

G.P.
 la la la la la la. And to the wan-ton in-strument Still they went to and
 la la la la la la And still, when they un - lo - sed had, With words full of

G.P.
 la la la la la. And to the wan-ton in-strument Still they went to and
 la la la la la. And still, when they un - lo - sed had, With words full of

G.P.
 la la la la. And to the wan-ton in-strument Still they went to and
 la la la la. And still, when they un - lo - sed had, With words full of

G.P.
 la la la la. And to the wan-ton in-strument Still they went to and
 la la la la. And still, when they un - lo - sed had, With words full of

G.P.
 la la la la. And to the wan-ton in-strument
 la la la la. And still, when they un - lo - sed had,

both met a-gain, And then both met a-gain, And then both met a-gain,
 sweet-ly to sing, And thus sweet-ly to sing, And thus sweet-ly to sing,

And then both met a-gain, And then both met a-gain,
 And thus sweet-ly to sing, And thus sweet-ly to sing,

both met a-gain, a - gain, And then both met a-gain, both met a-gain,
 sweet-ly to sing, to sing, And thus sweet-ly to sing, sweet-ly to sing,

And then both met a-gain, And then both met a-gain, both met a-gain,
 And thus sweet-ly to sing, And thus sweet-ly to sing, sweet-ly to sing,

And then both met a-gain,
 And thus sweet-ly to sing, And then both met a-gain,
 And thus sweet-ly to sing,

fro, (both) And fine - ly flaunt-ed it, And then
 de - light they gent-ly kiss - ed them, And thus

fro, (both) Still they went to and fro, (both) And fine - ly flaunt-ed it,
 de - light With words full of de - light they gent-ly kiss - ed them,

fro, (both) Still they went to and fro, (both) And fine - ly flaunt-ed it, And then
 de - light With words full of de - light they gent-ly kiss - ed them, And thus

fro, (both) Still they went to and fro, (both) And fine - ly flaunt-ed it,
 de - light With words full of de - light they gent-ly kiss - ed them,

Still they went to and fro, (both) And fine - ly flaunt-ed it,
 With words full of de - light they gent-ly kiss - ed them,

And thus they chan-ted it, And thus they chanted it, Fa la la la la
 they ne - ver miss - ed them, they ne - ver miss-ed them Fa la la la la

And thus they chan-ted it, And thus they chanted it,
 they ne - ver miss - ed them. they ne - ver miss-ed them.

And thus they chan-ted it, And thus they chanted it, Fa la la la la la
 they ne - ver miss - ed them, they ne - ver miss-ed them. Fa la la la la la

And thus they chan-ted it, And thus they chanted it, Fa la la la la
 they ne - ver miss - ed them. they ne - ver miss-ed them. Fa la la la la

And thus they chan-ted it, And thus they chanted it, Fa la la la la
 they ne - ver miss - ed them. they ne - ver miss-ed them. Fa la la la la

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

Still they went to and fro, (both) And fine-ly flaunted
 With words full of de-light they gent-ly kiss-ed
 Still they went to and fro, (both) Still they went to and fro, (both) And fine-ly flaunted
 With words full of de-light With words full of de-light they gent-ly kiss-ed
 Still they went to and fro, (both) Still they went to and fro, (both) And fine-ly flaunted
 With words full of de-light With words full of de-light they gent-ly kiss-ed
 Still they went to and fro, (both) Still they went to and fro, (both) And fine-ly flaunted
 With words full of de-light With words full of de-light they gent-ly kiss-ed
 Still they went to and fro, (both) And fine-ly flaunted
 With words full of de-light they gent-ly kiss-ed

G.P.
 la la la la Fa la la la la. And to the wanton instrument
 la la la la Fa la la la la. And still, when they un-lo-sed had,
 G.P.
 la la la la la la Fa la la la la la la. And to the wanton instrument
 la la la la la la Fa la la la la la la. And still, when they un-lo-sed had,
 G.P.
 la la la la la la la la la la. And to the wanton instrument
 la la la la la la la la la la. And still, when they un-lo-sed had,
 G.P.
 la la la la Fa la la la. And to the wanton instrument
 la la la la Fa la la la. And still, when they un-lo-sed had,
 G.P.
 la la la la la la la la la la. And to the wanton instrument
 la la la la la la la la la la. And still, when they un-lo-sed had,

it, And then both met a-gain, And then both met a-gain, And then
 them, And thus sweet-ly to sing, And thus sweet-ly to sing, And thus
 it, And then both met a-gain, And then both met a-gain, And then
 them, And thus sweet-ly to sing, And thus sweet-ly to sing, And thus
 it, And then both met a-gain, a - gain, And then both met a-gain,
 them, And thus sweet-ly to sing, to sing, And thus sweet-ly to sing,
 it, And then both met a-gain, And then both met a-gain,
 them, And thus sweet-ly to sing, And thus sweet-ly to sing,
 it, And then both met a-gain, And then both met a-gain,
 them, And thus sweet-ly to sing, And thus sweet-ly to sing,

both met a-gain, And thus they chan-ted it, And thus they chanted it,
 sweet-ly to sing, they ne - ver miss - ed them, they ne - ver miss-ed them

both met a-gain, And thus they chan-ted it, And thus they chanted it,
 sweet-ly to sing, they ne - ver miss - ed them. they ne - ver miss-ed them.

both met a-gain, And thus they chan-ted it, And thus they chanted it, Fa la
 sweet-ly to sing, they ne - ver miss - ed them, they ne - ver miss-ed them. Fa la

both met a-gain, And thus they chan-ted it, And thus they chanted it, Fa
 sweet-ly to sing, they ne - ver miss - ed them. they ne - ver miss-ed them. Fa

both met a-gain, And thus they chan-ted it, And thus they chanted it,
 sweet-ly to sing, they ne - ver miss - ed them. they ne - ver miss-ed them.

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 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 Fa 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 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 Fa 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 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
 Fa 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 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 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 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

Fa 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

It was a lover and his lass, (down a fifth)

Thomas Morley

1. It was a lov - er and his lass, With a hey, with a ho, and a hey
 1. It was a lov - er and his lass, with a hey ho nonny no,
 1. It was a lov - er and his lass, with a hey non - ny non - ny no,

non - ny no, and a hey non - ny non - ny no,
 non - ny non - ny no, with a hey non - ny no, That o'er the green
 with a hey ho non - ny non - ny no, That o'er the green

That o'er the green corn - fields did pass, In spring - time, in spring - time,
 corn - fields did pass, that o'er the green fields did pass, in spring -
 fields, the green corn - fields did pass, In spring - time, in spring -

in spring - time, the on - ly pret - ty ring - time, When birds do sing
 - time, the on - ly pret - ty ring - time, When birds do
 - time, in spring - time, the on - ly ring - time, When birds do

Hey ding, adingading, hey dinga-dingading, hey dingadingading, Sweet lov - ers love
 sing Hey ding, a-dingading, hey dingadingading, Lov - ers love
 sing hey dinga-ding-ading, hey ding - a - ding - a - ding, Sweet lov -

the spring, in spring - time, in spring - time, the on -
 the spring, sweet lov - ers love the spring, the spring, the on -
 - ers love the spring, in spring - time, in spring - time,

- ly pret - ty ring - time, when birds do sing hey ding-a-ding-a-ding,
 - ly pret - ty ring-time, when birds do sing Hey
 the on - ly pret - ty ring - time, when birds do sing Hey ding-a-

hey dinga-ding a ding, hey dingadingading, Sweet lov - ers love - the spring.
 dinga-dingading, hey dingadingading, Lov - ers love - the spring.
 dingading, hey ding - a - ding Sweet lov - ers love - the spring.

Strike it up, Tabor

Thomas Weelkes

1. Strike it up Ta - bor and pipe us a
2. Lust - y Dicke Hop - kin, lay on with thy

1. Strike it up Ta - bor and pipe us a fa - vour, thou
2. Lust - y Dicke Hop - kin, lay on with thy nap - kin, the

1. Strike it up Ta - bor and pipe us a fa - vour, thou
2. Lust - y Dicke Hop - kin, lay on with thy nap - kin, the

fa - vour, thou shalt be well paid, for thy la - bour:
nap - kin, the stich - ing cost me but a dod - kin,

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

shalt be well paid for thy la - bour:
stich - ing cost one but a dod - kin,

I mean to spend my shoe sole to dance a - bout the May -
the Mor - ris were halfe un - done, Wert not for Martin of Comp -

I mean to spend my shoe sole to dance a - bout the May -
the Mor - ris were halfe un - done, Wert not for Martin of Comp -

to dance a - bout the May -
the Mor - ris were halfe un -

- pole, I will be blith and briske, leap and skip,
- ton, O well said Jig - ing Alce, Prit - ty Gill,

- pole, I will be blith and briske, blith and briske, ile leap and
- ton, O well said Jig - ing Alce, Prit - ty Gill, stand you

- pole, I will be blith and briske, leap and skip,
- done, Wert not for Martin of Compton, O well said

Sing we and chant it,

Number 4 from The First Booke of Balletts to Five Voyces.

Thomas Morley

hop and trip, turne a - bout in the rout, un - till
stand you still, Dap - per Jacke, means to smacke, how now,

skip, hop and trip, turne a - bout in the rout, un - till
still, Dap - per Jacke, means to smacke, how now, fie, fie fie,

hop and trip, turne a - bout in the rout, un - till ve - ry
Jig - ing Alce, Prit - ty Gill, stand you still, Dap - per Jacke, how

1. 2.

ve-ry weary weary joyntes can scarce friske. friske.
fie, fie fie, you dance, false. false.

ve-ry weary weary joyntes can scarce friske. friske.
you dance, you dance false. false.

wea - ry joyntes can scarce friske. friske.
now, fie, fie you dance false. false.

1. Sing we and chant it While love doth grant it,
2. All things in - vite us Now to de - light us

1. Sing we and chant it While love doth grant it,
2. All things in - vite us Now to de - light us

1. Sing we and chant it While love doth grant it,
2. All things in - vite us Now to de - light us

1. Sing we and chant it While love doth grant it,
2. All things in - vite us Now to de - light us

1. Sing we and chant it While love doth grant it,
2. All things in - vite us Now to de - light us

G.P. Fa la la la la la la, fa la la la. Not long youth last - eth,
Fa la la la la la la, fa la la la. Hence, care, be pack - ing!

G.P. Fa la la la la la la la la la la. Not long youth last - eth,
Fa la la la la la la la la la la. Hence, care, be pack - ing!

G.P. Fa la la la la la fa la la la. Not long youth last - eth,
Fa la la la la la fa la la la. Hence, care, be pack - ing!

G.P. Fa la la la la, fa la la la. Not long youth last - eth,
Fa la la la la, fa la la la. Hence, care, be pack - ing!

G.P. Fa la la la la, fa la la la la. Not long youth last - eth,
Fa la la la la, fa la la la la. Hence, care, be pack - ing!

55. The night watch.

Antony Holborne

And old age hast-eth. Now is best lei - sure To take our plea - sure.
No mirth be lack - ing! Let spare no trea - sure To live in plea - sure.

And old age hast-eth. Now is best lei - sure To take our plea - sure.
No mirth be lack - ing! Let spare no trea - sure To live in plea - sure.

And old age hast-eth. Now is best lei - sure To take our plea - sure.
No mirth be lack - ing! Let spare no trea - sure To live in plea - sure.

And old age hast-eth. Now is best lei - sure To take our plea - sure.
No mirth be lack - ing! Let spare no trea - sure To live in plea - sure.

And old age hast-eth. Now is best lei - sure To take our plea - sure.
No mirth be lack - ing! Let spare no trea - sure To live in plea - sure.

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

Fa la la la la la la fa la la la fa la la la. la. la.
Fa la la la la la la fa la la la fa la la la. la. la.

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

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

1. (1) 2. (2)

(1)

(1)

(1)

(1)

21

10. Galliard

Antony Holborne

31

Musical score for measures 31-40. It consists of five staves (treble and bass clefs). Measure 31 has a first ending bracket labeled '1' and a second ending bracket labeled '(2)'. The piece concludes with a double bar line and the word 'Final.' below the staff.

41

Musical score for measures 41-45. It consists of five staves. Each measure from 41 to 45 has a first ending bracket labeled '(1)' above the staff. The piece concludes with a double bar line.

Musical score for measures 46-50. It consists of six staves. The music continues in the same style as the previous section, with various rhythmic patterns and accidentals.

Musical score for measures 51-55. It consists of six staves. The music continues with similar rhythmic and melodic motifs.

Musical score for measures 56-60. It consists of six staves. Measure 56 has a first ending bracket labeled '(1)' above the staff. The piece concludes with a double bar line.

25. Patiencia.

Antony Holborne

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and accidentals.

The second system of the musical score consists of six staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music continues with various rhythmic patterns and melodic lines.

The third system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and accidentals.

The fourth system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and accidentals.

26. Hermoza.

Antony Holborne

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a key signature of one flat (Bb) and a 3/4 time signature. It features a complex rhythmic pattern with many eighth and sixteenth notes, and some accidentals like sharps and naturals.

The second system of the musical score consists of six staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music continues with the same key signature and time signature, showing a variety of rhythmic values and melodic lines across the staves.

The third system of the musical score consists of five staves. It includes repeat signs (double bar lines with dots) indicating repeated rhythmic or melodic figures. The notation continues with intricate rhythmic patterns.

The fourth system of the musical score consists of six staves. It features several repeat signs and continues the complex rhythmic and melodic development of the piece.

The fifth system of the musical score consists of five staves. It concludes the piece with final notes and repeat signs. The notation includes various rhythmic values and accidentals.

The sixth system of the musical score consists of five staves. It continues the piece with more complex rhythmic patterns and melodic lines, ending with a final cadence.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a treble clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The music is written in a style typical of the early 16th century, featuring a mix of quarter, eighth, and sixteenth notes, with some rests and accidentals.

60. The Honie-Suckle.

Antony Holborne

The second system of the musical score consists of six staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a treble clef with a key signature of one flat. The fifth staff is a treble clef with a key signature of one flat. The sixth staff is a bass clef with a key signature of one flat. The music continues with similar notation to the first system, including various note values and rests.

The third system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a treble clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The music continues with similar notation to the first system, including various note values and rests.

The fourth system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a treble clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The music continues with similar notation to the first system, including various note values and rests.

34. Muy Linda

Antony Holborne

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature. The second staff is an alto clef. The third and fourth staves are treble clefs, with the third staff having a flat (b) above it. The fifth staff is a bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and accidentals.

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature. The second staff is an alto clef. The third and fourth staves are treble clefs. The fifth staff is a bass clef. This system includes repeat signs (double bar lines with dots) at the end of several phrases.

The third system of the musical score consists of six staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The second staff is a bass clef with a 3/4 time signature. The third and fourth staves are treble clefs with a 3/4 time signature. The fifth and sixth staves are bass clefs with a 3/4 time signature. The music continues with various rhythmic patterns and accidentals.

The fourth system of the musical score consists of six staves. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature. The second staff is a bass clef with a common time signature. The third and fourth staves are treble clefs with a common time signature. The fifth and sixth staves are bass clefs with a common time signature. This system features repeat signs and a key signature change to one sharp (F#).

The fifth system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature. The second staff is a bass clef with a common time signature. The third and fourth staves are treble clefs with a common time signature. The fifth staff is a bass clef with a common time signature. The music concludes with various rhythmic patterns and accidentals.

Musical score for the first system of the song. It consists of five staves: four treble clefs and one bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a melody in the first treble staff and accompaniment in the other four staves. There are repeat signs at the beginning of the first and second measures of each staff.

Flora gave me fairest flowers

John Wilbye

Musical score for the second system of the song, including lyrics. It consists of six staves: three treble clefs and two bass clefs. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the staves, with some words split across lines. The music features a melody in the first treble staff and accompaniment in the other five staves.

Flo - ra gave me fairest flow - ers, Flo - ra gave me fairest flowers,
 Flo - ra gave me fairest flow - ers, Flo - ra gave me fairest flowers,
 Flo - ra gave me fairest flow - ers, Flo - ra gave me fair - est flow -
 Flo - ra gave me fair - est flow - ers, Flo - ra gave me fair - est flowers,
 Flo - ra gave me fairest flowers,
 none so fair, none so fair, none so fair, in Flora's trea - sure, none so
 none so fair, none so fair, none so fair, in Flora's treasure, none so fair,
 ers, none so fair, none so fair, in Flora's trea - sure, none so fair,
 none so fair, none so fair, none so fair, in Flora's trea - sure,
 none so fair, none so fair, none so fair, in Flora's trea - sure, none so fair,

fair, none so fair, none so fair, in Flo-ra's trea-sure, These I placed
 none so fair, none so fair, in Flo-ra's trea - sure, These I placed on
 none so fair, in Flo-ra's trea - - sure,
 none so fair, none so fair, in Flo-ra's trea - sure, These I placed on
 none so fair, none so fair, in Flo-ra's trea - sure,

on Phyl - lis' bow - ers, She was pleased, She was pleased,
 Phyl-lis' bow - ers, She was pleased, She was pleased,
 These I placed on Phyl-lis' bow - ers, She was
 Phyl - lis' bow-ers, These I placed on Phyl-lis' bow - ers,
 These I placed on Phyl-lis' bow - ers,

She was pleased, and she my plea - sure, She was pleased,
 She was pleased, and she my plea - sure. She was pleased,
 pleased, and she my plea - sure. She was
 She was pleased, She was pleased,
 She was

She was pleased, She was pleased, and she my plea - sure. Smil-ing mea-dows
 She was pleased, She was pleased, and she my plea - sure. Smil-ing mea-dows
 pleased, She was pleased, and she my plea - sure.
 She was pleased, and she my plea - sure.
 pleased, She was pleased, and she my plea - sure.

seem to say: Come ye wan-tons, here to play, Smil - ing

seem to say: Come ye wan-tons, here to play,

Smil - ing mea-dows seem to say: Come ye wan-tons, here to

Smil - ing mea-dows seem to say: Come ye wan-tons,

Smil - ing mea-dows seem to

mea-dows seem to say: Come ye wan-tons, here to play, come

Smil - ing mea-dows seem to say: Come ye wan-tons,

play, Smil - ing mea-dows seem to say: Come ye wan - tons,

here to play, Come ye wan-tons, here to play, Come

say: Come ye wan-tons, here to play, Come ye wan-tons,

here to play, Come ye wan-tons, here to play, to play, Come ye

here to play, Come ye wan-tons, here to

here to play, Come ye wan-tons, here to play, to

here to play, Come ye wan - tons,

here to play, Come ye wan-tons, here to play,

wan - tons, here to play, Come ye wan - tons, here to play, Come ye

play, to play, Come ye wan - tons, here to play, to play,

play, Come ye wan - tons, here to play, Come here to play,

here to play, to play, Come ye wan - tons, here to play,

Come ye wan - tons, here to play, Come here to play,

mee, height, flowers Pleasd Hir And or love sees of smil - a - gaine ser - vice ing like som - mers daies bee in
 like milde May all bee in di - vers sorts in

mee, height, ers Pleasd Hir And or sees of smil - a - gaine ser - vice ing like som - mers daies bee in
 di - vers sorts in flow - bee sow -

flowr - ing, When skies blew silke and me - dows dimde, With lit - tle cloudes of doubt - full
 sow - ing, Some hap - ly seem - ing and some

car - pets bee, Hir speech - es notes of that night con - stant faith, Hir trust hir doubt, like raine and
 be - ing yours, Raine on your hearbs and

that night bird that sing - eth, Who Gen - and flowers that true - ly in serve, And

thought all sweet yet Jar - ring
tly thun - der - ing, she light - ning
let your weeds lack dew and

sweet yet Jar - ring notes
thundr - - - ing, she light - ning
weeds lack dew and

thought all sweet, who thought all sweet,
tly thundr- ing, gen- tly thun- der- ing,
let your weeds, and let your weeds,

eth, Who thought all sweet yet
Skies, Gen- tly thundr- ing, she light-
serve, And let your weeds lack dew

Who thought all Jar - ring
Gen - tly thun - der - ing, she light -
And let your weeds lack dew

notes out - ring - - eth. Hir speech- es eth.
to mine eies. Hir trust hir eies.
due - - ly sterve. Raine on your sterve.

out - - - ring - eth. Hir speech - es eth.
to mine eies. Hir trust hir eies.
due - - ly sterve. Raine on your sterve.

yet Jar- ring notes out- ring- eth. eth.
she light- ning to mine eies. eies.
lack dew and due- ly sterve. sterve.

Jar- ring notes out- ring- eth. Hir speech- es eth.
ning to mine eies. Hir trust hir eies.
and due- ly sterve. Raine on your sterve.

notes out - ring - - eth. Hir speech- es eth.
ning to mine eies. Hir trust hir eies.
and due - ly sterve. Raine on your sterve.

Mistress Nichols Almand

John Dowland

The first system of the musical score for 'Mistress Nichols Almand' consists of five staves. The top staff is the treble clef, followed by two alto clefs, a tenor clef, and a bass clef. The time signature is common time (C). The music features a complex rhythmic pattern with many eighth and sixteenth notes, and a repeat sign at the end of the first measure.

The second system of the musical score for 'Mistress Nichols Almand' consists of five staves, continuing from the first system. It begins with a measure number '7' in the top left corner. The notation continues with the same complex rhythmic patterns and clefs as the first system, ending with a double bar line.

The King of Denmark's Galliard

John Dowland

The first system of the musical score for 'The King of Denmark's Galliard' consists of six staves. The top staff is the treble clef, followed by two alto clefs, a tenor clef, and a bass clef. The time signature is 3/8. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many eighth and sixteenth notes, and a repeat sign at the end of the first measure.

The second system of the musical score for 'The King of Denmark's Galliard' consists of six staves, continuing from the first system. It begins with a measure number '6' in the top left corner. The notation continues with the same complex rhythmic patterns and clefs as the first system, ending with a double bar line.

10. M. John Langtons Pavan

John Dowland

2

13

Musical score for measures 13-18. The score is in 6/8 time with a key signature of one flat (B-flat). It consists of six staves: five treble clefs and one bass clef. The music features a mix of eighth and sixteenth notes, with some accidentals (sharps and naturals) appearing in the upper staves.

19

Musical score for measures 19-24. The score continues with six staves. Measures 20-21 show a key change to two flats (B-flat and E-flat). The piece concludes with a double bar line and repeat signs. Some notes are marked with a circled '1'.

$\text{♩} = 110$

Musical score for measures 1-6. The score is in 6/8 time with a key signature of one flat. It consists of six staves: five treble clefs and one bass clef. The tempo is indicated as quarter note = 110. The music begins with a series of eighth and sixteenth notes.

7

Musical score for measures 7-11. The score continues with six staves. The key signature remains two flats. The music features a variety of rhythmic patterns, including eighth and sixteenth notes.

12

Musical score for measures 12-17. The score continues with six staves. The key signature remains two flats. The music features a variety of rhythmic patterns, including eighth and sixteenth notes.

2
18

Musical score for measures 18-25. The score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a key with one flat (B-flat major or D minor). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and accidentals.

37

(1)

Musical score for measures 37-41. The score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a key with one flat. A first ending bracket labeled (1) spans measures 37-41. The notation includes various rhythmic values and accidentals.

26

Musical score for measures 26-32. The score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a key with one flat. The notation includes various rhythmic values and accidentals, with a double bar line and repeat sign at the end of measure 32.

42

(2)

Musical score for measures 42-46. The score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a key with one flat. A second ending bracket labeled (2) spans measures 42-46. The notation includes various rhythmic values and accidentals.

33

Musical score for measures 33-36. The score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in a key with one flat. The notation includes various rhythmic values and accidentals.

M. Nicholas Gryffith his Galiard

John Dowland

The first system of the musical score consists of six staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests. A first ending bracket labeled '(1)' is placed over the final two notes of the bottom staff.

The second system of the musical score consists of six staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music continues with eighth and sixteenth notes, ending with a double bar line.

2

The third system of the musical score consists of six staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music continues with eighth and sixteenth notes, ending with a double bar line.

The fourth system of the musical score consists of six staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music continues with eighth and sixteenth notes, ending with a double bar line.

XVII. A shepherd in a shade

John Dowland

Musical score for measures 20-27, featuring five staves of music.

Musical score for measures 28-35, featuring five staves of music.

Musical score for measures 36-43, featuring five staves of music with lyrics.

1. A Shep- heard in a shade, his plain- ing made, Of
 Since love and For- tune will, I hon- our still, your
 My hart where have you laid O cru- ell maide, To
 2. My hart where have you laid O cru- ell maide, To kill when

Musical score for measures 44-51, featuring five staves of music with lyrics.

love and lo- vers wrong, Un- to the fair- est
 faire and love- ly eye, What con- quest will it
 kill when you might save, Why have yee cast it
 lov- ers wrong, un- to the fai- rest lasse, un- to the
 love- ly eye, what con- quest will it be, what con- quest
 you might save, Why have yee cast it forth, why have ye
 lo- vers wrong, un- to the fai- rest lasse, un- to the fair- est
 love- ly eye, what con- quest will it be, what con- quest will it
 you might save, Why have yee cast it forth, why have ye cast it

lasse, that trode on grasse, and thus be-gan
bee, Sweet Nymph for thee, if I for sor-
forth as no-thing worth, with-out a tombe

fai- rest lasse, that trode on grasse, and thus be-
will it bee, Sweet Nymph for thee, if I for
cast it forth, as no-thing worth, with-out a

lasse that trode on grasse, and thus be
be, sweet Nymph for thee, if I for
forth, as no-thing worth, with-out a

fair- est lasse, that trode on grasse, and thus be-
will it bee, Sweet Nymph for thee, if I for
it forth as no-thing worth, With-out a tombe

his song, Re-store, re-store my hart a-gaine, Which
row dye. O let it bee in-tombed and lye, In
or grave.

gan his song. Re-store re-store my heart a-gaine, which
sor-row dye. O let it bee in-tombed and lye, In
tombe or grave.

gan his song. Re-store re-store my heart a-gaine, which
sor-row dye. O let it bee in-tombed and lye, In
tombe or grave.

gan his song. Re-store, re-store my hart a-gaine, Which
sor-row dye, O let it bee in-tombed and lye, In
or grave.

love by thy sweet lookes hath slaine, least that in-
your sweet minde and me-mo-rie, least I re-

love by thy sweet lookes hath slaine,
your sweet minde and me-mo-rie,

love by thy sweet sweet lookes hath slaine, least that in-
your sweet minde and and me-mo-rie, least I re-

love by thy sweet lookes hath slaine, least that in-
your sweet minde and me- mo-rie, Least I re-

in-forst by your dis-daine, I sing, Fye fye on
re-sound on e-very war- bling string, Fye fye on

by your dis-dain I sing, fie fie
least I re-sound, re-sound, Fie fie

forst, in-forst by your dis-daine, by your dis-daine I sing fie
sound, re-sound, on e-very war-string, on e-very string, Fie

forst by your dis-daine I sing, fye fye on love
sound on e-very war- bling string, Fye fye on love,

love Fye fye on love, it is a fool- ish thing.
 love, Fye fye on love, that is a fool- ish thing.

on love, fie fie on love, fie, it is a fo- lish thing.
 on love, fie fie on love, fie, it is a fo- lish thing.

fie on love, fie fie fie on love it is a fo- lish thing.
 fie on love, fie fie fie on love it is a fo- lish thing.

fye fye on love, fie it is a fo- lish thing.
 fye fye on love, fie it is a foo- lish thing.

XVIII. It was a time when silly Bees could speake,

Silly Bees

John Dowland

Cantus

1. It was a time when sil- ly Bees could speake, And in that
 2. Then thus I buzd, when time no sap would give, Why should this
 3. My liege, Gods graunt thy time may ne- ver end, And yet vouch-

Altus

1. It was a time, a time, when sil- ly Bees could speake, And in that
 2. Then thus I buzd, I buzd, when time no sap would give, Why should this
 3. My liege, Gods graunt, Gods graunt, thy time may ne- ver end, And yet vouch-

Tenor

1. It was a time, a time when sil- ly Bees could speake, And in that
 2. Then thus I buzd, I buzd, when time no sap would give, Why should this
 3. My liege, Gods graunt, Gods graunt thy time may ne- ver end, And yet vouch-

Bassus

1. It was a time, a time when sil- ly Bees could speake, And in that
 2. Then thus I buzd, I buzd, when time no sap would give, Why should this
 3. My liege, Gods graunt, Gods graunt thy time may ne- ver end, And yet vouch-

time I was a sil- lie Bee, Who fed on Time un- til my heart gan
 bless- ed time to me be drie, Sith by this Time the la- zie drone doth
 safe to heare my plaint of Time, Which fruit- lesse Flies have found to have a

time I was, I was a sil- lie Bee, Who fed on Time un- til my heart, my heart gan
 bless- ed time, ed time to me be drie, Sith by this Time the la- zie drone, zie drone doth
 safe to heare, to heare my plaint of Time, Which fruit- lesse Flies have found to have, to have a

time I was a sil- lie Bee, Who fed on Time un- til my heart gan
 bless- ed time to me be drie, Sith by this Time the la- zie drone doth
 safe to heare my plaint of Time, Which fruit- lesse Flies have found to have a

time I was a sil- lie Bee, Who fed on Time un- til my heart gan
 bless- ed time to me be drie, Sith by this Time the la- zie drone doth
 safe to heare my plaint of Time, Which fruit- lesse Flies have found to have a

12

break, Yet ne- ver found the time would fa- vour mee. Of all the swarme I
live, The waspe, the worme, thegnat, the but- ter- flie, Mat- ed with griefe, I
friend, And I cast downe when A- ro- mies do clime. The king re- plied but

break, Yet ne- ver found the time would fa- vour mee. Of all the swarme I
live, The waspe, the worme, thegnat, the but- ter- flie, Mat- ed with griefe, I
friend, And I cast downe when A- ro- mies do clime. The king re- plied but

break, Yet ne- ver found the time, the time would fa- vour mee. Of all the swarme, the swarme I
live, The waspe, the worme, the gnat, thegnat, the but- ter- flie, Mat- ed with griefe, with griefe, I
friend, And I cast downe, cast downe when A- ro- mies do clime. The king re- plied, re- plied but

break, Yet ne- ver found the time would fa- vour mee. Of all the swarme, the swarme I
live, The waspe, the worme, thegnat, the but- ter- flie, Mat- ed with griefe, with griefe, I
friend, And I cast downe when A- ro- mies do clime. The king re- plied, re- plied but

19

one- ly did not thrive, Yet brought I waxe and ho- ney to the hive.
kneel- ed on my knees, And thus com- plaind un- to the king of Bees.
thus, Peace pee- vish Bee, Th'art bound to serve the time, the time not thee.

one- ly, I one- ly did not thrive, Yet brought I waxe and ho- ny, ho- ny to the hive.
kneel- ed, I kneel- ed on my knees, And thus com- plaind un- to the king, the king of Bees.
thus, Peace pee- vish, pee- vish Bee, Th'art bound to serve the time, the time, the time not thee.

one- ly, one- ly did not thrive, Yet brought I waxe and ho- ney to the hive.
kneel- ed, kneel- ed on my knees, And thus com- plaind un- to the king of Bees.
thus, Peace pee- vish, pee- vish Bee, Th'art bound to serve the time, the time not thee.

one- ly, I one- ly did not thrive, Yet brought I waxe and ho- ney to the hive.
kneel- ed, I kneel- ed on my knees, And thus com- plaind un- to the king of Bees.
thus, Peace pee- vish, pee- vish Bee, Th'art bound to serve the time, the time not thee.