at my hart.

Kill care, and mee, While care lyes at my hart.

D.ij.

Of 6. voc. The first part.

X X V I.

B A S S V S.

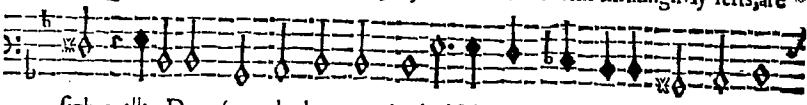
F ioyes, and pleasing paines, I late went singing: O ioyes with
paines, ô paines with ioyes cōsenting: And little thought as then of now repenting:
& little thought as then of now repenting: But now, think of my then sweet bitter
stinging: All day long, I my hands Alas goe wringing, The balefull notes of
which my sad tormenting, Are ruth and mone, frights, sobs, & loud lamenting, From
-hills and dales in my dull eares still ringing.

Of 6. voc. The second part. XXVII.

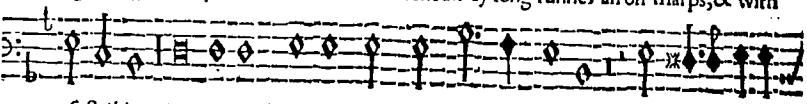
BASSVS.



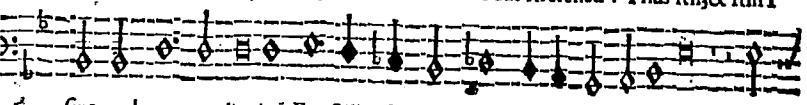
Y throte is fore, my voice is horse with skriking: My rests, are *



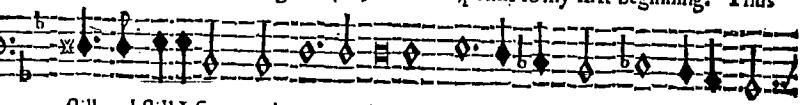
sighes, :||: Deep from the hart root fetched: My song runnes all on sharps, & with



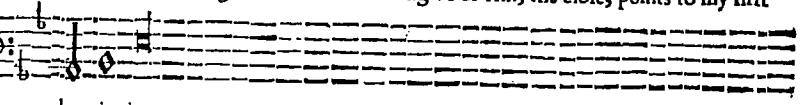
oft striking, time on my breast, I shrink with hands out stretched : Thus stil, & still I



sing, and neare am linnen: For still, the close, points to my first beginning. Thus



still and still I sing, and neare am linnen : For still, the close, points to my first



beginning.

D.iii.

O f o. v o c.

XXVIII.

B A S S V S.

Ruell behold, behold my heauie ending, Cruell behold, my heauy
ending, See, what you wrought by your disdayning, See what you wrought by your dis-
dayning, Causcelsse Idie, Loue still attending, Your hopeles pity of my complaining,
Suffer those eyes which thus haue slaine mee, :: With
speed, to end their killing power. So shall you proue, how loue doth paine me:
And see mee dye, mee dye, still yower.

Of 6. voc.

XXIX.

BASSVS.

T

Hou art but yong thou fai'st, And loues delight thou maist not: O
take time while thou maist, Least when thou wouldst thou maist not: O take time
while thou maist, Least when thou wouldst, Least when thou wouldst thou maist not.
If Loue shall then assaile thee, A double double anguish, will torment thee: And
thou wilt wish, (But wishes all will fail thee,) O mee, that I were yong againe, O
mee, that I were yong againe; And so repent thee. O mee, that I were yong againe; And
so repent thee.

The musical score consists of five staves of music for bassus. The first staff begins with a large capital letter 'T'. The music is written in common time with a key signature of one sharp. The notes are represented by vertical stems with small dots or dashes indicating pitch and duration. The lyrics are written below the staves, corresponding to the musical phrases. The score is divided into sections by vertical bar lines.

Of 6. voc.

X X X.

BASSVS.

W

Hydost thou shooft, And I seeke not to shielde mee? :::

I yeeld(sweet Loue) I yeeld, (sweet Loue) Spare then my wounded huert,

And doe not make my hart, thy ar- rowes quiuere. And doe not make my hart, thy

arrowes quiuere. O hold, O hold; What needs this shooting, when I yeeld mee? What

needs this shooting, when I yeeld mee, O hold, O hold, What needs this shooting, when I

yeeld mee? What needs this shooting, when I yeeld mee?

Ff Nf S.