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Mus 535.1.5(15)

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The Old English Edition. No. xv.

EIGHT BALLETS AND MADRIGALS,

BY

THOMAS WHEELKES.

1598.

EDITED BY

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London.

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Oxford.

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Mus 535.1.5(15)

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Preface.

THE object of this Edition is to present in an accessible form various works by English composers of the sixteenth, seventeenth, and eighteenth centuries, which would otherwise be difficult to obtain.

It is intended to reprint a selection from the music hidden away in public and private libraries, which is almost unknown, except to antiquaries and collectors of rare books.

Each volume will be accompanied by Introductions, Biographical Notices, and references to the authorities whence information is obtained.



Introduction

To No. xB. Old English Edition.

LIST OF COMPOSITIONS BY THOMAS WEEBKES.

I. PRINTED WORKS:—

- (i) Madrigals to 3. 4. 5. and 6 voyces. Made & newly published by Thomas Weelkes. At London, Printed by Thomas Este. 1597.

This was edited for the Musical Antiquarian Society, 1843, by Dr. E. J. Hopkins, then Organist of St. Luke's Church, St. James'.

(It contains 24 Madrigals.)

Several Madrigals from this volume have been published from time to time in modern collections; e.g. in Burney's History of Music, "My flocks feed not;" in Hawkins' History, "Aye me my wonted joys;" in Turle and Taylor's People's Music Book, "Lo country sport," and "If thy deceitful looks;" in Hullah's Vocal Scores, "Three virgin nymphs;" in Hullah's Singer's Library of Secular Part Music, "Make haste ye lovers;" in Warren's Hand-Book of Glees, &c., "Now ev'ry tree."

- (ii) Balletts and Madrigals to five voyces, with one to 6. voyces: newly published by Thomas Weelkes. At London, Printed by Thomas Este. 1598.

A second edition "printed by Thomas Este, the assigne of William Barley," appeared in 1608.

(It contains 24 compositions.)

The following collections contain Ballets, &c., from this volume. Turle and Taylor's People's Music Book, "All at once well met;" "Now is the bridals;" "On the plains fairy trains." "Welcome sweet

pleasure" is in Preston's "Amusement for the Ladies," and in Warren's Hand-Book of Gleees, &c. "In Pride of May" is in the Rev. R. Webb's collection, and in Warren's 'Hand-Book of Gleees, &c. "Lady, your eye," has been edited separately by Mr. W. Barclay Squire.

- (iii) Madrigals of 5. and 6. parts, apt for the Viols and Voices. Made & newly published by Thomas Weelkes of the Coledge at Winchester Organist. At London Printed by Thomas Este, the assigne of Thomas Morley. 1600.

(It contains 10 Madrigals.)

From this collection, "As wanton birds" has been edited separately by Mr. W. Barclay Squire.

- (iv) Madrigals of 6 parts, apt for the Viols and Voices. Made and newly published by Thomas Weelkes of the Coledge at Winchester, Organist. At London, Printed by Thomas Este, the assigne of Thomas Morley. 1600.

(It contains 10 Madrigals.)

- (v) Ayeres or Phantasticke Spirites for three voices, Made and newly published by Thomas Weelkes, Gentleman of his Maiesties Chappell, Batchelar of Musicke, and Organest of the Cathedral Church of Chichester. London Printed by William Barley, and are to be sold at his shoppe in Gracious Street. 1608. Cum Priuilegio.

(It contains 26 compositions.)

"The Nightingale," in Amusement for the Ladies, and in Warren's Hand-Book of Gleees, &c., "Strike it up," "Ha ha this world," and "Alas tarry," were edited separately by Oliphant.

- (vi) A Madrigal, à 6, contributed to the "Triumphs of Oriana," 1601.
"As Vesta was."

- (vii) Two songs in Leighton's "Teares or Lamentacions of a sorrowfull Soule." 1614.

"Most mighty and all," à 4.

"O happy he," à 5.

- (viii) Anthem, "O Lord, grant the King," printed in Barnard's "Selected Church Musick." 1641.
- (ix) Two Anthems in a "Collection of Anthems of the Madrigalian Era," edited by Dr. Rimbault for the Musical Antiquarian Society.
 "All people clap your hands" (also printed in Hullah's Vocal Scores),
 and "When David heard that Absalom."
- (x) "Grace my lovely one." Madrigal, edited from a contemporary MS.,
 by Mr. W. Barclay Squire.

II. ANTHEMS AND SERVICES EXISTING IN MS. *

This must not be regarded as a complete list of Weelkes' unprinted works, but only as a contribution towards a catalogue. In this list the following abbreviations are used:—

B.M. = British Museum. Tudw. = Tudway's MS. Collection in B.M. Harleian MSS. 7337—7342.

R.C.M. = Royal College of Music. MS. Mus. Sch. = Music School, Oxford.

Bodl. = Bodleian Library, Oxford. Ch. Ch. = Christ Church, Oxford.

Fitzw. = Fitzwilliam Museum, Cambridge. P.H. = Peterhouse, Cambridge.

D.C.L. = Durham Cathedral Library.

E.C.L. = Ely Cathedral Library.

Ouseley MSS. = copies in the handwriting of the late Sir F. Gore Ouseley, now in the collection of Dr. Armes, Durham.

Rimbault MSS. = compositions referred to as being in the Collection of Dr. Rimbault, in the Introduction to the Mus. Ant. Society's Edition of Weelkes' Madrigals, 1597.

Clifford = Clifford's Divine Services and Anthems, 1664 (words only).

* Old manuscript copies of many compositions from Weelkes' printed collections are to be found in the British Museum; the Royal College of Music; the Bodleian Library; Christ Church, Oxford; and the Fitzwilliam Museum.

Anthem for Ascension Day.	Rimbault MSS.
Anthem for All Saints' Day.	Rimbault MSS.
probably the same as	
Hallelujah, I heard a voice, à 5 (for All Saints' Day).	D.C.L.
Allelujah, Salvation, à 5.	R.C.M., bass only. Ch. Ch., bass wanting.
All laud and praise.	R.C.M. and Rimbault MSS.
All people clap your hands.	Rimbault MSS.
Behold, how good and joyful.	Rimbault MSS.
Behold, O Israel.	Rimbault MSS.
Christ rising.	Rimbault MSS.
Christ is risen.	Rimbault MSS.
Deal bountifully.	Rimbault MSS.
Deliver us, O Lord, à 5.	R.C.M.
(Mr. Will. Cox his Anthem, March 9, 1617.)	
Give ear, O Lord.	Rimbault MSS.
Give the King thy judgments.	R.C.M. D.C.L. Clifford.
Gloria in excelsis Deo. Sing my soul to God } the Lord, à 6. }	Ch. Ch., bass wanting. Ouseley MSS.
Hosanna to the Son of David, à 6.	Ch. Ch., bass wanting. Ouseley MSS.
I lift my heart.	R.C.M., bass only.
I love Thee, Lord.	Rimbault MSS.
If King Manasses.	R.C.M. Rimbault MSS.
In Thee, O Lord, have I put.	D.C.L. Clifford.
Let us lift up our eyes.	Clifford.
Lord to Thee I make my moan, à 5.	R.C.M. Ch. Ch., bass wanting. Ouseley MSS. Clifford.

- O how amiable. D.C.L. P.H. Rimbault MSS.
 O Lord, arise. R.C.M. Rimbault MSS.
 O Lord God Almighty (prayer for the King). Ch. Ch., cantus wanting.
 Rimbault MSS.
 O Lord, grant the King. R.C.M. Tudw. Fitzw. E.C.L.
 Ch. Ch., cantus wanting.
 O Lord, how joyful. Rimbault MSS.
 O Lord, preserve. Rimbault MSS.
 O Lord, rebuke me not. Rimbault MSS.
 O Lord, turn not away. Rimbault MSS.
 O mortal man, à 5. R.C.M. Clifford.
 O my son, Absalom, à 6 (2nd part of When
 David heard). Bodl. MS. Mus. f. 20—24.
 Ch. Ch., bass wanting.
 O Jonathan, à 6. Ch. Ch., bass wanting.
- Plead thou my cause. R.C.M. Rimbault MSS.
- Sing unto the Lord. Clifford.
 Successive course. Rimbault MSS.
- Thy mercies great. Clifford.
- What joy so true. (Made for Dr. Hunt.) R.C.M. Rimbault MSS.
 When David heard. B.M. Addl. MSS. 5054.
 Ch. Ch., bass wanting.

Services.

An organ-book in the writing of Adrian Batten, once in the collection of Joseph Warren, referred to by Rimbault, contains 6 services (Morning and Evening), of which two (Evening) are at P.H.

A Morning and an Evening Service. D.C.L.
 Commandments, Creed, and Magnificat, à 4. Ch. Ch.

Morning Service for the Virginals in Cosyn's Virginal book in the collection of the Queen at Buckingham Palace.

The following are at Christ Church ; they may possibly be adapted from compositions in one of Weelkes' printed collections.

The greedy wretch that surfeits, à 3.

The worldly man, à 4.

III. INSTRUMENTAL PIECES, &c.

Pieces for Viols (imperfect), à 5. R.C.M.

In Nomines, à 5. MS. Mus. Sch. C. 64—69.

In Nomine, à 4. MS. Mus. Sch. D. 210—214.

Two In Nomines, à 5. " " " "

Lacrimae, à 5. B.M. Addl. MSS. 30480-4

Ten compositions, à 6, without words. } Ch. Ch.
Two, à 5. }

Probably adapted from one of Weelkes' printed collections.

In preparing this list the Editor has received much valuable help : his thanks are especially due to the Rev. T. Vere Bayne, Christ Church ; to Dr. Armes, Durham ; and to Mr. H. E. Wooldridge.



NOTE.—THESE BALLETS AND MADRIGALS CAN BE OBTAINED SEPARATELY AT SIXPENCE EACH.

A Table of the Clefs

Used in the original Edition.

Nos. 17, 18 & 22.

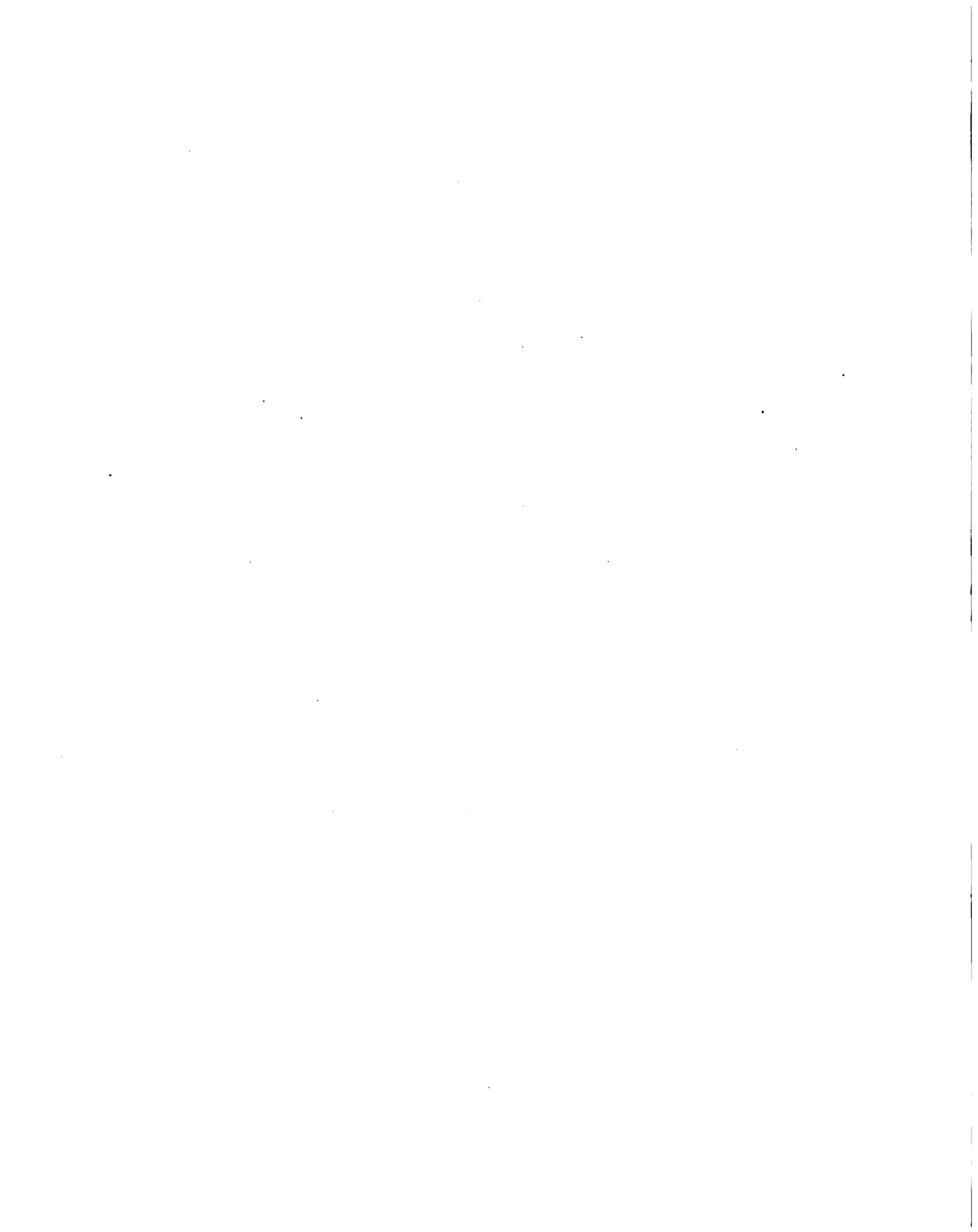
Musical notation for Nos. 17, 18 & 22. The notation shows five staves, each with a clef and a key signature of one flat (B-flat). The staves are labeled from top to bottom: Cantus, Quintus, Altus, Tenor, and Bassus. The Cantus, Quintus, and Altus staves use soprano clefs (C1, C2, and C3 respectively). The Tenor staff uses an alto clef (C4). The Bassus staff uses a bass clef (C5).

Nos. 19, 20, 21 & 23.

Musical notation for Nos. 19, 20, 21 & 23. The notation shows five staves, each with a clef and a key signature of one flat (B-flat). The staves are labeled from top to bottom: Cantus, Quintus, Altus, Tenor, and Bassus. The Cantus and Quintus staves use soprano clefs (C1 and C2). The Altus staff uses an alto clef (C4). The Tenor staff uses an alto clef (C3). The Bassus staff uses a bass clef (C5).

No. 24.

Musical notation for No. 24. The notation shows six staves, each with a clef and a key signature of one flat (B-flat). The staves are labeled from top to bottom: Cantus, Quintus, Sextus, Altus, Tenor, and Bassus. The Cantus, Quintus, and Sextus staves use soprano clefs (C1, C2, and C3). The Altus staff uses an alto clef (C4). The Tenor staff uses an alto clef (C3). The Bassus staff uses a bass clef (C5).



rvii.



We shepherds sing, we pipe, we play,
With pretty sport we pass the day,

Fa la la.

We care for no gold,

But with our fold

We dance and prance as pleasure would,

Fa la la.

xviii.



I LOVE, and have my love regarded,
 And sport with sport as well rewarded,
Fa la la.

Which makes me laugh when others weep,
 And play with Love when others sleep,
Fa la la.

My love with love hath me requited,
 With twenty kisses me delighted,
Fa la la.

Which makes me laugh when others weep,
 And play with Love when others sleep,
Fa la la.

Sweetheart, thou hast my heart for ever
 That sweetly didst my heart deliver,
Fa la la.

Which makes me laugh when others weep,
 And play with Love when others sleep,
Fa la la.

ix.



THE FIRST PART.

COME, clap thy hands, thou shepherd swain,
Phillis doth love thee once again.
If thou agree, then sing with me
Phillis my choice of choice shall be.

x.



THE SECOND PART.

PHILLIS hath sworn she loves the man
That knows what's love, and love her can.
Philemon then must needs agree
Phillis my choice of choice shall be.

rri.



FAREWELL my joy,
Adieu my love and pleasure ;
To sport and toy
We have no longer leisure,
Fa la la.

Farewell, adieu ;
Until our next consorting
Sweet love be true :
And thus we end our sporting,
Fa la la.

. xxi.



Now is my Cloris fresh as May,
All clad in green and flowers gay,
Fa la la.

Oh, might I think August were near
That harvest joy might soon appear,
Fa la la.

But she keeps May throughout the year,
And August never comes the near,
Fa la la.

Yet will I hope though she be May,
August will come another day,
Fa la la.

xxiii.



UNTO our flocks sweet Corolus
 Our bag-pipe song now carol thus,
Fa la la.

Whilst flocks and herds be grazing
 Let us our rest be praising,
Fa la la.

To teach our flocks their wonted bounds,
 On bag-pipes play the shepherds rounds,
Fa la la.

The tender lambs with bleating
 Will help our joyful meeting,
Fa la la.

xxiv.



AN ELEGY IN REMEMBRANCE OF THE
HO: THE LORD BOROUGH.

CEASE now, delight ; give sorrow leave to speak,
In floods of tears bewailing his decease
Whose timeless death a stony heart would break ;
Sweet Borough's life was Music's life's increase.
Borough is dead. Great lord of greater fame
Live still on earth by virtue of thy name.

ERRATUM.



No. 18. p. 7, Tenor 3rd bar, *g* should be corrected to *ò*, and in the corresponding passage on p. 12, bar 2.

The Table.

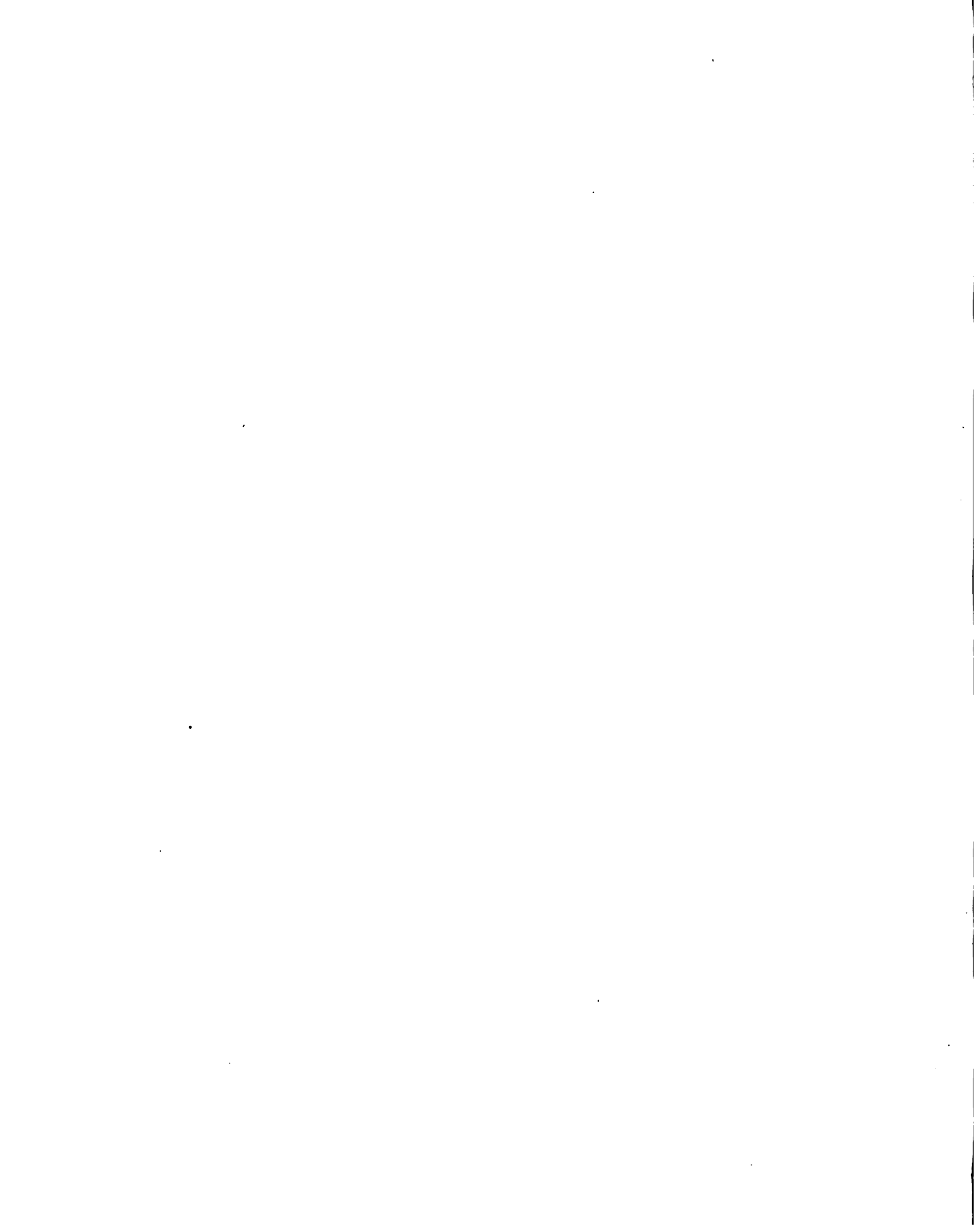


¶ To 5 Voices.

	PAGE
17. WE SHEPHERDS SING	I
18. I LOVE, AND HAVE MY LOVE REGARDED	7
19. COME, CLAP THY HANDS. <i>First Part</i>	24
20. PHILLIS HATH SWORN. <i>Second Part</i>	32
21. FAREWELL MY JOY	40
22. NOW IS MY CLORIS FRESH AS MAY	52
23. UNTO OUR FLOCKS SWEET COROLUS	57

¶ To 6 Voices.

24. CEASE NOW DELIGHT	64
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XVII.

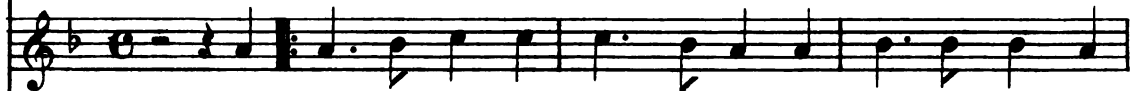
WE SHEPHERDS SING.

1st TREBLE.



We shepherds sing, we pipe, we play, with pret - ty sport we

2nd TREBLE.



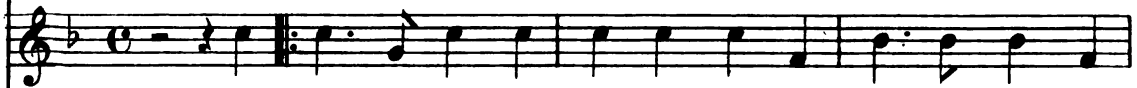
We shepherds sing, we pipe, we play, with pret - ty sport we

ALTO.



We shepherds sing, we pipe, we play, with pret - ty sport we

TENOR.
8^{ve} lower.



We shepherds sing, we pipe, we play, with pret - ty sport we

BASS.



We shepherds sing, we pipe, we play, with pret - ty sport we



pass the day, with pret - ty sport we pass the day,
pass the day, with pret - ty sport we pass the day,
pass the day, with pret - ty sport we pass the day, Fa la la
pass the day, with pret - ty sport we pass the day, Fa..... la la la.....
pass the day, with pret - ty sport we pass the day, Fa la la la

Fa la la la la la la la la la la la la la
Fa la la la la la la la la la la la la la
la la la la la la la..... la la la la la la la
..... la la la Fa la la..... la la la la Fa la la la
la la la la la la la Fa la la Fa la

1.

Fa la la la la la la la la. We
la' la la la la la la la la la. We
la la la la la la la la la. We
la la la la la la la la la. We
la la la la la la la la la. We
la la la la la la la la la. We

2.

la. We care for no gold we care for no
la. We care for no gold we care for no
la. We care for no gold we care for no
la. We care for no gold we care for no
la. We care for no gold we care for no
la. We care for no gold we care for no

gold, but with our..... fold we dance and prance as
gold, but with our..... fold we dance and prance as
gold, but with our fold we dance and prance as
gold, but with our..... fold we dance and prance as
gold, but with our fold

plea - sure would, but with our fold we dance and.....
plea - sure would, but with our fold we dance and.....
plea - sure would, but with our fold we dance and
plea - sure would, but with our fold we dance..... and
we dance and prance as plea - sure

prance as plea - sure would.

prance as plea - sure would.

prance as plea - sure would.

prance as plea - sure would. Fa la la la

would, as plea - sure would. Fa la la la la la

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "prance as plea - sure would." for the first three parts, and "prance as plea - sure would. Fa la la la" for the fourth. The piano accompaniment is in the lower register, providing harmonic support.

Fa la la la la la la la la la la la la la la

Fa la la la la..... la la la la la la la

Fa la la la la la..... la la

la la la la la la la Fa la la la la la.....

la la la..... la la la

The second system continues the vocal parts with a series of "la" notes. The lyrics are: "Fa la la la la la la la la la la la la la la" for the first part, "Fa la la la la..... la la la la la la la" for the second, "Fa la la la la la..... la la" for the third, "la la la la la la la Fa la la la la la....." for the fourth, and "la la la..... la la la" for the fifth. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

1.

la la la la la la la la la la la. We
la la la la la la la la la la la. We
la la la..... la. We
..... la Fa la la la. We
Fa la la la la la la la la la la.
Piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

2.

la la la la la.
la la la la la la la la la.
la la la la..... la la.
la la la la la la.
la la la la la.
Piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

XVIII.

I LOVE AND HAVE MY LOVE REGARDED.

1st TREBLE.

1. I love, I love and have my
 2. My love, My love with love hath
 3. Sweet - heart, Sweet-heart thou hast my

2nd TREBLE.

1. I love, I love and
 2. My love, My love with
 3. Sweet - heart, Sweet - heart thou

*ALTO.
8^{ve} lower.*

1. I love, I love and
 2. My love, My love with
 3. Sweet - heart, Sweet - heart thou

*TENOR.
8^{ve} lower.*

1. I love and have my
 2. My love with love hath
 3. Sweetheart thou hast my

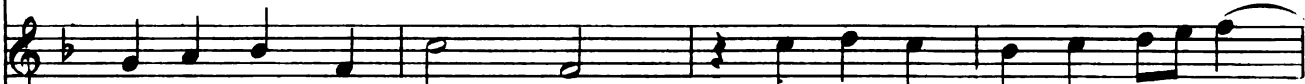
BASS.



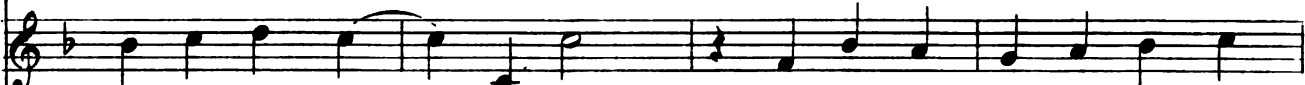
love re - gard - - - ed, I love and have my love re -
 me re - quit - - - ed, my love with love hath me re -
 heart for e - - - ver, sweet - heart thou hast my heart for



have my love re - gard - ed, I love and have my
 love hath me re - quit - ed, my love with love hath
 hast my heart for e - ver, sweet - heart thou hast my



have my love re - gard - ed, and have my love re - gard -
 love hath me re - quit - ed, with love hath me re - quit -
 hast my heart for e - ver, thou hast my heart for e -

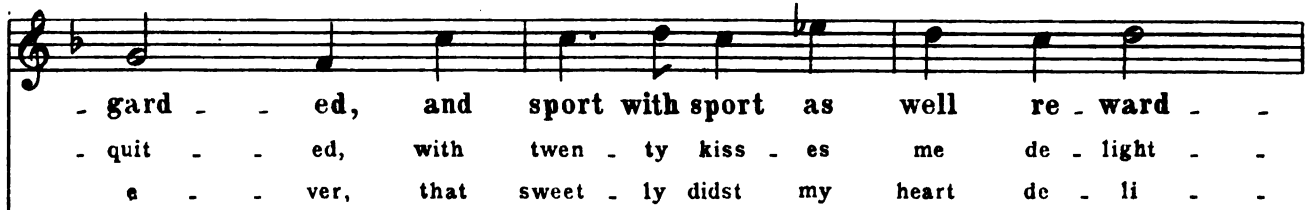


love re - gard - ed,..... I love and have my love re - gard -
 me re - quit - ed, my love with love hath me re - quit -
 heart for e - ver, sweet - heart thou hast my heart for e -

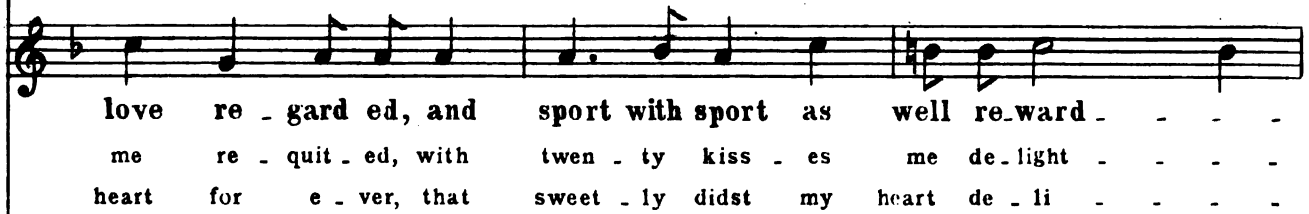


1. I love and have my love re -
2. My love with love hath me re -
3. Sweet - heart thou hast my heart for

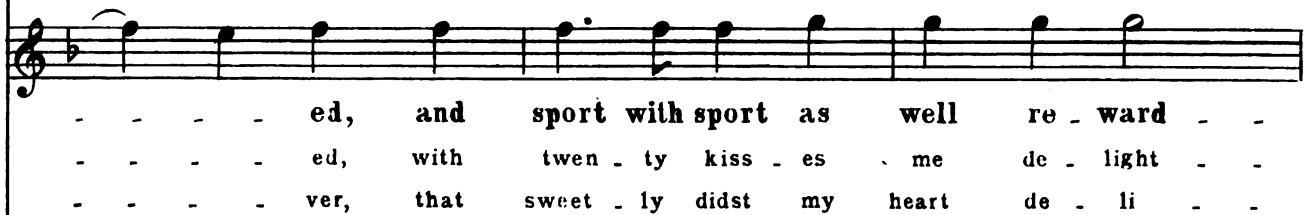




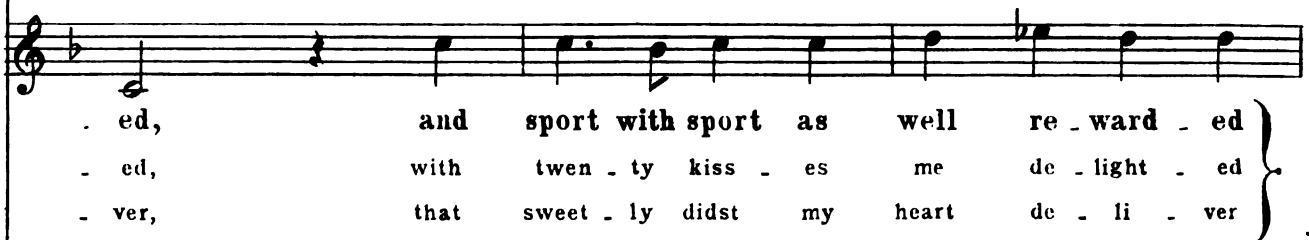
- gard - - ed, and sport with sport as well re - ward - -
 - quit - - ed, with twen - ty kiss - es me de - light - -
 e - - ver, that sweet - ly didst my heart de - li - -



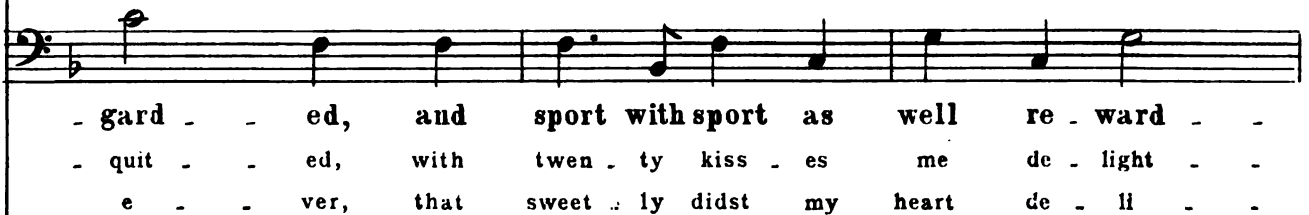
love re - gard ed, and sport with sport as well re - ward - -
 me re - quit - ed, with twen - ty kiss - es me de - light - -
 heart for e - ver, that sweet - ly didst my heart de - li - -



- - - ed, and sport with sport as well re - ward - -
 - - - ed, with twen - ty kiss - es me de - light - -
 - - - ver, that sweet - ly didst my heart de - li - -

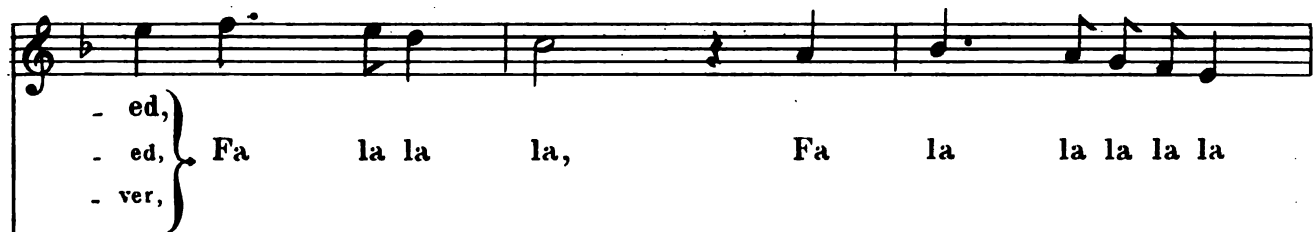


. ed, and sport with sport as well re - ward - ed }
 - ed, with twen - ty kiss - es me de - light - ed }
 - ver, that sweet - ly didst my heart de - li - ver }

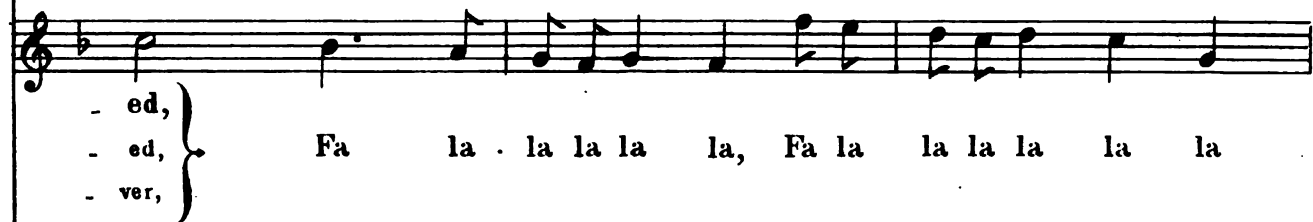


- gard - - ed, and sport with sport as well re - ward - -
 - quit - - ed, with twen - ty kiss - es me de - light - -
 e - - ver, that sweet - ly didst my heart de - li - -





- ed,
- ed,
- ver, } Fa la la la, Fa la la la la



- ed,
- ed,
- ver, } Fa la . la la la la, Fa la la la la la la



- ed,
- ed,
- ver, } Fa la la..... la la la, Fa la la la la



Fa la la la la la, Fa la la la la la la, Fa.....



- ed,
- ed,
- ver, } Fa la la la la la, Fa la la la la, Fa la .



la, Fa la la la la

I
My
Sweet -

la, Fa la la la la la

I love
My love
Sweet - heart,

Fa la la la la la la la

I
My
Sweet -

..... la la la la, Fa..... la la la

la la la, Fa la la

love, I love and have my love re -
 love, my love with love hath me re -
 - heart, sweet - heart thou hast my heart for

I love and have my love re - gard -
 My love with love hath me re - quit -
 Sweet - heart thou hast my heart for e -

love, I love and have my love re -
 love, my love with love hath me re -
 - heart, sweet - heart thou hast my heart for

I love and have my love re - gard - ed.....
 My love with love hath me re - quit - ed.....
 Sweet - heart thou hast my heart for e - ver.....

- gard - - ed, I love and have my
 - quit - - ed, My love with love hath
 e - - ver Sweet - heart thou hast my

- - - ed, I love and have my love re - -
 - - - ed, My love with love hath me re - -
 - - - ver Sweet - heart thou hast my heart for

- gard - - ed, and have my love re - gard - - -
 - quit - - ed, with love hath me re - quit - - -
 e - - ver thou hast my heart for e - - -

..... I love and have my love re - gard - - -
 My love with love hath me re - quit - - -
 Sweet - heart thou hast my heart for e - - -

I love and have my love re - -
 My love with love hath me re - -
 Sweet - heart thou hast my heart for

Piano accompaniment musical staff with chords and melodic lines.

love re - gard - ed, and sport with sport as well re - ward - - -
 me re - quit - ed, with twen - ty kiss - es me de - light - - -
 heart for e - ver, that sweet - ly didst my heart de - li - - -

- - - gard - - - ed, and sport with sport as well re - ward - - -
 - quit - - - ed, with twen - ty kiss - es me de - light - - -
 e - - - ver, that sweet - ly didst my heart de - li - - -

- - - ed, and sport with sport as well re - ward - - -
 - - - ed, with twen - ty kiss - es me de - light - - -
 - - - ver that sweet - ly didst my heart de - li - - -

- ed, and sport with sport as well re - ward - ed }
 - ed, with twen - ty kiss - es me de - light - ed }
 - ver, that sweet - ly didst my heart de - li - ver }

- gard - - - ed, and sport with sport as well re - ward - - -
 - quit - - - ed, with twen - ty kiss - es me de - light - - -
 e - - - ver that sweet - ly didst my heart de - li - - -

-ed.)
-ed.)
-ver.)

Fa la la la la la, Fa la la la la la

-ed.)
-ed.)
-ver.)

Fa la la la, Fa la la la la

-ed.)
-ed.)
-ver.)

Fa la la..... la la la, Fa la la la la,

Fa la la la la la, Fa la la la la la, Fa.....

-ed.)
-ed.)
-ver.)

Fa la la la la la, Fa la la la la, Fa la

la, Fa la la la la la la. Which
la, Fa la la la la. Which
Fa la la la la la la la la. Which
..... la la la la Fa..... la la la. Which
la la la Fa la la.

makes me al - ways laugh, which makes me laugh, which
makes me laugh, which makes me al - ways laugh, which
makes me laugh, which makes me al - ways laugh, which
makes me al - ways laugh, which makes me laugh, which

makes me al - ways laugh, when o - - thers weep.....

makes me al - ways laugh, when o - - thers weep, when.....

makes me laugh, when o - - thers weep,

makes me laugh, when o - - thers weep, when

when

This system contains five vocal staves and a piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The lyrics are: 'makes me al - ways laugh, when o - - thers weep.....', 'makes me al - ways laugh, when o - - thers weep, when.....', 'makes me laugh, when o - - thers weep,', 'makes me laugh, when o - - thers weep, when', and 'when'.

..... when..... o - - thers

..... o - thers weep..... when..... o - thers

when o - - - thers.....

o - thers weep, when o - - - thers

o - - - - - thers.....

This system continues the musical score with five vocal staves and piano accompaniment. The lyrics are: '..... when..... o - - thers', '..... o - thers weep..... when..... o - thers', 'when o - - - thers.....', 'o - thers weep, when o - - - thers', and 'o - - - - - thers.....'.

weep, and play with Love, and play with Love..... when
weep, and play with Love, and play with Love..... when
weep, and play with Love, and play with Love..... when
weep, and play with Love, and play with Love when
weep, and play with Love..... when

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting. The lyrics are: "weep, and play with Love, and play with Love..... when". The piano accompaniment is written for grand piano and features a melodic line in the right hand and a harmonic accompaniment in the left hand.

o - - thers sleep, Fa la, Fa la, Fa la,
o - - thers sleep, Fa la, Fa la, Fa la,
o - - thers sleep, Fa la, Fa la, Fa
o - - thers sleep, Fa la, Fa la, Fa
o - - thers sleep, Fa la, Fa la, Fa

The second system of the musical score continues with five vocal staves and a piano accompaniment. The lyrics are: "o - - thers sleep, Fa la, Fa la, Fa la,". The piano accompaniment continues with a similar melodic and harmonic structure as the first system.

Fa la la la la la, Fa la la la la la, Fa la la, Fa la
Fa la la la la la, Fa la la la la la, Fa la la, Fa la
la, Fa la, Fa la la, Fa la la,
la, Fa la, Fa la la, Fa la la,
la, Fa la,

The first system of the musical score consists of six staves. The top five staves are vocal parts, each with lyrics underneath. The lyrics are: "Fa la la la la la, Fa la la la la la, Fa la la, Fa la" on the first staff; "Fa la la la la la, Fa la la la la la, Fa la la, Fa la" on the second; "la, Fa la, Fa la la, Fa la la," on the third; "la, Fa la, Fa la la, Fa la la," on the fourth; and "la, Fa la," on the fifth. The sixth staff is a bass line with lyrics "la, Fa la,". The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs) and various musical notations including chords and moving lines.

la, Fa la la, Fa la la la la la la, Fa la la la la la, Fa
la, Fa la la, Fa la la la la la, Fa la la la la la, Fa
Fa la la, Fa la la la, Fa la la la la la, Fa la la la la
Fa la la, Fa la la la, Fa la la la la la, Fa la la
Fa la la, Fa la la, Fa la la, Fa la la

The second system of the musical score continues with six staves. The top five staves are vocal parts with lyrics: "la, Fa la la, Fa la la la la la la, Fa la la la la la, Fa" on the first; "la, Fa la la, Fa la la la la la, Fa la la la la la, Fa" on the second; "Fa la la, Fa la la la, Fa la la la la la, Fa la la la la" on the third; "Fa la la, Fa la la la, Fa la la la la la, Fa la la" on the fourth; and "Fa la la, Fa la la, Fa la la, Fa la la" on the fifth. The sixth staff is a bass line with lyrics "Fa la la, Fa la la". The piano accompaniment continues in the bottom two staves, maintaining the musical texture established in the first system.

la la la la la la la la la la. Which
la la la la la la la la la la. Which
la, Fa la la la la. Which
la la la la la la la. Which
la, Fa la la.

The first system consists of five vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature. The lyrics are: "la la la la la la la la la la. Which", "la la la la la la la la la la. Which", "la, Fa la la la la. Which", "la la la la la la la. Which", and "la, Fa la la." The piano accompaniment is in the left hand, with a treble clef and a bass clef.

makes me laugh, which makes me always laugh, which makes me always laugh, when
makes me always laugh, which makes me laugh, which makes me always laugh, when
makes me laugh, which makes me always laugh, which makes me laugh, when
makes me always laugh, which makes me laugh, which makes me laugh, when

The second system consists of five vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature. The lyrics are: "makes me laugh, which makes me always laugh, which makes me always laugh, when", "makes me always laugh, which makes me laugh, which makes me always laugh, when", "makes me laugh, which makes me always laugh, which makes me laugh, when", and "makes me always laugh, which makes me laugh, which makes me laugh, when". The piano accompaniment is in the left hand, with a treble clef and a bass clef.

o - thers weep, when o - thers weep, when.....
o - thers weep, when o -
o - thers weep, when o - - thers.....
o - thers weep, when o - thers weep, when o -
when o - - thers

..... o - thers weep, and play with Love, and play with Love when
- thers weep, and play with Love, and play with Love..... when
..... weep, and play with Love, and play with Love when
thers weep, and play with Love, and play with Lovewhen
..... weep, and play with Love..... when

o - - thers sleep, Fa la, Fa la, Fa la,
o - - thers sleep, Fa la Fa la Fa la,
o - - thers sleep, Fa la, Fa la, Fa
o - thers sleep, Fa la, Fa la, Fa
o - - thers sleep, Fa la, Fa la, Fa

The first system consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting. The lyrics are: "o - - thers sleep, Fa la, Fa la, Fa la,". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Fa la la la la la, Fa la la la la la, Fa la la, Fa la
Fa la la la la la, Fa la la la la la, Fa la la, Fa la
la, Fa la, Fa la la, Fa la la,
la, Fa la, Fa la la, Fa la la,
la, Fa la,

The second system continues the vocal parts with the lyrics: "Fa la la la la la, Fa la la la la la, Fa la la, Fa la". The piano accompaniment continues with a similar harmonic texture, featuring chords and melodic fragments.

la, Fa la la, Fa la la la la la, Fa la la la la la, Fa
la, Fa la la, Fa la la la la la la, Fa la la la la la, Fa
Fa la la, Fa la la la, Fa la la la la la, Fa la la la la
Fa la la, Fa la la la, Fa la la la la la, Fa la la
Fa la la, Fa la la la, Fa la la la la la, Fa la la

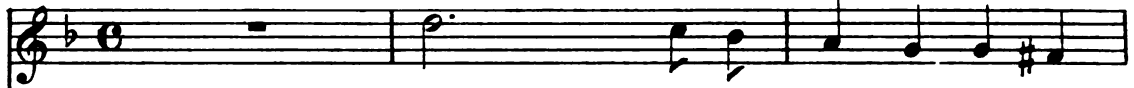
la la la la la la la la la la.
la la la la la la la la la la.
la, Fa la la la la la.
la la la la la la la la la.
la Fa la la.

XIX.

COME CLAP THY HANDS.

FIRST PART.

1st TREBLE.



Musical staff for the 1st Treble voice part, showing a melody in G major with a common time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

Come clap thy hands thou shep-herd

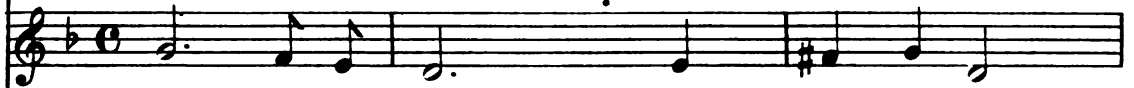
2nd TREBLE.



Musical staff for the 2nd Treble voice part, showing a melody in G major with a common time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

Come clap thy hands thou shep-herd swain

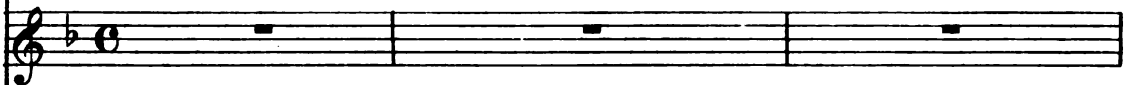
ALTO.



Musical staff for the Alto voice part, showing a melody in G major with a common time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

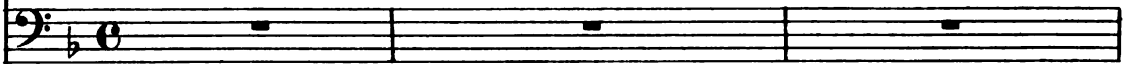
Come clap thy hands thou shep-herd.....

TENOR
8th lower.



Musical staff for the Tenor voice part, showing a whole rest for the duration of the piece.

BASS.



Musical staff for the Bass voice part, showing a whole rest for the duration of the piece.



Piano accompaniment for the first part of the piece, showing a melody in G major with a common time signature. The right hand plays a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a simple bass line of whole notes: G3, B2, D3, E3, G3.

swain,
 come..... clap thy hands thou shep - herd swain, come
 swain come clap thy hands thou shep - herd swain, come
 Come clap thy hands thou shep - herd swain,
 Come..... clap thy hands thou shep - herd swain,

come clap thy hands thou shep - herd swain,
 clap thy hands..... thou shep - herd swain, come
 clap thy hands thou shep - herd swain, come clap thy
 come clap thy hands, thou shep - herd swain, come clap thy
 come.....

come clap thy hands, come clap thy
 clap thy hands, come clap thy hands thou
 hands thou shep - - - herd swain
 hands, come clap thy hands thou shep - herd
 clap thy hands thou

hands thou shep - herd swain, Phil - lis doth love thee
 shep - herd swain, Phil - lis doth love thee once a -
 thou shep - herd swain, Phil - lis doth
 swain thou shep - herd swain, Phil - lis doth love thee.... once a
 shep - herd swain,

once a - gain, Phil - lis doth love thee Phil - lis doth
- gain, Phil - lis doth love thee once a - gain, Phil -
love thee Phil - lis doth love
- gain, Phil - lis doth love thee once a -
Phil - lis doth love thee once a - gain, Phil - lis doth

love thee once a - gain a - gain.
- lis doth love thee once a - gain. If.....
..... thee once a - gain a - gain.
- gain doth love thee once a - gain. If.....
love thee once a - gain.

If..... thou a gree then sing with me, if.....
..... thou a - gree then sing with me, then sing with me,
If..... thou a - gree then sing with me, if.....
..... thou a - gree then sing with me, if..... thou a gree then

The first system of the musical score consists of five staves. The top four staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "If..... thou a gree then sing with me, if.....", "..... thou a - gree then sing with me, then sing with me,", "If..... thou a - gree then sing with me, if.....", and "..... thou a - gree then sing with me, if..... thou a gree then".

..... thou a - gree then sing with me, Phil .
if..... thou a - gree then
..... thou a gree then sing with me, Phil .
sing with me,
Phil .

The second system of the musical score consists of five staves. The top four staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "..... thou a - gree then sing with me, Phil .", "if..... thou a - gree then", "..... thou a gree then sing with me, Phil .", "sing with me,", and "Phil .".

- lis my choice of choice shall be Phil - lis my choice of
sing with me, Phil - lis my choice of choice shall be Phil -
- lis my choice of choice shall be Phil - lis my choice of
Phil - lis my choice of choice shall be
- lis my choice of choice shall be Phil -

choice shall be, Phil - lis my choice of choice shall.....
- lis my choice of choice shall be, Phil - lis my choice of
choice shall be, Phil - lis my choice of
Phil - lis my choice of choice shall
- lis my choice of choice shall be,

be, Phil - lis my choice of choice shall
choice Phil - lis my choice of choice shall be, Phil - lis my
choice shall be, Phil - lis my
be, Phil - lis my choice, Phil - lis my choice of choice shall
Phil - lis my choice of choice shall be,

be, Phil - lis my choice of choice shall
choice of choice shall be, Phil - lis my
choice Phil - lis my choice of choice shall be, Phil -
be, Phil - lis my choice Phil - lis my choice of choice shall
Phil - lis my choice of choice shall be, Phil - lis my

be Phil - lis my choice of choice
choice of choice shall be, of choice shall
- - lis my choice of choice Phil -
be Phil - lis my choice of..... choice
choice of choice shall be of choice

shall be of shall choice shall be.
..... be of choice shall be.
- lis my choice of choice..... shall..... be.
shall be of shall choice shall be.
shall be of choice shall be.

XX.

THE SECOND PART.

PHILLIS HATH SWORN.

1st TREBLE. Phil - lis hath sworn she loves the man, Phil - lis hath

2nd TREBLE. Phil - lis hath sworn she loves the man, Phil -

ALTO. Phil - - - - - lis hath sworn she

TENOR. 8^{va} lower.

BASS.

The musical score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of five vocal staves and a piano accompaniment. The 1st Treble staff has the lyrics: "Phil - lis hath sworn she loves the man, Phil - lis hath". The 2nd Treble staff has the lyrics: "Phil - lis hath sworn she loves the man, Phil -". The Alto staff has the lyrics: "Phil - - - - - lis hath sworn she". The Tenor and Bass staves are currently empty. The piano accompaniment is shown at the bottom, with a grand staff (treble and bass clefs) and a brace on the left. The piano part features a series of chords and single notes in the right hand, and a simple bass line in the left hand.

sworn she loves the man, Phil - lis hath sworn, Phil - lis hath
 - lis hath sworn she loves, Phil - lis hath sworn, Phil -
 loves..... the man,
 Phil -
 Phil - lis hath

sworn she loves the man,
 - lis hath sworn, Phil - lis hath sworn, Phil - lis hath
 Phil - lis hath sworn, Phil - lis hath sworn, Phil - lis hath
 - lis hath sworn, Phil - lis hath sworn, Phil - lis hath
 sworn she loves the man she

Phil - lis hath
 sworn,
 sworn, Phil - lis hath sworn she loves the man, Phil -
 sworn, Phil - lis hath sworn she loves the man, she
 loves the man, Phil - lis hath

sworn she loves..... the..... man, the.....
 Phil - lis hath sworn she loves the.....
 - lis hath sworn, Phil - lis hath..... sworn she loves the
 loves the man, Phil - lis hath sworn she loves the
 sworn she loves the man, she loves the

man, That knows..... what's love and love her can, that
man, That knows what's love and love her
man, That
man, That knows..... what's love and love her can,
man,

knows what's love and love her can, that
can, that knows..... what's love and love her can
knows what's love and love her can, that
that knows what's
that knows.....

knows what's love and love her can; Phi -
Phi -
knows what's love and love her can; Phi -
love and love her can, and love her can; Phi -
..... what's love and love her..... can; Phi -

The first system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "knows what's love and love her can; Phi -", "Phi -", "knows what's love and love her can; Phi -", "love and love her can, and love her can; Phi -", and "..... what's love and love her..... can; Phi -". The piano accompaniment features a bass line and a treble line with chords.

- - le - mon then must needs a gree, Phi - le - mon
- - le - mon then must needs a gree, Phi - le - mon
- - le - mon then must needs a gree, Phi - le - mon
- - le - mon then must needs a gree, Phi - le - mon
- - le - mon then must needs a gree,

The second system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "- - le - mon then must needs a gree, Phi - le - mon", "- - le - mon then must needs a gree, Phi - le - mon", "- - le - mon then must needs a gree, Phi - le - mon", "- - le - mon then must needs a gree, Phi - le - mon", and "- - le - mon then must needs a gree,". The piano accompaniment features a bass line and a treble line with chords.

then must needs..... a - gree, Phil - - lis my choice of
then must needs a - gree, must needs a - gree Phil -
then must needs..... a gree, Phil - - lis my choice of
then must needs..... a - gree, Phil -
Phil - - lis my choice of

choice shall be, Phil - lis my choice of choice shall be, Phil -
- - lis my choice of choice shall be, Phil - - lis my choice of
choice shall be, Phil - - lis my choice of choice shall
- - lis my choice of choice shall be, Phil -
choice shall be, Phil - - lis my choice of

- - lis my choice of choice shall..... be,
 choice shall be, Phil .. - lis my choice of choice, Phil - lis my
 be, Phil - - lis my choice of choice shall be,
 - - lis my choice of choice shall be, Phil - lis my
 choice shall be Phil - lis my

Phil - lis my choice of choice shall be,
 choice of choice shall be, Phil - lis my choice of choice shall
 Phil - lis my choice, Phil - lis my
 choice Phil - lis my choice of choice shall be Phil - lis my
 choice of choice shall be, Phil - lis my

Phil - lis my choice of choice shall be, Phil - lis my
be, Phil - lis my choice of choice shall
choice of choice shall be, Phil - - lis my choice of
choice, Phil - lis my choice of choice shall be, Phil - lis my
choice of choice shall be, Phil - lis my choice of choice shall

choice of choice shall be_
be, of choice shall be_
choice, of choice shall be_
choice of choice shall be_
be, of choice shall be_
choice of choice shall be_

XXI.

FAREWELL, MY JOY.

1st TREBLE.  Fare - well my joy, fare-well my joy,

2nd TREBLE.  Fare - well my joy, fare-well

ALTO.  Fare-well my joy, fare - well my.....

TENOR
8^{va} lower.  Fare-well my joy, fare-

BASS. 



The piano accompaniment consists of two staves, Treble and Bass, with a brace on the left. The Treble staff contains chords and single notes, while the Bass staff contains mostly rests.

fare-well, a - dieu my love and plea - - sure,
 my joy, a - dieu my love and plea - - sure, a - dieu my
 joy, fare - well, a - dieu my love and plea - sure, a - dieu my
 -well my..... joy, a - dieu my love and plea - - sure, a - dieu my

A -

a - dieu my love and plea - - sure; to sport and....
 love, and plea - - - sure; to sport and....
 love, and plea - - - sure; to sport and
 love, a - dieu my love and plea - - sure; to sport and....
 - dieu my love and plea - - - sure; to sport and....

toy we have no lon - ger lei - sure, we have no lon - ger lei - sure, no
 toy, we have no lon - ger lei - sure, we have no lon - ger lei - sure, no
 toy, we have no lon - - - ger
 toy we have no lon - ger lei - sure, we have no lon - ger lei - sure, no
 toy we have no lon - - - ger.

lon - ger lei - - - sure, Fa la la la la la.....
 lon - ger lei - - - sure, Fa la la la la la.....
 lei - - - - - sure, Fa la la la la
 lon - ger lei - - - sure, Fa la la la la la, Fa la la la la
 lei - - - - - sure, Fa la la la la la la la

..... la la la la la la la la, Fa
..... la la la, Fa..... la la la la, Fa
la la la la, Fa
la, Fa la la la la, la,
la..... la,
Piano accompaniment with chords and melodic lines.

la la la la la la la, Fa la la la la la la
la la la la la la la, Fa la la la la la la
la la la la la la la, Fa
Fa la la la la la la la
Fa la la la la la la la la la la
Piano accompaniment with chords and melodic lines.

Phil - lis hath
 sworn,
 sworn, Phil - lis hath sworn she loves the man, Phil -
 sworn, Phil - lis hath sworn she loves the man, she
 loves the man, Phil - lis hath

sworn she loves..... the..... man, the.....
 Phil - lis hath sworn she loves the.....
 - lis hath sworn, Phil - lis hath..... sworn she loves the
 loves the man, Phil - lis hath sworn she loves the
 sworn she loves the man, she loves the

man, That knows..... what's love and love her can, that
man, That knows what's love and love her
man, That
man, That knows..... what's love and love her can,
man,

knows what's love and love her can, that
can, that knows..... what's love and love her can
knows what's love and love her can, that
that knows what's
that knows.....

knows what's love and love her can; Phi -

knows what's love and love her can; Phi -

love and love her can, and love her can; Phi -

..... what's love and love her..... can; Phi -

The first system consists of six staves. The top five staves are vocal lines for different voices, each with lyrics. The bottom two staves are piano accompaniment. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are: "knows what's love and love her can; Phi -", "knows what's love and love her can; Phi -", "love and love her can, and love her can; Phi -", and "..... what's love and love her..... can; Phi -".

- - le - mon then must needs a gree, Phi - le - mon

- - le - mon then must needs a gree, Phi - le - mon

- - le - mon then must needs a gree, Phi - le - mon

- - le - mon then must needs a gree, Phi - le - mon

- - le - mon then must needs a gree,

The second system consists of six staves. The top five staves are vocal lines for different voices, each with lyrics. The bottom two staves are piano accompaniment. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are: "- - le - mon then must needs a gree, Phi - le - mon", "- - le - mon then must needs a gree, Phi - le - mon", "- - le - mon then must needs a gree, Phi - le - mon", "- - le - mon then must needs a gree, Phi - le - mon", and "- - le - mon then must needs a gree,".

then must needs..... a - gree, Phil - - lis my choice of

then must needs a - gree, must needs a - gree Phil -

then must needs..... a gree, Phil - - lis my choice of

then must needs..... a - gree, Phil -

Phil - - lis my choice of

The first system of the musical score consists of six staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "then must needs..... a - gree, Phil - - lis my choice of", "then must needs a - gree, must needs a - gree Phil -", "then must needs..... a gree, Phil - - lis my choice of", and "then must needs..... a - gree, Phil -". The piano accompaniment features chords and melodic lines in both hands.

choice shall be, Phil - lis my choice of choice shall be, Phil -

- - lis my choice of choice shall be, Phil - - lis my choice of

choice shall be, Phil - - lis my choice of choice shall

- - lis my choice of choice shall be, Phil -

choice shall be, Phil - - lis my choice of

The second system of the musical score consists of six staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "choice shall be, Phil - lis my choice of choice shall be, Phil -", "- - lis my choice of choice shall be, Phil - - lis my choice of", "choice shall be, Phil - - lis my choice of choice shall", "- - lis my choice of choice shall be, Phil -", and "choice shall be, Phil - - lis my choice of". The piano accompaniment continues with chords and melodic lines.

- - lis my choice of choice shall..... be,
choice shall be, Phil .. - lis my choice of choice, Phil - lis my
be, Phil - - lis my choice of choice shall be,
- - lis my choice of choice shall be, Phil - lis my
choice shall be Phil - lis my

Phil - lis my choice of choice shall be,
choice of choice shall be, Phil - lis my choice of choice shall
Phil - lis my choice, Phil - lis my
choice Phil - lis my choice of choice shall be Phil - lis my
choice of choice shall be, Phil - lis my

XXI.

FAREWELL, MY JOY.

1st TREBLE. Fare - well my joy, fare-well my joy,

2nd TREBLE. Fare - well my joy, fare-well

ALTO. Fare-well my joy, fare - well my.....

TENOR
8^{ve} lower. Fare-well my joy, fare-

BASS.

The musical score is written for five vocal parts and piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The score is divided into five vocal staves and a piano accompaniment section at the bottom. The lyrics are: 'Fare - well my joy, fare-well my joy,' for the first two parts; 'Fare - well my joy, fare - well my.....' for the Alto; and 'Fare-well my joy, fare-' for the Tenor. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

fare-well, a-dieu my love and plea - - sure,
 my joy, a-dieu my love and plea - - sure, a-dieu my
 joy, fare - well, a-dieu my love and plea - sure, a-dieu my
 -well my..... joy, a-dieu my love and plea - - sure, a-dieu my

A -

a - dieu my love and plea - - sure; to sport and....
 love, and plea - - - sure; to sport and....
 love, and plea - - - sure; to sport and
 love, a - dieu my love and plea - - sure; to sport and....
 -dieu my love and plea - - - sure; to sport and....

toy we have no lon-ger lei-sure, we have no lon-ger lei-sure, no
 toy, we have no lon-ger lei-sure, we have no lon-ger lei-sure, no
 toy, we have no lon-ger lei-sure, we have no lon-ger lei-sure, no
 toy we have no lon-ger lei-sure, we have no lon-ger lei-sure, no
 toy we have no lon-ger lei-sure, we have no lon-ger lei-sure, no
 toy we have no lon-ger lei-sure, we have no lon-ger lei-sure, no

lon-ger lei-sure, Fa la la la la la.....
 lon-ger lei-sure, Fa la la la la la.....
 lei-sure, Fa la la la la
 lon-ger lei-sure, Fa la la la la la, Fa la la la la
 lei-sure, Fa la la la la la la la

..... la la la la la la la la, Fa
..... la la la, Fa..... la la la la, Fa
la la la la, Fa
la, Fa la la la la la,
la..... la,
Piano accompaniment with chords and melodic lines.

la la la la la la la, Fa la la la la la la
la la la la la la la, Fa la la la la la la
la la la la la la la, Fa
Fa la la la la la la la
Fa la la la la la la la la la la
Piano accompaniment with chords and melodic lines.

1. 2.

la la la la la. Fare-well la. Fare-well,

la la la la la. la. Fare-well fare -

la la la la la. la. Fare - well, fare -

la la la la. la. A - dien,

la la la la. Fare -

1. 2.

fare - well, a - - - dieu..... a - - -

-well, a - dieu,

-well, a - - - dieu..... a - - -

a - dieu,

-well, fare - well a - - -

- dieu, a - - - - - dieu, un - til our
 a - - - - - dieu, un -
 - dieu, a - dieu, a - - - - - dieu, un -
 a - - - - - dieu,
 - dieu, a - - - - - dieu,
 - dieu, a - - - - - dieu, un -

next con - sor - - - - - ting, un - til our
 - til our next con - - - - - sor - ting, un - - - - - til our next con -
 - til our next con - sor - - - - - ting,
 un - - - - - til our next con -
 un - til our

next con - sor - - - - ting, Sweet
- sor - - - ting, con - sor - - - ting, Sweet
Sweet
- sor - - - ting, con - sor - - - ting, Sweet
next con - sor - - - ting, Sweet

love..... be true,.....
love be..... true,
love be..... true, and thus we end our
love be..... true, and
love be true,

and
and thus we end our sport - - -
sport - ing, and thus we end our sport - ing,
thus we end our sport, and thus we end our
and thus we end our

thus we end our sport - - - ing, and
- ing, and thus we end our sport, and
and thus we end our sport - -
sport - ing, and thus we end our
sport - - - ing, and thus we end our

thus we end our sport - ing,..... our sport -
thus..... we end our sport -
- ing, and thus we end our..... sport -
sport, and thus we end our sport -
sport - ing, our sport - - -
Piano accompaniment with treble and bass staves.

- ing.
- ing. Fa la la la la la la la
- ing. Fa..... la la la la la la la la
- ing.
- ing.
Piano accompaniment with treble and bass staves.

Fa la la la la la la la la la la la.....
la la la..... la la la la la la la la.....
la la la la la la la la la la la

The first system of the musical score consists of six staves. The top four staves are vocal parts, each with lyrics underneath. The fifth and sixth staves are piano accompaniment, with the right hand on the fifth staff and the left hand on the sixth staff. The music is in a key with one flat (B-flat) and a common time signature. The vocal lines feature a mix of quarter, eighth, and sixteenth notes, with some phrases ending in a long note followed by an ellipsis.

..... la la, Fa..... la la la, Fa la la la la la
..... la la la Fa la la la la, Fa la la
la la la, Fa..... la la la la
Fa la la la la, Fa la la

The second system of the musical score continues with six staves. The vocal parts (staves 1-4) have lyrics that include "Fa" and "la" with various rhythmic patterns and ellipses. The piano accompaniment (staves 5-6) continues with chords and melodic lines. The notation includes slurs and accents, and the overall structure remains consistent with the first system.

la la la la la la la la la la la la
la la la la la la la la, Fa la la
Fa la la la la la la la Fa.....
la la, Fa la la la la la la,
Fa.....

la, Fa la la la la la la la
la la la la la la la la la
..... la la la la la la la la
Fa la..... la la la
..... la la la la la la la la

la la, Fa la la la la la la la la

la la la la la la la la la

la la la la la la la la la la la

la la la, Fa la la la la

la la la la la la

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting. The lyrics are 'la la, Fa la la la la la la la la' for the first staff, 'la la la la la la la la la' for the second, 'la la la la la la la la la la la' for the third, 'la la la, Fa la la la la' for the fourth, and 'la la la la la la' for the fifth. The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.

la la la la la la la la la.

la la la la la la la la la.

la la la la la..... la la la.

la la la la la la la la la.

la..... la.

The second system of the musical score continues the vocal and piano parts. The lyrics for the five vocal staves are: 'la la la la la la la la la.', 'la la la la la la la la la.', 'la la la la la..... la la la.', 'la la la la la la la la la.', and 'la..... la.'. The piano accompaniment continues with similar harmonic patterns, including some melodic lines in the right hand and bass lines in the left hand.

XXII.

NOW IS MY CLORIS FRESH AS MAY.

1st TREBLE.

1. Now is my Clo - ris fresh as May, all clad in
 2. But she keeps May through - out the year, and Au - gust

2nd TREBLE.

1. Now is my Clo - ris fresh as May, all clad in
 2. But she keeps May through - out the year, and Au - gust

ALTO.



1. Now is my Clo - ris fresh as May, all clad in
 2. But she keeps May through - out the year, and Au - gust

TENOR.
8^{ve} lower.

1. Now is my Clo - ris fresh as May, all clad in
 2. But she keeps May throughout the year, and Au - gust

BASS.



1. Now is my Clo - ris fresh as May, all clad in
 2. But she keeps May through - out the year, and Au - gust



That har - vest will
 Au - gust will
 might I think Au - gust she were near, that har - vest will
 will I hope though be May, Au - gust will
 might I think Au - gust she were near, that har - vest will
 will I hope though be May, Au - gust will
 might I think Au - gust she were near, that har - vest will
 will I hope though be May, Au - gust will

joy might soon ap - pear. Fa..... la la la la la la
 come an - o - ther day.
 joy might soon ap - pear. Fa la la la la la
 come an - o - ther day.
 joy might soon ap - pear. Fa la la la la, Fa
 come an - o - ther day.
 joy might soon ap - pear. Fa la la la la la
 come an - o - ther day.

la la la la la la la la la, Fa la la
la la la la la la la..... la la la, Fa
la la la la la la la la la la la la.....
la la la la Fa la la..... la la la la la,
la Fa la la la la la la la la, Fa la la la.....

la, Fa la la la,..... Fa la la la la
la la la, Fa la la la, Fa la la la.....
..... Fa la, Fa la la
Fa la la la la la la la la la
..... Fa la la la, Fa la la la, Fa la la

XXIII.

UNTO OUR FLOCKS SWEET COROLUS.

1st TREBLE.

Un - to our flocks,
To teach our flocks,

2nd TREBLE.

Un - to our flocks,
To teach our flocks, un - to our
to teach our

ALTO.

Un - to our flocks,
To teach our flocks, un - to our flocks,
to teach our flocks

*TENOR.
8^{ve} lower.*

Un - to our flocks,
To teach our flocks, un - to our
to teach our

BASS.

Un - to our flocks,
To teach our flocks, our
our

sweet Co - ro - lus,
their wont - ed - bounds,
flocks sweet Co - ro - lus,
flocks their wont - ed - bounds,
sweet Co - ro - lus,
their wont - ed - bounds,
flocks sweet Co - ro - lus, Un - to our
flocks their wont - ed - bounds, to teach our
flocks sweet Co - ro - lus, Un - to our
flocks their wont - ed - bounds, to teach our

Un - to our flocks..... sweet Co - ro -
to teach our flocks..... their wont - ed
Un - to our flocks..... sweet Co - ro -
to teach our flocks..... their wont - ed
Un - to our flocks sweet Co - ro -
to teach our flocks their wont - ed
flocks, sweet Co - ro -
flocks, their wont - ed - lus,
flocks, our our flocks. sweet Co - ro -
flocks, their wont - ed

- lus bounds, our bag - pipe song now ca - rol
 bounds, on bag - pipe play the Shep - - herds
 bounds, on bag - pipe play the Shep - - herds
 bounds, on bag - pipe play the Shep - - herds
 our on bag - pipe song now ca - rol
 on bag - pipe play the Shep - herds
 - lus bounds, our bag - pipe song now ca - rol
 bounds, on bag - pipe play the Shep - - herds

thus, Fa la la la la
 grounds,

thus, Fa la la la la
 grounds,

- rol thus, Fa la la la la
 - herds grounds

thus, Fa la la la la, Fa la la la la
 grounds,

thus, Fa la la la la la,
 grounds,

la, Fa la la la la la la la la
la, Fa la la la la la
la la la la la..... la la la la la
la, Fa la la la la la Fa la
la, Fa la la la la la la la la la la
la, Fa la la la la la la la la la la

1. 2.
la la la la la. Whilst The
la la la la la. Whilst The
la la la la la. Whilst The
la la la la la. Whilst The
la la la la la. Whilst The
la la la la la. Whilst The

flocks and herds be graz - ing
ten - der lambs with bleat - ing let us help our.....

flocks and herds be graz - ing
ten - der lambs with bleat - ing let us help our.....

flocks and herds be graz - ing let us help our
ten - der lambs with bleat - ing will help our

flocks and herds be graz - ing let us help our
ten - der lambs with bleat - ing will help our

flocks and herds be graz - ing let us help our
ten - der lambs with bleat - ing will help our

..... rest be prai - sing, Fa la la la
..... joy - ful meet - ing, Fa la la la

..... rest be prai - sing, Fa la
..... joy - ful meet - ing, Fa la

rest be prai - sing, Fa la la
joy - ful - ful meet - ing, meet - ing,

rest be prai - sing, be prai - sing,
joy - ful meet - ing, our..... meet - ing,

rest be prai - sing, Fa la la la
joy - ful - ful meet - ing, meet - ing,

la la la la..... la la la la la

la la la, Fa la la la la la la la.....

la la la la la la la la la la la la la Fa.....

Fa la la la, Fa la la la

la la la la la la la la la la

la la la la la la la la la la

la, Fa la la la la la la la la la la

la,

..... la la la,

..... la la la la

la la la la la la la la la la la la la

la, Fa la la la la la la la la la la

1.

Fa la la la la la la la la la. Whilst The

la la la la la la la la la la la. Whilst The

la la la la la la la. Whilst The

la la Fa la la la la la la. Whilst The

la Fa la la la la la la la. Whilst The

2.

la la la la la la la. Whilst The

la la la la la la la. Whilst The

la la la la. Whilst The

la la la la la la la la. Whilst The

la la la la la. Whilst The

2.

XXIV.

AN ELEGY IN REMEMBRANCE OF THE HO: THE LORD BOROUGH.

1st TREBLE.

Cease now de - light,

2nd TREBLE.

Cease now de - light, cease now de - light, de -

1st ALTO.
8^{ve} lower.

Cease now de - light, cease now de - light, now de -

2nd ALTO.
8^{ve} lower.

Cease now de - light,

TENOR.
8^{ve} lower.

Cease now de -

BASS.

Cease now de -

cease now de - light, cease now de - light, cease now de -
 - light, cease now de - light, de - light, cease now de -
 - light, cease now de - light, cease now de - light, de -
 cease now de - light, cease now de - light, cease now de -
 light, de - light, cease now de - light, cease now de -
 - light, cease now de - light, cease now de - light, de -

- light.
 - light. Give sor - - row leave to speak, give.....
 - light. Give sor - - row leave
 - light. Give sor - - row leave to..... speak, to
 - light. Give sor - - row
 - light. Give..... sor - row leave.....

* This G is # in the original.

give sor - row leave to speak..... in.....
..... sor - row leave to..... speak in
to speak, give sor - row leave..... to..... speak in
speak, give sor - row leave to speak, in
leave to speak, give sor - row leave to speak,
..... to speak, to speak,
..... floods of tears, in floods of tears, be - wail -
floods of tears, in..... floods of..... tears, be - wail -
floods of tears, in floods of tears, be - wail - ing
floods of tears, in floods of tears, be - wail - ing
in floods of tears,
in floods of..... tears,

..... floods of tears, in floods of tears, be - wail -
floods of tears, in..... floods of..... tears, be - wail -
floods of tears, in floods of tears, be - wail - ing
floods of tears, in floods of tears, be - wail - ing
in floods of tears,
in floods of..... tears,

ing his de - - cease,
ing his..... de - cease,
his de - - cease,
his de - cease, be - wail - - - ing
be - wail - - - - ing
be - wail - - - - ing

be - wail - - - - ing his de -
be - wail - - - - ing his de - -
be - wail - - - - ing his..... de -
his de - cease, be -
his de - cease, be - wail -
his de - cease,
his de - cease,

- cease, be - wail - - ing his de - -
 - cease, be - wail - - - ing
 - cease, be - wail - - - ing his de -
 - wail - ing his de - cease, be - wail - - - ing
 - - ing his de - cease,
 be - - wail - - - ing his

The first system consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "- cease, be - wail - - ing his de - -", "- cease, be - wail - - - ing", "- cease, be - wail - - - ing his de -", "- wail - ing his de - cease, be - wail - - - ing", "- - ing his de - cease,", and "be - - wail - - - ing his".

- cease, be - wail - - ing his de - cease...
 his de - cease, be - wail - - - ing.....
 - cease, be - wail - - - ing his de -
 his de - cease, be - wail - - - ing his de -
 de - - cease,

The second system continues the musical score with six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "- cease, be - wail - - ing his de - cease...", "his de - cease, be - wail - - - ing.....", "- cease, be - wail - - - ing his de -", "his de - cease, be - wail - - - ing his de -", and "de - - cease,".

heart would..... break, would..... break,
heart would..... break, a sto - - ny
would break, a
a sto - - ny heart would
a sto - - ny heart would... break, a
a sto - - ny heart would...

a sto - - ny heart would break,
heart would break, a sto - - ny heart would....
sto - ny heart would..... break, a sto - - ny heart would
break, a sto - ny heart, a sto - - ny
sto - ny heart would..... break, a sto - -
break, a sto - ny heart would... break,

would break.....

break, would break..... Sweet Bo - - rough's

break, would break..... Sweet Bo - - rough's

heart would..... break.

- - ny heart would break..... Sweet Bo - - rough's

would break.....

The first system of the musical score consists of six staves. The top five staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "would break.....", "break, would break..... Sweet Bo - - rough's", "break, would break..... Sweet Bo - - rough's", "heart would..... break.", "- - ny heart would break..... Sweet Bo - - rough's", and "would break.....". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various chords and intervals.

Sweet Bo -

life, sweet Bo - - rough's life,

life,

Sweet Bo - - rough's life, sweet Bo - -

life, Sweet Bo - - rough's life, sweet

Sweet Bo - - rough's life, sweet Bo -

The second system of the musical score consists of six staves. The top five staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "Sweet Bo -", "life, sweet Bo - - rough's life,", "life,", "Sweet Bo - - rough's life, sweet Bo - -", "life, Sweet Bo - - rough's life, sweet", and "Sweet Bo - - rough's life, sweet Bo -". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, maintaining the harmonic structure of the first system.

rough's life..... was Mu - sic's

was..... Mu - sic's life's.....

sweet Bo - rough's life was Mu - sic's life's

rough's life, was Mu - sic's

life, sweet Bo - rough's life was Mu - sic's

rough's life was Mu - sic's life's

life's in - crease: Bo - rough is dead

..... in - crease: Bo - rough is dead, Bo - rough is

..... in - crease, was Mu - sic's life's in -

life's in - crease,

life's in - crease, in - crease: Bo - rough is

in - crease, was Mu - sic's life's in -

life's in - crease: Bo - rough is dead

..... in - crease: Bo - rough is dead, Bo - rough is

..... in - crease, was Mu - sic's life's in -

life's in - crease,

life's in - crease, in - crease: Bo - rough is

in - crease, was Mu - sic's life's in -

Bo - - rough is dead, Bo - - rough is dead,
 dead, is dead..... Bo -
 -crease Bo - - rough is..... dead, Bo -
 Bo - - rough is dead, Bo -
 dead, Bo - - rough is dead,
 -crease; Bo - - rough is dead, is dead,
 piano accompaniment

Bo - rough is.....
 - rough is dead, Bo - rough is dead,
 - rough is dead, is dead.....
 - rough is dead, Bo - - rough is dead, Bo - rough is
 is dead, Bo - - rough is dead, Bo - rough is
 Bo - rough is dead, Bo - - rough is
 piano accompaniment

dead, Bo - rough is..... dead. Great....

Bo - rough is..... dead. Great....

Bo - rough is dead. Great....

dead,..... Great....

dead, Bo - rough is dead. Great....

dead, Bo - rough is..... dead. Great....

The first system of the musical score consists of seven staves. The top six staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "dead, Bo - rough is..... dead. Great....". The piano accompaniment features a melody in the right hand and chords in the left hand, with a key signature of one sharp (F#).

..... lord..... of great - er fame, of great - er

..... lord..... of great - er fame, of great - er

..... lord..... of great - er fame, of great - er

..... lord..... of great - er fame, of great - er

..... lord..... of great - er fame, of great - er

..... lord..... of great - er fame, of great - er

The second system of the musical score consists of seven staves. The top six staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "..... lord..... of great - er fame, of great - er". The piano accompaniment features a melody in the right hand and chords in the left hand, with a key signature of one sharp (F#).

fame,
fame, Live..... still on earth
fame, Live..... still on earth by vir - tue of thy....
fame, Live..... still on earth by vir - tue of thy
fame, Live....
fame, Live..... still on earth by vir - tue

Live..... still on earth by vir - tue
by vir - tue of..... thy name,
..... name,
name thy name, by vir - tue
..... still on earth by vir - tue..... of thy....
of thy name, live..... still on

of thy name, of thy..... name,
live....
live..... still on earth by vir - tue of thy
of thy name, live..... still on earth by
..... name, live still on earth by
earth by vir - - - tue of thy name, of

live..... still on
..... still on earth by vir - - tue of..... thy
name,..... live..... still on earth by vir - -
vir - tue of thy name,
vir - - - tue of thy name, by vir - tue
thy name, live..... still on earth by vir - -

earth by vir - tue..... of thy.....
 name,
 - tue of thy name, live..... still on
 by vir - - tue of thy.....
 of thy name,
 - tue of..... thy name, by

name, by vir - tue of..... thy.....
 by vir - tue of thy..... name, by
 earth by vir - tue of thy name, by
 name, by vir - tue of thy.....
 by vir - tue of thy..... name, of
 vir - - tue of thy name,.....

..... name, by vir - - - tue of thy
vir - tue of thy..... name, by vir - - - tue
vir - tue of thy..... name,
name, by vir - - - tue by
thy name, by vir - -
by vir - - - tue of thy.....

The first system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "..... name, by vir - - - tue of thy vir - tue of thy..... name, by vir - - - tue vir - tue of thy..... name, name, by vir - - - tue by thy name, by vir - - by vir - - - tue of thy.....". The piano accompaniment features a steady bass line and chords in the right hand.

name, of thy name.....
of thy..... name, thy name.....
by vir - - - tue of thy name.....
vir - - - tue of thy..... name.
- tue of thy name, thy name.....
name, thy name.....

The second system of the musical score continues the vocal and piano parts. The lyrics are: "name, of thy name..... of thy..... name, thy name..... by vir - - - tue of thy name..... vir - - - tue of thy..... name. - tue of thy name, thy name..... name, thy name.....". The piano accompaniment continues with similar harmonic support for the vocal lines.



