

NOTE

Reproduced (slightly reduced) from the copy in the British Museum (K.9.a.17) by kind permission of the Trustees. The only other known copy is in the Central Library, Manchester (BR f410 Jt 302).

References:

A. W. Pollard and G. R. Redgrave, *Short-Title Catalogue* (London, 1926), no. 14733.

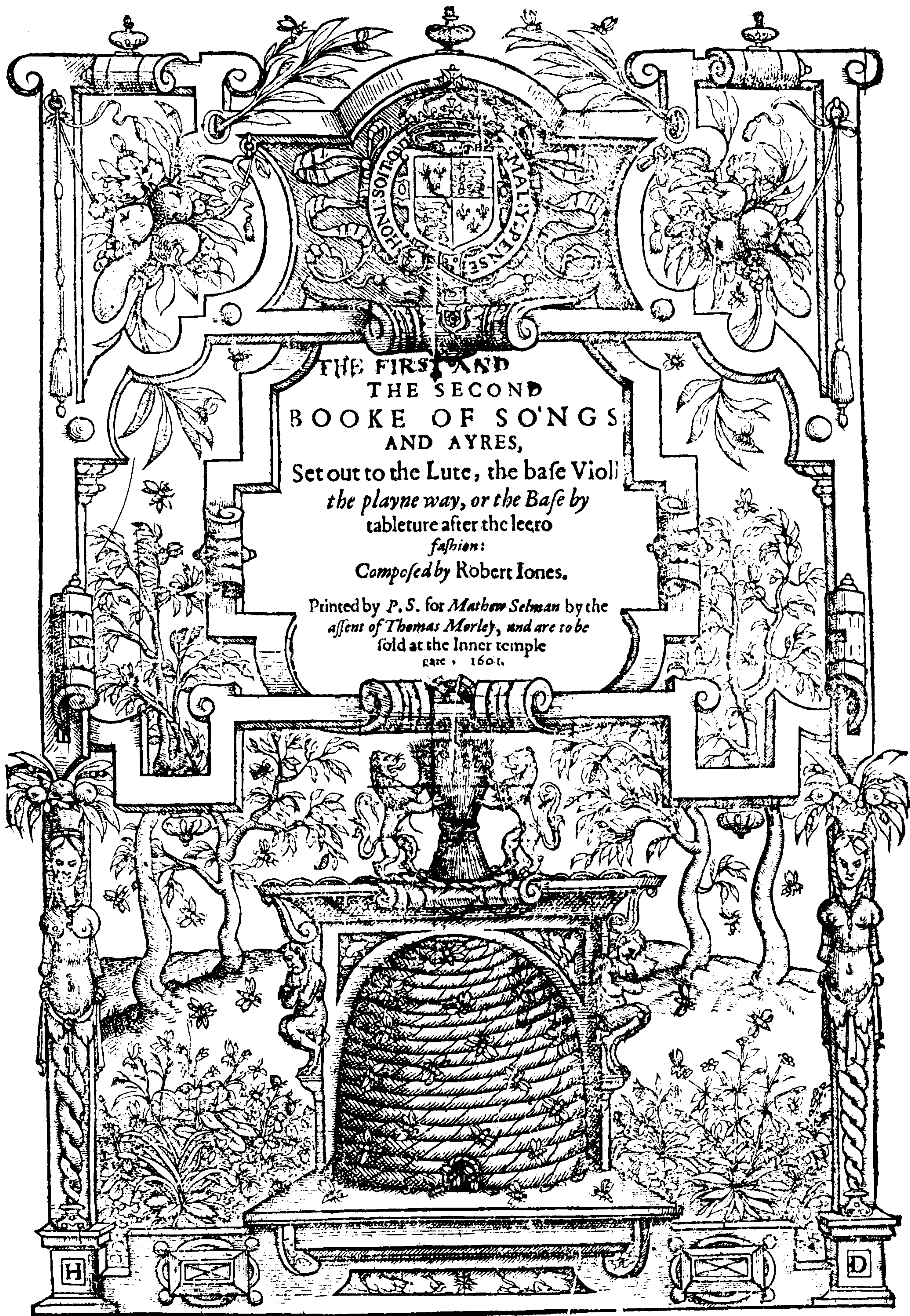
E. B. Schnapper, *British Union-Catalogue of Early Music* (London, 1957), i. 559.

The words of no. xi are from Sidney's *Arcadia*, and the first stanza at least of no. ii is almost certainly by Thomas Campion (see W. R. Davis's edn. of Campion's works, London, 1969, 3-9). The songbook is unusual among the lutenist collections in providing a part for lyra viol ('The tableture Base').

The songbook has been reprinted in *The English School of Lutenist Song Writers*, 2nd series, vol. 5, ed. E. H. Fellowes (London, 1926). The poems are included in Fellowes's *English Madrigal Verse*, 3rd edn. ed. F. W. Sternfeld and D. Greer (Oxford, 1967), 559-572.

DAVID GREER

University of Birmingham



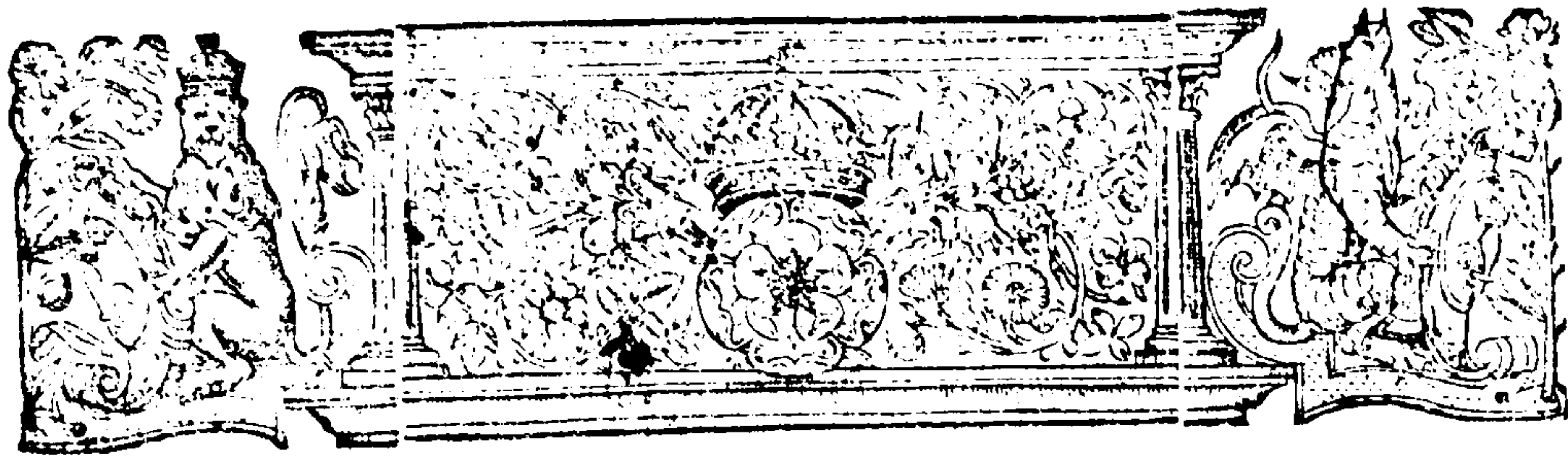
THE FIRST AND
THE SECOND
BOOKE OF SONGS
AND AYRES,

Set out to the Lute, the base Violl
the playne way, or the Base by
tableture after the leero
fashion:

Composed by Robert Iones.

Printed by P. S. for Mathew Selman by the
assent of Thomas Morley, and are to be
sold at the Inner temple
gate • 1601.





TO THE RIGHT VERTVOVS
AND WORTHY KNIGHT, SIR
HENRY LEONARD.

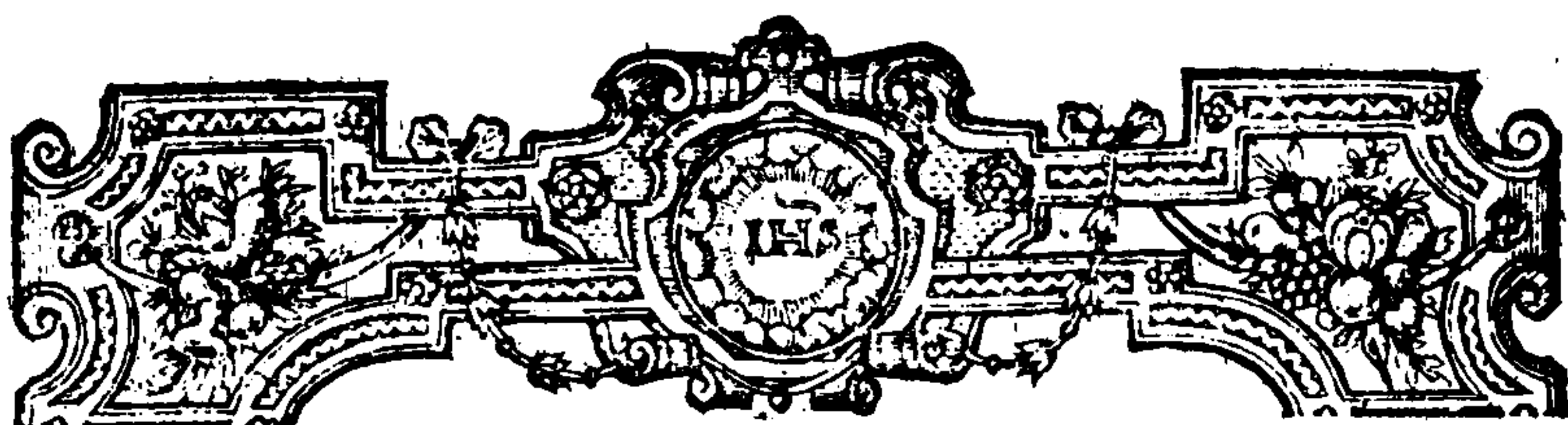


WORTHY Sir, and my Honourable friend: I giue you this *Child*, I praie you bring it vp, because I am a poore man and cannot maintaine it: it may suffer much aduersitie in my name: your Fortune maie alter his starres, and make him happie. Though his Father be aliue, I maie call him an *Orphan*, for poore mens *Children* are *Orphanes* borne, and more to be pittied then they that haue changed their fathers for their lands; such maie raise themselues in due time: we haue no waie to heighten our being, but by another power. As Gentlewomen peece themselues with Tires and Coronets, to appeare more personable and tall: so must we adde vnto our littlenes (if we will not be scorned for dwarfes) the crowne of gentle persons more eminent and high. Our statures are not set aboue danger; wee lie lowe, fit for euerie foote to tread vpon: our place is the ground, there is nothing beneath vs, and yet detraction will pull vs lower, if wee haue not good aspects. They will find meanes to digge and let vs downe into the earth, and burie vs before our time: This is the cause of patronage, and this is the persecution of them that would ingrosse all Glorie into their owne hands. But see the rage of these men, they bite the fruites themselues should feede vpon. Vertue would bring forth manie *Children* but they hold them in the wombe that they dare not come out. As the couetous man besiegeth all the land about him, with statutes, fines, and bands, and other such like ciuill warre: so doth the ambitious intrap the little portion of anie commendations that maie fall besides him. And like the mercilesse Souldiers; the Castles they cannot take, they blow vp. They are as sparing of euerie small remnant of credit, as if it were laide vp in common-banke; and the more were giuen awaie, the lesse would come to their shares. They are miserable men, I will only brand them with this marke, and let them goe. They were Eagles, if they did not catch flyes, as they are; they are great things, much lesse then nothing. For my part, I will not contend with them, I desire no applause or commendations: let them haue the fame of Ecchoes and sounds, and let me be a Bird in your Cage, to sing to my selfe and you. This is my content, and this is my ambition: if I haue this, I faile not in my expectation, if more for your sake, that is my aduantage, and I will owe you duetie for it: in the meane time I rest,

At your Worships seruices

ROBERT IONES.

A 2.



TO THE READER.

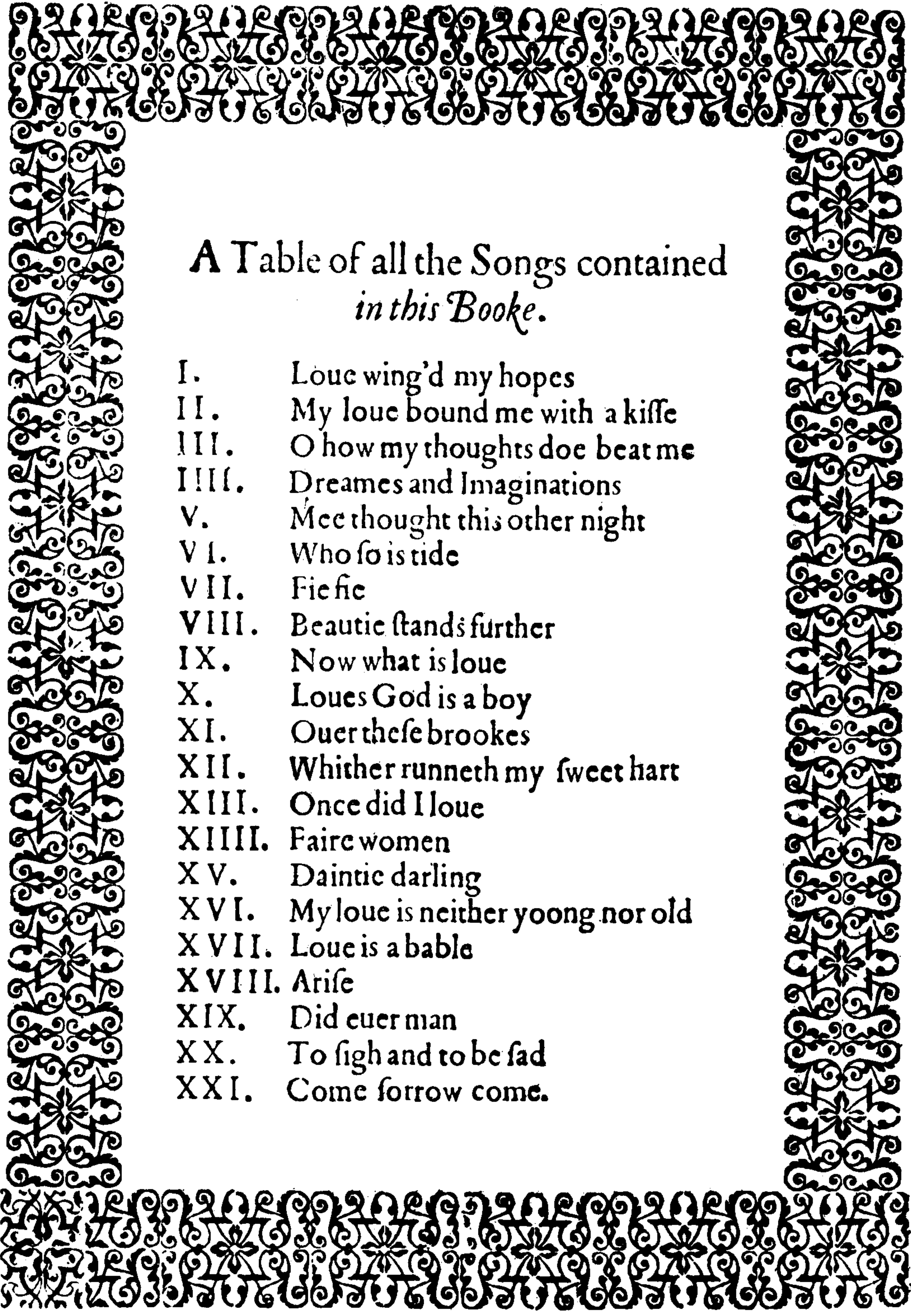


READER, I haue once more aduentured to aske thy counsell, whether I haue doone well, or no; in taking thus much paines to please thee. All that I will say for my selfe, is: My intent towards thee was good, yet because perhaps I know thee not; and I as yet am not growne so confident to warrant my endcuours against all men: I hold it no shame to craue uprightnesse in thy censure, as I meane not to accuse my selfe of negligēce by begging thy fauour; wherein I chuse rather to descriue thy commendations, then by my owne praises, to set my labours out to sale. The truth is, although I was not so idle when I composed these Ayres, that I dare not stand to the hazard of their examination: Yet I would be glad (if it might be) that thy friendly approbation might giue me encouragement, to sound my thankfulness more sweetely in thine eares hereafter. If the Ditties dislike thee, 'tis my fault that was so bold to publish the priuate contentments of diuers Gentlemen without their consents, though (I hope) not against their wils: wherein if thou find anie thing to meete with thy desire, thanke me; for they were neuer meant thee. I know not how the vulgar esteeme of trauell, but me thinkes there should be no Gentleman (when he may buy so much paines, for so little money) that will not conclude, he can at least be no looser by the bargaine. If anie Musicion will out of the bride of his cunning disdain me and these my beginnings, as things not worth his enuie. These are to desire him (if he be not growne past alcharitie,) that he would accept the subscription of my Name, as a sufficient Testimonie, that I am not ashamed of instruction, wherein soeuer I may appeare to haue out-run my Justification. As for the rest that would saie informe men, they know some thing by their generall dislike of euerie thing; I will not so much as desire them to be silent, least I should hereby teach them at least how they might seeme wise. For the Booke I will saie onely thus much; there hath not yet beene anie extant of this fashion, which if thou shalt pronounce to be but worth thy hearing, I rest satisfied, if not thy debtor. Farewell.

Least anie man should seeme to accuse me of singularitie for expressing the time of my songes, by pricke-song Notes neuer heretofore vsed: I haue for his better instruction hereunto indeuoured to satisfie him.



A Semibreue, Minnum, Chrochet, Quater.



A Table of all the Songs contained
in this Booke.

- I. Loue wing'd my hopes
- II. My loue bound me with a kisse
- III. O how my thoughts doe beat me
- IIII. Dreames and Imaginations
- V. Mee thought this other night
- VI. Who so is tide
- VII. Fie fie
- VIII. Beautie stands further
- IX. Now what is loue
- X. Loues God is a boy
- XI. Ouer these brookes
- XII. Whither runneth my sweet hart
- XIII. Once did I loue
- XIIII. Faire women
- XV. Daintie darling
- XVI. My loue is neither yoong nor old
- XVII. Loue is a bable
- XVIII. Arise
- XIX. Did euer man
- XX. To sigh and to be sad
- XXI. Come sorrow come.



One wing'd my hopes and taught me howe to flie farre from base
 earth but not to mount too hie, for true pleasure liues in mea-sure which if men
 for- sake, ii. blinded they in- to follie runne, and grieve & grieve for pleasure
 take, blinded they in- to fol- lie runne, and grieve and grieve for pleasure take.

2
 But my vaine hopes proude of their new taught flight,
 Enamour d sought to woo the Suunes fayre light,
 whose rich brightnesse
 moued their lightnesse
 to aspire so hie,
 That all scorcht and consum'd with fire, now drowned in woe they lye.

3
 And none but loue their wofull hap did rue,
 For loue did know that their desires were true,
 though fare frowned,
 and now drowned,
 they in sorrow dwell,
 It was the purest light of heauen, for whose fayre loue they fell.

BASSVS

Que loue w^{ing} d^y hopes and taught me howe to flie farre from base earth,

but not to mount too hig, for trug pleasures in measure, which if men forsake

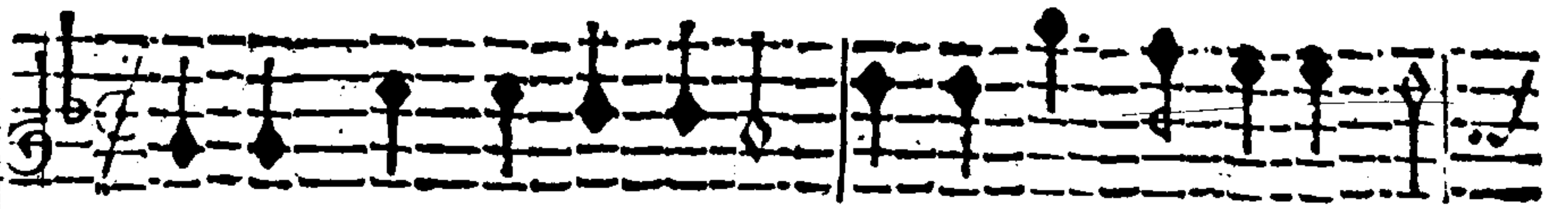
which if men forsake for- sake, blinded they into follie runne, in .ii. and grieft

and grieft, .ii. for pleasure take, blinded they into follie runne into folly runne and

grieft, .ii. for pleasure take.

The tablature Base

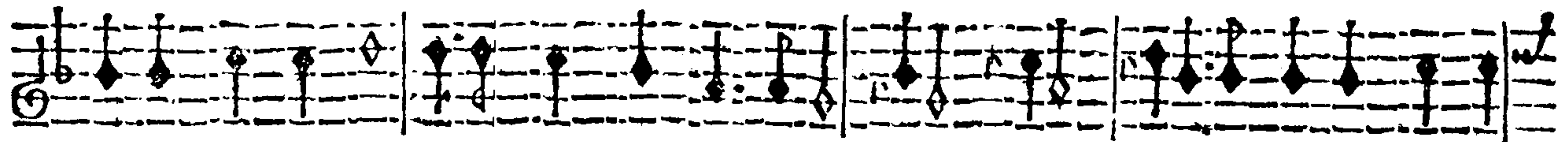
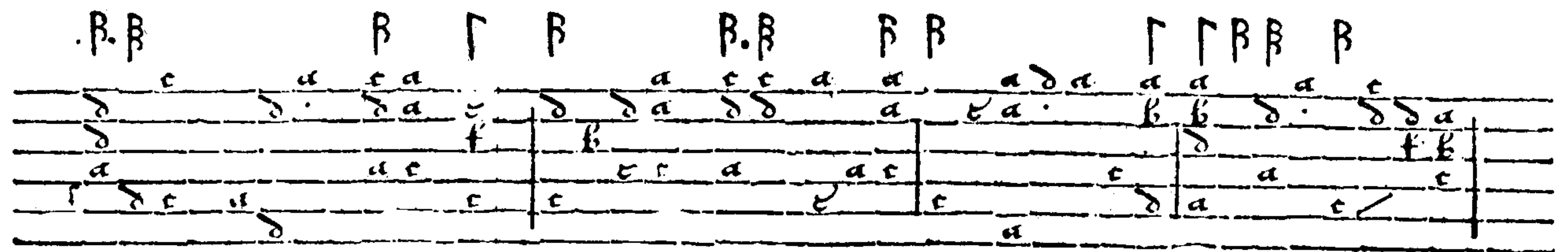
The tablature consists of six staves, each representing a string of the instrument. The notes are represented by diamond shapes placed on the lines of the staff. Below the diamond notes are rhythmic markings, including letters like 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z' and numbers like '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'. The tablature is written in a style typical of early printed music books.



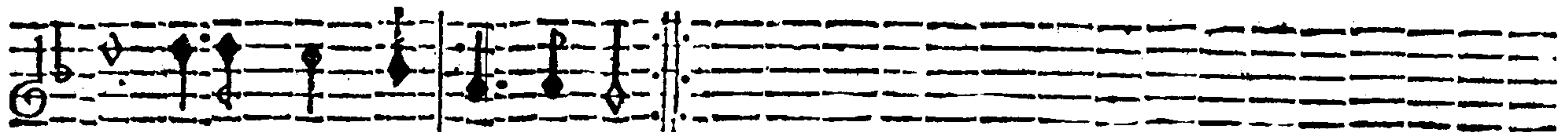
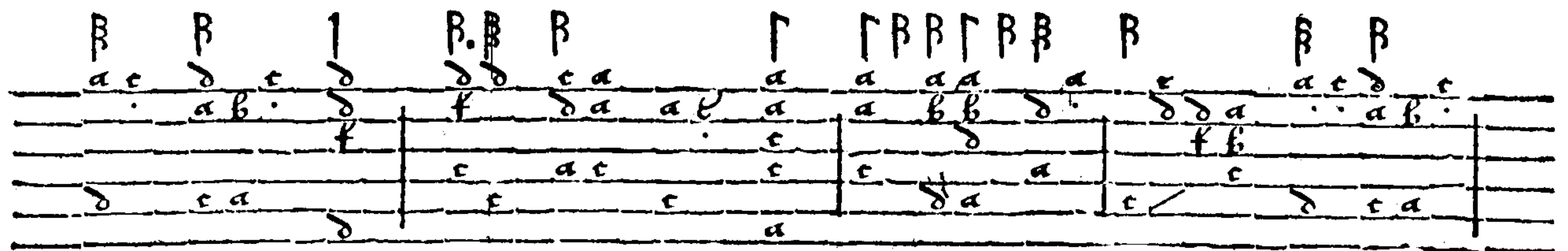
Y loue bound me with a kisse that I should no longer stay



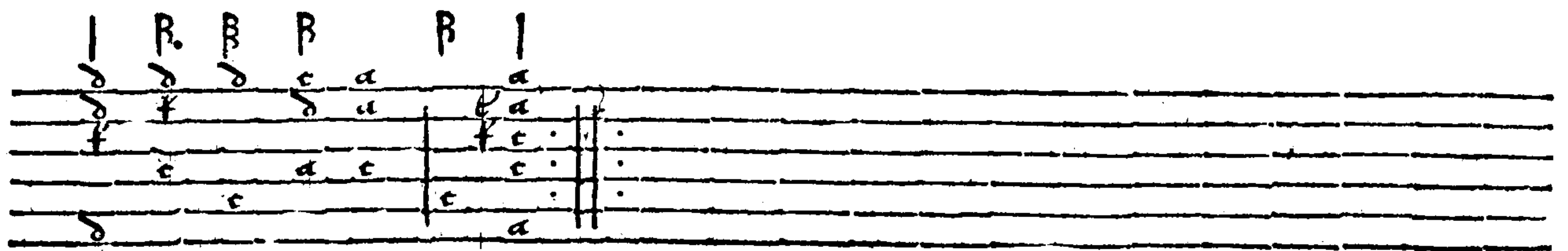
when I felt so sweete a blisse, I had lesse power to part away, alas, alas, alas that



women doth not know kisses makes men loath to go, alas, ii. ii. that women doth not



know kisses makes men loath to goe.

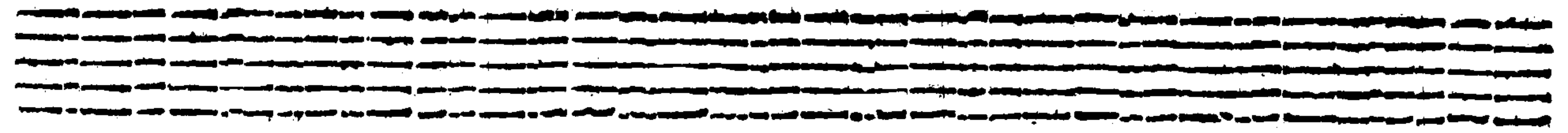


2
Yes she knowes it but too well,
For I heard when Venus doue
In her eare did softlie tell,
That kisses were the scales of loue,
Oh muse not then though it be so,
Kisses makes men loth to goe.

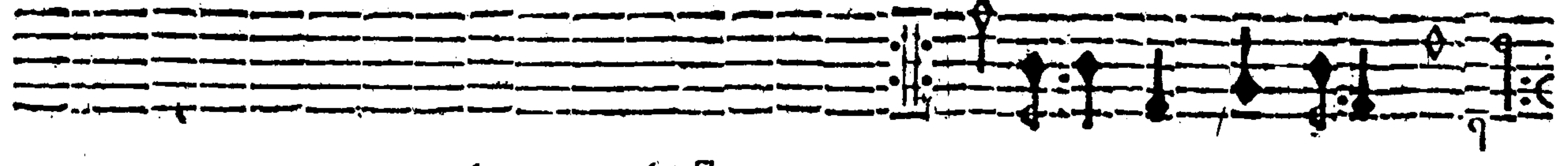
3
Wherefore did she thus inflame,
My desires heat my bloud,
Instantlie to quench the same,

And starue whome she had giuen food.
I I, the common sence can show,
Kisses make men loath to go.

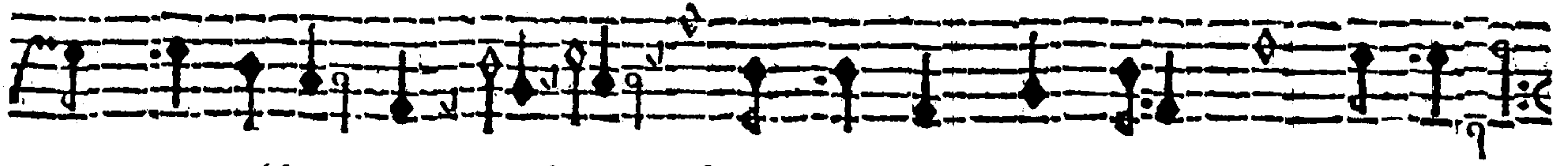
4
Had she bid me go at first
It would nere haue greued my hart,
Hope delaide had beene the worst,
But ah to kisse and then to part,
How deepe it strucke, speake Gods you know
Kisses make men loth to goe.



know kills makes men loth to goe,



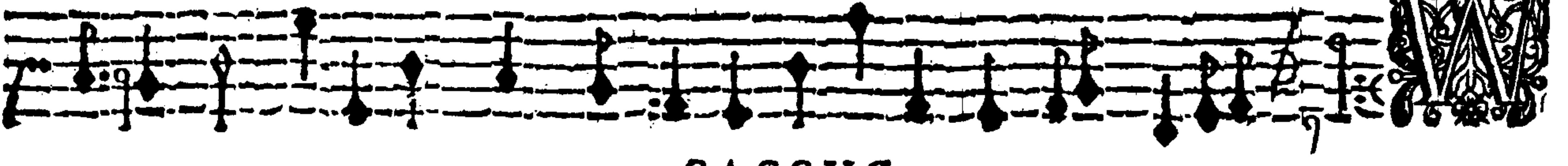
doth not knowe kills makes men loth to goe, alas alas, that women doth not



felt to lweere a bilffe I had leffe power to part away, alas alas, that women

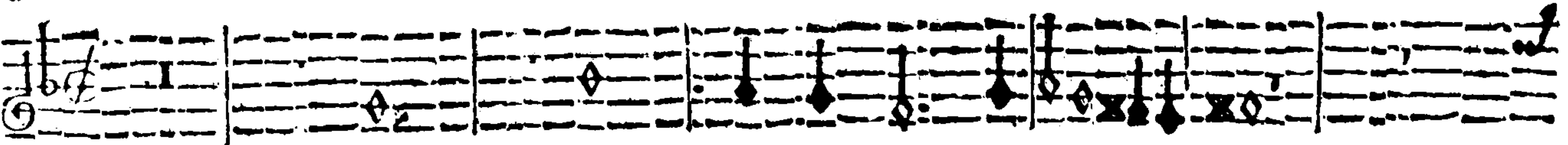


Y loue bound me with a kilfe so that I should no longer stay when I



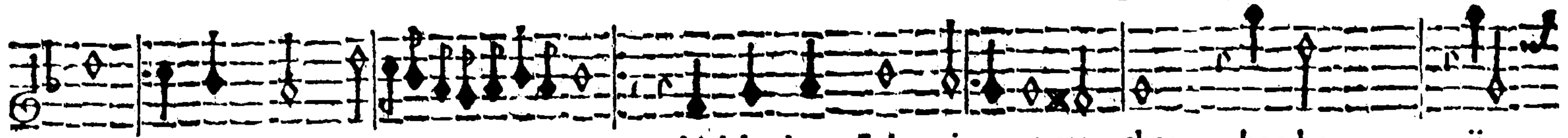
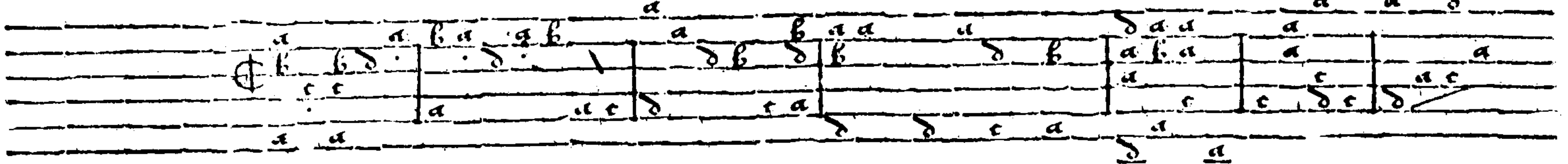
BASSVS

The tablature Base.



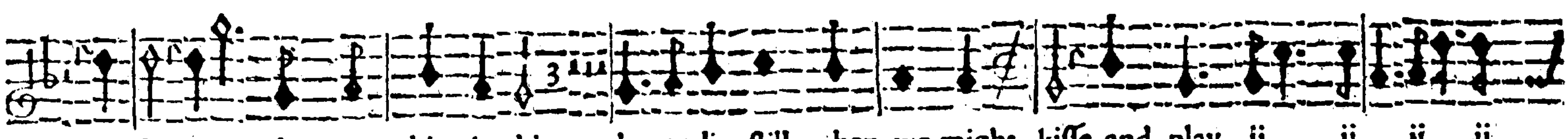
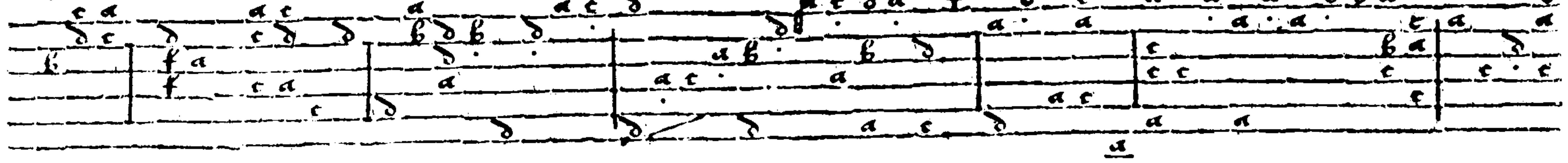
O how my thoughts do beate mee

Γ.βΓβ β.ββ ΓβΓβ Γβ Γ β Γ Γ.β β



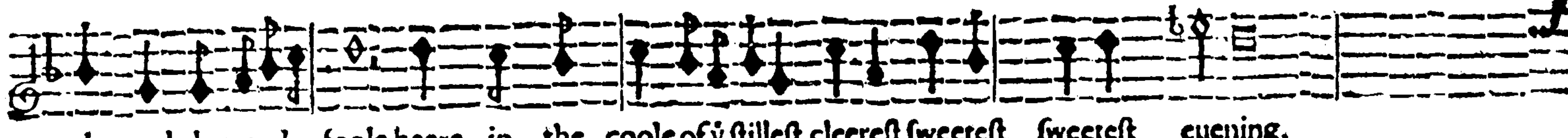
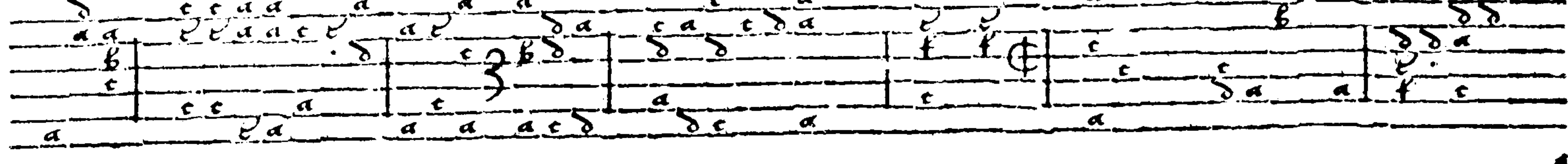
O how my thoughts do beate mee, which by deepe sighs in- treat thee, hey ho, ii.

Γβ Γβ Γβ β β.ββ β Γβ Γ Γβ Γβ



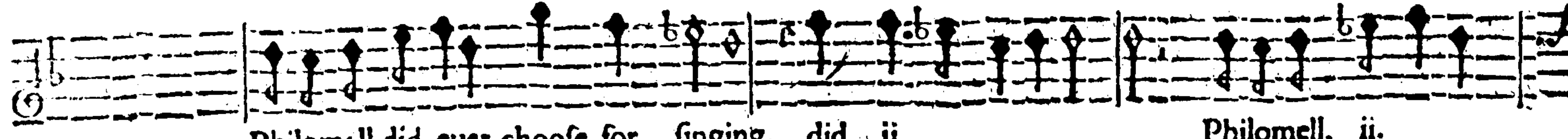
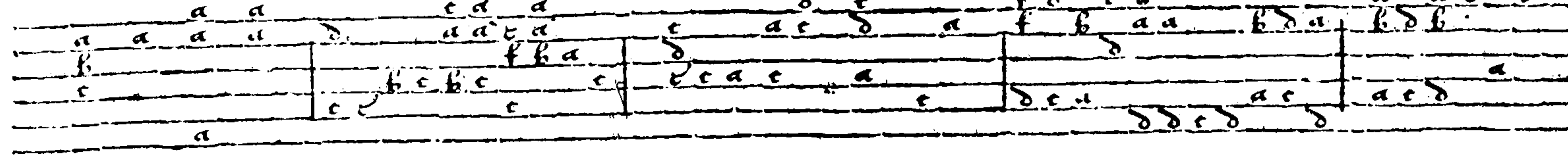
he he, ii. what a thing is this thusto lie still when we might kisse and play, ii. ii. ii. ii.

β ΓββΓβ β ββ Γβββ Γβ β β Γβ ΓβΓ β β β.βββ



play and play and foole here in the coole of y stillest cleereft sweetest sweetest euening,

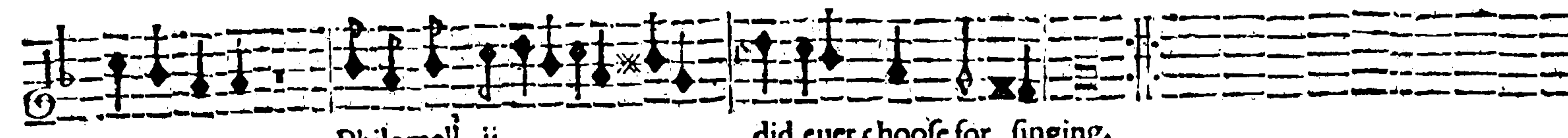
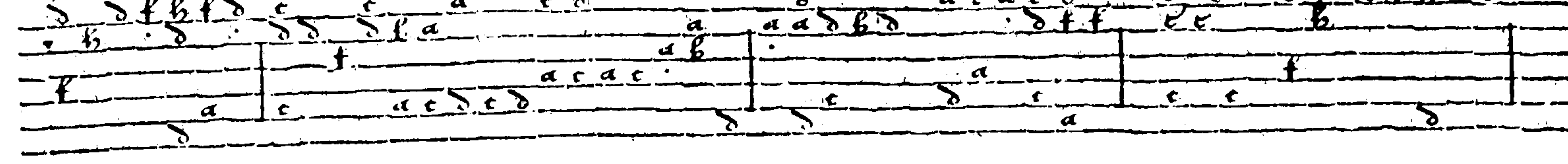
β. β β. β β β β Γββ ββ β Γβ β β β β β β



Philomell did euer choose for finging, did, ii

Philomell, ii.

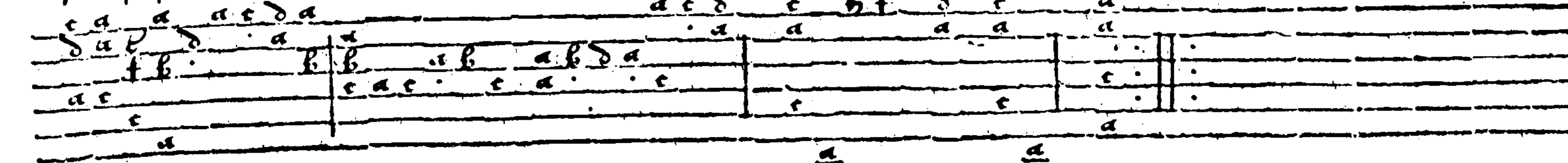
β ββ β β β β β β β β β β β β β β β β



Philomell, ii.

did euer choose for finging,

β Γβ β β β β β β β β β β β β β β β β β β



BASSVS

O how my thoughts, ii. doe beat me
 how my thoughts doe beat me which
 by deepe sighs deepe sighs in teat thee, hey ho, hey ho, he, he, he, he, what a thing is this thus to sic
 stillie still when we might kisse and play, ii. ii. ii. and play and foole here in the coole of the
 stillest cleerest sweetest cuening, Philomell did euer choofe for singing did
 Philomell did euer choofe for singing. did ii. ii.

The tablature Baie

The tablature Baie consists of seven staves. Each staff contains a sequence of letters (a, b, c, d, e, f, g) and rhythmic symbols (vertical lines with flags) representing fret positions and timing for a lute piece.

2

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 cal,
 Whilft thou, O thou,
 Dar'st not avow,
 The enioying of the truest pleasure,
 Loue did euer hoord vp in his treasure.

C 2

Reames and Imaginations are all the recreations absence can gaine me dreames when I

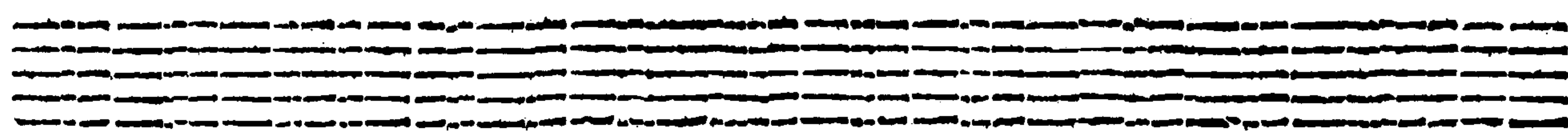
wake, li. confound me, thoughts for her sake doth wound me least she disdain me, then sinking let me

lie, or thinking let me die, since loue, ii. since loue hath slaine me, then sinking

let me lie, or thinking let mee die, since loue, ii. since loue hath slaine me.

2
 Dreames are but coward and doe,
 Much good they dare not stand too,
 Asham'd of the morrow,
 Thoughts like a child that winketh,
 Hee's not beguild that thinketh,
 Hath peir'd me thorow,
 Both filling me with blisses,
 Both killing me with kisses,
 dying in sorrow.

3
 Dreames with their false pretences,
 And thoughts confounds my senses,
 In the conclusion,
 Which like a glasse did shew mee,
 What came to passe and threw mee,
 Into confusion,
 Shee made mee leaue all other,
 Yet had she got another,
 This was abuson.



then linking let mee lie, ii. since loue since loue, ii. hath laine hath laine mc.

then linking let mee lie let mee lie since loue, ii. hath laine hath laine mc, ii.

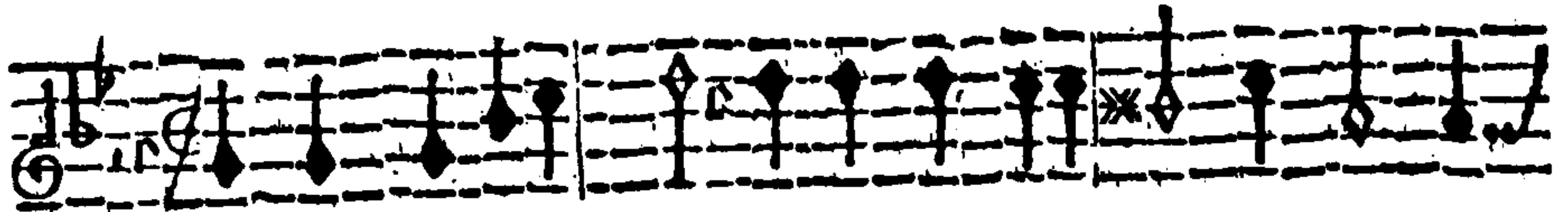
dreams when I wake, ii. confound me thoughts for her sake doth wound me least the disdain me,

Reames and Imaginations are all there creations ab- fence can gaine mee

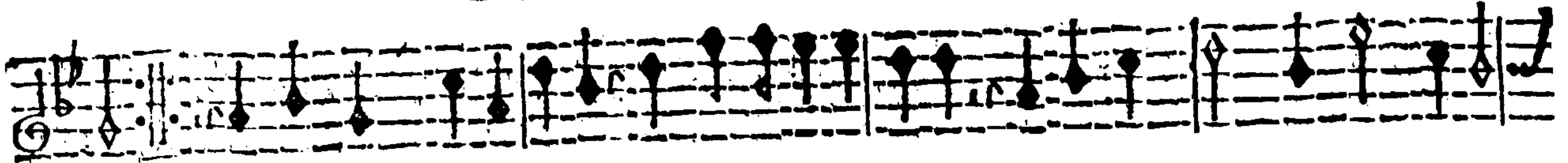
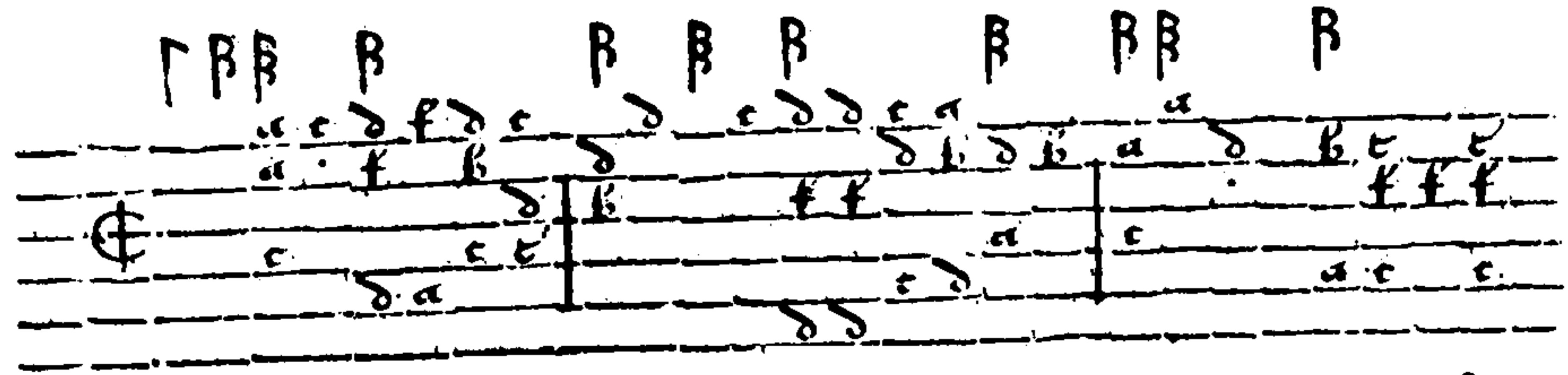
BASSVS

The tableture Base.

The tablature consists of six horizontal lines representing strings. The notes are written as letters: a, b, c, d, e, f, g. Rhythmic values are indicated by numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The tablature is divided into measures by vertical bar lines.



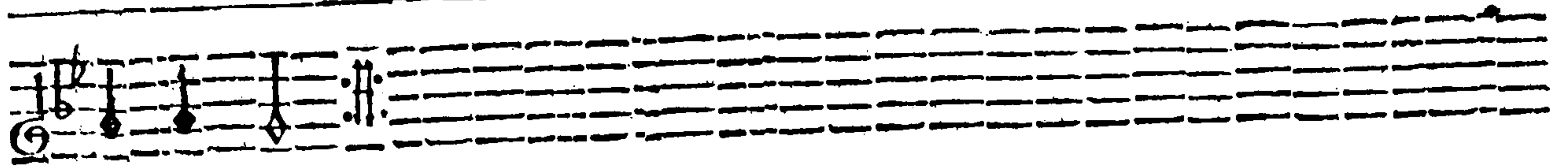
Y thought this other night I sawe a pretie sight that pleas'd me
A faire and comly maid not squemish nor a fraid to let me



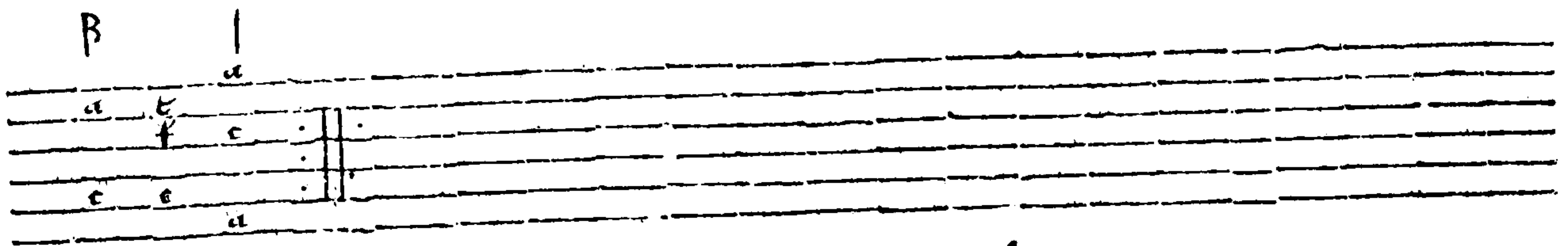
much, Our lips most sweetly kissing each other neuer missing, her smiling lookes did shew content
tuch,



and that shee did but what she meant, her smyling lookes did shew content & that shee did but



what shee meant.

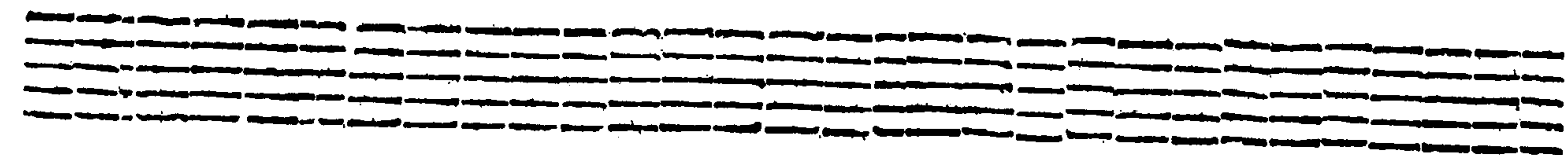


2
And as her lips did moue,
The eccho still was loue,
loue loue me sweete,
Then with a maiden blush,
In stead of crying pish
Our lips did meete,
With Musicke sweetely sounding,
With pleasures all abounding,
We kept the burden of the song,
Which was that loue should take no wrong.

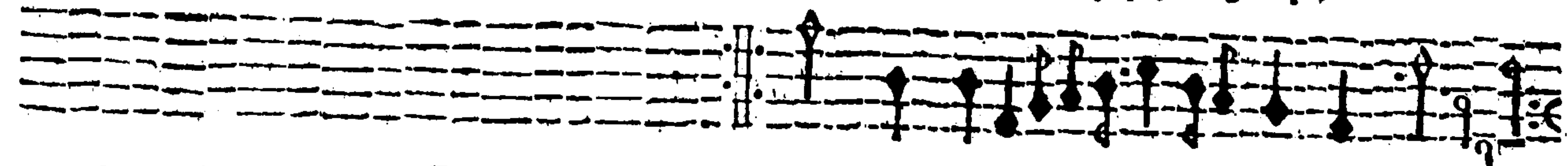
3
And yet as maidens vse,
She seemed to refuse,
The name of loue,
Vntill I did protest,
That I did loue her best,
And so will proue.
With that as both amazed,
Each at the other gazed,
My eyes did see, my hands did feele,
Her eyes of fire, her brest of steele.

4
Oh when I felt her brest,
Where loue it selfe did rest,
My loue was such,
I could haue beene content,
My best blood to haue 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.

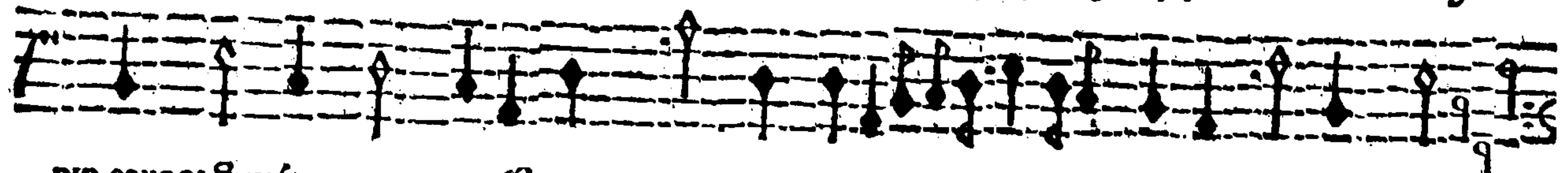
5
If euer loue had power,
To send one happie houre,
Then shew thy might,
And take such bars away,
Which are the onely stay
Of lous delight.
All this was but a dreaming,
Although another meaning,
Dreames may proue true, as thoughts are free,
I will loue you, you may loue mee.



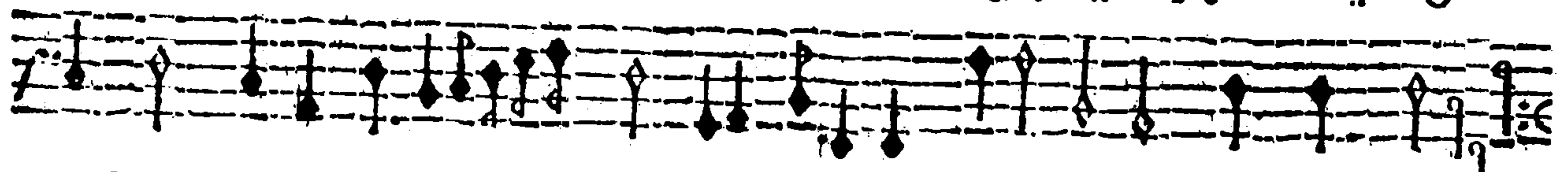
cent, and that he did but what he meant.



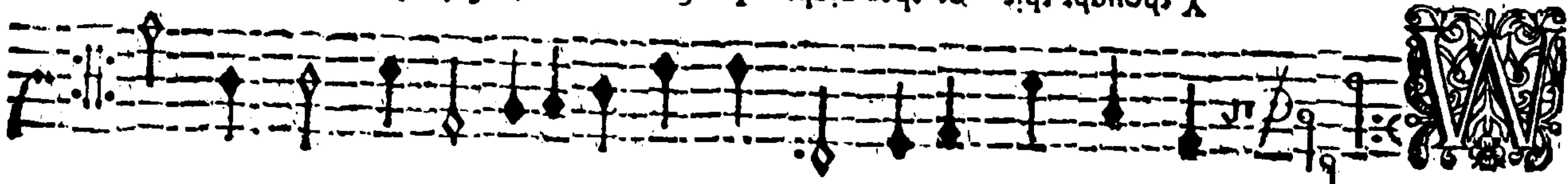
she content and that he did but what he meant, her smiling looks did she con-



Our lippes most sweetie kissing, each other neuer mis- sing, her smiling looks did

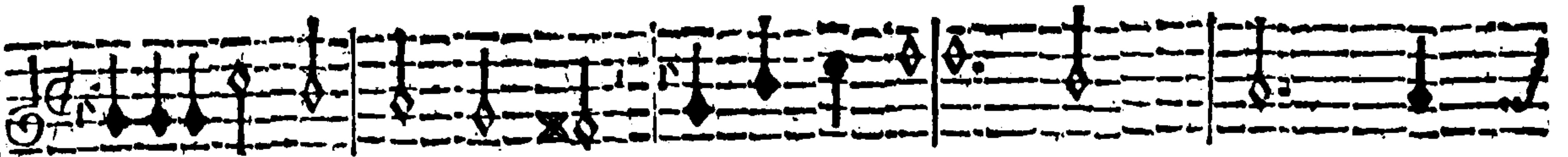


Y thought this w^o ther night I sawe a pretie fight that pleased mee much,
A faire, and comely made not ignemith nor a-raid to let mee touch,



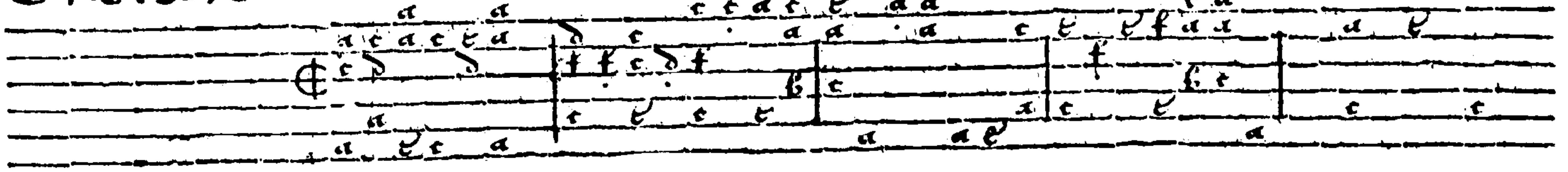
BASSVS

The tablature Base.



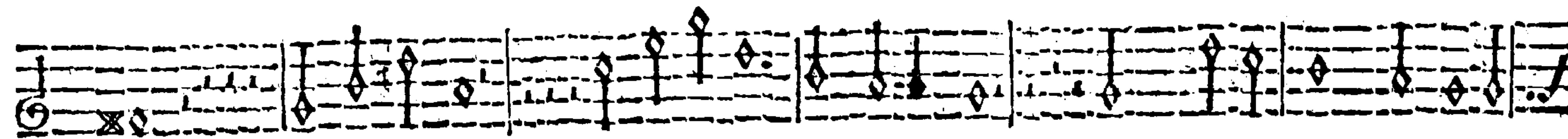
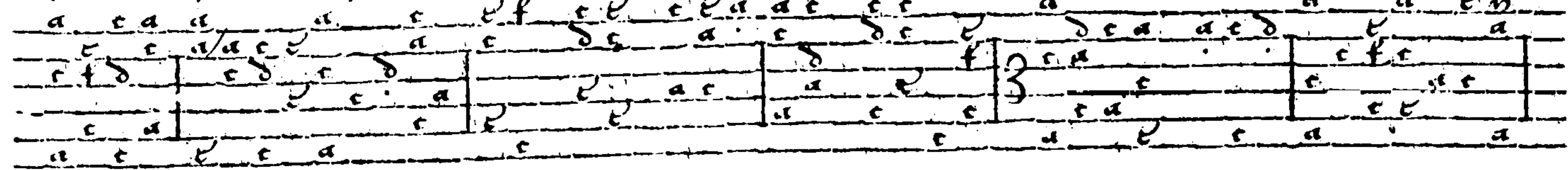
Ho so is tide must needs be bound, and he that bound can not bee

Γ B Γ B.B B Γ B B Γ B Γ B



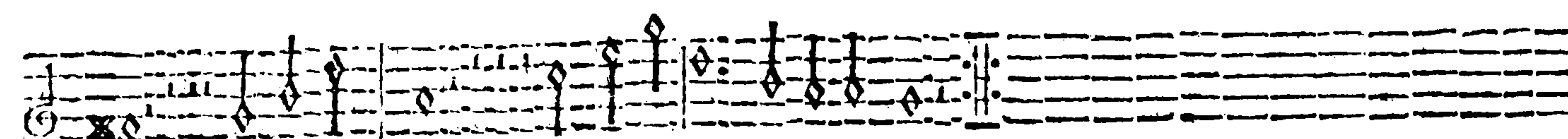
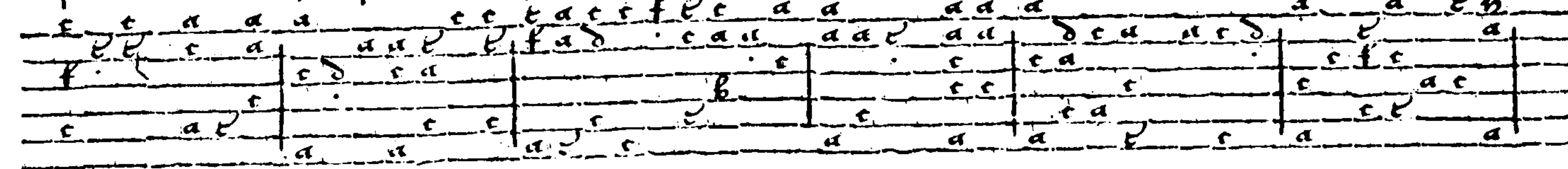
free, who so is lost is hardly found & he that blind is bard to see, who so is watcht with ieaious

B B B B Γ B B B Γ Γ Γ B Γ B.B Γ



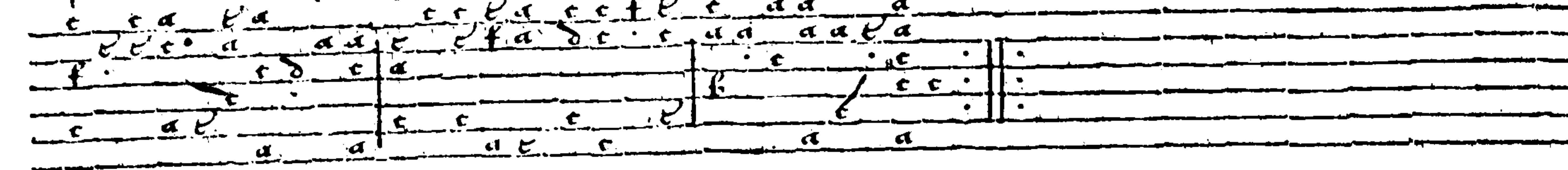
eies must sit vp late, ii. and early rise, who so is watcht with ieaious

Γ Γ B Γ Γ B.B Γ Γ Γ Γ B Γ B.B Γ



eies must sit vp late, ii. and earlie rise.

Γ B B Γ Γ B.B Γ Γ

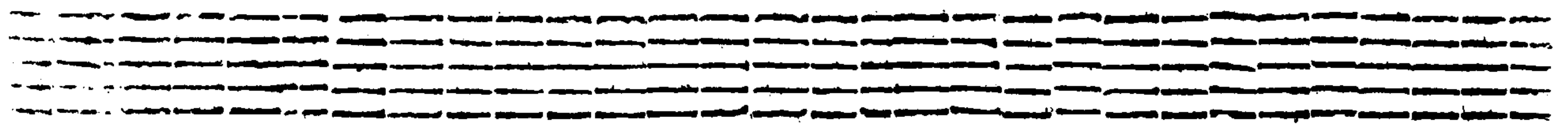


2
He may well write that cannot come,
And send his eyes to plead his case,
He may well looke that must be dum,
Vntill he find both time and place,
He that is tyde to houres and times,
Though not himselfe may send his rimes.

3
What hap haue they who doth abound,
With all things that the earth doth beare,
And yet for want some time doth sound,

Breathing a life twixt hope and feare,
Alas poore soule my case is such,
I want my will, yet haue too much.

4
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 saie no more, but closely mume.



with ica-louscics muft fit vp late and ear-ly rife and early rife.
 with ica-louscics muft fit vp late and ear-ly rife & early rife, who fo is watch, ii.
 who fo is loft is left is hardly found, and he thars blind is bard to fee, who fo is watch, ii.
 Ho fo is tide muft needs be bound and he thars bound, ii.
 cannot be free,

BASSVS

The tablature Bafe

Fie fie, fie fie fie what a coile is heere, why stricke you so to get a kisse, ii.

doe doe doe doe what you will, ii. you shall be nere the,

nere, had I been willing so to be billing you had preuailed long ere this, sweete stand away,

standaway standaway let me alone, or els in faith, ii. in faith Ile get me gone, sweete

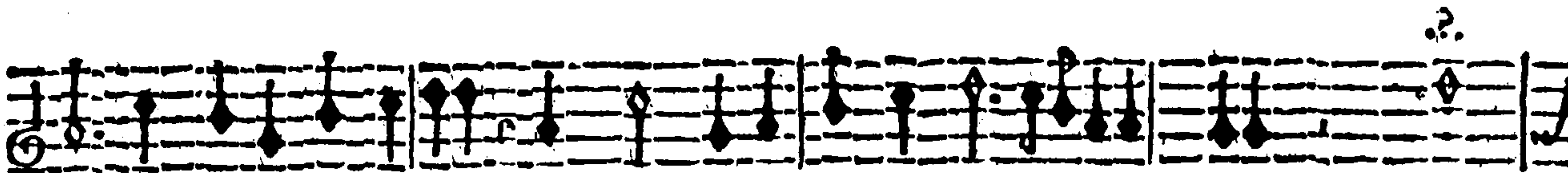
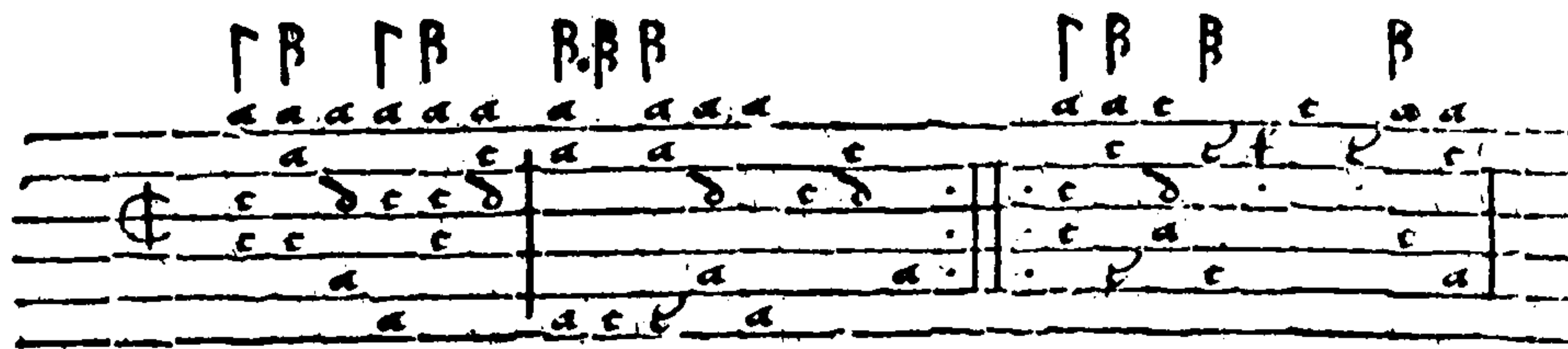
standaway, ii. ii. let mee alone, or els in faith, ii. in faith Ile get me gone.

2

Come come come doe you not perceiue,
 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



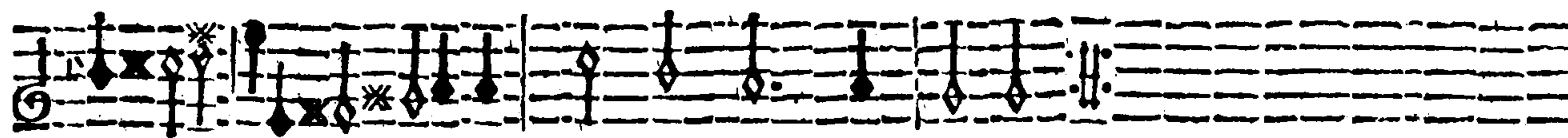
Eautie stand further, repine not at my blaming,
Is it not murther, to fet my hart on flaming, Thus hopelesse to



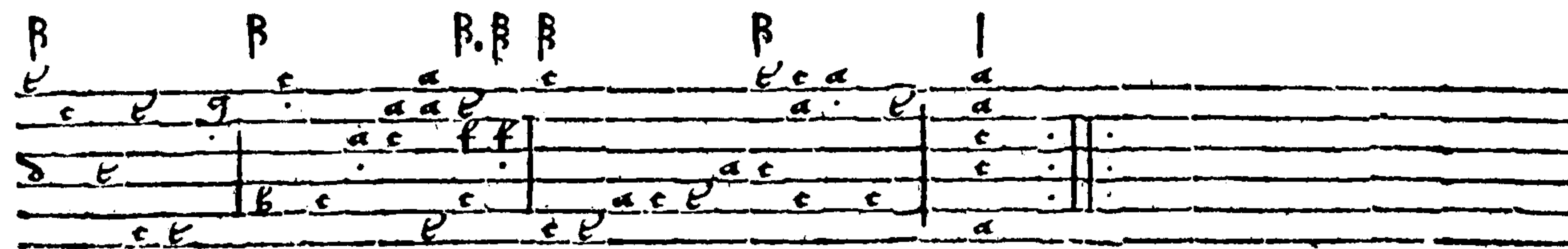
take bare sight of such a glorie doth tempt me to make my death beget a storie, Then



pitie pitie me, ii. ii. least some worse thing ensueit, My deaths true cause,

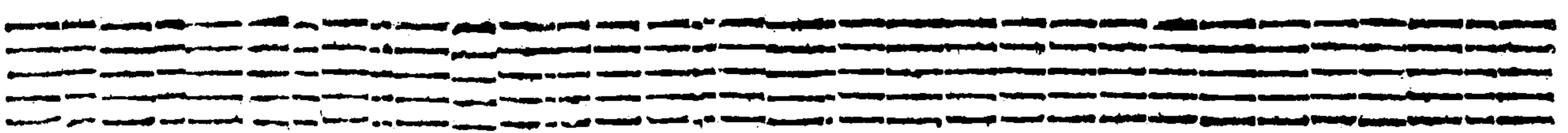


ii. ii. will force the gilt to rue it.



2

Is it not better,
To loue thy friend in good sort,
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.



death true cause, ii. will force thy gite to rue it.

death beget a stone, Then pittie pittie me, ii. least some worke thung ensue it, my

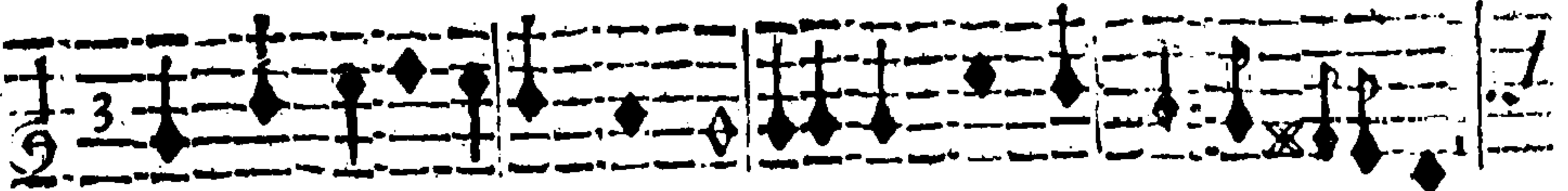
blaming, thus hopes to take hopes to take bare sight of such a glorie doth tempt me to make my

Easy stand further repine nor at my blaming, is it not murther to set my hate on

BASSVS

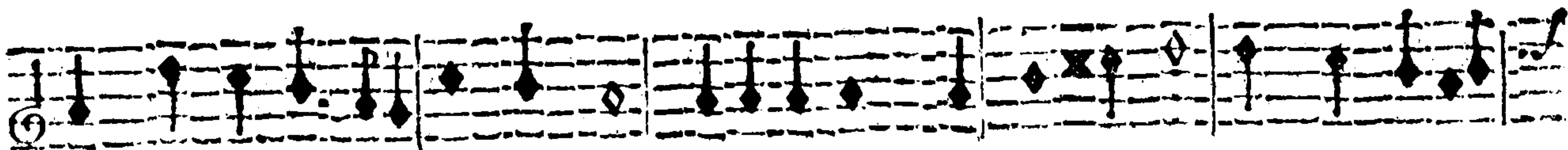
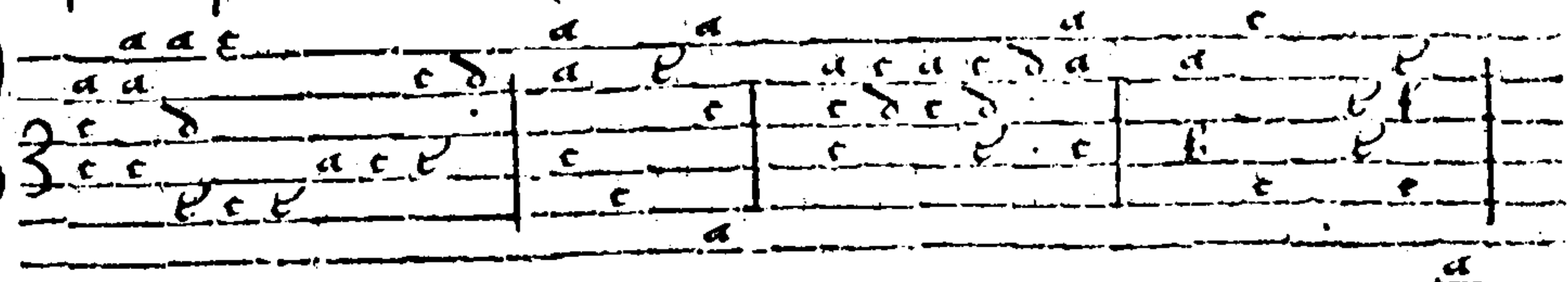
The tableture Base.

The tablature consists of six horizontal lines representing strings. The letters 'a', 'b', 'c', 'd', 'e', and 'f' are placed on the lines to indicate fret positions. The letters are arranged in a sequence that corresponds to the notes of the piece. Some letters are accompanied by small numbers (1-5) indicating fret positions. The tablature is divided into measures by vertical bar lines.



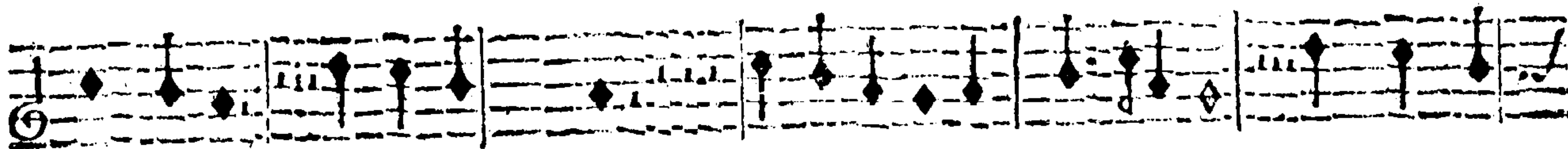
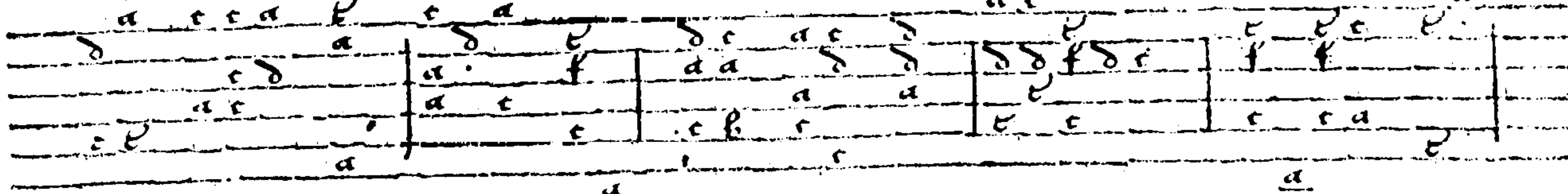
Ow what is loue I pray thee tell, it is that fountaine and that well

♭ ♭ ♭ | ♭ | ♭ ♭ ♭ ♭ | ♭ | ♭ ♭



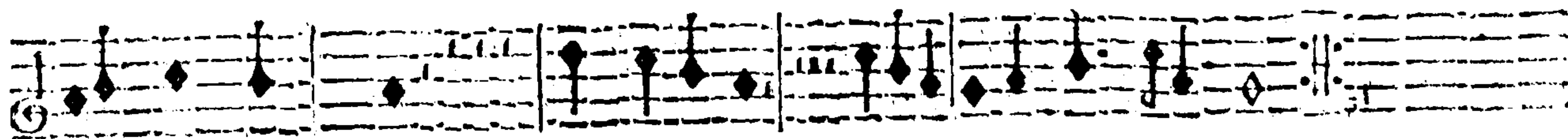
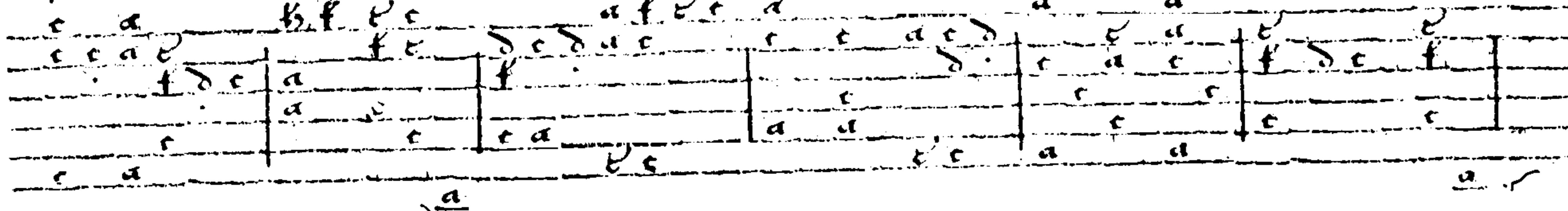
where pleasures and re- pentance dwell, it is perhaps that fancesing bell that towles all in to

♭. ♭ ♭. ♭ ♭ | ♭ ♭ | ♭ ♭ | ♭ ♭ | ♭ ♭ | ♭ ♭ | ♭



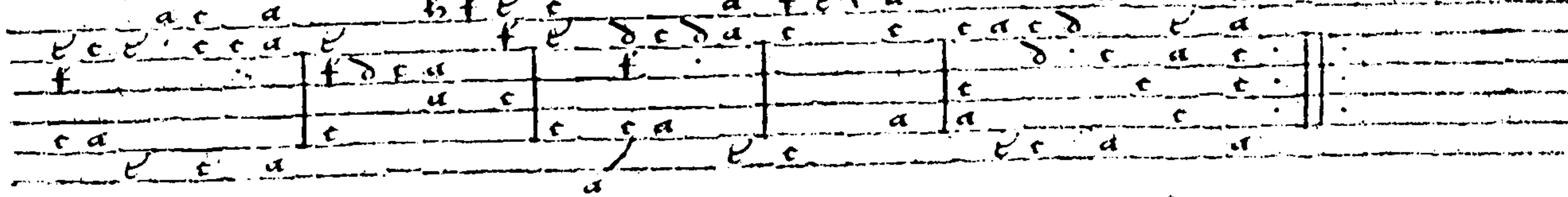
heau'n or hell, and this is loue, and this is loue as I heare tell. That towles all

♭ ♭ | ♭ ♭ ♭ ♭ ♭ | ♭ ♭ ♭ ♭ | ♭ ♭ ♭ ♭ | ♭ ♭ ♭ ♭ | ♭ ♭



into heau'n or hell, and this is loue, ii. as I heare tell.

♭ ♭ ♭ ♭ | ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ | ♭ ♭ ♭ ♭ ♭ ♭ | ♭ ♭ ♭ ♭



2
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.

3
Now what is loue I praie thee faine,
It is a Sunne-shine mixt with raine,
It is a gentle pleasing paine,
A flower that dyes and springs againe,
It is a noe that wou'd full faine,
And this is loue as I heare faine.

4
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 soone decaie,
Then take the vantage whilst you maie,
And this is loue as I heare faie.

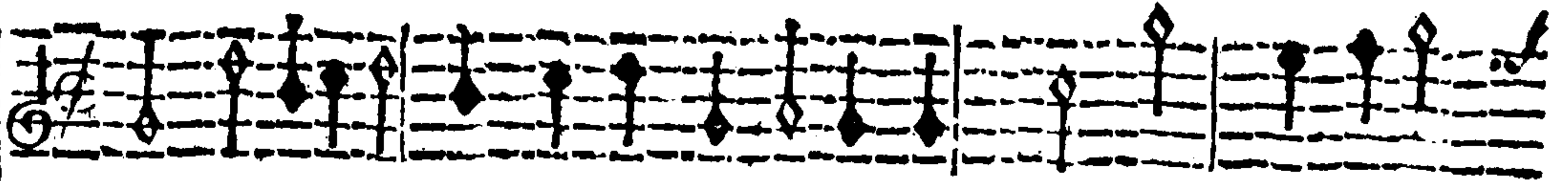
5
Now what is loue I praie thee show,
A thing that creepes it cannot goe,
A prize that passeth to and fro,
A thing for one a thing for moe,
And he that proues shall find it so,
And this is loue as I well know.

The tableture Base.

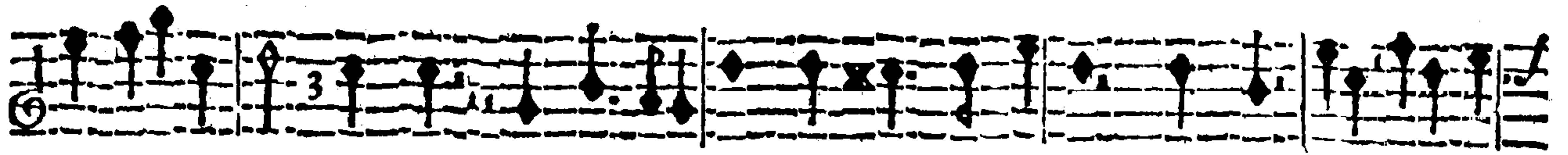
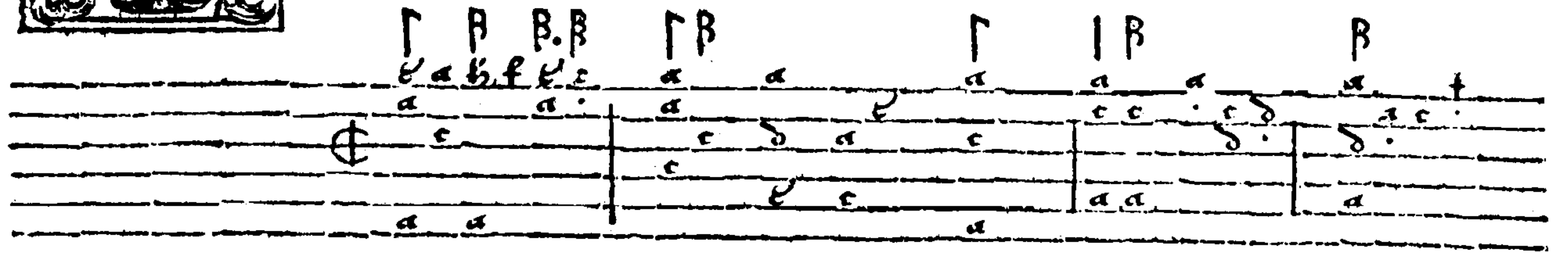
F 2

BASSVS

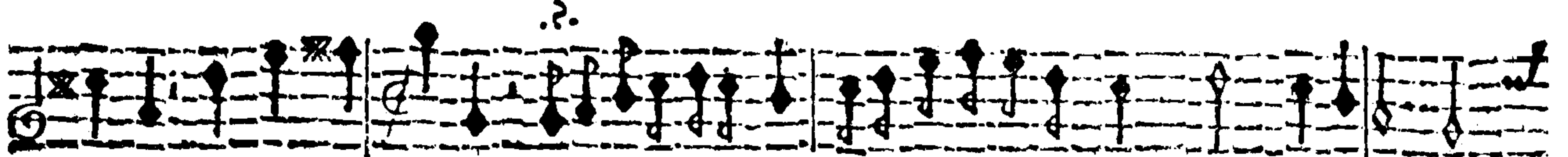
Ow what is loue I pray thet tell, it is that fountaine and that well where pleasures
and repentance dwell, it is perhaps that fancing bell that rowles that rowles all in to heau'n to
heau'n or hell, and this is loue as I heare tell that rowles that rowles all in to
heau'n, ii. or hell, and this is loue as I heare tell heare tell.



Oues god is a boy none but cowherds regard him, his dart is a toy



great opinion hath mard him, the feate of y wagg hath made him so bragg chide him, ii. ii. heele



fie thee and not come nie thee, little little little boy, prety prety prety knaue shoote not at randome,



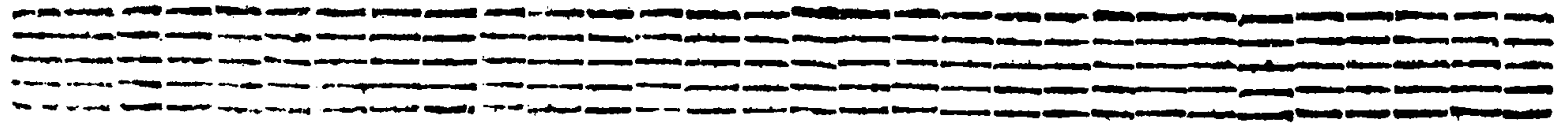
for if you hit mee, ii. flauell tell, ii. ii. ii. ii. tell your grandome.



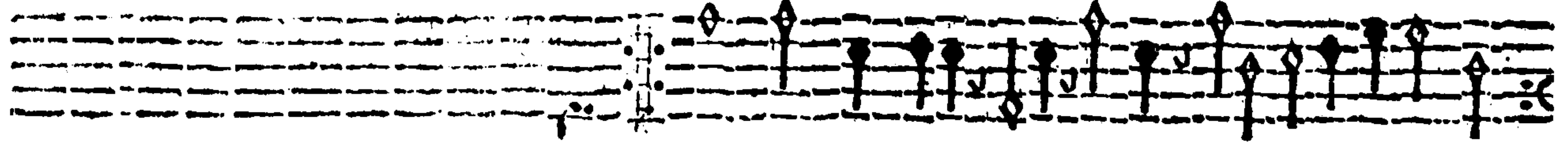
2
Fond loue is a child,
And his compasse is narrow,
Yoong fooles are beguild
With the fame of his arrow,
He dareth not strike,
If his stroke do mislike,
Cupid doe you heare mee?
Come not too neere mee,

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

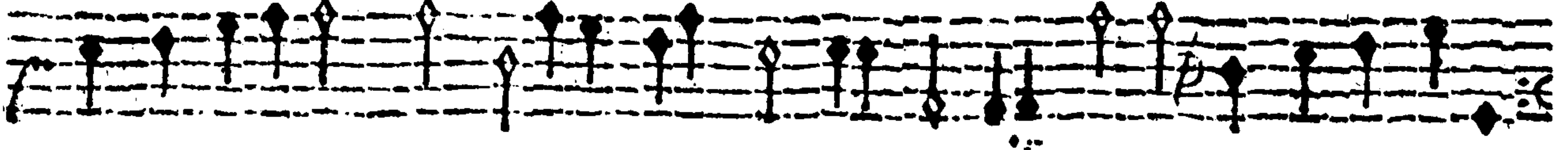
3
Th'ape lones to meddle,
When he finds a man idle,
Else is he a flurting,
Where his marke is a courting,
When women grow true,
Come teach mee to sue,
Then Ile come to thee,
Pray thee, and woo thee,
Little boy, pretie knaue, make me not stagger,
For if you hit me flauel, Ile call thee begger.



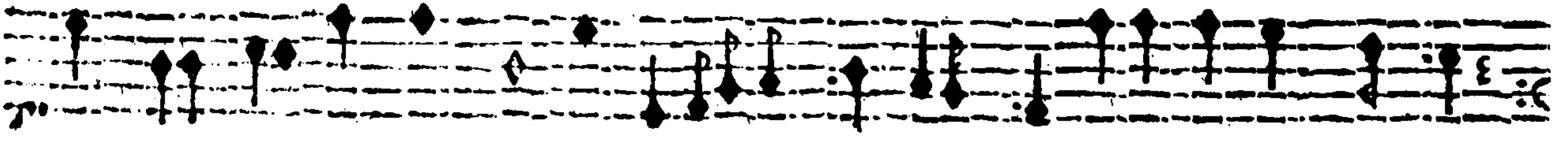
Itell, ii. ii. your grandme.



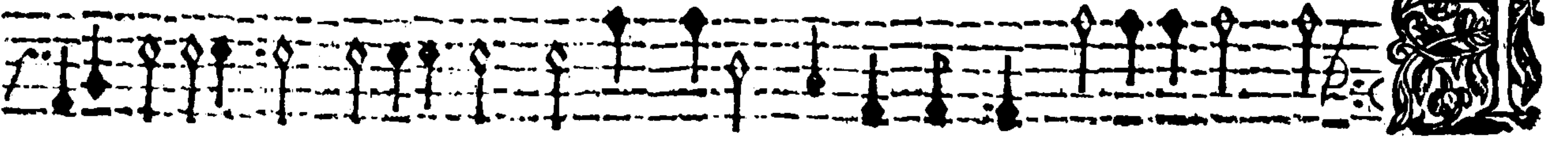
hie and not comeniethe, litte boy, prey knave thoer not at random, for if you hit mee



ward him, the feare of the wagg hath made him fo bragg fo bragg, chide him, ii. hecle

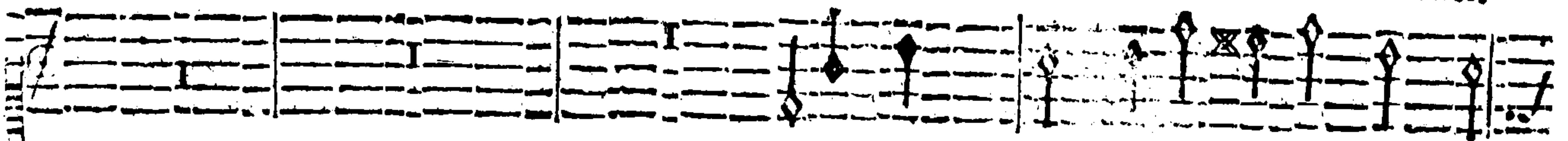


Oues God is a boy none but cowards regard him, his dart is a toy great opinion hath

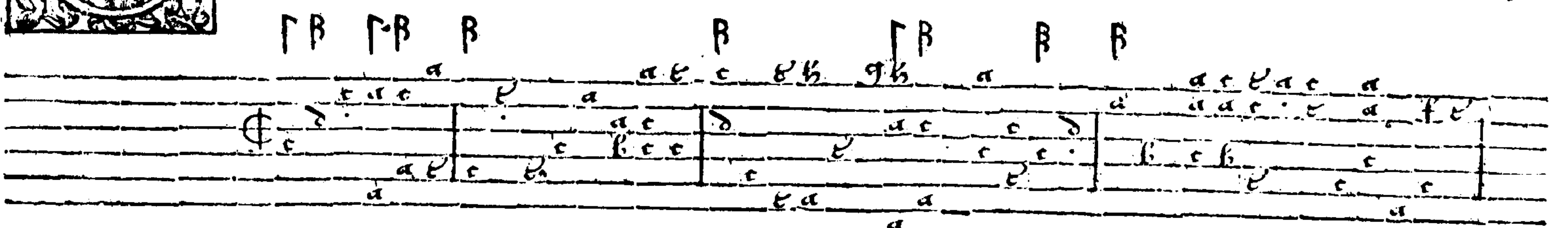


BASSVS

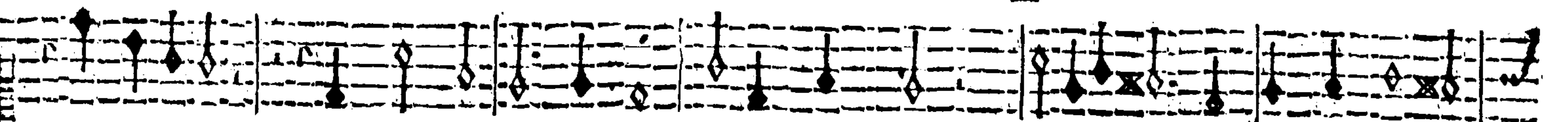
The tableture Base.



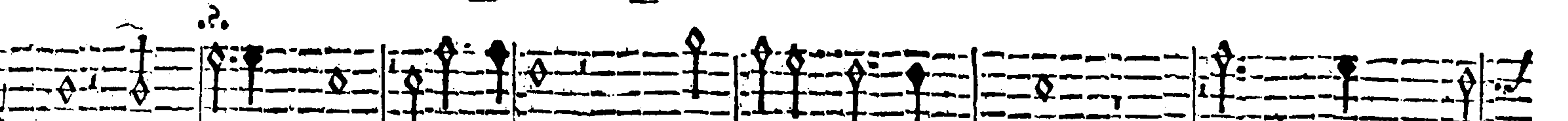
Ver these brookestrusting to ease mine eies,



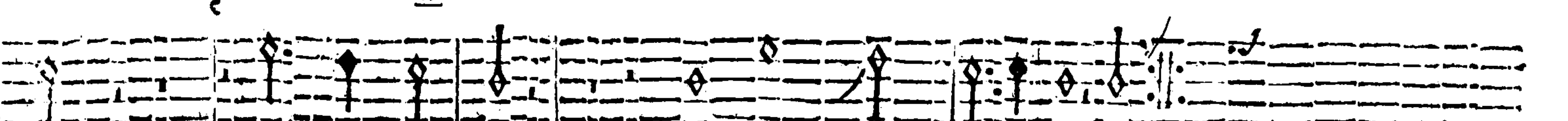
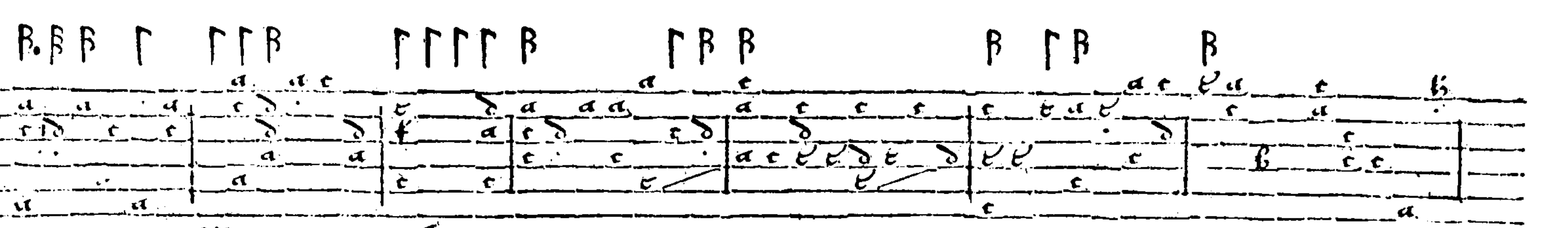
ii. mine eies euen great in labour with her teares, I laid my face



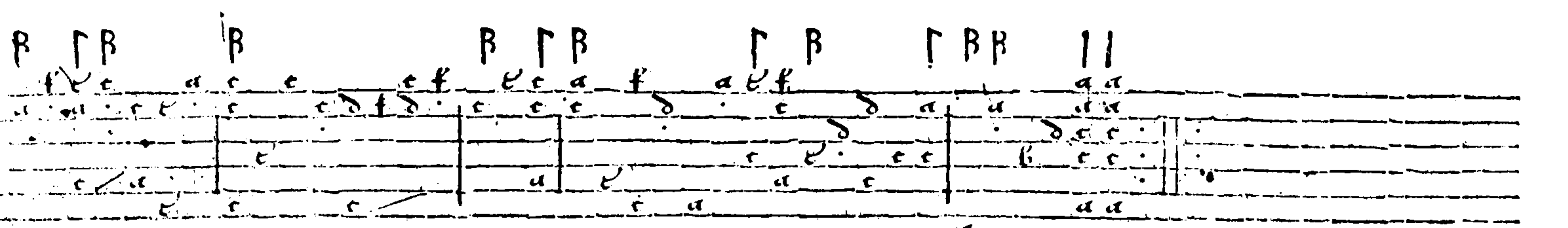
ii. my face wherein there lies clusters of cloudes, ii. which no sunne e- uer



cleres in watry glasse, ii. my watry eies I see for- rowes ill



cafed, ii. where for- rowes painted be. in



My thoughts imprisoned in my secret woes,
With flame breathes, doe issue oft in sound,
The sound 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 sand I would discharge my mind,
And cast from me part of my burdous cares,
But in the sand my tales foretold I find,
And see therein how well the waters fares,
Since streames, ayre, sand, mine eyes and eares conspire,
What hope to quench, where each thing blowes the fire.

The tablature Base

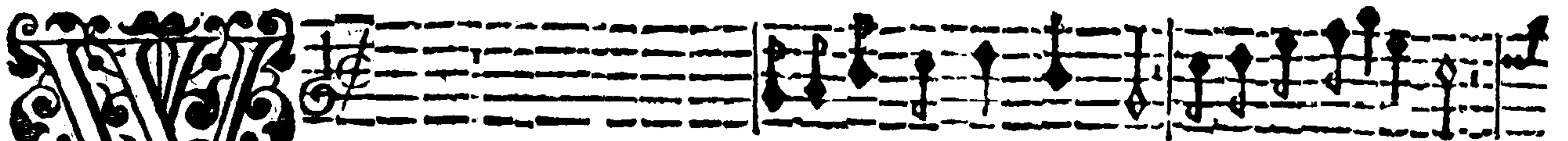
BASSVS

Ver the brookes trilling to ease mine eyes, o- ver the brookes, ii. these

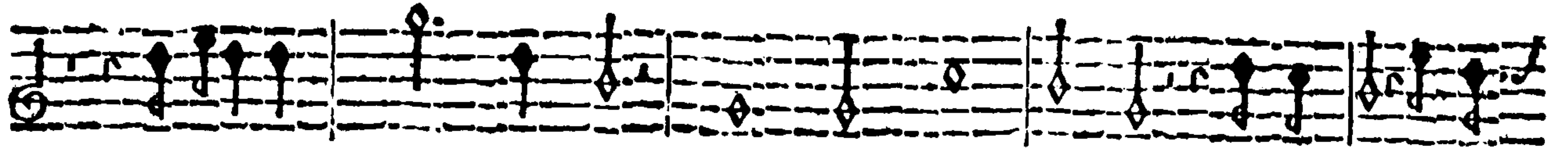
brookes trilling to ease mine eyes, ii. euen great in la- bour with her teares I laid my

face my face, ii. ii. wherein there lies there lies clusters of clowdes clusters of clowdes

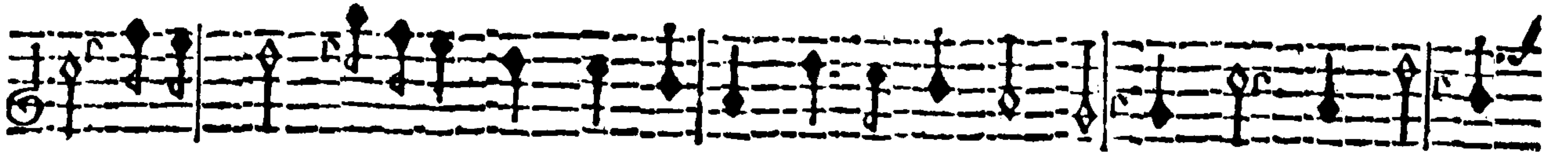
my warty eyes I see my warty eyes I see my warty eyes I see, ii. which no sunne euer cleares, in warty glasse, ii. where forrowes painted bee.



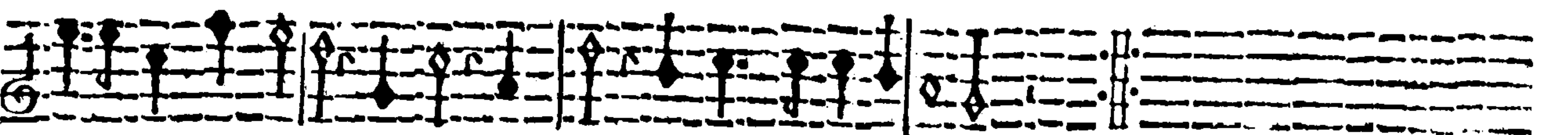
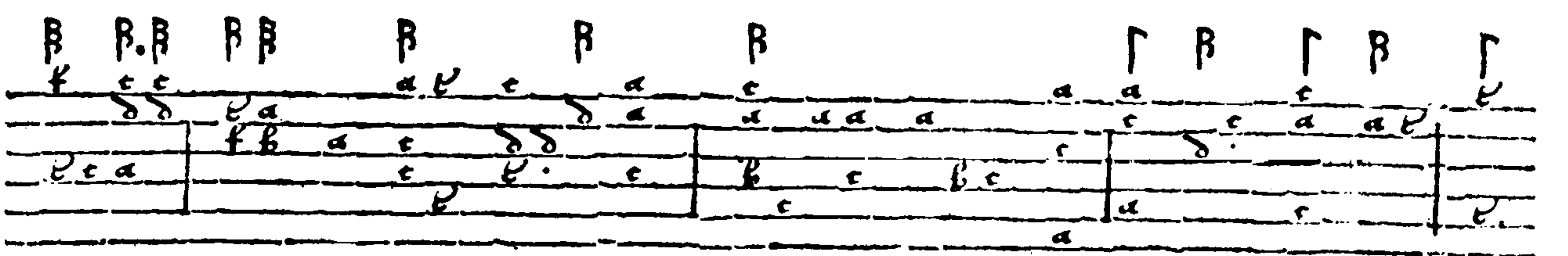
Hither runneth my sweet hart, ii.



ii. my sweete hart stay a while pree thee, not too fast, to much



haste maketh waste, but if thou wilt needs be gone, take my loue with thee, thy minde doth binde me



to no vile condition, so doth thy truth preuent me of suspicion.



2

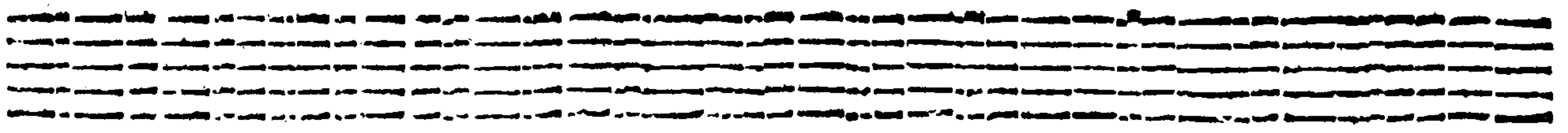
Go thy wayes then where thou please,
 So I by thee
 Daie and night
 I delight
 In thy sight,
 Neuer grieft on me did seaze
 When thou wast nie mee.

My strength as length, y scorn'd thy faire cō mandings
 Hath not forgot the prise of rash withstandings.

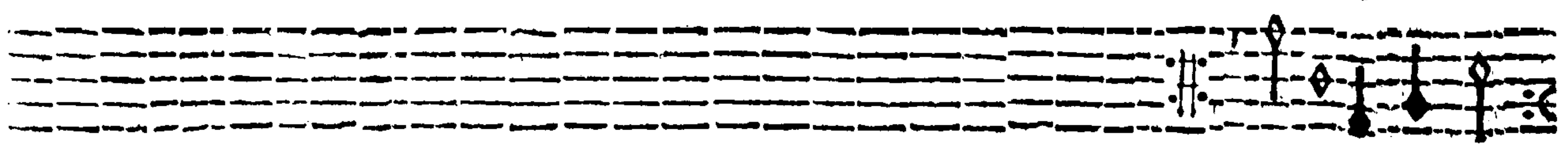
3

Now my thoughts are free from strife,
 Sweete let me kisse thee,
 Now can I
 Willingly
 Wish to die,
 For I doe but loath my life,
 When I doe misse thee,

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



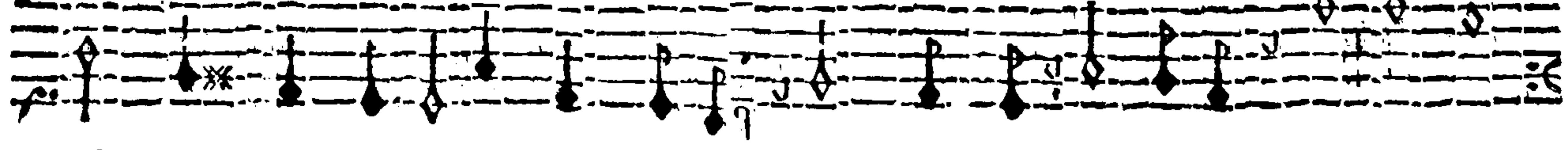
me of iustition.



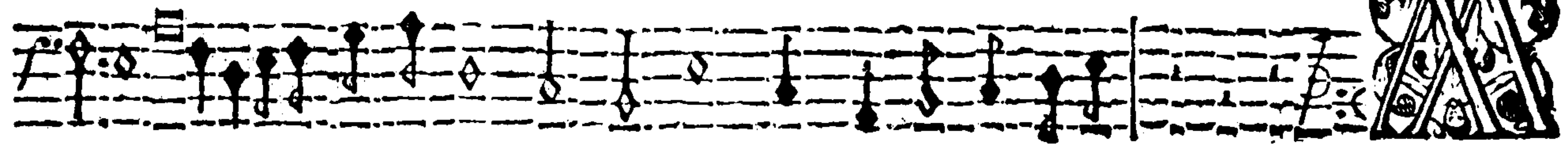
nedes bee gone, thy minde doth binde mee to no vile condition, fo doth thy truth present



while pree thee, nor too fast, too much haste maketh waite, but if thou wilt nedes wilt



Hither sunneth my sweete hart my sweete hart whither, ii. stay a



BASSVS

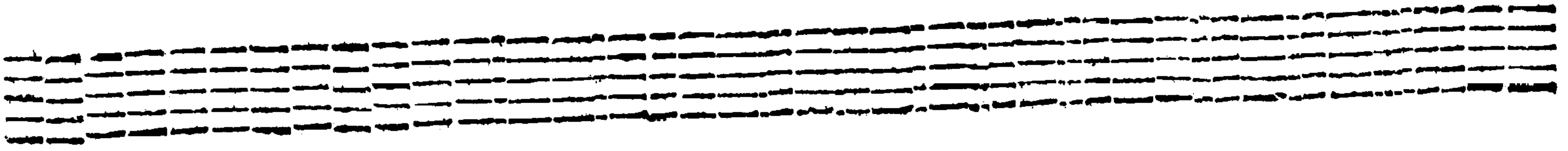
The tableture Base.

The tablature consists of six horizontal lines representing the strings of a lute. The notes are indicated by letters a, b, c, d, e, and f, which correspond to the fret positions on the strings. The tablature is organized into measures, with vertical bar lines separating them. The first measure shows a sequence of notes on the first string (a, b, c, d, e, f). The second measure shows a sequence of notes on the second string (a, b, c, d, e, f). The third measure shows a sequence of notes on the third string (a, b, c, d, e, f). The fourth measure shows a sequence of notes on the fourth string (a, b, c, d, e, f). The fifth measure shows a sequence of notes on the fifth string (a, b, c, d, e, f). The sixth measure shows a sequence of notes on the sixth string (a, b, c, d, e, f).

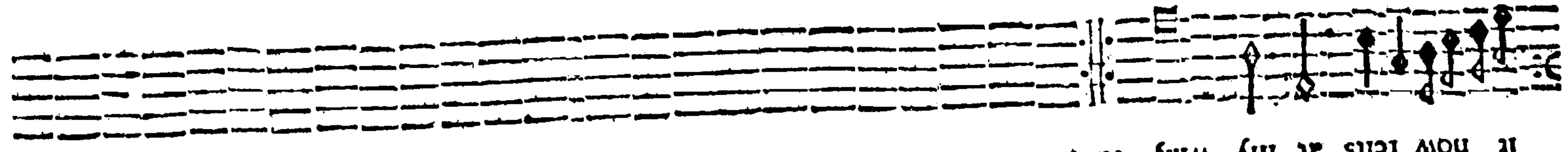


Once did I loue, ii. Once did I loue
 where now I haue no liking, like can I not for thee was neuer louing. Once did I proue,
 ii. but then put by my striking, strikenill I now though (hee were euer prouing, to proue or strike
 ii. it now rests at my will, to make meloue orlike, to ii.
 like tis past her skill.

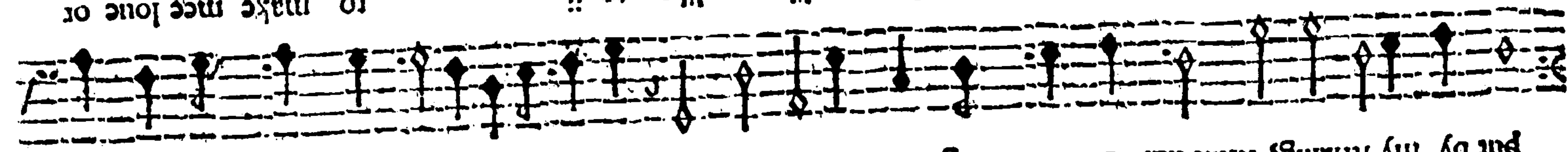
2
 Rest in vnrest, was once my chiefest pleasure,
 Pleafe will I now my selfe in her disquiet,
 Bad for the best I chose at wanton leasure,
 Ease bids me now to brooke a better dyer,
 Rich in content I rest to see her plaining,
 Whose best at best is bad, not worth the gaining.



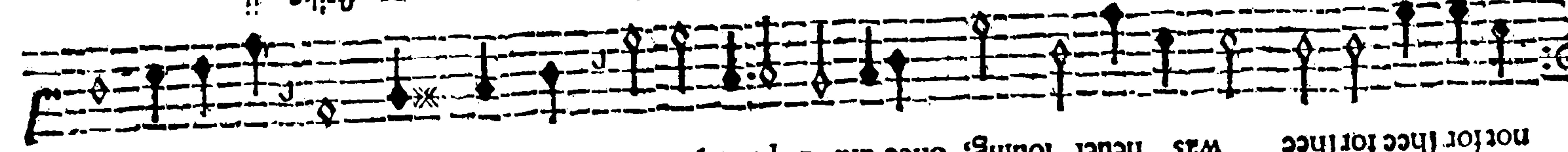
like tis past her skill.



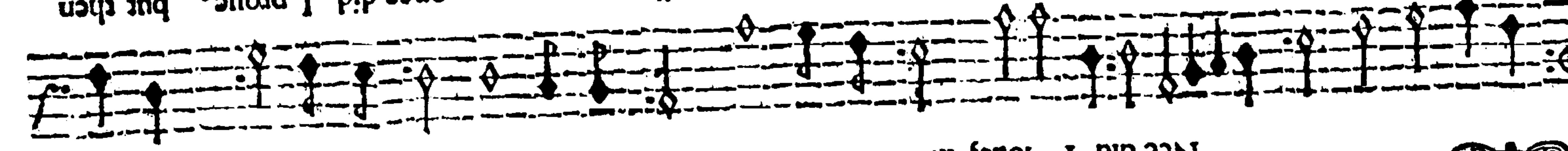
it now rests at my will, to make mee loue or like or like, to ii. to make mee loue or



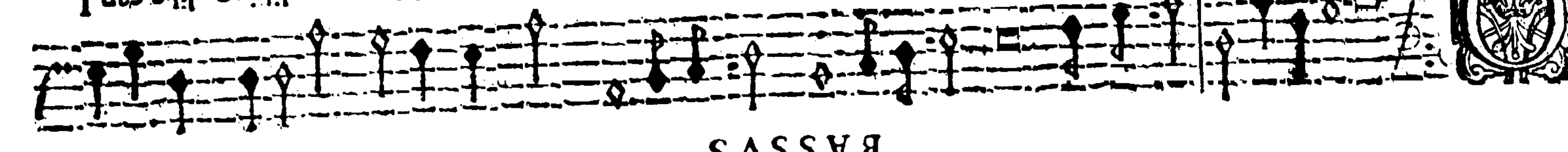
put by my striking, strike nill I now though shee bee euer prouing, to proue or strike, ii.



not for shee for shee was neuer louing, once did I proue, ii. once did I proue, but then



Nce did I loue, ii. once did I loue wher now I haue no liking, like can I



BASSVS

The tableture Base

Aire women like faire iewels are, whose worth lies in opinion, to praise them al must

Γ I Γ Γ.Β I Γ Γ Β I Γ Γ Γ.Β Γ

a a a a a a a a a a a a a a a a

be his care that goes about to win one, & whē he hath her once obtain'd, to her face he must her

Γ.Β Γ Γ.Β Γ I Γ Γ.Β Γ I Γ Γ I Γ I Γ

a a a a a a a a a a a a a a a a

flatter, but not to others least he moue their eies to leuell at her, & when he hath her once obtain'd

I Γ I Γ Β Γ Γ.Β Γ I Γ Γ Γ.Β Γ I Γ I

a a a a a a a a a a a a a a a a

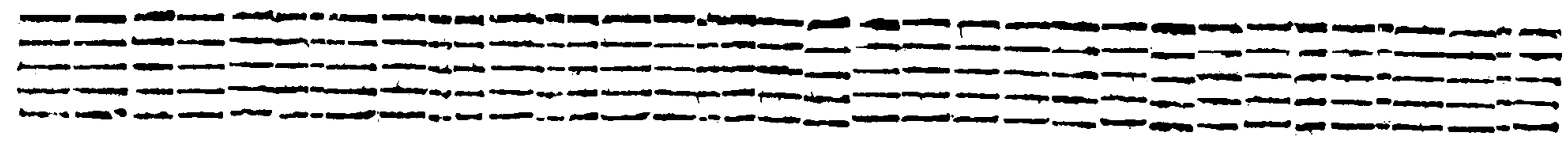
to her face he must her flatter, but not to others least he moue their eies to leuell at her.

Γ I Γ Γ.Β I Γ I Γ Β Γ Β Γ Γ.Β Γ I Γ

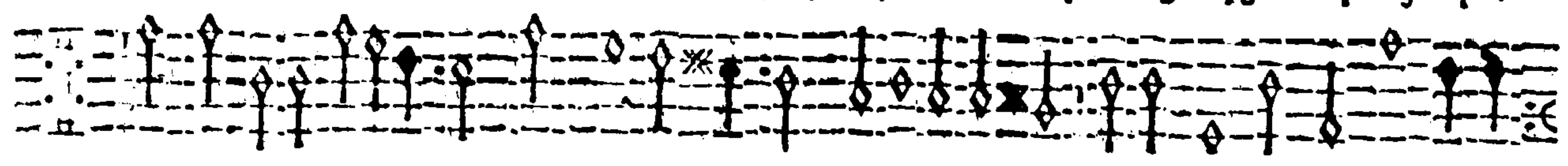
a a a a a a a a a a a a a a a a

²
 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,
 Beleue thou must that she is fayre,
 When poysoned tongues doe sting her,
 Rich Iewels beare the selfe same hew,
 Put vpon anie finger.

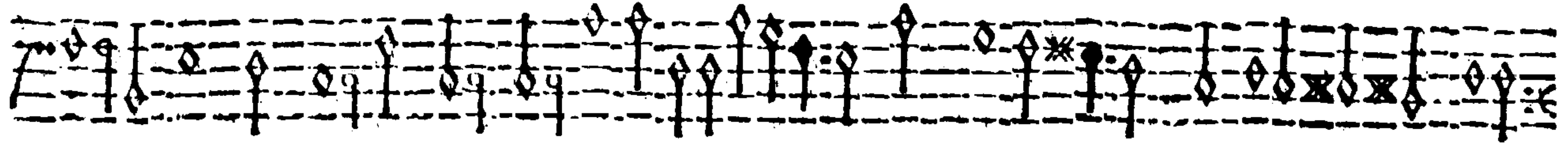
³
 The perfectest of mind and shape,
 Must looke for defamations.
 Liue how they will they cannot scape,
 Their persons are temptations,
 Then let the world condemne my choyse,
 As laughing at my follie,
 If she be kind the selfe same voyce,
 Is spred of the most hollie.



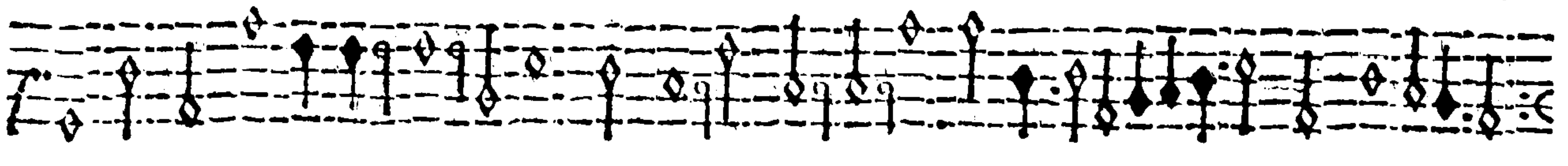
to her face he must flatter, but not to others least he mouethieies to leuell at her.



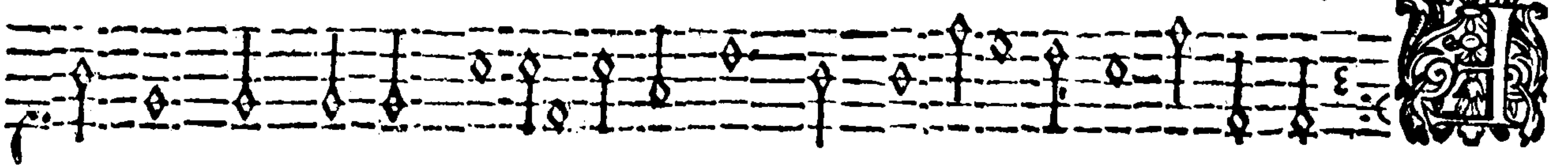
flatter, but not to others least he mouethieies to leuel at her, and when he hath her once obtain'd



be his care that goes about to win one, & when he hath her once obtain'd, so her face he must her



Aire women like faire jewels are whole worth lies in opinion, to praise them all must



BASSES

The tablature Base.

The tablature section consists of five staves. The first staff contains rhythmic notation represented by diamonds. The subsequent four staves contain letter-based notation (a, b, c, d, e, f, g) on a six-line staff, representing fret positions for the lute strings.



Ainty dainty dainty darling, dainty darling kinde and

B.β B Γβ B.β B.β B β

a a a a a a c a c a

c c c c c c c c c c c c

a a a a c c c c

free fairest maide I euer see, deare vouchsafe to looke on mee, listen listen

Γ β ββ ββ Γ Γββ Γ β ββ ββ β Γ β Γ

a a a a a a a c a d c c c c a c

c c c c c c c c c c c c c c c c

c a c c a c c c c c a c c c c c a

listen when I sing I sing to thee, what I will doe with a dildoe, with a dildoe

B.β β β β β β β β β β β β β β

a a a a a a a a a c c c c c c

c c c c c c c c c c c c c c c c

a c c c a c c c c c a c c c c c c

singdoe with a dildoe dildoe.

β a a Γ β β |

a a a c c c a a

c c c c c c c c c c c c c c c c

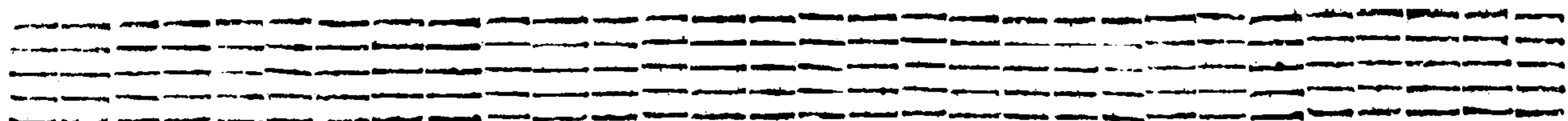
c a a a c c c c c c c c c c c c

2
 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 I will doe
 With a dildo,
 Sing doe with a dildo.

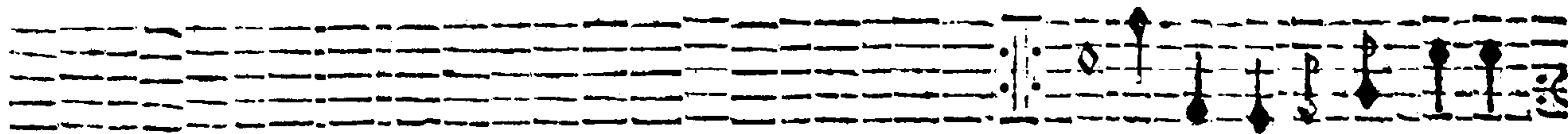
3
 Quicklie prithee now be still,
 Naie you shall not haue your will,
 Trow you men will maidens kill,

Tarrie but to learne the skill,
 What I will doe
 With a dildo,
 Sing doe with a dildo.

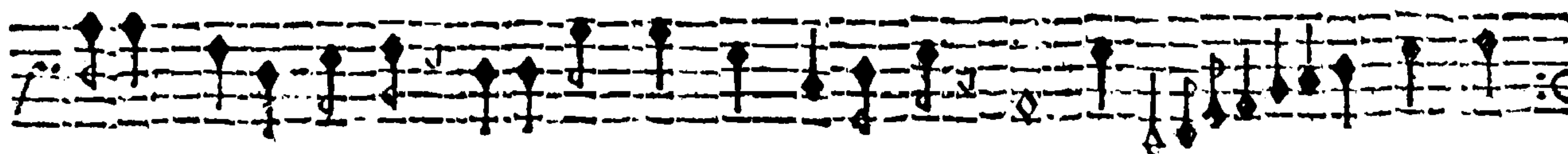
4
 Prettie, wittie, fit mee by,
 Feare no cast of anie eye,
 Wee will plaie so priuilie,
 None shall see but you and I,
 What I will doe
 With a dildo,
 Sing doe with a dildo.



diloe with a dill dill diloe.



when I sing to thee, what I will doe with a diloe with a diloe diloe



I euer see, deare vouchsafe to looke on mee looke on mee listen listen listen



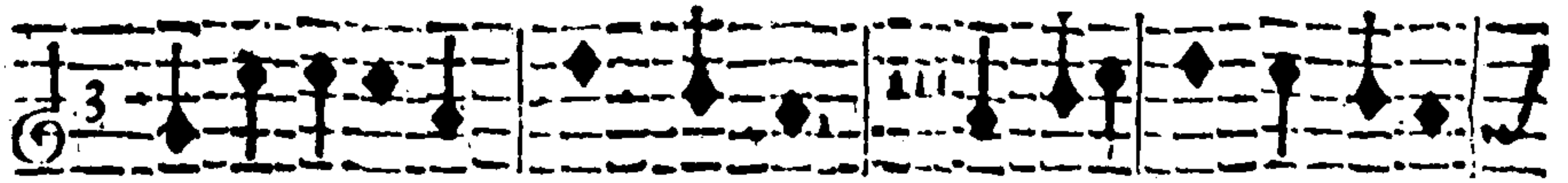
Ainy dainy dainy dainy, ii. ii. darling kinde and free fairest maide



BASSVS

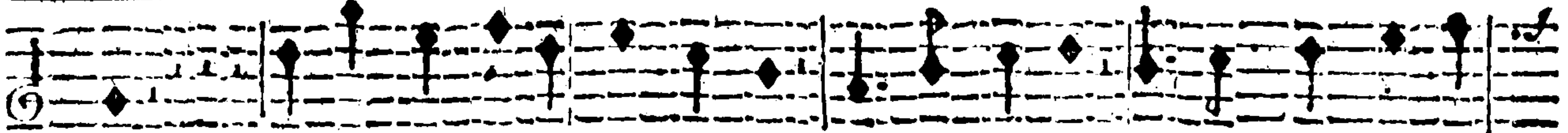
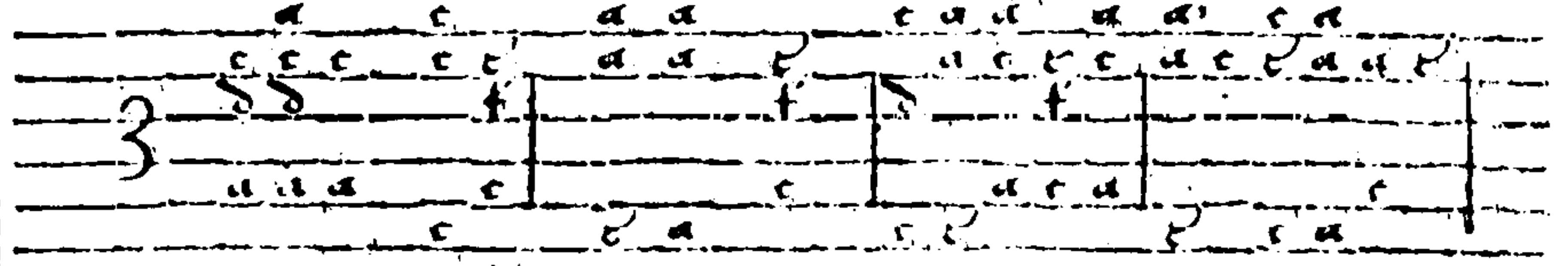
The cabbature Base.

The tablature section consists of several staves. The first staff is titled 'The cabbature Base.' and shows a sequence of diamond-shaped symbols above a staff with letters 'a' through 'g' below it. Subsequent staves show similar notation with various letter combinations and diamond symbols, representing fret positions for a stringed instrument. The notation is dense and covers multiple staves.



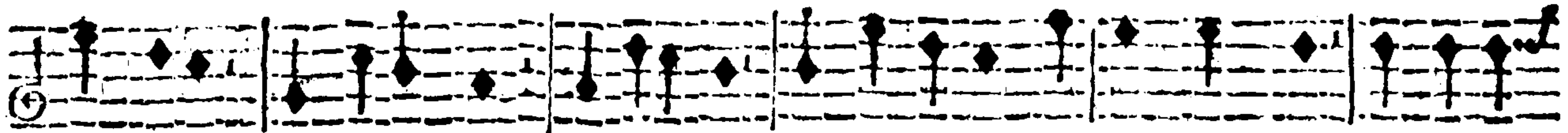
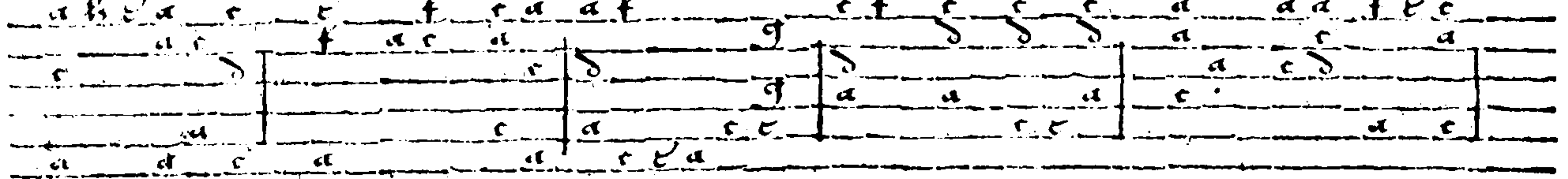
Y loue is neither yoong nor olde, not fiery hot nor frozen

♭ ♭ ♭ ♭ | ♭ ♭ ♭ ♭ | ♭ ♭ ♭ ♭



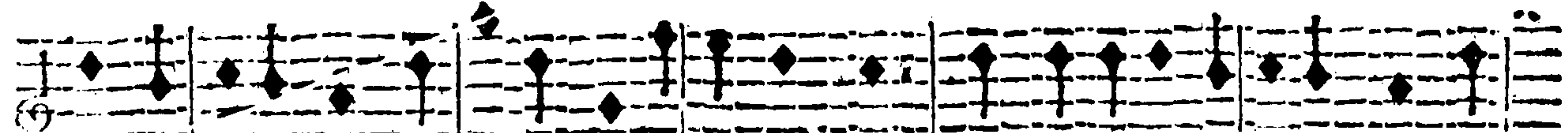
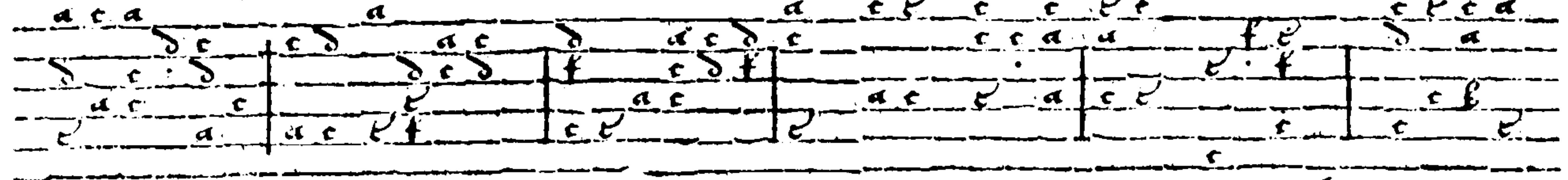
colde, but fresh and faire as springing brier, blooming the fruit blooming the fruit of

♭ ♭ ♭ ♭ | ♭ ♭ ♭ ♭ | ♭ ♭ ♭ ♭ | ♭ ♭ ♭ ♭ | ♭ ♭ ♭ ♭



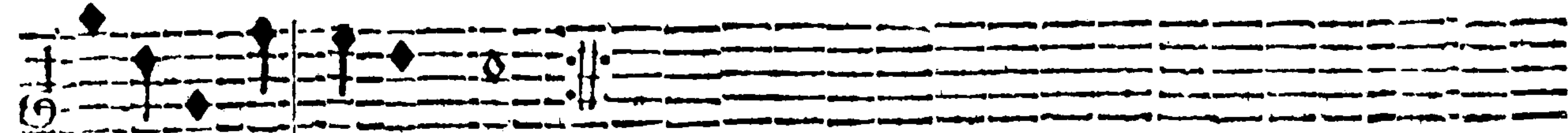
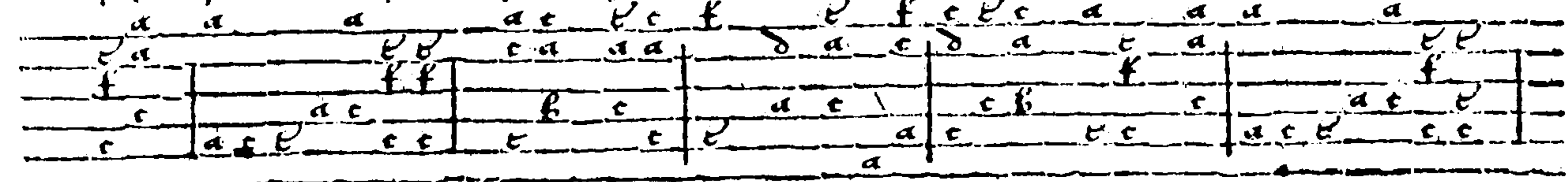
loues desire, not snowy white nor rosie red, but faire enough for shepherds bed, and such a

♭ ♭ ♭ ♭ | ♭ ♭ ♭ ♭ | ♭ ♭ ♭ ♭ | ♭ ♭ ♭ ♭ | ♭ ♭ ♭ ♭



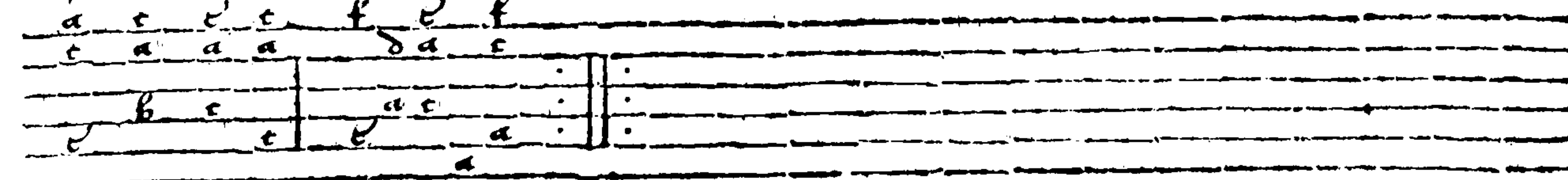
loue was neuer scene, on hill or dale or countrey greene, and such a loue was neuer scene on

♭ ♭ ♭ ♭ | ♭ ♭ ♭ ♭ | ♭ ♭ ♭ ♭ | ♭ ♭ ♭ ♭ | ♭ ♭ ♭ ♭



hill or dale or countrey greene.

♭ ♭ ♭ ♭ | ♭ ♭ ♭ ♭ | ♭ ♭ ♭ ♭

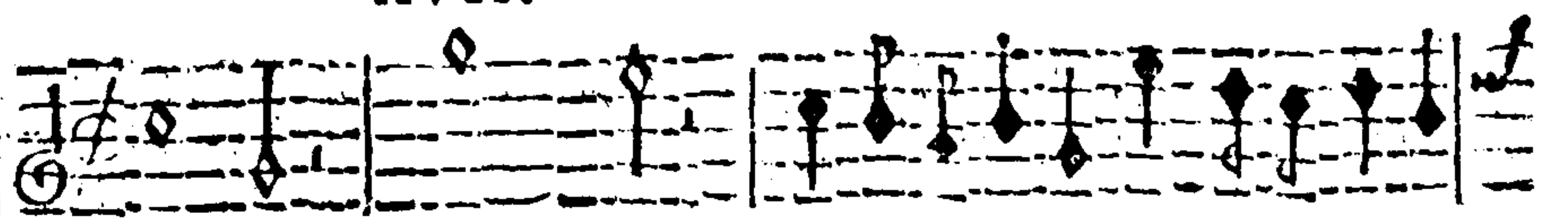


BASS V S

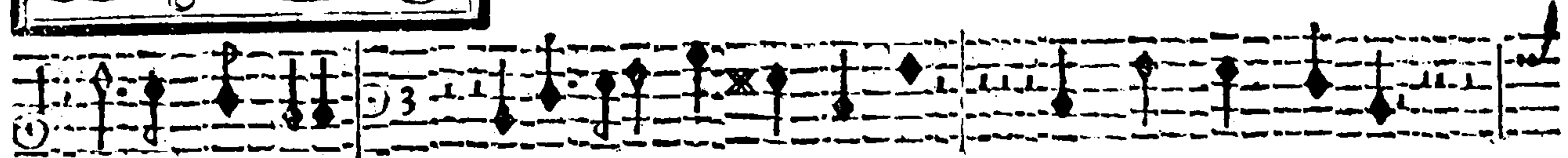
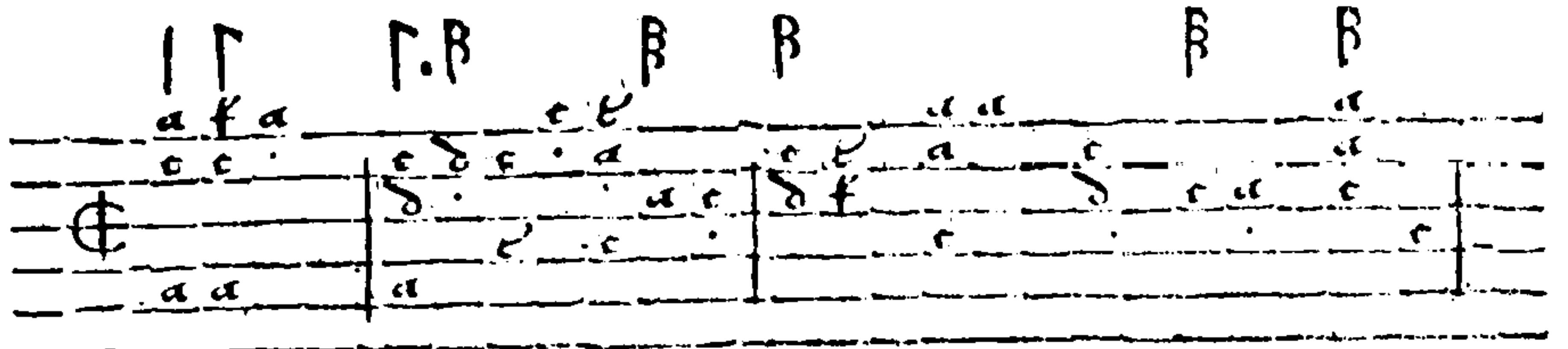
Y loue is neither yong nor olde not fiery hornor fro-zen colde, but freth and faire
 and faire as spring- ing brier blooming the fruit the fruit of loues de- fire, not snow
 white norro- the red but faire enough for the shepheard's bed, and such a loue was ne- nei
 scence on hill or dale or counrey greene, and such a loue was ne- nei scence on hill or
 dale or counrey greene.

The tableture-Bale.

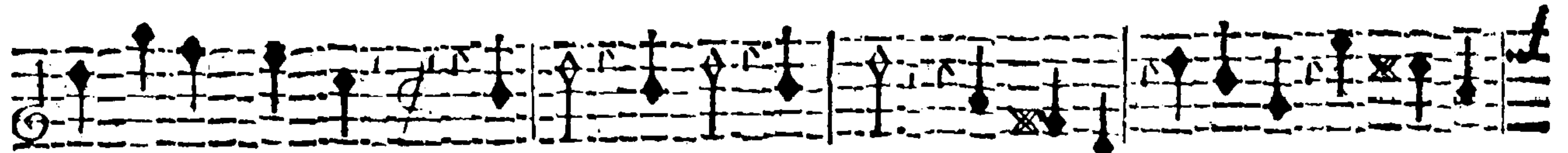
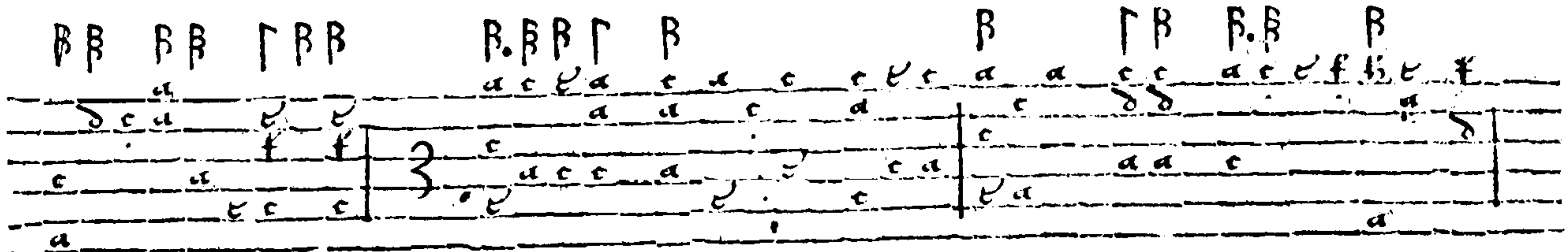
The tablature consists of six staves, each with diamond-shaped fret markers and letters (a, b, c, d, e, f) indicating fingerings. The letters are arranged in a sequence that corresponds to the notes of the piece.



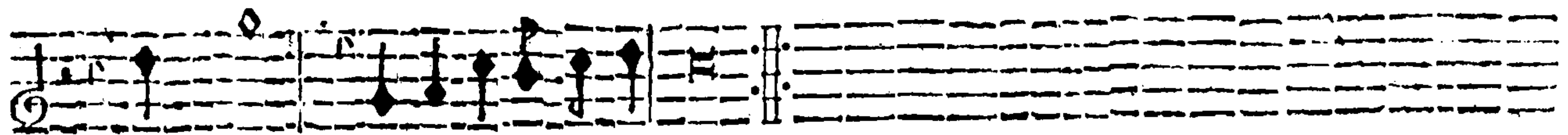
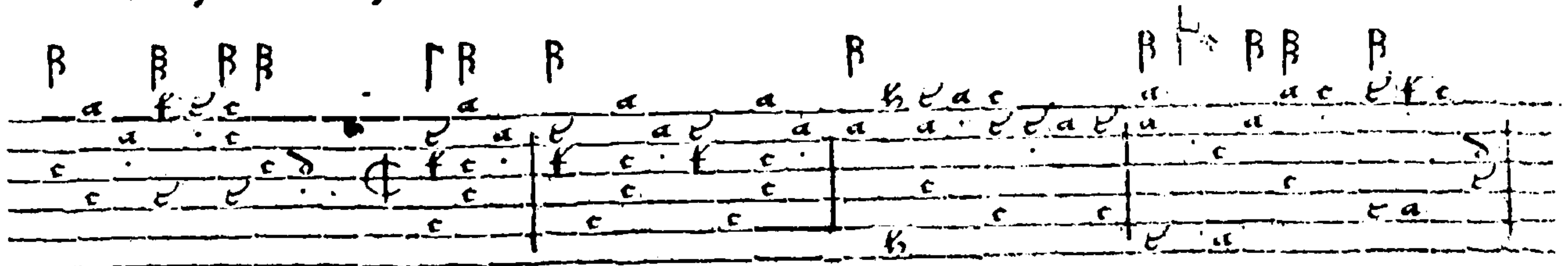
Oue loue loue loue loue is a bable loue is a bable,



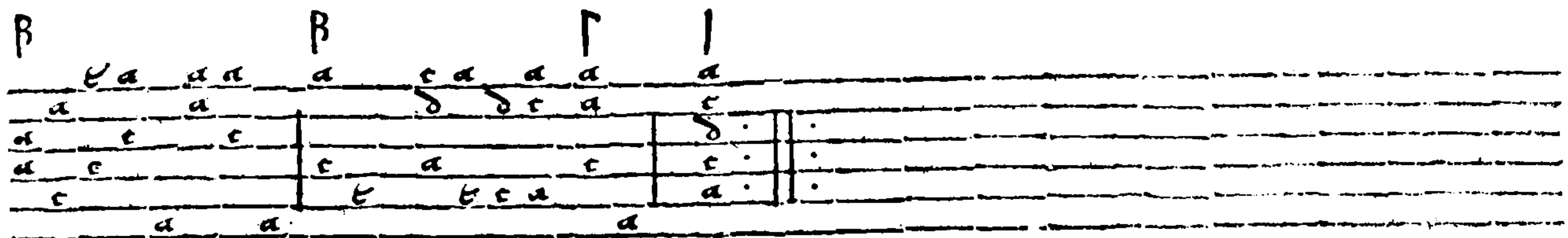
no man is able to say tis this or 'tis that, tis full of passions



of fundry fashions, tis like tis like tis like I cannot I cannot I cannot



tis like tis like I cannot tell what.

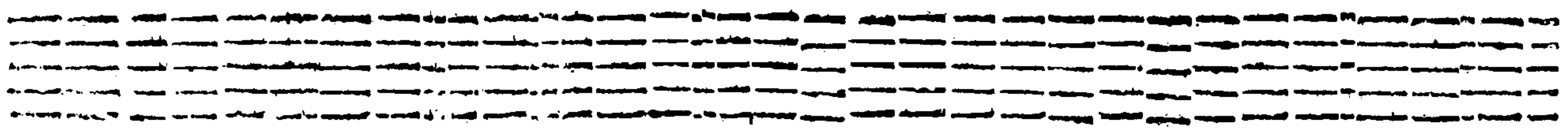


2
 Loues fayre i'th Cradle,
 Foule in the fable,
 Tis eyther too cold or too hot,
 An arrand lyar,
 Fed by desire,
 Isis, and yet it is not.

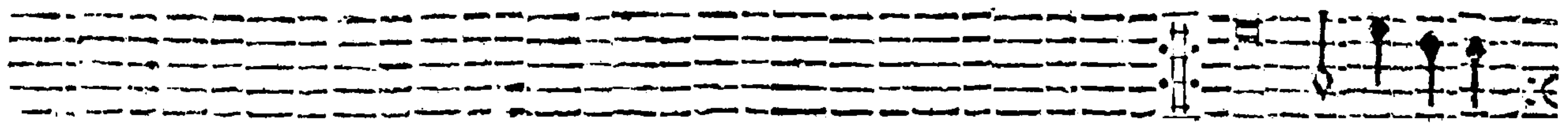
3
 Loue is a fellowe,
 clad oft in yellowe,
 The canker-worme of the mind,

A priuie mischiefe,
 And such a flye thiefe,
 No man knowes which waie to find.

4
 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 so let him goe.



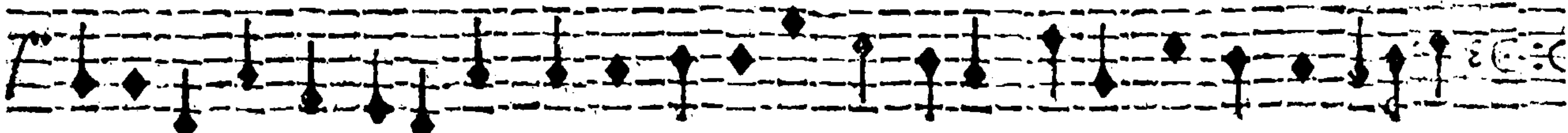
I cannot tell what.



fashions, tis like tis like tis like I cannot I cannot I cannot I cannot tell, tis like tis like



say tis tis tis tis tis or tis that tis full of passions of lundry fashions of lundry



One loue loue loue is a babe, loue is a babe, no man is able to



BASSVS

The tableture Base.

The tablature section contains several staves of music. Each staff has a diamond-shaped fret marker above it. The letters 'a', 'b', 'c', 'd', 'e', 'f', and 'g' are written below the staves, indicating the fret positions for each note. The tablature is organized into measures, with vertical bar lines separating them. The first staff has a 'C' time signature, and the second staff has a 'D' time signature. The letters are arranged in a way that suggests a specific sequence of notes and frets for each measure.



Rise arise a-rise my thoughts & mouit you with y
 funne, ii. call all the windes, ii. to make you speedy winges, and to my
 fayrest Maya see you runne and weepe your last, ii. while wanton wanton wantonly
 while wantonly shee singes then if you cannot moue, ii. her hart to pittie,
 let oh alas alas ayh me ayh me be all your dittie.

2
 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 quenches fire,
 Yet if you moue faire Mayes heart to pittie,
 Let smiles, and loue, and kisses, be your dittie.

3
 Arise my thoughts beyond the highest star,
 And gently rest you in faire Mayes eye,
 For that is fairer then the brightest ar,
 But if she frowne to see you climbe to hye,
 Couch in her lap, and with a mouing dittie,
 Of smiles, and loue, and kisses, beg for pittie.

BASSVS

Arise arise my thoughts and mount you with the sunne and
 mount you with the sunne, call all the windes, ii. to make you speedy winges and to my fairest maye see
 you runne see you runne and wepe your last, ii. while wanton wanton wanton wantonly
 thee sings thee sings then if you cannot moue, ii. moue her hart to pity let oh alas alas, ayh
 me ayh mee be all your ditie.

The tableture Base

The tablature consists of six staves, each representing a string of the lute. The strings are labeled with letters: the top string is 'a', the second is 'b', the third is 'c', the fourth is 'd', the fifth is 'e', and the bottom string is 'f'. The tablature shows the fretting pattern for the piece, with diamond-shaped markers indicating the frets to be played. The notation is arranged in a grid-like structure across the staves.

D Id euer man thus loue as I, I thinke I was made, ii. ii.

made for no o- ther trade, my minde doth it so hard ap- ply, and all fond cour- ses

and all fond courses else doth flie my minde doth it so hard ap- ply, and

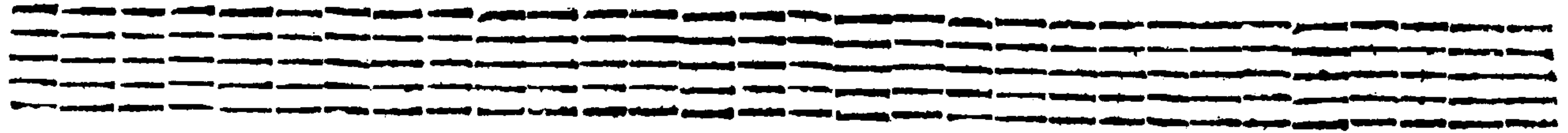
all fond cour- ses and all fond courses else doth flie.

2
 Vndooing were a pettie care,
 Loosing my best hopes,
 In their largest scopes,
 Two louing when I doe compare,
 Me thinks I could as trifles spare.

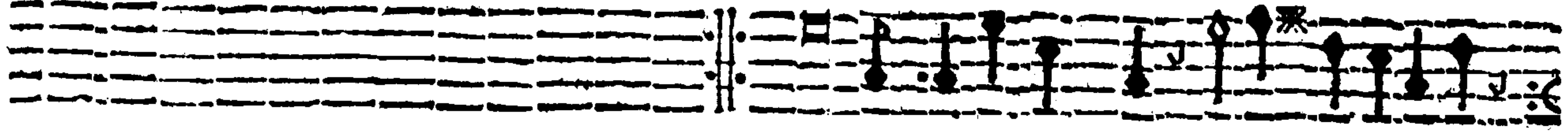
3
 All my sad thoughts, though wide begunne,
 In her still doe meete,
 Who makes thinking sweete,
 And then to me againe they runne,
 To tell me all that they haue doone.

4
 Thus doe I spend my dayes and houres,
 In a pleasant round,
 Where true ioyes are found,
 And there alone my soule deuours,
 All loues deare foode with longing powers.

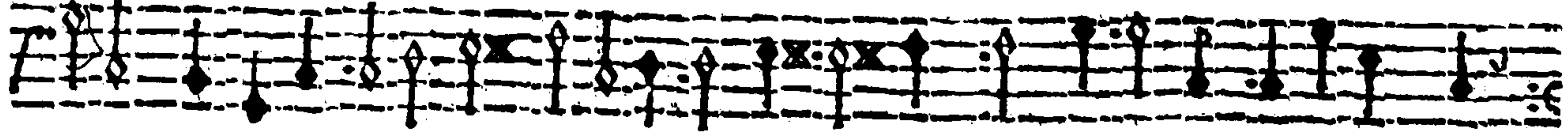
5
 A heau'n on earth is loue well met,
 There is more content,
 Then can well be spent,
 When in two fruitfull hearts 'tis set,
 Which will not bee in eithers debt.



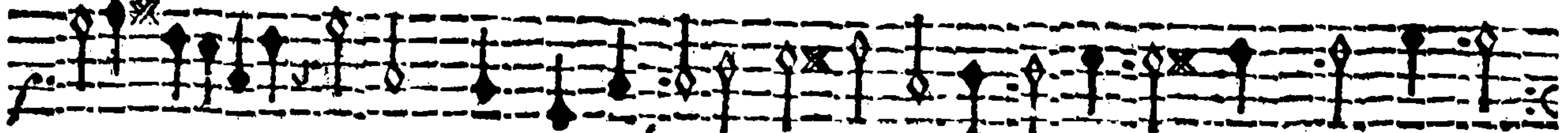
elle fonde courtes elle doth flie. ii.



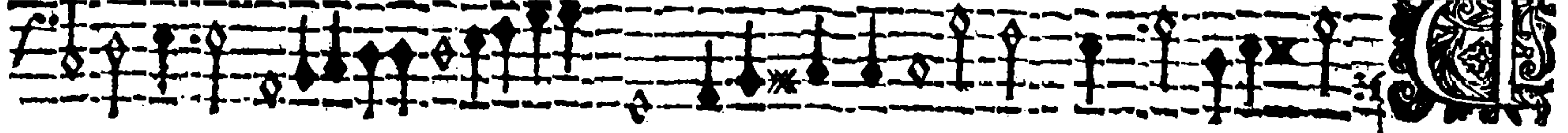
fonde courtes elle doth flie, my minde doth it so hard apply to hard apply and all fonde courtes



trade, my minde doth it so hard applye, so hard apply and all fonde courtes, ii. elle



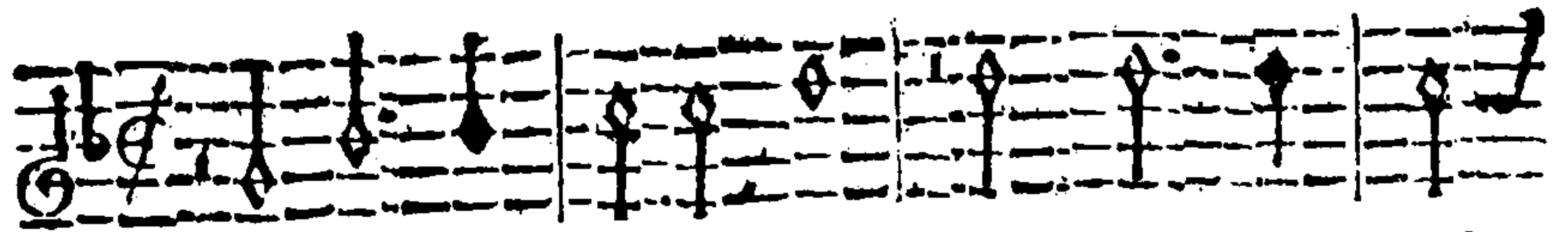
Id euer man thus loues I, I thinke I was made, ii. for no other



BASSVS

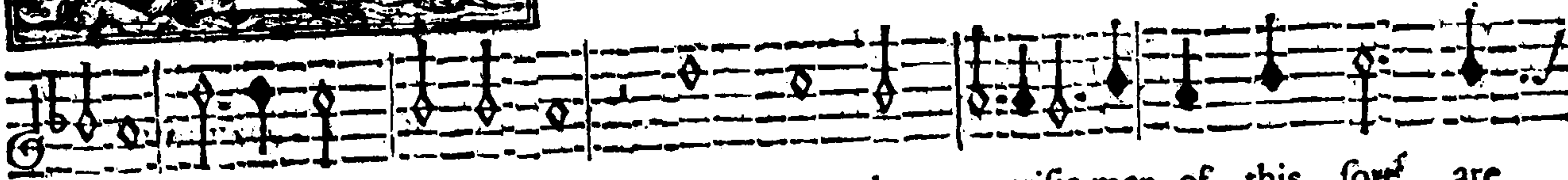
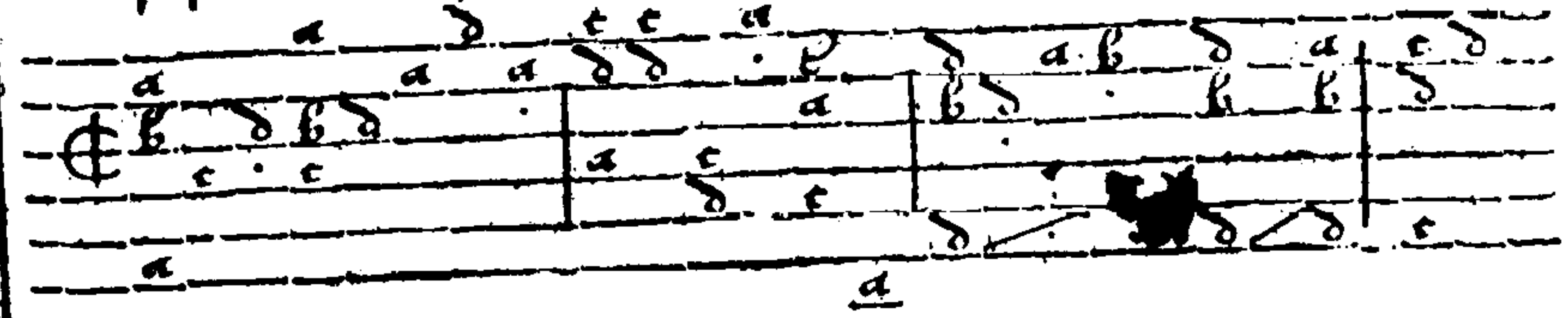
The tablature Base.

The tablature section consists of several systems. Each system includes a set of diamond-shaped fret markers on a six-line staff, with letters (a, b, c, d, e, f, g) placed above or below the lines to indicate fingerings. To the right of the diamond markers is the corresponding musical notation, showing notes, stems, and bar lines. The first system is titled 'The tablature Base.' and shows a sequence of notes and fret markers. The subsequent systems continue the piece with similar notation.



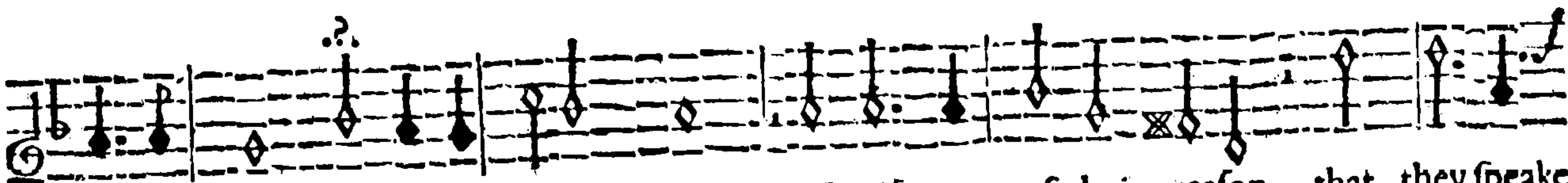
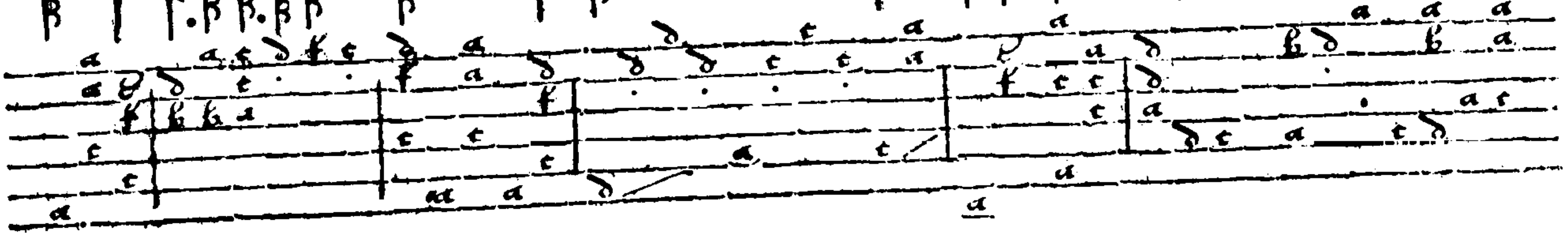
O sigh and to bee sad, to weepe and wish

Γ B a d e c a Γ Γ B. B B Γ B B B



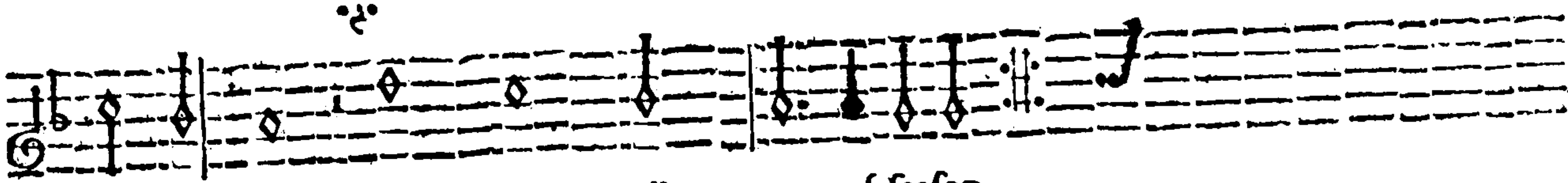
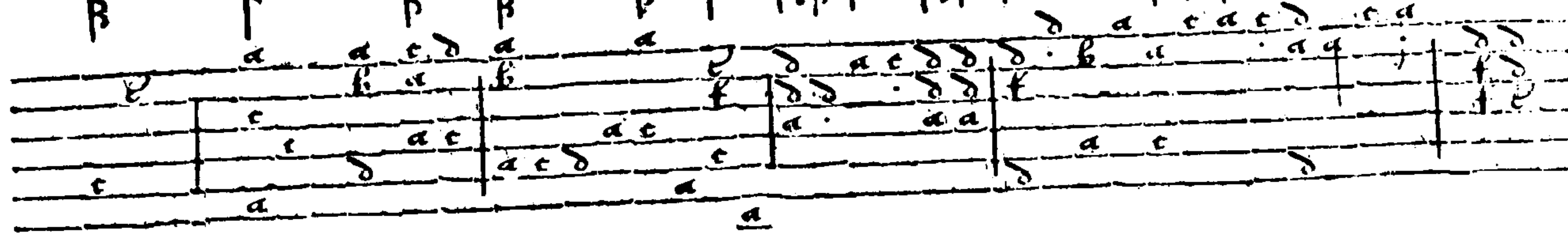
todie is it not to be madd if not hy- pocrisie, men of this sort are

B | Γ. B. B. B B B | B | B Γ Γ Γ. Γ. B B B B



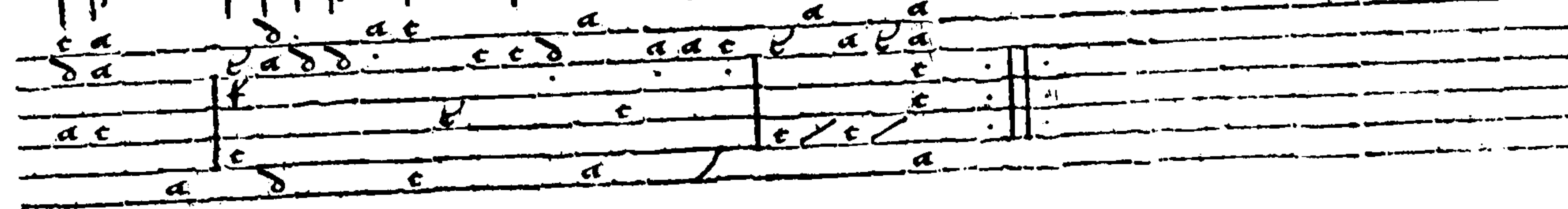
womens sports, beauties al- luring lookes rob wise men of their reason, that they speake

B Γ B B B Γ B. B B Γ. B B Γ B B Γ B B Γ. B



nought at all, or speake all out of season.

Γ B | Γ B B B B B B B |



2
Haue all men eyes to see?
And haue none wit to know?
Blossomes commend no tree,
Where nener fruit did growe,
Disire doth blind
A louers mind.
He sees and doth allow that vice in his beloved,
Frō which no woman can be free or be removed.

3
Let euerie thought of loue,
Mixt with a world of feares,
At last themselues remoue,
Oh let consuming teares,
Life blood distil'd
No more be spil'd,
Since all that scape the fall of womanith reiecting,
Must yet be subiect to the pride of their neglecting.

The tablature Base.

M

BASSVS

O figh & to becad, to wepe and with to die, is not this to be mad if not hypocritic?

men of this fort are womens sport beautes allu- ring looks rob wile men of their reason,

men of this fort are womens sport beautes allu- ring looks rob wile men of their reason,

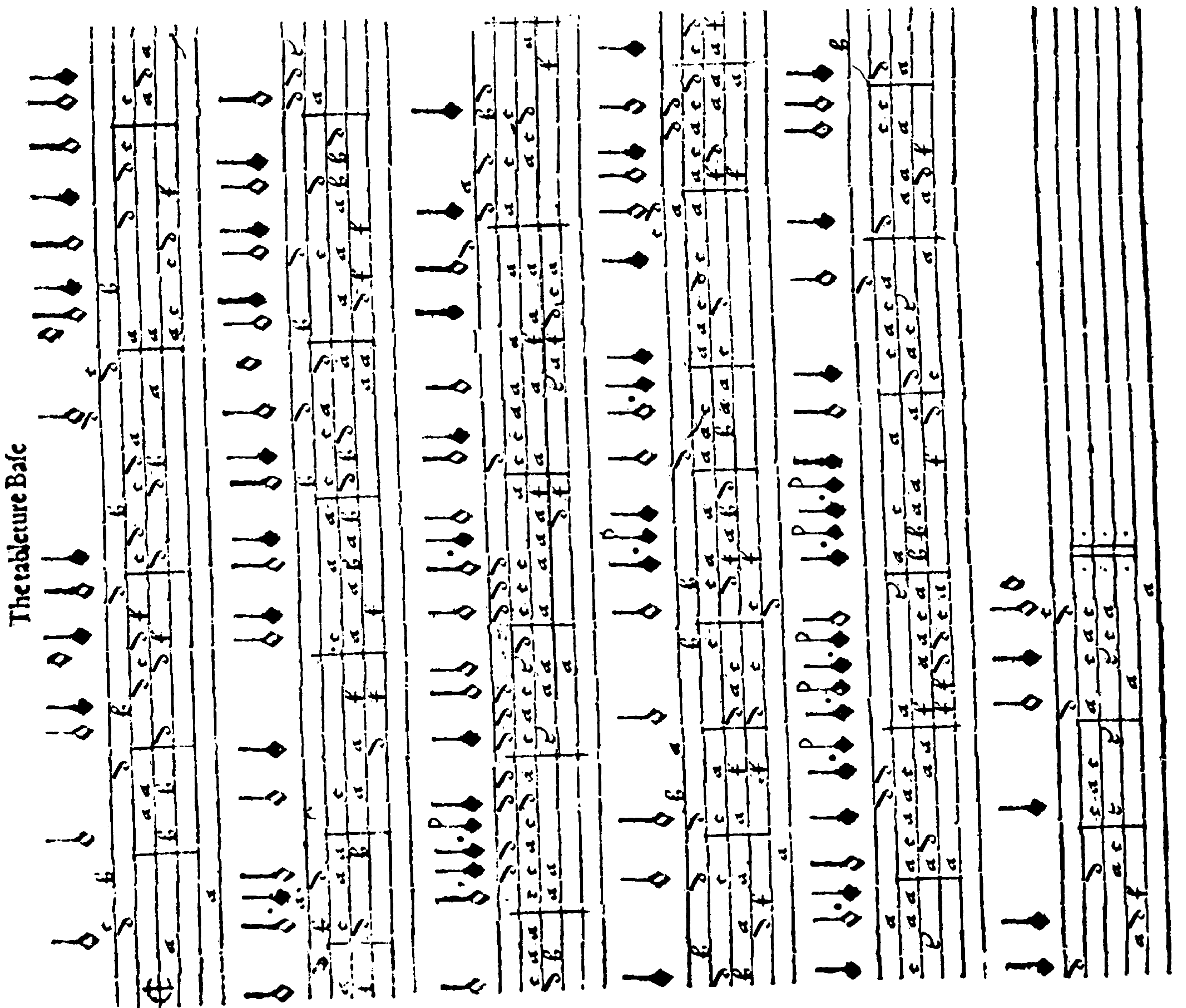
that they speake nougth at all or speake all out of reason, beautes allu- ring looks rob wile men

of their reason that they speake nougth at all or speake all out of reason.


 Ome forrowe come come forrowe come come, ii. come come sweete layle
 by the which we ascend we ascend to the heavenly place, ii. to the heavenly place, where vertue
 sitteth my-ling to see how some looke pale looke pale, with feare to behold, iii. thy ill favoured face thy ill
 favoured face, vaine shewes their fence beguiling, for mirth hath no assurance hath, ii. for
 nor warranty of durance nor warranty, ii. rance.

BASSES

The tablature Base



FINIS.