

Miss 535.1.5 (17)

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The Old English Edition. No. xvii.

AIRS OR FANTASTIC SPIRITS,

BY

THOMAS WHEELKES.

1608.

EDITED BY

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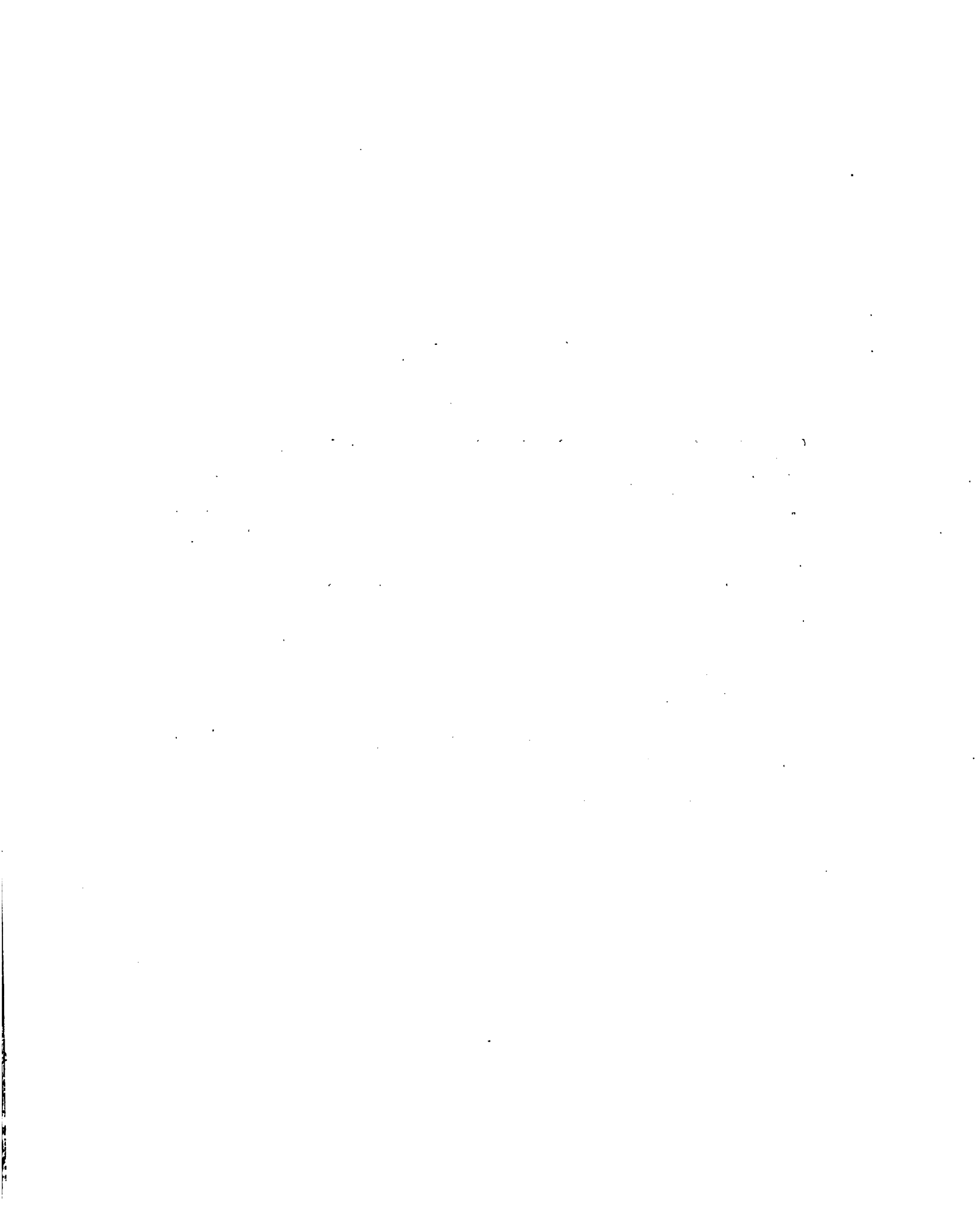
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Ms <sup>A</sup> 535.1.5 (17)

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# Introduction

To No. xvii. Old English Edition.

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THIS volume contains the last eleven of Thomas Weelkes' "Ayres or Phantasticke Spirites," 1608, of which the first fifteen were printed in No. 16 of this Series.

The six-part Madrigal, "Death hath depriv'd me of my dearest friend," is called by Weelkes "a remembrance of my friend M. Thomas Morley," who died, it is said, in 1604. Oliphant (*Musa Madrigalesca*, p. 145) points out that this stanza is taken from "Wittes Pilgrimage (by Poeticall Essaies) through a World of Amorous Sonnets, Soule-passions, and other Passages, diuine, philosophicall, morall, poeticall and politicall," by John Davies of Hereford, where it is called "A Dump upon the death of the most noble Henry, late Earl of Pembroke." Oliphant gives the date of the book as 1590, but the article in the Dictionary of National Biography says that it seems to have been published in 1610 or 1611, which would put it later than Weelkes' Ayres.

The 20th of these Ayres, it may be noted, contains the popular dance-tune, "Watkin's Ale" (at the words "He did labour"), which will be found in Chappell's Old English Popular Music (Mr. Wooldridge's Edition, Vol. I. p. 265). It is most likely that the first strain of the same Ayre is another Morris-dance tune. An account of Kemp and his feats of dancing will be found in the Dictionary of National Biography.

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NOTE.—THESE AIRS CAN BE OBTAINED SEPARATELY AT TWOPENCE HALFPENNY EACH,  
EXCEPT THE LAST, WHICH IS SIXPENCE.



# A Table of the Clefs

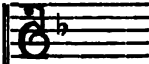
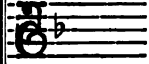
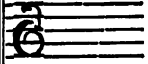
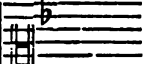
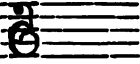
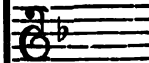
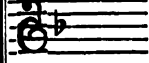
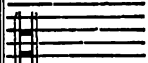
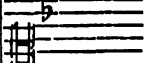
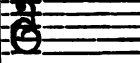
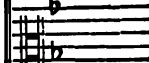
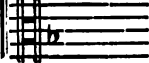
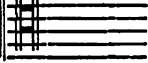
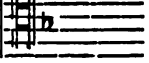
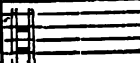
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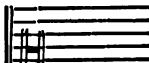
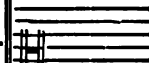
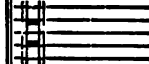
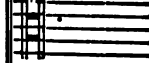
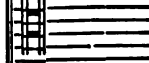

No. 21.

Nos. 22 & 23.

No. 25.

Cantus.					
Tenor.					
Bassus.					

No. 26.

Cantus.	
Quintus.	
Altus.	
Tenor.	
Sextus.	
Bassus.	

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xvi.



SAY, sweetheart, will you love me?  
I love no long delaying.  
Whilst that you strive to prove me  
I fear your love's decaying.

Fear not my love's decaying  
Whilst that you strive to prove me.  
I love no long delaying ;  
Say, sweetheart, will you love me ?

## xvii.



I BEI ligustri e rose  
Ch' in voi natura pose,  
Donna gentil, mi fanno  
                  Ogn' hor morire,  
Si grave e' la mia pena  
                  E'l mio martire.

rviii.



STRIKE it up, tabor,  
 And pipe us a favour,  
 Thou shalt be well paid for thy labour :  
 I mean to spend my shoe-sole  
 To dance about the May-pole.  
     I will be blithe and brisk,  
         Leap and skip,  
         Hop and trip,  
         Turn about  
         In the rout  
 Until very weary joints can scarce frisk.

Lusty Dick Hopkin  
 Lay on with thy napkin,  
 The stitching cost me but a dodkin.  
 The Morris were half undone  
 Wer't not for Martin of Compton.  
     O well said, Jigging Alce ;  
         Pretty Gill  
         Stand you still,  
         Dapper Jack  
         Means to smack.  
 How now ? fie, fie, fie, you dance false.

rit.



HA ha, ha ha, this world doth pass  
 Most merrily I'll be sworn,  
 For many an honest Indian ass  
 Goes for a unicorn.

Fara diddle dyno,  
 This is idle fyno.

Ty hy, ty hy, O sweet delight,  
 He tickles this age that can  
 Call Tullia's ape a marmasite,  
 And Leda's goose a swan.

Fara diddle dyno,  
 This is idle fyno.

So, so, so, so, fine English days  
 For false play is no reproach :  
 For he that doth the coachman praise  
 May safely use the coach.

Fara diddle dyno,  
 This is idle fyno.

rr.



SINCE Robin Hood, Maid Marian  
And Little John are gone—a,  
The hobby horse was quite forgot,  
When Kempe did dance alone—a.

He did labour  
After the tabor  
For to dance  
Then into France.  
He took pains  
To skip it  
In hope of gains  
He will trip it  
On the toe,  
Diddle doe.

rri.



Fa la la,  
O now weep, now sing  
Fa la la.  
For this is love, in frost to fry,  
In tears to sing, in life to die,  
And never to have ending.

Fa la la,  
I die willingly,  
Fa la la.  
And yet I live in spite of love,  
In hope of gain, and think to prove  
Some pleasure mingled with pain.

xxii.



ALAS, tarry but one half-hour  
Until an opportunity fit my pow'r ;  
Then will I look and sigh out all my sorrow.  
Now everybody looketh on  
And you know I must be gone  
To-morrow.

Adieu, why did I aspire high,  
When I see my ruinous end so nigh ?  
Yet will I now prolong my last farewell ;  
Else in sudden sort to part  
Will go near to break my heart  
That doth swell.

## xxiii.



As deadly serpents lurking,  
So envy lieth working  
    Still to disgrace those men  
Which do strive by virtue's fame  
To augment their height of name  
    By labour, art and pen.

But let all carping Momi,  
And idle foolish Zoili,  
    Whatsoe'er they will, report.  
I put myself in venture  
To judgment's learned censure,  
    And men of better sort.



## xxiv.



DONNA, il vostro bel viso  
Apr' a chi mir' ogn' hor il paradiso ;  
Ma'l mio misero core  
Sen viv' ogn' hor in lagrim' e dolore.

rrv.



THE Nightingale, the organ of delight,  
The nimble Lark, the Blackbird and the Thrush,  
And all the pretty Choristers of flight  
That chant their music notes in every bush,  
Let them no more contend who shall excel ;  
The Cuckoo is the bird that bears the bell.

xxvi.



A REMEMBRANCE OF MY FRIEND M. THOMAS MORLEY.

DEATH hath depriv'd me of my dearest friend :

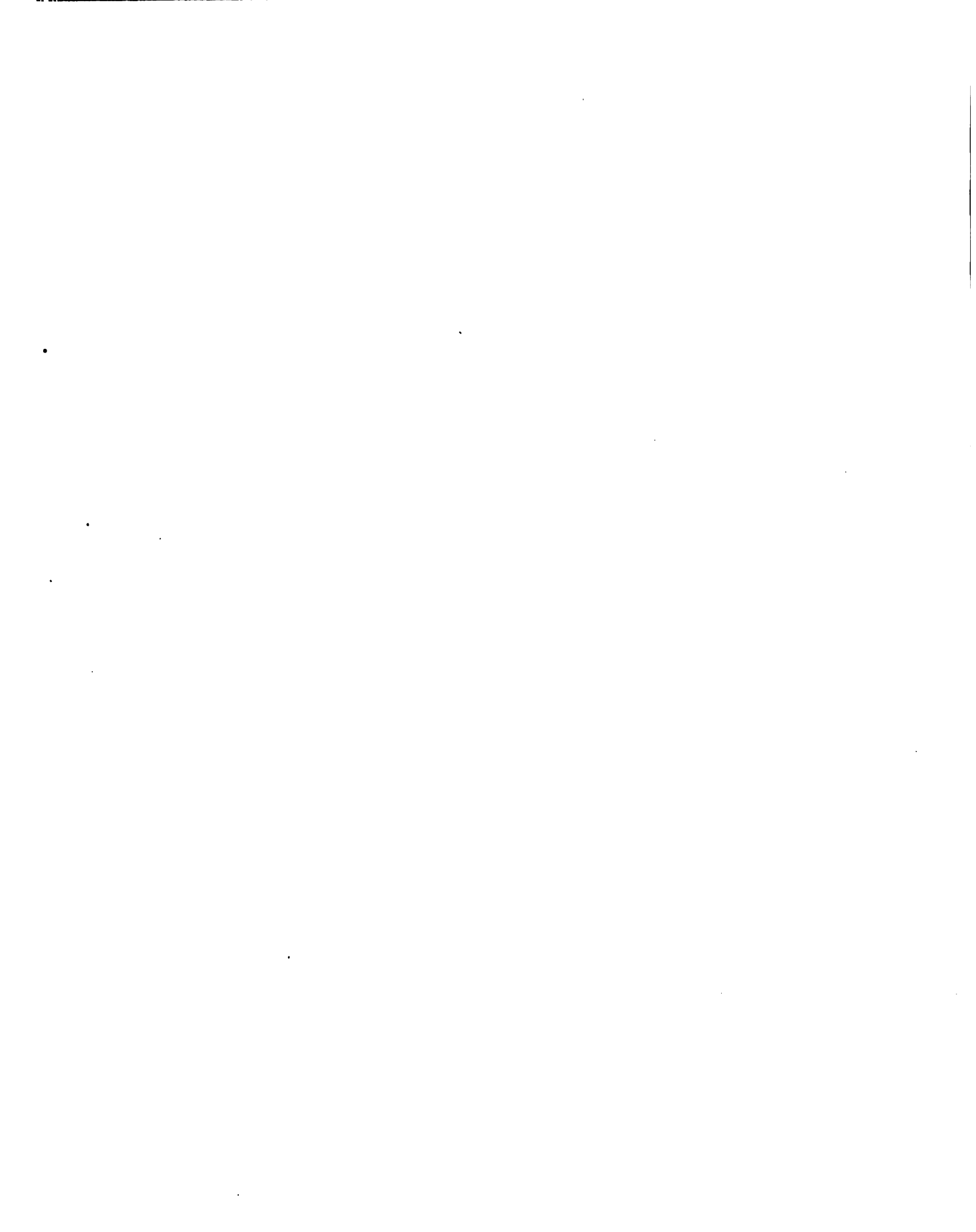
My dearest friend is dead and laid in grave.

In grave he rests until the world shall end ;

The world shall end as end all things must have.

All things must have an end that nature wrought ;

That nature wrought must unto dust be brought.



## The Table.

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*A song for 6 Voices.*

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U

# XVI.

## SAY SWEETHEART WILL YOU LOVE ME?

*1st TREBLE.*

*2nd TREBLE.*

*ALTO.  
8va lower.*

1. Say  
2. Fear

sweet heart  
not my

1. Say.....  
2. Fear.....

sweet heart will you  
not my love's de

1. Say  
2. Fear

sweet heart will you  
not my love's de

will you love me?  
love's de - cay - ing,

I love no long de - lay -  
whilst that you strive to prove

love..... me?  
- cay - - ing,

I love no long de - lay -  
whilst that you strive to prove

love..... me,  
- cay - - ing,

I love no long de - lay -  
whilst that you strive to prove



- ing, no long de - lay ing. I love no  
me, you strive to prove me. whilst that you

- - ing, no..... long de - lay - ing, I..... love no long de -  
..... me, you..... strive to prove me, whilst..... that you strive to

- ing, de - lay ing, I  
me, to prove me, whilst

long de - lay - - - ing, de - lay - - ing. Whilst  
strive to prove..... me, to prove me. I

- lay ing, I love no long de - - lay ing. Whilst  
prove me, whilst that you strive to prove me. I

love no long de - - lay - - ing. Whilst  
that you strive to prove..... me. I

that you strive to prove me, to prove me, I fear your  
love no long de - lay - ing de - lay - ing, Say sweet - - -

that you strive to prove me, to prove me, I fear.....  
love no long de - lay - ing de - lay - ing, Say sweet -

that you strive to prove..... me, to prove..... me.....  
love no long de - lay - ing, de - lay - ing.....

1. love, I fear your love's de - cay - ing. Whilst - ing.  
- heart say sweet - heart will you love me? I me.

2. .... your love's..... de - cay - ing, de - cay - ing. Whilst - ing.  
- heart, will..... you love,.... will you love me? I me.

I fear..... your love's de - cay - ing. Whilst - ing.  
Say sweet - heart will you love me? I me.

## XVII.

## I BEI LIGUSTRI.

1<sup>st</sup> TREBLE.

I bei li - gus - tri e ro - se..... Ch'in

2<sup>nd</sup> TREBLE.

I bei li - gus - tri e..... ro - se Ch'in voi na -

ALTO  
8<sup>ve</sup> lower.

I bei li - gus - tri e ro - se Ch'in voi na - tu - ra

voi na - tu - ra po - se,..... ch'in voi na - tu - ra po - se,

- tu - ra po - - - se, ch'in voi na - tu - ra po - - - se,

po - - - se, ch'in voi na - tu - ra po - - - se,

Don - - na..... gen - - til,  
 Don - - na..... gen - - til, mi  
 Don - - na gen - - til, mi fan - no ogn'

mi fanno ogn' hor mo - ri - - re  
 fanno ogn' hor mo - ri - - re Si  
 hor mo - ri - - re Si

Si gra - - ve é la..... mia  
 gra - - ve é la..... mia pe - na e'l  
 gra - - ve é la..... mia pe - na e'l

pe - na e'l mio mar - ti - re,.....

mio mar - ti - re, si

mio..... mar - ti - re, si gra -

The first system consists of three vocal staves and a piano accompaniment. The vocal lines are in a single melodic line, with lyrics written below the notes. The piano accompaniment is in the lower register, providing harmonic support with chords and moving lines.

si gra - ve é la mia pe -

gra - ve é la mia pe - na e'l mio mar -

- ve é la mia pe - na e'l

The second system continues the vocal melody and piano accompaniment. The lyrics are spread across the vocal staves, with some words appearing on multiple lines. The piano accompaniment maintains the harmonic structure.

na e'l mio mar - ti - re. re.

ti - re, mar - ti - re. re.

mio..... mar - ti - re. re.

The third system concludes the piece with a double bar line and repeat signs. It includes first and second endings, indicated by '1.' and '2.' above the vocal staves. The piano accompaniment also features repeat signs and a final cadence.

## XVIII.

## STRIKE IT UP TABOR.

*1<sup>st</sup> TREBLE.*

1. Strike it up Ta - bor, and pipe us a  
2. Lus - ty Dick Hop kin, lay on with thy

*2<sup>nd</sup> TREBLE.*

1. Strike it up Ta - bor, and pipe us a fa - vour, Thou  
2. Lus - ty Dick Hop - kin, lay on with thy nap - kin, The

*TENOR*  
*8<sup>ve</sup> lower.*

1. Strike it up Ta - bor, and pipe us a fa - vour, Thou  
2. Lus - ty Dick Hop - kin, lay on with thy nap - kin, The

fa - vour, Thou shalt be well paid for thy la - bour.  
nap - kin, The stitch - ing cost me but a dod - kin.

shalt be well paid, well paid for thy la - bour.  
stitch - ing cost me, cost me but a dod - kin.

shalt be well paid for thy..... la - bour.  
stitch - ing cost me but a..... dod - kin.

I mean to spend my shoe - sole to dance a - bout the  
The Mor - ris were half un - done wer't not for Mar - tin of

I mean to spend my shoe - sole to dance a - bout the  
The Mor - ris were half un - done wer't not for Mar - tin of

To dance a - bout the  
Wer't not for Mar - tin of

May - pole, I will be blithe and brisk, Leap and  
Comp - ton; O well said Jig - ging Alce; Pret - ty

May - pole, I will be blithe and brisk, blithe and brisk, I'll  
Comp - ton; O well said Jig - ging Alce, pret - ty Gill, O

May - pole, I will be blithe and brisk, Leap and  
Comp - ton; O well said Jig - ging Alce; Pret - ty

skip, Gill, hop and trip, stand you still, turn a - bout Dap - per Jack in the rout means to smack, Un - How

leap and skip, pret - ty Gill, hop and trip, stand you still, turn a - bout Dap - per Jack in the rout Un - means to smack, How

skip, Gill, hop and trip, stand you still, turn a - bout Dap - per Jack in the rout Un - til How now,

- til now, ve - ry wea - ry, wea - ry joints can scarce frisk. I frisk. false. The false.

- til now, ve - ry wea - ry, wea - ry joints can scarce frisk. I frisk. false. The false.

ve - ry wea - - - ry joints can scarce frisk. I frisk. false. The false.



XIX.

HA HA, THIS WORLD DOTH PASS.

1<sup>st</sup> TREBLE.

2<sup>nd</sup> TREBLE.

ALTO  
8<sup>ve</sup> lower.

1. Ha, ha ha, ha ha ha ha ha  
2. Ty, ty hye, ty hye ty hye ty  
3. So, so so, so so so so so

1. Ha, ha ha, ha ha ha ha ha  
2. Ty, ty hye, ty hye ty hye ty  
3. So, so so, so so so so so

1. Ha, ha ha, ha ha ha ha ha  
2. Ty, ty hye, ty hye ty hye ty  
3. So, so so, so so so so so

ha ha ha ha ha, this world doth pass most  
hye ty hye ty hye, O sweet de light! He  
so so so so so, Fine Eng - lish days, For

ha ha ha ha ha, this world doth... pass most  
hye ty hye ty hye, O sweet de - light! He  
so so so so so, Fine Eng - lish - light! He  
so so so so so, Fine Eng - lish days, For

ha ha ha ha ha, this world doth pass most  
hye ty hye ty hye, O sweet de light! He  
so so so so so, Fine Eng - lish days, For

mer - ri - ly, most mer - ri - ly I'll be..... sworn, For  
 tic - kles this, he tic - kles this age that..... can Call  
 false play is, for false play is no re - - proach, For

mer - ri - ly, most mer - ri - ly I'll be..... sworn, For  
 tic - kles this, he tic - kles this age that..... can Call  
 false play is, for false play is no re - - proach, For

mer - ri - ly, most mer - ri - ly I will be sworn, For  
 tic - kles this, he tic - kles this age that..... can Call  
 false play is, for false play is no re - - proach, For

ma - ny an hon - est In - di - an ass  
 Tul - li - a's ape a Mar - ma - - site  
 he..... doth the coach - man..... praise

ma - ny an hon - est In - di - an ass goes  
 Tul - li - a's ape a Mar - ma - - site and  
 he that..... doth the coach - man..... praise may

ma - ny an hon - est In - di - an ass  
 Tul - li - a's ape a Mar - ma - - site  
 he that..... doth the coach - man..... praise

goes for..... a u - ni - corn, goes for a  
 and Le - - da's goose a swan, and Le - - da's  
 may safe - - ly use the coach, may safe - - ly

for a u - ni - corn, goes for..... a u - ni - corn,  
 Le - da's goose a swan, and Le - - da's goose a swan,  
 safe - ly use the coach, may safe - - ly use the coach,

goes for a u - ni - corn, goes for a u - ni -  
 and Le - - da's goose a swan, and Le - - da's goose a.....  
 may safe - - ly use the coach, may safe - - ly use the.....

u - nicorn, goes for..... a u - ni - corn, goes for a u - ni -  
 goose a swan, and Le - - da's goose a swan, and Le - da's goose a.....  
 use the coach, may safe - - ly use the coach, may safe - ly use the.....

goes for a u - ni - corn, goes for a u - ni -  
 and Le - da's goose a swan, and Le - da's goose a.....  
 may safe - ly use the coach, may safe - ly use the.....

- - corn, goes for a u - ni - corn, a u - ni -  
 ..... swan, and Le - da's goose,.... Le - da's goose a  
 ..... coach, may safe - ly use, may safe - ly use the

corn.  
swan.  
coach.

Far - ra did - dle did - dle di - no, fa - ra did - dle did - dle

corn.  
swan.  
coach.

Far - ra did - dle did - dle di - no, fa - ra did - dle did - dle

corn.  
swan.  
coach.

Far - ra did - dle did - dle di - no, fa - ra did - dle did - dle

di - no, this is i - dle i - dle fi - no, this is i - dle i - dle fi - no.

di - no, this is i - dle i - dle fi - no, this is i - dle i - dle fi - no.

di - no, this is i - dle i - dle fi - no, this is i - dle i - dle fi - no.

## XX.

## SINCE ROBIN HOOD.

1<sup>st</sup> TREBLE.

Since Ro - bin Hood, Maid Ma - ri - an and

2<sup>nd</sup> TREBLE.

Since Ro - bin Hood, Maid Ma - ri - an and

ALTO.  
8<sup>ve</sup> lower.

Since Ro - bin Hood, Maid Ma - ri - an and

Lit - tle John are gone a, The hob - by horse..... was

Lit - tle John are..... gone a, The hob - by horse was

Lit - tle John are gone a, The hob - by horse was

quite for - got when Kempe did dance a - lone a. \*

quite for - got when Kempe did dance a - lone a.

quite for - got when Kempe did dance a - lone a.

He did la - bour af - ter the ta - bor for to dance then

He did la - bour af - ter the ta - bor for to dance.....

He did la - bour af - ter the ta - bor for to dance.....

in - to..... France, for to dance..... then in - to France.

in - to..... France, for to dance..... then in - to France. He...

in - to..... France, for to dance in - to France. He...

\*rests not in Original.

He..... took pains to skip, to skip, to skip it in hope of  
 ..... took pains,took pains to skip, to skip, to skip it in hope of  
 ..... took pains to skip, to skip, to skip, to skip it in hope of

gains, of gains, he will trip it, trip it, trip it on the  
 gains, in hope of gains, he will trip it, trip it, trip it on the  
 gains, of gains, he will trip it, trip it, trip it on the

toe, did\_dle did\_dle did\_dle doe, did\_dle did\_dle did\_dle doe. doe.  
 toe, did\_dle did\_dle did\_dle doe, did\_dle did\_dle did\_dle doe. doe.  
 toe, did\_dle did\_dle did\_dle doe, did\_dle did\_dle did\_dle doe. doe.

\* This note is C not A in the original.

† These notes are minims in the original.

XXI.

FA LA LA, O NOW WEEP.

1<sup>st</sup> TREBLE.

2<sup>nd</sup> TREBLE.

TENOR.  
8<sup>ve</sup> lower.

1. Fa la la la la la la, Fa..... la la  
2. Fa la la la la la la, Fa..... la la

1. Fa la la la la la la la  
2. Fa la la la la la la la

1. Fa la la la la la la la  
2. Fa la la la la la la la

la, O..... now..... weep..... now sing  
la, I..... die..... will - - - ing - ly,

la, O..... now..... weep..... now sing  
la, I..... die..... will - - - ing - ly,

la, O..... now weep, now sing.....  
la, I..... die will - ing - ly,.....



Fa la la la la la la la la. For And

Fa la la la la la la la la. For And

Fa la la la la la la la la. For And

this is love, in frost to fry, in tears to  
yet I live in spite of love, in hope of

this is love, in frost to fry, in tears to  
yet I live in spite of love, in hope of

this is love, in frost to fry, in tears to  
yet I live in spite of love, in hope of



XXII.

ALAS TARRY BUT ONE HALF HOUR.

1<sup>st</sup> TREBLE.

2. A - dieu, why did I a - spire

2<sup>nd</sup> TREBLE.

1. A - las

TENOR.  
8<sup>ve</sup> lower.

1. O tar - ry tar - ry but one half hour,  
2. O why did I, did I a - spire high,

hour, a - las, tar - ry but one half  
high, a - dieu, why did I a - spire

tar - ry but one half hour, one half  
why did I a - spire high, a - spire

O tar - ry tar - ry but one half hour, half  
O why did I, did I a - spire high, when

hour, O tar - ry but one half  
 high, O why did I a - - - - - spire

hour, un - til an op - por - tu - ni - ty fit my  
 high, when I..... see my ru - in - ous end so

hour, un - til an op - por -  
 I, when I see..... my

hour un - til an op - por - tu - ni - ty fit my power.  
 high when I..... see my ru - in - ous end so nigh.

power, un - til an op - por - tu - ni - ty fit my power.  
 nigh, when I..... see my ru - in - ous end so nigh.

- tu - ni - ty fit my power.  
 ru - in - ous end so nigh.

Then will I look and sigh out all my sor - -  
 Yet will I now pro - long my last..... fare - -

Then will I look and sigh out all my sor - -  
 Yet will I now pro - long my last fare - - - -

Then will I look and sigh out all my sor - -  
 Yet will I now pro - long my last fare - - - -

- row. Now ev - - 'ry bo - dy look - eth on, and you  
 - well. Or else in sud - den sort to part will go

- row. Now ev - 'ry bo - dy look - eth on,  
 - well. Or else in sud - den sort to part,

- row. Now ev - 'ry bo - dy look - eth on, and you know I  
 - well. Or else in sud - den sort to part, will go near to

hour, O tar - ry but one half  
 high, O why did I a - - - - - spire

hour, un - til an op - por - tu - ni - ty fit my  
 high, when I..... see my ru - in - ous end so

hour, un - til an op - por -  
 I, when I see..... my

hour un - til an op - por - tu - ni - ty fit my power.  
 high when I..... see my ru - in - ous end so nigh.

power, un - til an op - por - tu - ni - ty fit my power.  
 nigh, when I..... see my ru - in - ous end so nigh.

- tu - ni - ty fit my power.  
 ru - in - ous end so nigh.

Then will I look and sigh out all my sor - -  
 Yet will I now pro - long my last..... fare - -

Then will I look and sigh out all my sor - -  
 Yet will I now pro - long my last fare - - - -

Then will I look and sigh out all my sor - -  
 Yet will I now pro - long my last fare - - - -

- row. Now ev - - 'ry bo - dy look - eth on, and you  
 - well. Or else in sud - den sort to part will go

- row. Now ev - 'ry bo - dy look - eth on,  
 - well. Or else in sud - den sort to part,

- row. Now ev - 'ry bo - dy look - eth on, and you know I  
 - well. Or else in sud - den sort to part, will go near to

know I must be gone, and you know I must be gone, and you  
 near to break my heart, will go near to break my heart, will go

and you know I must be gone to mor - row, and you  
 will go near to break my heart that doth swell, will go

must be gone, and you know I must be  
 break my heart, will go near to break my

know I must be gone to mor - row, to mor - row. - row.  
 near to break my heart that doth swell doth swell. swell.

know I must be gone to..... mor - row. - row.  
 near to break my heart that..... doth swell. swell.

gone to mor - row, to mor - row. - row.  
 heart that doth..... swell that doth swell. swell.



# XXIII.

## AS DEADLY SERPENTS.

**1st TREBLE.**

**2nd TREBLE.**

**TENOR**  
*8<sup>ve</sup> lower.*

1. As dead - ly ser - pents  
2. But let all carp - ing

1. As..... dead - ly ser - pents.....  
2. But..... let..... all carp - ing.....

1. As dead - ly ser - pents  
2. But let all carp - ing

lurk - ing so en - vy li - eth work -  
Mo - mi and i - die fool - ish Zoi -

..... lurk - ing so en - vy li - eth work -  
..... Mo - mi and i - die fool - ish Zoi -

lurk - ing so en - vy li - eth work -  
Mo - mi and i - die fool - ish Zoi -

- ing, still to... dis - grace those men Which...  
 - li, what - e'er... they will re - - port, I...

- ing, still to... dis - grace those men  
 - li, what - e'er... they will re - port,

- ing, still to dis - grace those men  
 - li, what - e'er they will re - - port,

..... do strive by vir - tue's fame to... aug -  
 ..... do put my - self in ven - ture to... judg -

Which do strive by vir - tue's fame to... aug -  
 I do put my - self in ven - ture to... judg -

Which do strive by vir - tue's fame to  
 I do put my - self in ven - ture to

- ment their height of name by  
 - ment's learn - - ed cen - - sure and

- ment their..... height of..... name.....  
 - ment's learn - - ed cen - - sure.....

aug - ment their..... height of name by  
 judg - ment's learn - - ed cen - - sure and

This system contains three vocal staves and a piano accompaniment. The piano part features a bass line with a 'p' dynamic marking and a treble line with chords and melodic fragments.

la - bour, art..... and..... pen. Which.. pen.  
 men of bet - - - ter sort. I..... sort.

..... by la - bour, art and pen., pen.  
 ..... and men of bet - - ter sort. sort.

la - bour, art..... and pen. pen.  
 men of bet - - - ter sort. sort.

This system contains three vocal staves and a piano accompaniment. The piano part continues with a bass line and a treble line, ending with a double bar line and repeat sign.

- ing, still to..... dis - grace those men Which.....  
 - li, what - e'er..... they will re - port, I.....

- ing, still to..... dis - grace those men  
 - li, what - e'er..... they will re - port,

- ing, still to dis - grace those men  
 - li, what - e'er they will re - port,

..... do strive by vir - tue's fame to..... aug -  
 ..... do put my - self in ven - ture to..... judg -

Which do strive by vir - tue's fame to..... aug -  
 I do put my - self in ven - ture to..... judg -

Which do strive by vir - tue's fame to  
 I do put my - self in ven - ture to

- ment their height of name by  
 - ment's learn - - ed cen - - sure and

- ment their..... height of..... name.....  
 - ment's learn - - ed cen - - sure.....

aug - ment their..... height of name by  
 judg - ment's learn - - ed cen - - sure and

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. Dynamics include piano (p) and mezzo-forte (mf).

la - bour, art..... and..... pen. Which.. pen.  
 men of bet - - - - ter sort. I..... sort.

..... by la - bour, art and pen., pen.  
 ..... and men of bet - - ter sort. sort.

la - bour, art..... and pen. pen.  
 men of bet - - - - ter sort. sort.

The piano accompaniment continues with two staves, featuring a more active melodic line in the right hand and a supporting bass line. Dynamics include piano (p) and mezzo-forte (mf).

## XXIV.

## DONNA IL VOSTRO BEL VISO.

1<sup>st</sup> TREBLE.

Don - na il vos - tro bel vi - so,

2<sup>nd</sup> TREBLE.

Don - na il vos - tro bel vi - so, vi - so,

ALTO.

Don - na il vos - tro bel vi - so,

A - pr'a chi mir' ogn'..... hor, a - pr'a chi mir' ogn'....

A - pr'a chi mir' ogn' hor, il pa -

A - pr'a chi mir' ogn' hor, il pa - ra - di -

..... hor, a - pr'a chi mir ogn' hor, il  
 - - ra - di - - so, a - pr'a chi mir ogn'  
 - - so, a - pr'a chi mir..... ogn' hor

pa - - ra - di - - so. Ma'l  
 hor il pa - ra - di - - so.  
 il pa - ra - di - - so.

mio mi - se - ro co - re sen viv' ogn' hor in la -  
 Ma'l mio mi - se - ro co - re sen viv' ogn' hor in la -  
 Ma'l mio mi - se - ro co - re sen viv' ogn' hor in

- gri - me, in la - gri - me..... do -

- gri - me, in la - gri - me..... do -

- gri - me, in la - gri - me.....

- lo - re, do - lo - re. Ma'l - re.

- lo - re, do - lo - re. - re.

..... do - lo - re, do - re. - re.



XXV.

THE NIGHTINGALE.

1<sup>st</sup> TREBLE. The Nightin - - - - - gale the Or - gan...

2<sup>nd</sup> TREBLE. The Night.in - - - - - gale the

ALTO.  
8<sup>va</sup> lower. The Night.in - - - - -

of..... de - - - light the

Or - - gan of..... de - light the

- gale the Or - gan of de - light, the nimble, nimble, nimble, nimble

- gri - me, in la - gri - me..... do -  
- gri - me, in la - gri - me..... do -  
- gri - me, in la - gri - me.....

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment is in the right and left hands. The lyrics are: "- gri - me, in la - gri - me..... do -".

- lo - re, do - lo - re. Ma'l - re.  
- lo - re, do - lo - re. re.  
..... do - lo - re, do - re. re.

The second system consists of three vocal staves and a piano accompaniment. The vocal parts continue the melody. The lyrics are: "- lo - re, do - lo - re. Ma'l - re.", "- lo - re, do - lo - re. re.", and "..... do - lo - re, do - re. re.". The piano accompaniment provides harmonic support.

XXV.

THE NIGHTINGALE.

1<sup>st</sup> TREBLE.      The Nightin - - - - - gale the Or - gan...

2<sup>nd</sup> TREBLE.      The      Night in - - - - - gale the

ALTO.  
8<sup>th</sup> lower.      The      Night in - - - - -

of..... de - - - light      the

Or - - gan of..... de - light      the

- gale the Or - gan of de - light, the nimble, nimble, nimble, nimble

nimble, nimble, nimble, nimble Lark, the Black - bird, the Black -  
 nimble, nimble, nimble, nimble Lark, the Black - bird, the Black -  
 Lark, The Black - bird, the Black - bird

- bird and the..... Thrush, the Thrush and  
 - bird and..... the..... Thrush, and all the pret -  
 and..... the Thrush, and all the pret - - ty

all the pret - - ty Chor - is - ters of flight, that  
 - - ty Chor - is - ters of..... flight, that chant their  
 Chor - is - ters of flight, that chant their Mu - sic

chant their Mu\_sic notes in ev - 'ry bush, that chant their Mu - sic  
 Mu\_sic notes in ev - - 'ry bush, that chant their Mu\_sic notes in  
 notes in ev - 'ry bush, that chant their Mu\_sic notes in ev - 'ry bush, in

notes in ev - 'ry bush. Let them no more con\_tend who  
 ev - - - 'ry bush. Let them no more con\_tend who  
 ev - 'ry bush, in ev - 'ry bush. Let them no more con\_tend who

shall ex\_cel the cuc\_koo, cuc\_koo, the cuc\_koo, cuc\_koo  
 shall ex\_cel..... the cuc\_koo, cuc\_koo, the cuc\_koo, cuc\_koo  
 shall ex\_cel..... The cuc\_koo, the cuc\_koo, is the

cuc - koo, the cuc - koo, cuc - koo, cuc - koo, cuc\_koo, cuc -  
\_ koo, cuc - koo, the cuc - koo, cuc - koo is the bird cuc\_koo,  
bird, the cuc - koo is the bird, the cuc\_koo is.....

- koo, cuc - koo, is the bird that bears the bell,  
cuc - koo, cuc - koo, is the bird that bears the bell,  
..... the bird that bears the bell,

Let them no more con - tend..... who shall ex - cel; the cuc -  
Let them no more con - tend..... who shall ex - cel; the  
Let them no more con - tend..... who shall ex - cel;

- koo, cuc - koo, the cuc - koo, cuc - koo, cuc - koo,  
 cuc - koo, cuc - koo, the cuc - koo, cuc - koo, cuc -  
 the cuc - koo..... the cuc - koo is..... the bird, the

the cuc - koo, cuc - koo, cuc - koo, cuc - koo, cuc - koo, cuc -  
 - koo the cuc - koo cuc - koo is the bird, cuc - koo, cuc - koo,  
 cuc - koo is the bird, the cuc - koo is the

- koo, is the bird that bears the bell.  
 cuc - koo is the bird that bears the bell.  
 bird that bears the bell.





dear - est friend, my dear - est friend is  
- est friend, my dear - est friend  
..... my dear - est friend is  
dear - est friend, my dear - est friend.....  
My dear - est friend..... is.....  
My dear - est friend..... is

dead and laid in grave  
is dead and laid in.....  
dead and laid in..... grave, in.....  
is dead and laid in grave in  
..... dead..... is dead and..... laid in  
dead..... and laid..... in.....



un - - til the world shall  
un - til the world shall end,  
un - - til the world shall end,  
un - til the world shall end  
- - til the world shall end,  
world shall end

end, the world shall end as end  
the world shall end as end must  
the world shall end as..... end must all.....  
the world shall end as  
the world shall end, as end  
the world shall end as end must....

must all things have, All..... things must  
 ..... all..... things have, All..... things must  
 ..... things have, All..... things must  
 end must all things have, All..... things must  
 must all things have, All..... things must  
 ..... all things have, All..... things must

have..... an..... end that  
 have an..... end that na - ture wrought, na -  
 have an..... end that na - - - ture...  
 have an..... end that..... na - -  
 have..... an..... end that  
 have..... an end that na - - - ture.....

\* Alto - bar 1. A in original, making cons. 8<sup>ves</sup> with 24<sup>d</sup> Treble.

na - - ture wrought, that na - ture wrought,  
 - - ture wrought, that na - ture wrought,  
 ..... wrought, that na - ture wrought, that na - ture wrought,  
 - - ture wrought, that na - ture wrought, that na - ture wrought,  
 na - - ture wrought, that na - ture wrought,  
 ..... wrought, that na - ture wrought,

must..... un - - to dust be brought,  
 must un - to dust be brought,  
 must un - to..... dust..... be brought, must....  
 must un - - to dust be..... brought, must  
 must un - to dust be brought, must  
 must

musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: un - to dust be brought, must. The piano part includes a grand staff with treble and bass clefs.

musical score for the second system, continuing the vocal and piano parts. The lyrics are: un - to dust be brought, must un - . The piano part continues with a grand staff.

must..... un - to dust, must.....  
dust be brought, must..... un - to  
- - to..... dust be brought, un - - to.....  
un - - to dust, un - - to..... dust..... be  
un - - to..... dust be brought, must...  
un - - to dust..... be.....

..... un - - to..... dust be brought.  
dust be brought, be..... brought.  
dust be..... brought.  
brought, be..... brought.  
..... un - - to..... dust be brought.  
..... brought.





must..... un - to dust, must.....  
dust be brought, must..... un - to  
- - to..... dust be brought, un - - - to.....  
un - - to dust, un - - to..... dust..... be  
un - - to..... dust be brought, must...  
un - - to dust..... be.....

..... un - - - to..... dust be brought.  
dust be brought, be..... brought.  
dust be..... brought.  
brought, be..... brought.  
..... un - - - to..... dust be brought.  
..... brought.





