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In order to avoid page turns during songs, two of them have been placed out of order. Their titles have been italicised.

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I. Love wing'd my hopes

Cantus

Lyra
Viol

Love wing'd my hopes and taught me how to

fly far from base earth but not to mount too

5

high, for true pleasure lives in measure

10

which if men for-sake, which if men for-sake, blind-ed they in-

- to fol-ly run and-grief, and grief for plea-sure

15

take, blind-ed they in- to fol-ly run,

and grief and grief for pleasure take.

20

II. My love bound me with a kiss

My love bound me with a kiss that I should no longer stay when I felt so sweet a bliss,

I had less power to part a-way, a-las, a-las, a-las that

5

wo-men doth not know kiss-es makes men loath to go a-las, a-las,

a-las that wo-men doth not know kiss-es makes men loath to go.

10

III. O how my thoughts do beat me

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system continues the vocal line with the lyrics "how my thoughts do beat me". The vocal line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment continues with similar rhythmic patterns.

The third system continues the vocal line with the lyrics "how my thoughts do beat me, which by deep sighs en". The vocal line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment continues with similar rhythmic patterns.

The fourth system continues the vocal line with the lyrics "treat thee, hey ho, hey ho, fie". The vocal line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment continues with similar rhythmic patterns.

The fifth system continues the vocal line with the lyrics "fie, fie fie, what a thing is this thus to lie still when we might". The vocal line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment continues with similar rhythmic patterns.

d. ↔ d

kiss and play, and play, and play, and play, and play, and play, and play - and - fool here in the

20

cool of the still-est, clear-est, sweet-est, sweet-est eve - ning

Phil-o-mel did e - ver choose for sing - ing, did e - ver choose for sing -

25

- ing Phil-o-mel did e - ver choose for sing - ing

Phi-o-mel did e - ver choose for sing - ing, did e - ver choose for sing - ing.

30

IV. Dreams and Imaginations

Dreams and I - mag - in - a - tions are all the re - cre a - tions ab -

- sence can gain me dreams when I wake, dreams when I wake con-found me, thoughts

for her sake doth wound me lest she dis-dain me, then sing-ing let me lie,

or think-ing let me die, since love, since love, since love hath slain

me, then sing-ing let me lie, or think-ing let me die,

since love, since love, since love hath slain me.

V. Me thought this other night

Me-thought this o - ther night I saw a pret-ty sight that pleas'd me much,
A fair and come-ly maid not squeam-ish nor a - fraid to let me touch,

Our lips most sweet-ly kis-sing each o - ther nev-er mis-sing, her smil-ing

looks did show con-tent and that she did but what she meant, her smil-ing

looks did show con - tent and that she did but what she meant.

10

VI. Who so is tied

Who so is tied must needs be bound, and he that's bound

can - not be free, who-so is lost is hard - ly found and he that's

5

blind is hard to see, who so is watch'd with jea - lous

10

eyes must sit up late, must sit up late and ear - ly rise,

who so is watch'd with jea - lous eyes must sit up

15

late, must sit up late and ear - ly rise.

IX. Now what is love

Now what is love I pray thee tell, it is that foun - tain

and that well where plea - sures and re - pen - tance dwell,

it is per - haps that san - ct'ing bell that tolls in to

heav'n or hell, and this is love, and this is love as

10

I hear - tell, That tolls all in to heav'n or hell,

15

and this is love, and this is love as I hear tell.

20

VII. Fie fie

Fie fie, fie fie, fie fie, what a coil is here, why strive you so to get a

kiss, why strive you so to get a kiss, do, do,

do, do, do what you will, do, do, do what you will, you shall be neer the

near, had I beenwil-ling so to be bil-ling you had pre-vai - led long ere

this, sweet stand a-way, stand a-way, stand a-way let me a-lone,

or else in faith, or else in faith, in faith I'll get me gone,

20

sweet, stand a-way, stand a-way, stand a-way let

me a-lone or else in faith, or else in faith, in faith I'll get me gone.

25

VIII. Beauty, stand further

Beau - ty stand fur - ther, re - pine not at my bla - ming, Is it not mur - der, to

set my heart on fla - ming, Thus hope - less to take bare sight of such a

glo - ry doth tempt me to make my death be - get a sto - ry, Then

pi - ty, pi - ty me, pi - ty, pi - ty me, pi - ty, pi - ty me lest some worse thing en - sue it,

My death's true cause, my death's true cause, my death's true cause will

force thy guilt to rue it. Then pi-ty, pi-ty me, pi-ty, pi-ty me

pi-ty, pi-ty me lest some worse thing en - sue it, My death's true

20

cause, my death's true cause, my death's true cause will force thy guilt to rue it.

X. Love's god is a boy

Love's god is a boy none but cow-ards re - gard him, his dart

The first system of music features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, and the accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "Love's god is a boy none but cow-ards re - gard him, his dart".

is a toy great o - pin-ion hath marr'd him, the fear of the wag hath made him so

The second system continues the melody and accompaniment. It includes a double bar line with a measure rest of 5 measures. The lyrics are: "is a toy great o - pin-ion hath marr'd him, the fear of the wag hath made him so".

brag, chide him, chide him, chide him he'll fly thee and not come

The third system continues the melody and accompaniment. It includes a double bar line with a measure rest of 10 measures. The lyrics are: "brag, chide him, chide him, chide him he'll fly thee and not come".

nigh thee, lit-tle, lit-tle, lit-tle boy, pret-ty, pret-ty, pret-ty knave, shoot not at ran - dom, for if you

The fourth system continues the melody and accompaniment. It includes a double bar line with a measure rest of 15 measures. The lyrics are: "nigh thee, lit-tle, lit-tle, lit-tle boy, pret-ty, pret-ty, pret-ty knave, shoot not at ran - dom, for if you".

hit me, for if you hit me slave, I'll tell, I'll tell, I'll tell, I'll tell, I'll tell, I'll tell your grand-dame.

The fifth system concludes the melody and accompaniment. It includes a double bar line with a measure rest of 15 measures. The lyrics are: "hit me, for if you hit me slave, I'll tell, I'll tell, I'll tell, I'll tell, I'll tell, I'll tell your grand-dame."

XII. Whither runneth my sweetheart?

Whi-ther run-neth my sweet-heart,

whi-ther run-neth my sweet-heart, whi-ther run-neth my sweet-heart?

stay a - while pri - thee, not too fast, too much haste mak eth

waste, but if thou wilt needs be gone, take my love with thee,

thy mind doth bind me to no vile con - di - tion, so doth thy

truth pre - vent me of su - spi - - - cion.

XI. Over these brooks

O - ver these

brooks trust - ing to ease mine eyes, mine eyes,

mine eyes ev'n great in la - - bour with her tears,

I laid my face, I laid my face, my face where - in there lies

clus - ters of clouds, clus - ters of clouds which no sun e - ver clears in

wat' - ry glass, in wat' - ry glass, my wat' - ry eyes I

20

see sor - rows ill eased, sor - rows ill

25

eased where sor - rows poin - ted be, in be.

1. 2.

XIII. Once did I love

Once did I love,

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics 'Once did I love,'. The piano accompaniment consists of chords and single notes in the right hand and bass notes in the left hand.

once did I love, once did I love where now I

The second system continues the melody. The vocal line has the lyrics 'once did I love, once did I love where now I'. The piano accompaniment includes a measure with a '5' in a box below the staff, indicating a fifth finger position.

have no li-king, like can I not for she was ne - ver lo-ving.

The third system contains the lyrics 'have no li-king, like can I not for she was ne - ver lo-ving.' The piano accompaniment continues with chords and moving lines.

Once did I prove, once did I prove but then put

The fourth system has the lyrics 'Once did I prove, once did I prove but then put'. A measure with a '10' in a box is located at the beginning of the piano accompaniment.

by my stri-king, strike nil I now though she were e - ver

The fifth system concludes the piece with the lyrics 'by my stri-king, strike nil I now though she were e - ver'. A measure with a '15' in a box is located at the end of the piano accompaniment.

pro - ving, to prove or strike, to prove or strike it now rests

at my will, to make me love or like,

20

to make me love or like 'tis past her skill.

XIV. Fair women

Fair wo-men like fair je - wels are, whose worth lies in o - pin-ion, to praise them

This system contains the first four measures of the piece. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment is in bass clef. The lyrics are: "Fair wo-men like fair je - wels are, whose worth lies in o - pin-ion, to praise them".

all must be his care that goes a - bout to win one, and when he

5

This system contains measures 5 through 8. The lyrics are: "all must be his care that goes a - bout to win one, and when he". A measure rest is present in measure 7. A box with the number "5" is located at the beginning of the system.

hath her once ob - tain'd, to her face he must her flat - ter, but not to

10

This system contains measures 9 through 12. The lyrics are: "hath her once ob - tain'd, to her face he must her flat - ter, but not to". A measure rest is present in measure 11. A box with the number "10" is located at the end of the system.

o - thers lest he move their eyes to le - vel at her,

This system contains measures 13 through 15. The lyrics are: "o - thers lest he move their eyes to le - vel at her,". A measure rest is present in measure 14.

and when he hath her once ob - tain'd, to her face he must her flat - ter, but not to

15

This system contains measures 16 through 19. The lyrics are: "and when he hath her once ob - tain'd, to her face he must her flat - ter, but not to". A measure rest is present in measure 17. A box with the number "15" is located at the beginning of the system.

o - thers lest he move their eyes to le - vel at her.

20

XV. Dainty darling

Dain-ty, dain - ty, dain-ty dar-ling, dain - ty, dar-ling kind and free fair - est maid I

e - ver see, dear vouch-safe to look on me lis - ten, lis - ten,

5

lis - ten when I sing I sing, to thee, what I

will do witha dil - do, witha dil - do, Sing do, witha dil - do, dil - do.

10

XVI. My love is neither young nor old

My love is nei - ther young nor old, not fi - ery hot nor fro - zen

This system contains the first line of music, including a treble clef, a 3/4 time signature, and a piano accompaniment on a grand staff. The lyrics are: "My love is nei - ther young nor old, not fi - ery hot nor fro - zen".

cold, but fresh and fair as spring - ing brier, bloom - ing the fruit

This system contains the second line of music. The lyrics are: "cold, but fresh and fair as spring - ing brier, bloom - ing the fruit". A measure rest is present at the beginning of the line.

bloom - ing the fruit of love's de - sire, not snow - y white

This system contains the third line of music. The lyrics are: "bloom - ing the fruit of love's de - sire, not snow - y white".

nor ro - sy red, but fair e - nough for shep - herd's bed,

This system contains the fourth line of music. The lyrics are: "nor ro - sy red, but fair e - nough for shep - herd's bed,".

and such a love was ne - ver seen, on hill or dale or coun - try green,

This system contains the fifth and final line of music. The lyrics are: "and such a love was ne - ver seen, on hill or dale or coun - try green,".

and such a love was ne - ver seen, on hill or dale or coun-try green.

20

XVII. Love is a bauble

Love love love love love is a bau-ble love is a bau-ble, no man is a-ble

to say — 'tis this or 'tis that, 'tis full of pas-sions

5

of sun - dry fa - shions, 'tis like, 'tis like, 'tis like I can-not,

10

I can-not, I can-not, 'tis like, 'tis like I can-not tell what.

XVIII. Arise

A - rise a - rise a - rise

This system contains the first three measures of the piece. The vocal line begins with a whole rest, followed by a half note 'A', a quarter note 'rise', a half note 'a', a quarter note 'rise', a half note 'a', and a quarter note 'rise' which is followed by a long dash. The piano accompaniment consists of chords and moving lines in the right and left hands.

my thoughts and mount you with the sun, and mount you with the

This system contains measures 4 through 7. The vocal line continues with the lyrics 'my thoughts and mount you with the sun, and mount you with the'. Measure 7 ends with a long dash. The piano accompaniment continues with chords and moving lines.

sun, call all the winds, call all the winds to — make you speed-y

This system contains measures 8 through 11. The vocal line continues with the lyrics 'sun, call all the winds, call all the winds to — make you speed-y'. Measure 11 ends with a long dash. The piano accompaniment continues with chords and moving lines.

wings, and to my fair-est May - a see — you — run

This system contains measures 12 through 14. The vocal line continues with the lyrics 'wings, and to my fair-est May - a see — you — run'. Measure 14 ends with a long dash. The piano accompaniment continues with chords and moving lines.

and weep your last, and weep your last while wan-ton, wan - ton, wan - ton - ly,

This system contains measures 15 through 18. The vocal line continues with the lyrics 'and weep your last, and weep your last while wan-ton, wan - ton, wan - ton - ly,'. Measure 18 ends with a long dash. The piano accompaniment continues with chords and moving lines.

while wan-tonly she sings, then if you can-not move,

20

then if you can-not move her heart to pi-ty, let oh a-las

a-las ay me, ay me be all your dit-ty.

25

XIX. Did ever man

Did e - ver man thus love as I, I think I was

made, I think I was made, I think I was made for no o - ther — trade,

5

my mind doth it so hard ap - ply, and all fond cour - ses

10

and all fond cour - ses else doth fly my

mind doth it so hard ap - ply, and all fond cour - ses,

15

and all fond cour - ses else doth fly.

XX. To sigh and be sad

To sigh and to be sad, to weep and

wish to die is it not to be mad

if not hy - po - - cri - sy? Men

of this sort are wo - mens' sport, beau - ty's al - lur - ing looks

rob wise men of their rea - son, that they speak nought at

all, or speak all out of sea - son.

XXI. Come sorrow come

Come sor - row come, come, come sor - row come,

This system contains the first three measures of the piece. The vocal line begins with a whole note G4, followed by a half note A4, and then a quarter note Bb4. The piano accompaniment starts with a bass line of G2, A2, Bb2 and a treble line of G4, A4, Bb4.

come sor - row come, come sor - row come come

This system contains measures 4 through 6. The vocal line continues with a half note C5, a quarter note Bb4, and a quarter note A4. The piano accompaniment features a bass line of G2, A2, Bb2 and a treble line of G4, A4, Bb4.

sweet scale, by the which we as - cend, we as -

This system contains measures 7 through 9. The vocal line has a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment has a bass line of G2, A2, Bb2 and a treble line of G4, A4, Bb4.

cend to the hea - - - v'n - - - ly place where vir - tue sit - teth

This system contains measures 10 through 12. The vocal line has a half note C5, a quarter note Bb4, and a quarter note A4. The piano accompaniment has a bass line of G2, A2, Bb2 and a treble line of G4, A4, Bb4.

smi - - ling to see how some look pale with fear to be -

This system contains measures 13 through 15. The vocal line has a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment has a bass line of G2, A2, Bb2 and a treble line of G4, A4, Bb4.

hold, with fear to be-hold thy ill fa - voured face,

20

vain shows their senses be - gui - ling, for mirth hath no as - sur - ance,

25

for mirth hath no as - sur - ance nor

war - ran - ty of du - rance, nor war - ran - ty,

30

nor war - ran - ty of du - rance.

| | | | | | | | | | | | | | | |
|-------|----|--------|----|-------|-------|----|------|----|-------|-----|----|------|----|-------|
| XV | 10 | Cantus | 1 | # om. | XVIII | 11 | Lyra | 1 | G | XIX | 8 | Lyra | 6 | # om. |
| XVI | 7 | Lute | 7 | # | XVIII | 11 | Lyra | 2 | e | XIX | 14 | Lyra | 6 | # om. |
| XVI | 10 | Lyra | 2 | g om. | XVIII | 11 | Lyra | 3 | b b | XX | 8 | Lute | 8 | b om. |
| XVII | 5 | Lyra | 14 | # om. | XVIII | 13 | Lyra | 2 | a om. | XX | 11 | Bass | 3 | b om. |
| XVIII | 8 | Lute | 9 | a | XVIII | 21 | Lute | 11 | h om. | XXI | 5 | Lute | 11 | eb' |

Song Lyrics

I. Loue wing'd my hopes

Loue wing'd my hopes and taught me howe to flie
Farre from bafe earth but not to mount too high,
for true pleafure
lives in meafure,
which if men forfake

Blinded they into follie runne, and grieffe for pleafure take.

But my vaine hopes proude of their new taught flight,
Enamour'd fought to woo the Sunnes fayre light,
whose rich brightneffe
mooued their lightneffe
to aspire fo hye,

That all forcht and confund with fire, now drowned in woe they lye.

And none but loue their wofull hap did rue,
For loue did know that their defires were true,
though fate frowned,
and now drowned,
they in forrow dwell,

It was the pureft light of heauen, for whose fayre loue they fell.

II. My loue bound me with a kifse

My loue bound me with a kifse,
That I should no longer ftay,
When I felt fo fweete a bliffe,
I had lefse power to part away,
Alas, alas, that women do not know,
Kifses makes men loath to goe.

Yes she knowes it but too well,
For I heard when Venus doue
In her eare did foftlie tell,
That kifses were the feales of loue,
Oh mufe not then though it be fo,
Kifses makes men loth to goe.

Wherefore did she thus inflame,
My defires heat my blood,
Instantlie to quench the fame,
And ftarue whome she had giuen food.
I, I, the common fence can show,
Kifses make men loath to go.

Had she bid me go at firft
It would nere haue greued my hart,
Hope delaide had beene the worft,
But ah to kifse and then to part,
How deepe it ftucke, fpeake Gods you know
Kifses make men loth to goe.

III. O how my thoughts doe beat me

O how my thoughts do beate me,
Which by deepe fighs intreat thee,
Hey ho, fie fie, what a thing is this
Thus to lie ftill when we might kifs,
And play, and foole
Heere in the coole

Of the stilleft cleereft fweeteft euening,
Philomel did euer choose for finging.

See how my lips complaine them,
Thy lips should thus detaine them,
Aye me harke how the Nightingales,
In the darke each to other to cals,
Whilft thou, O thou,
Dar'ft not avow,
The enjoying of the trueft pleafure,
Loue did euer hoord vp in his treafure.

III. Dreames and Imaginations

Dreames and Imaginations
Are all the recreations abfence can gaine me.
Dreames when I wake confound me,
Thoughts for her fake doth wound me left she difdaine me,
Then finging let me lie,
Or thinking let me die, / fince loue haue flaine me.
Dreames are but coward and doe,
Much good they dare not ftand too, / Afham'd of the morrow,
Thoughts like a child that winketh,
Hee's not beguild that thinketh, / Hath peir'ft me thorow,
Both filling me with bliffes,
Both killing me with kifses, / dying in forrow.

Dreames with their falfe pretences,
And thoughts confounds my fenfes, / In the conclusion,
Which like a glaffe did shew mee,
What came to paffe and threw mee / Into confufion,
Shee made mee leaue all other,
Yet had she got another, / This was abufion.

V. Me thought this other night

Me thought this other night,
I saw a pretie fight that pleafd me much,
A faire and comly maide
not fquemish nor afraid to let me tuch,
Our lips most fwetly kifsing each other neuer mifing
Her fmyling lookes did shew content
And that shee did but what shee meant.

And as her lips did moue,
The eccho ftill was loue, / loue loue me fweete,
Then with a maiden blufh,
Instead of crying pifh / Our lips did meete,
With Muficke fwetely founding,
With pleafures all abounding,
We kept the burden of the fong,
Which was that loue should take no wrong.

And yet as maidens vfe,
She feemed to refufe, / The name of loue,
Vntill I did proteft,
That I did loue her beft, / And fo will proue.
With that as both amazed,
Each at the other gazed,
My eyes did fee, my hands did feele,
Her eyes of fire, her brest of fteele.

Oh when I felt her brest,
Where loue it felfe did reft, / My loue was fuch,
I could haue beene content,

My best blood to have spent, / In that sweete tutch.
But now comes that which vext vs,
There was a bar betwixt vs,
A bar that bard me from that part,
Where nature did contend with art.

If euer loue had power,
To fend one happie houre, / Then shew thy might,
And take such bars away,
Which are the onely stay / Of loutes delight.
All this was but a dreaming,
Although another meaning,
Dreames may proue true, as thoughts are free,
I will loue you, you may loue mee.

VI. Who so is tide

Who so is tide must needs be bound,
And he thats bound can not be free,
Who so is lost is hardly found
And he that[s] blind is hard to see,
 Who so is watcht with jealous eies
 Must sit vp late, and early rise.

He may well write that cannot come,
And fend his eyes to plead his case,
He may well looke that must be dum,
Vntill he find both time and place,
 He that is tyde to houres and times,
 Though not himselfe may fend his rimes.

What hap haue they who doth abound,
With all things that the earth doth beare,
And yet for want some time doth found,
Breathing a life twixt hope and feare,
 Alas poore soule my case is such,
 I want my will, yet haue too much.

I would, but dare not what I would,
I dare, but cannot what I dare,
I can, but must not if I could,
I can, I must, I will not spare,
 I write no more, but shall I come,
 I faie no more, but closely mume.

VII. Fie fie

Fie fie fie, what a coile is heere,
Why strive you so to get a kifse,
Doe, doe what you will,
You shall be ne^[?]ere¹ the neere,
Had I been willing
So to be billing,
You had preuailed long ere this,
Sweete, stand away, let me alone,
Or els in faith, Ile get me gone.

Come come come doe you not percieue,
I am not yet dispos'd to yeeld,
Staie staie staie but a while,
My loue will giue you leaue,
This my denyall,
Is but a tryall,
If faint desire will flie the field,
Whoop looke you now, I pray be still,
Naie then in faith doe what you will.

VIII. Beauty stand further

Beauty stand further,
Repine not at my blaming

1. never

Is it not murther
To fet my hart on flaming
 Thus hopeles to take
Bare fight of such a glorie
 Doth tempt me to make
My death beget another storie,
Then pitie, pitie me least some worfe thing ensue it,
My deaths true cause will force thy gilt to rue it.

Is it not better,
To loue thy friend in good fort,
 Then to be debter,
For kindnesse name to report,
 If you had the lesse,
For this rich mercie lending,
 Then should I confesse,
No thrift were in such spending.
Oh pittie me, the gaine shall be thine owne all,
I would but liue, to make thy vertues knowne all.

IX. Now what is loue

Now what is loue I pray thee tell,
It is that fountaine and that well,
Where pleasures and repentance dwell,
It is perhaps that fancefing bell²
That towles all in to heau'n or hell,
And this is loue as I heare tell.

Now what is loue I praie thee faie,
It is a worke on holy daie,
It is December match't with Maie,
When lustie blood in fresh arraie,
Heare ten monethes after of their plaie,
And this is loue as I heare faie.

Now what is loue I praie thee faine,
It is a Sunne-fhine mixt with raine,
It is a gentle pleasing paine,
A flower that dyes and springs againe,
It is a noe that would full faine,
And this is loue as I heare faine.

Yet what is loue I praie thee faie,
It is a pretie shadie waie,
As well found out by night as daie,
It is a thing will foone decaie,
Then take the vantage whilst you maie,
And this is loue as I heare faie.

Now what is loue I praie thee show,
A thing that creepes it cannot goe,
A prize that passeth to and fro,
A thing for one a thing for moe,
And he that proues shall find it so,
And this is loue as I well know.

X. Loues God is a boy

Loues god is a boy,
None but cowards regard him,
His dart is a toy,
Great opinion hath mard him,
The feare of the wagg
Hath made him so bragg,
Chide him, heele flie thee
And not come nie thee,
Little boy, pretty knaue, shoote not at randome,
For if you hit mee slaue, Ile tell your grandome.

2. A small bell rung at the Sanctus: after the Reformation, it was rung to hurry latecomers to services after the steeple bells had stopped.

Fond loue is a child,
And his compaffe is narrow,
Yoong fooles are beguild
With the fame of his arrow,
He dareth not strike,
If his stroke do mislike,
Cupie doe you heare mee?
Come not too neere mee,

Little boy, pretie knaue, hence I befeech you,
For if I you hit me flauie, in faith Ile breech you.

Th'ape loues to meddle,
When he finds a man idle,
Else is he a flurting,
Where his marke is a courting,
When women grow true,
Come teach me to sue,
Then Ile come to thee,
Pray thee, and woo thee,

Little boy, pretie knaue, make me not stagger,
For if you hit me flauie, Ile call thee begger.

XI. Ouer these brookes

Over these brookes trusting to ease mine eies,
Mine eies euen great in labour with her teares,
I laid my face wherein there lies,
Clusters of clowdes, which no funne euer cleeres,
In watry glaffe, my watry eies I see,
Sorrowes ill eased where sorrowes pointed be.

My thoughts imprisoned in my secret woes,
With flamie breathes, doe issue oft in found.
The found to this strange aire no sooner goes,
But that it doth with Ecchoes force rebound,
And make me heare the plaints I would refraine,
Thus outward helps my inward griefes maintaine.

Now in this fand I would discharge my mind,
And cast from me part of my burdnous cares,
But in the fand my tales foretold I find,
And see therein how well the waters fares,
Since streames, ayre, fand, mine eyes and eares conspire,
What hope to quench, where each thing blowes the fire.

XII. Whither runneth my sweet hart

Whither runneth my sweet hart,
Stay a while pree thee, / Not too fast,
To much haste / Maketh waste,

But if thou wilt needes be gone,
Take my loue with thee
Thy minde doth binde me to no vile condition
So doth thy truth preuent me of fuspition.

Go thy wayes then where thou please,
So I by thee / Daie and night
I delight / In thy fight,

Neuer grieffe on me did feaze

When thou wast nie mee.

My strength a[t] length, y scorn'd thy faire co[m]mandings
Hath not forgot the prife of rash withstandings.

Now my thoughts are free from strife,
Sweete let me kisse thee, / Now can I
Willingly / With to die,

For I doe but loath my life,

When I doe misse thee,

Come proue my loue, my hart is not disguised,
Loue showane and knowne ought not to be despised.

XIII. Once did I loue

Once did I loue, where now I haue no liking
Like can I not for thee was neuer louing.
Once did I proue, but then put by my striking
Strike nill I now though thee were euer prouing,
To proue or strike, it now rests at my will,
To make me loue or like, tis past her skill.

Rest in vnrest, was once my chiefest pleasure,
Please will I now my selfe in her disquiet,
Bad for the best I chose at wanton leasure,
Ease bids me now to brooke a better dyet,
Rich in content I rest to see her plaining,
Whose best at best is bad, not worth the gaining.

XIII. Faire women

Faire women like faire Iewels are,
Whose worth lies in opinion,
To praise them all must be his care
That goes about to win one,
And when he hath her once obtain'd,
To her face he must her flatter
But not to others least he moue their eies.
To leuel at her.

The way to purchase truth in loue,
If such way there be anie,
Must be to giue her leaue to roue,
And hinder one by manie,
Beleeue thou must that she is fayre,
When poyfoned tongues doe sting her,
Rich Iewels beare the selfe fame hew,
Put vpon anie finger.

The perfectest of mind and shape,
Must looke for defamations,
Liue how they will they cannot scape,
Their persons are temptations,
Then let the world condemne my choyse,
As laughing at my follie,
If she be kind the selfe fame voyce,
I spread of the most hollie.

XV. Daintie darling

Dainty darling, kinde and free
Fairest maide I euer see,
Deare vouch safe to looke on me,
Liften when I sing to thee,
What I will doe / with a dildoe,
Sing doe with a dildo.

Sweete now goe not yet I praie,
Let no doubt thy mind dismaie,
Here with mee thou shalt but staie,
Onelie till I can displaie,
What[...]

Quicklie prithee now be still,
Naie you shall not haue your will,
Trow you men will maidens kill,
Tarrie but to learne the skill,
What[...]

Prettie, wittie, fit mee by,
Feare no cast of anie eye,
Wee will plaie so priuilie,
None shall see but you and I,
What[...]

XVI. My loue is neither young nor old

My loue is neither young nor olde
Not fiery hot nor frozen colde,
But fresh and faire as springing brier,
Blooming the fruit of loutes desire,
Not snowy white, not rosie red,
But faire enough for shepherds bed,
And such a loue was neuer seene,
On hill or dale or country greene.

XVII. Loue is a bable

Loue is a bable, / no man is able
To say tis this or tis that
Tis full of passions / of sundry fashions
Tis like I cannot tell what.

Loutes fayre i'th Cradle, / Foule in the fable,
Tis eyther too cold or too hot,
An arrand lyar, / Fed by desire,
I[t] is, and yet it is not.

Loue is a fellowe, / clad oft in yellowe,
The canker-worme of the mind,
A priuie mischiefe, / And such a flye thiefe,
No man knowes which waie to find.

Loue is a woonder, / That's here and yonder,
As common to one as to moe,
A monstrous cheater, / Euerie mans debter,
Hang him, and fo let him goe.

XVIII. Arise

Arise my thoughts and mount you with the funne,
Call all the windes, to make you speedy winges,
And to my fairest Maya see you runne
And weepe you last, while wantonly shee singes
Then if you cannot moue, her hart to pittie,
Let oh, alas, ayh me be all your dittie.

Arise my thoughts no more if you returne,
Denied of grace, which onely you desire,
But let the Sunne your winges to ashes burne,
And meete your passions in his quenchles fire,
Yet if you moue fair Mayes heart to pittie,
Let smiles, and loue, and kisses, be your dittie.

Arise my thoughts beyond the highest star,
And gently rest you in faire Mayes eye,
For that is fairer than the brightest ar[e],
But if she frowne to see you climbe fo hye,
Couch in her lap, and with a mouing dittie,
Of smiles, and loue, and kisses, beg for pittie.

XIX. Did euer man

Did euer man thus loue as I,
I thinke I was made / for no other trade,
My minde doth it fo hard apply,
And all fond¹ courses else doth flie.

Vndooing were a pettie care,
Loofing my best hopes, / In their largest scopes,
Two louing when I doe compare,
Me thinks I could as trifles spare.

All my sad thoughts, though wide begunne,
In her still doe meete, / Who makes thinking sweete,
And then to me againe they runne,
To tell me all that they haue doone.

Thus doe I spend my dayes and houres,
In a pleafant round, / Where true ioyes are found,
And there alone my foule deuours,
All loutes deare foode with longing powers.

A heu'n on earth is loue well met,
There is more content, / Then can well be spent,
When in two fruitfull hearts 'tis set,
Which will not bee in eithers debt.

XX. To figh and to be sad

To figh and to bee sad,
To weepe and wifh to die
Is it not to be mad,
If not hypocri[sie]?
Men of this fort
Are womens sport
Beauties alluring lookes rob wife men of their reason,
That they speake nought at all, or speake all out of [f]eason.

Haue all men eyes to see?
And haue none wit to know?
Blossomes commend no tree,
Where neuer fruit did growe,
Difire doth blind
A louters mind.

He fees and doth allow that vice in his beloued,
Fro[m] which no woman can be free or be remoued.

Let euerie thought of loue,
Mixt with a world of feares,
At last themselues remoue,
Oh let confuming teares,
Life blood distil'd
No more be spil'd,
Since all that scape the fall of womanish reiecting,
Must yet be subiect to the pride of their neglecting.

XXI. Come sorrow come

Come sorrow come, sweet scayle,
By the which we ascend to the heu'nly place
Where vertue fitteth smyling
To see how some looke pale
With feare to behold thy ill fauoured face
Vaine shewes their sence beguiling,
For mirth hath no assurance
Nor warranty of durance.

Hence pleasures flie, sweete baite,
On the which they may iustly be said to be fooles,
That surfet by much tafting,
Like theeues you lie in waite.
Most subtille how to prepare fillie foules,
For sorrowes euerlasting.
Wife griefes haue ioyfull turnings,
Nice pleasures ende in mournings.

1. Self-indulgent, trivial