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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

G. E. P. ARKWRIGHT.

JOSEPH WILLIAMS,  
24 BERNERS STREET,  
London.

JAMES PARKER & CO.  
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Oxford.

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## Preface.

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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.

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### 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

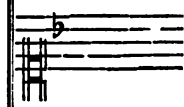
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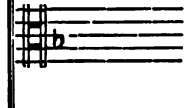
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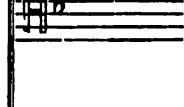
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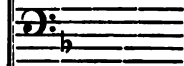
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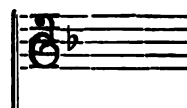
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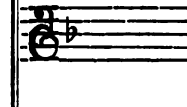
Quintus. 

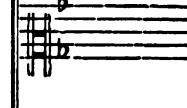
Altus. 

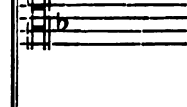
Tenor. 

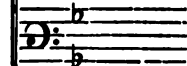
Bassus. 

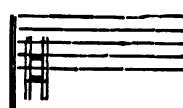


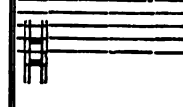


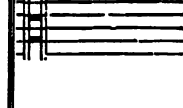


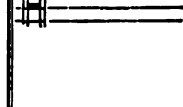


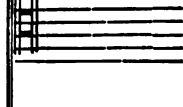


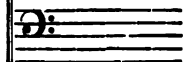
Cantus. 

Quintus. 

Sextus. 

Altus. 

Tenor. 

Bassus. 



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.

rrí.



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.

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20. PHILLIS HATH SWORN. <i>Second Part</i> . . . . .	32
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24. CEASE NOW DELIGHT . . . . .	64
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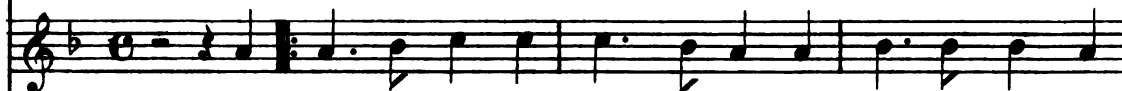


## XVII.

## WE SHEPHERDS SING.

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

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

*2<sup>nd</sup> 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<sup>ve</sup> 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 la. We  
 la la 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 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

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

The first system consists of five vocal staves and a piano accompaniment. The lyrics are: "gold, but with our..... fold we dance and prance as". The piano part is in the lower register, providing harmonic support for the vocal lines.

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

The second system continues the musical piece with five vocal staves and piano accompaniment. The lyrics are: "plea - sure would, but with our fold we dance and.....". The piano part continues to provide harmonic support for the vocal lines.

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 four-part setting, with the top two staves and the bottom two staves. The lyrics are: "prance as plea - sure would." for the first three staves, and "prance as plea - sure would. Fa la la la" for the fourth staff. The piano accompaniment is in the bottom two staves of the system.

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 and piano accompaniment. The lyrics are: "Fa la la la la la la la la la la la la la la" for the first staff, "Fa la la la la..... la la la la la la la" for the second staff, "Fa la la la la la..... la la" for the third staff, "la la la la la la la Fa la la la la la....." for the fourth staff, and "la la la..... la la la" for the fifth staff. The piano accompaniment is in the bottom two staves of the system.

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 treble and bass staves.

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.  
Piano accompaniment with treble and bass staves.

## XVIII.

## I LOVE AND HAVE MY LOVE REGARDED.

*1<sup>st</sup> 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

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

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

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

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

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

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

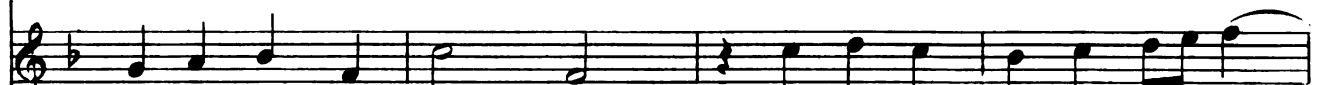
*BASS.*



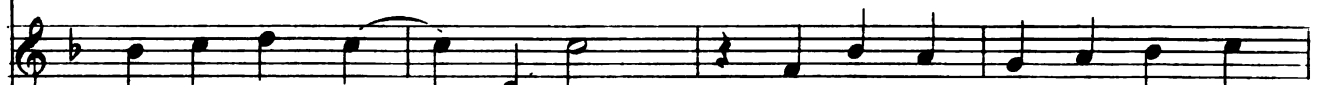
love re - gard - - - ed, I love and have my love re -  
 me re - quit - - - ed, my love with love hath me re -  
 heart for e - - - ver, sweet - heart thou hast my heart for



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



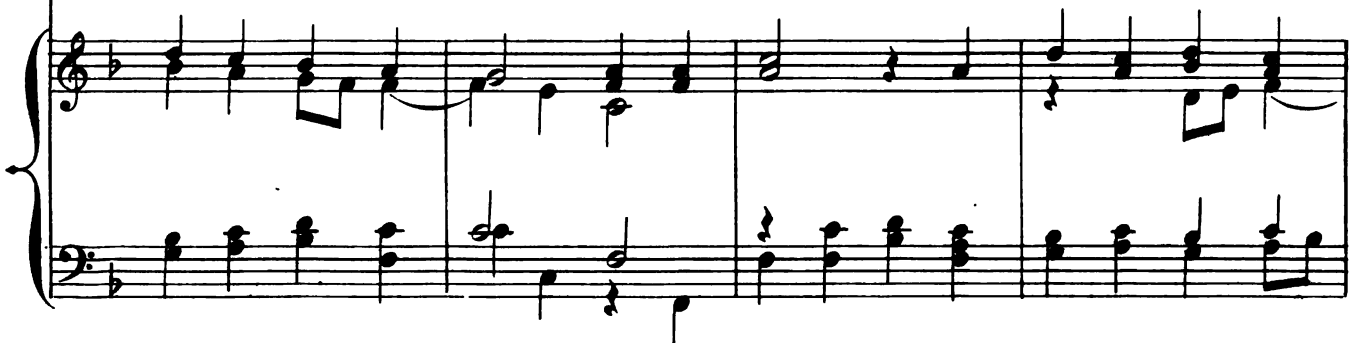
have my love re - gard - ed, and have my love re - gard -  
 love hath me re - quit - ed, with love hath me re - quit -  
 hast my heart for e - ver, thou hast my heart for e -

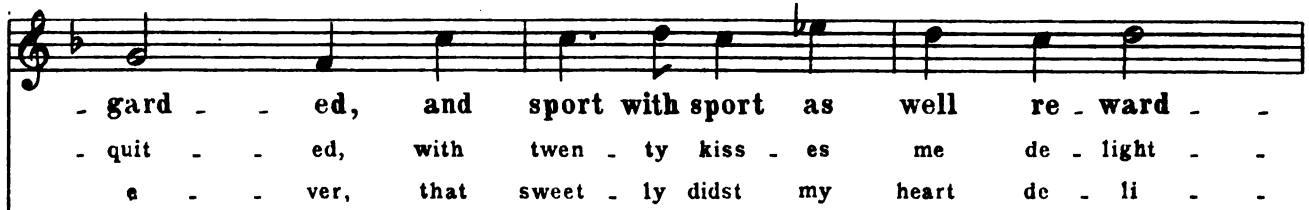


love re - gard - ed,..... I love and have my love re - gard -  
 me re - quit - ed, my love with love hath me re - quit -  
 heart for e - ver, sweet - heart thou hast my heart for e -

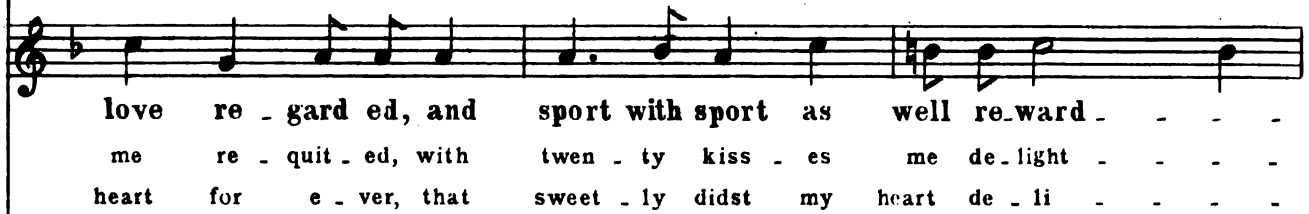


1. I love and have my love re -
2. My love with love hath me re -
3. Sweet - heart thou hast my heart for

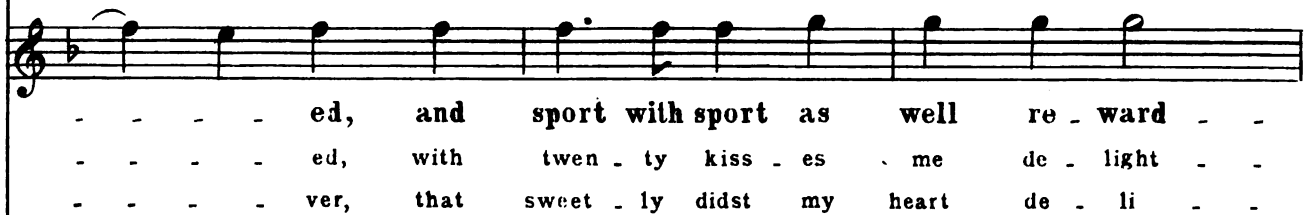




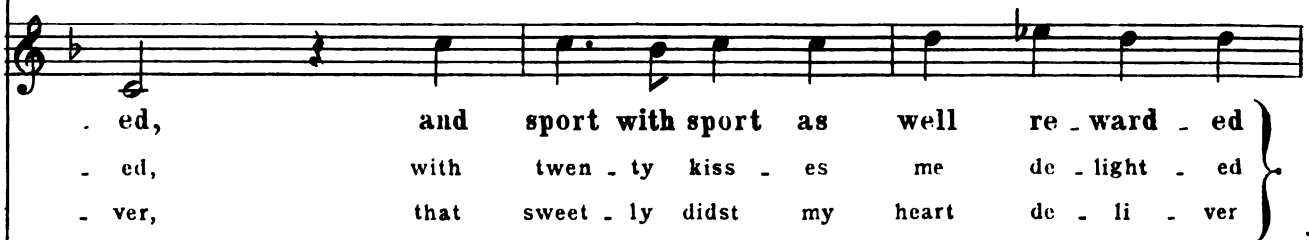
- gard - - ed, and sport with sport as well re - ward - -  
 - quit - - ed, with twen - ty kiss - es me de - light - -  
 e - - ver, that sweet - ly didst my heart de - li - -



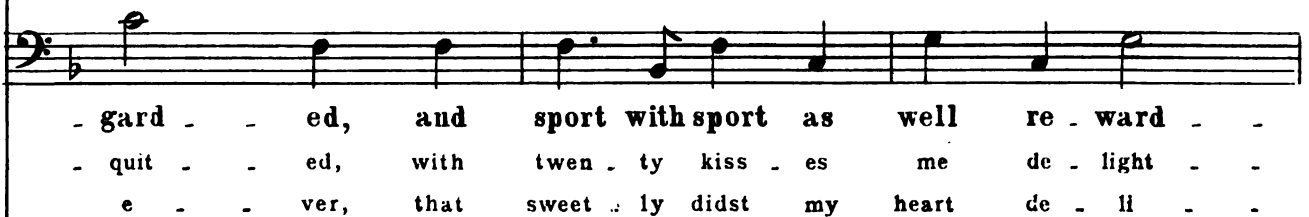
love re - gard ed, and sport with sport as well re - ward - -  
 me re - quit - ed, with twen - ty kiss - es me de - light - -  
 heart for e - ver, that sweet - ly didst my heart de - li - -



- - - 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 - -

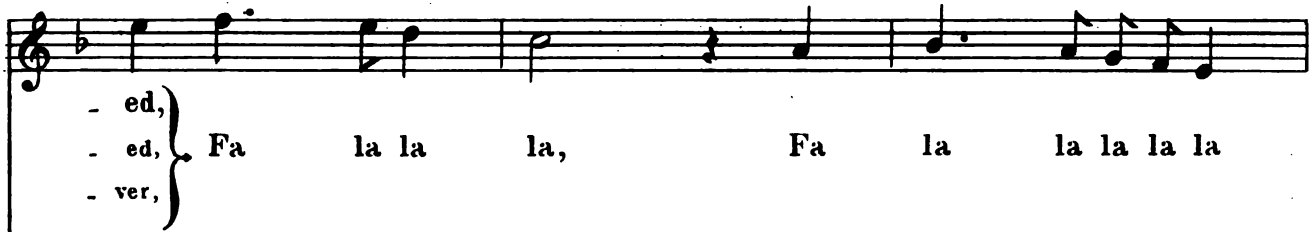


. ed, and sport with sport as well re - ward - ed }  
 - ed, with twen - ty kiss - es me de - light - ed }  
 - ver, that sweet - ly didst my heart de - li - ver }

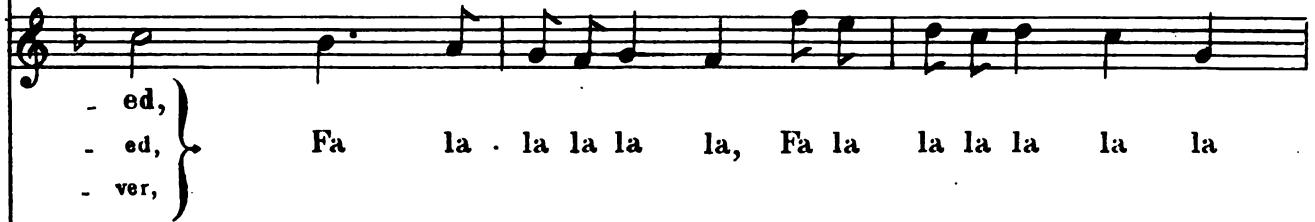


- gard - - ed, and sport with sport as well re - ward - -  
 - quit - - ed, with twen - ty kiss - es me de - light - -  
 e - - ver, that sweet - ly didst my heart de - li - -





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



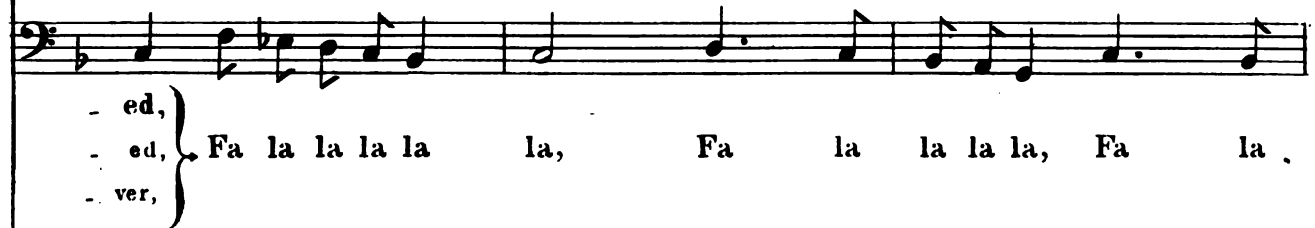
- ed,  
- ed, } Fa la . la la la la, Fa la la la la la la  
- ver, }



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



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



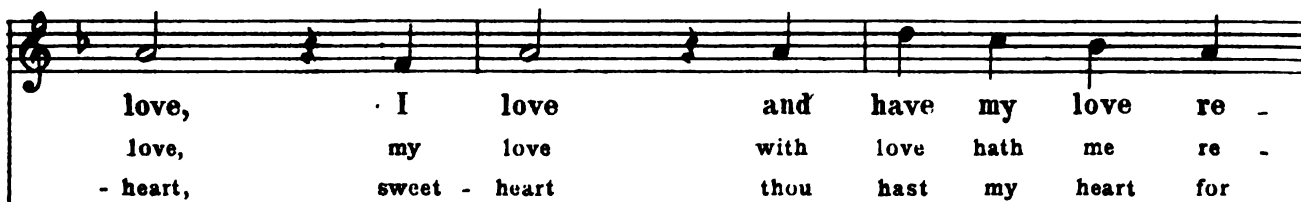
- ed,  
- ed, } Fa la la la la la, Fa la la la la, Fa la .  
- ver, }



Piano accompaniment consisting of two staves (treble and bass clef) with various musical notations including chords, arpeggios, and melodic lines.








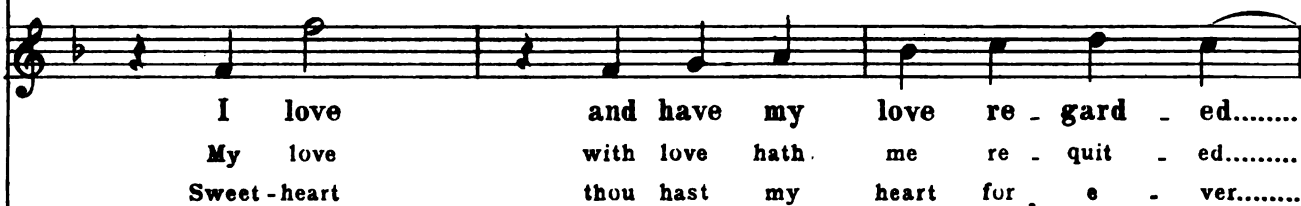
love, I love and have my love re -  
 love, my love with love hath me re -  
 - heart, sweet - heart thou hast my heart for



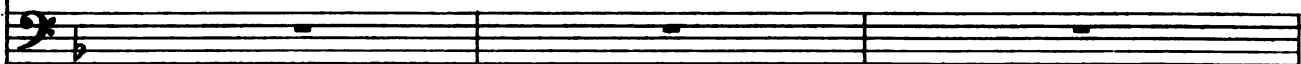
I love and have my love re - gard -  
 My love with love hath me re - quit -  
 Sweet - heart thou hast my heart for e -



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 treble and bass clefs.

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 - - -

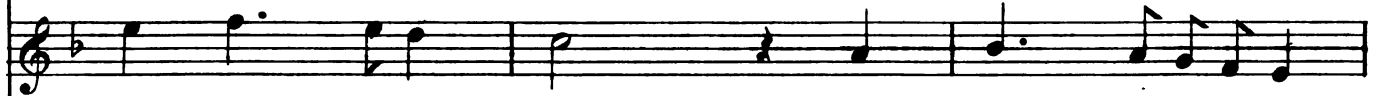
- ed, and sport with sport as well re - ward - ed }  
 - ed, with twen - ty kiss - es me de - light - ed }  
 - ver, that sweet - ly didst my heart de - li - ver }

- 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

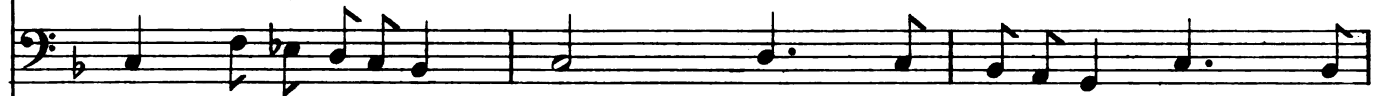


-ed.)  
-ed.)  
-ver.)

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 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". The piano accompaniment consists of a treble and bass clef with chords and moving lines.

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

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

when o - - - thers.....

o - thers weep, when o - - - thers

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

This system continues the vocal and piano parts. The lyrics are: "..... when..... o - - thers", "..... o - thers weep..... when..... o - thers", "when o - - - thers.....", "o - thers weep, when o - - - thers", and "o - - - - - thers.....". The piano accompaniment continues with similar harmonic support.

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

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



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,

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, 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

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.

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

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

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,

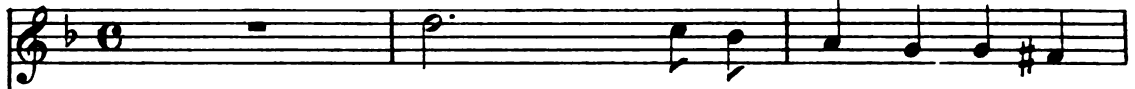


# XIX.

## COME CLAP THY HANDS.

### FIRST PART.

1<sup>st</sup> TREBLE.



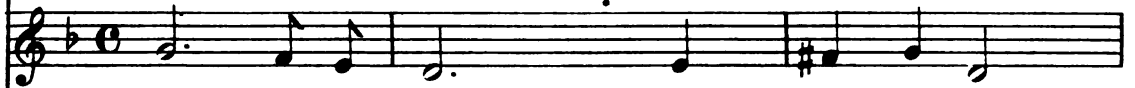
Come clap thy hands thou shep-herd

2<sup>nd</sup> TREBLE.



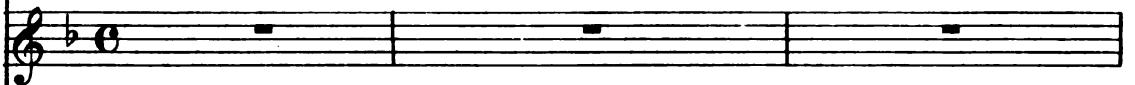
Come ..... clap thy hands thou shep-herd swain

ALTO.

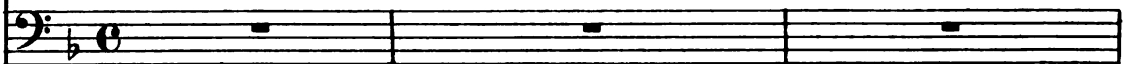


Come clap thy hands thou shep-herd.....

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



BASS.



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

..... 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 .

- 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.

1<sup>st</sup> TREBLE. Phil - lis hath sworn she loves the man, Phil - lis hath

2<sup>nd</sup> TREBLE. Phil - lis hath sworn she loves the man, Phil -

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

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

BASS.

The musical score is written for five vocal parts and piano accompaniment. The vocal parts are: 1st Treble, 2nd Treble, Alto, Tenor (8va lower), and Bass. The piano part is at the bottom. The lyrics are: 'Phyllis hath sworn she loves the man, Phyllis hath sworn she loves the man, Phyllis hath sworn she'. The score is in a key with one flat (B-flat) and a common time signature (C). The piano accompaniment features a simple harmonic structure with chords in the right hand and single notes 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 consists of six staves. The top five staves are vocal lines for different parts, and the bottom two staves 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 -".

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, and the bottom two staves 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,".

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.

1<sup>st</sup> TREBLE.  Fare - well my joy, fare-well my joy,

2<sup>nd</sup> TREBLE.  Fare - well my joy, fare-well

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

TENOR  
8<sup>ve</sup> lower.  Fare-well my joy, fare-

BASS. 



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

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 key signature has one flat (B-flat), and the time signature is 4/4. 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 key signature has one flat (B-flat), and the time signature is 4/4. 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

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.

1<sup>st</sup> TREBLE. Fare - well my joy, fare-well my joy,

2<sup>nd</sup> TREBLE. Fare - well my joy, fare-well

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

TENOR  
8<sup>ve</sup> lower. Fare-well my joy, fare-

BASS.

The musical score is written for five voices and piano. 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 voices; '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 - 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

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. la. Fare-well fare -  
la la la la la. la. Fare - well, fare -  
la la la la. la. A - dien,  
la 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 - - - -  
 - ing.

- ing.  
 - ing. Fa la la la la la la la  
 - ing. Fa..... la la la la la la la la  
 - ing.  
 - ing.



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 three staves are vocal parts, each with lyrics underneath. The lyrics are: "Fa 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 la la la la la la la la la". The bottom three staves are piano accompaniment, with the left hand in the bass clef and the right hand in the treble clef. The music is in a key with one flat (B-flat) and a common time signature.

..... 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 the vocal and piano parts. The lyrics for the vocal lines are: "..... 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", and "Fa la la la la, Fa la la". The piano accompaniment continues in the same style as 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 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 la, Fa la 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 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 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 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 la la la.', and 'la..... la.'. The piano accompaniment continues with the same harmonic structure as the first system.

## XXII.

## NOW IS MY CLORIS FRESH AS MAY.

1<sup>st</sup> 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

2<sup>nd</sup> 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<sup>ve</sup> 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



green and flow - ers the gay,  
ne - ver comes the near. Fa la la la,..... Fa la la la Fa

green and flow - ers the gay,  
ne - ver comes the near. Fa la la la la la la la la la.....

green and flow - ers the gay,  
ne - ver comes the near. Fa la la la la la la la Fa la

green and flow - ers the gay,  
ne - ver comes the near. Fa la la la la la la, Fa la la la

green and flow - ers the gay,  
ne - ver comes the near. Fa la la la,..... Fa la la la, Fa

la la la la la la la la la la la la la la la la. Oh  
Yet

..... la la la la la la la la la la la la la la la la. Oh  
Yet

la la la la la la la la la la la la la la la la. Oh  
Yet

la la la, Fa la la la la la la la la la la la la. Oh  
Yet

la la la la la la la la la la la la la la la la. Oh  
Yet

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

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

1. 2.  
 1. 2.

Oh  
 Yet  
 Oh  
 Yet  
 Oh  
 Yet  
 Oh  
 Yet  
 Oh  
 Yet

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## XXIII.

## UNTO OUR FLOCKS SWEET COROLUS.

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

Un - to our flocks,  
To teach our flocks,

*2<sup>nd</sup> 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<sup>ve</sup> 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 flock..... sweet Co - ro -  
to teach our flock..... their wont - ed  
Un - to our flock..... sweet Co - ro -  
to teach our flock..... their wont - ed  
Un - to our flock sweet Co - ro -  
to teach our flock their wont - ed  
flocks, sweet Co - ro -  
flocks, their wont - ed - lus,  
flocks, our flock sweet Co - ro -  
flocks, our flock their wont - ed

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

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

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. 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 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.....

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

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

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

rest be prai - sing, Fa la la la  
 joy - 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,

..... 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

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 la. Whilst The

2.

## XXIV.

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

1<sup>st</sup> TREBLE.

Cease now de - light,

2<sup>nd</sup> TREBLE.

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

1<sup>st</sup> ALTO.  
8<sup>th</sup> lower.

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

2<sup>nd</sup> ALTO.  
8<sup>th</sup> lower.

Cease now de - light,

TENOR.  
8<sup>th</sup> 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,

- 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

- 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,



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.....

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 -

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 -



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, each with a different clef (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2). The lyrics are: "dead, Bo - rough is..... dead. Great..." for the first line, "Bo - rough is..... dead. Great..." for the second, "Bo - rough is dead. Great..." for the third, "dead,..... Great..." for the fourth, "dead, Bo - rough is dead. Great..." for the fifth, and "dead, Bo - rough is..... dead. Great..." for the sixth. The seventh staff is the piano accompaniment, showing chords and melodic lines in both hands.

..... 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, each with a different clef (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2). The lyrics are: "..... lord..... of great - er fame, of great - er" for the first line, "..... lord..... of great - er fame, of great - er" for the second, "..... lord..... of great - er fame, of great - er" for the third, "..... lord..... of great - er fame, of great - er" for the fourth, "..... lord..... of great - er fame, of great - er" for the fifth, and "..... lord..... of great - er fame, of great - er" for the sixth. The seventh staff is the piano accompaniment, showing chords and melodic lines in both hands.

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.....

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.....