

1) Come, Sirrah Jack, Ho!

Thomas Weelkes

f $\text{♩} = 90$

Come, Sir-rah Jack, Ho! Fill some to - ba-co. Bring a wire And some fire! Haste, haste a - way, Quick I say!

8
Come, Sir-rah Jack, Ho! Fill some to - ba-co. Bring a wire And some fire! Haste, haste a - way, Quick I

Come, Sir-rah Jack, Ho! Fill some to - ba-co. Bring a wire And some fire! Haste, haste a - way, Quick I say!

11 $\text{♩} = 90$

Do not stay! Shun de - lay! For I drank none good to - day. day. I

8
say! Do not stay! Shun de - lay! For I drank none good to - -day. day. I

Do not stay! Shun de - lay! For I drank none good to - day. day. I

17

swear that this to - ba-co Tis per - fect Tri - ni - da - do. By the ve - ry ve - ry mass Ne - ver ne - ver ne - ver was Bet - ter

8
swear that this to - ba-co Tis per - fect Tri - ni - da - do. By the ve - ry ve - ry mass Ne - ver ne - ver ne - ver was Bet - ter

swear that this to - ba-co Tis per - fect Tri - ni - da - do. By the ve - ry mass Ne - ver was

23

gear than is here. By the rood, For the blood, It is ve - ry ve - ry good, tis ve - ry good. I good.

8
gear than is here. By the rood, For the blood, It is ve - ry ve - ry good, tis ve - ry good. I good.

Bet - ter gear than is here. For the blood, tis ve - ry good. I good. *f*

29 $\text{♩} = 90$ *Come, Sirrah Jack, Ho! (cont.)*

f
Fill the pipe once more, My brains dance Trench-more. It is head - y, I am gid-dy. My head and brains, back and reins,

8
Fill the pipe once more, My brains dance Trench-more. It is head - y, I am gid-dy. My head and brains, back and

Fill the pipe once more, My brains dance Trench-more. It is head - y, I am gid-dy. My head and brains, back and reins,

38 $\text{♩} = 90$

Joints and veins from all pains It doth well purge and make clean. clean. Then

8
reins, Joints and veins from all pains It doth well purge and make - clean. clean. Then

Joints and veins from all pains It doth well purge and make clean. clean. Then

44

those that do con - demn it, Or such as not com - mend it, Ne-ver were so wise to learn Good to - bac-co to dis-cern; Let them

8
those that do con - demn it, Or such as not com - mend it, Ne-ver were so wise to learn Good to - bac-co to dis-cern; Let them

those that do con - demn it, Or such as not com - mend it, Ne-ver were so wise; Let them go

50

go pluck a crow, and not know as I do The - sweet of Tri - ni - da-do, Tri - ni - da-do. Then da-do.

8
go pluck a crow, and not know as I do The - sweet of Tri - ni - da-do, Tri - ni - da-do. Then da-do.

pluck a crow, and not know, know The sweet of Tri - ni - da-do. Then da-do.

2) It was a Lover and a Lass

Thomas Morley (1557 - 1602)

It was a lov-er and his lass, With a hey, with a ho, with a hey non-ny

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

It was a - lov - er and his lass, with a hey non - ny non - ny no,

no, and a hey non - ny non - ny no, That

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

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

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

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

fields, the green corn - fields did pass, In spring - time, in spring-

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

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

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

10 *It was a Lover and a Lass - (cont.)*

ding-a-ding-a-ding, hey ding - a-ding-a-ding, hey ding-a-ding-a-ding, Sweet lov - ers love the
sing, hey ding - a-ding - a-ding, hey ding-a-ding-a-ding, Lov - ers love the
sing, hey ding - a-ding - a-ding, hey ding - a - ding - a - ding, Sweet lov-

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

- ly pret - ty ring - time, When birds do sing, hey ding - a - ding - a - ding, hey
- ly pret - ty ring - time, When birds do - sing, hey ding - a -
on - ly pret - ty ring - time, When birds do - sing, hey ding - a - ding - a -

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

3) O What Shall I Do?

John Wilbye (1574 - 1638)

Alto

O what shall I do, or whi-ther shall I turn me?

Tenor

O what shall I - - - do, or whi-ther shall - I turn me?

Bass

O what shall I - do, or whi-ther shall I turn me?

6

Shall I make un - to her eyes? (shall I make un - to her eyes?) O

Shall I make un - to her - eyes? (shall I make un - to her eyes?) O no, they'll

Shall I make un - to her eyes? O no, they'll

12

no, they'll burn me. Shall I seal up my eyes and speak my

burn me. Shall I seal up my eyes and speak my - - -

burn me. Shall I seal up my eyes and speak my part? and speak my

17

part? Then in a flood of tears, (then in a flood of tears, then in a flood of tears) I -

part? Then in a flood of tears, (then in a flood of tears) I drown

part? Then in a flood of tears, (then in a flood of tears) I - drown

O What Shall I Do? (Page 2)

21

drown my heart. For tears, being stopped will swell, will - swell, - -
 my heart. For tears, being stopped will - swell, will - swell, - -
 my heart. For tears, being stopped will - swell, will swell - - -

26

- - -, for - - -

30

- will swell for scope, Though they o'er flow love, life and hope. By Beau-ty's
 - will swell for scope, Though they o'er flow love, life, love. life and - - hope. By Beau-ty's
 scope, Though they o'er flow love, life and hope. By

36

eye - - - I'll choose to die. At they feet I -
 eye I'll choose to - die. I'll choose to die. At they feet I - fall, fair crea-ture
 Beau - ty's - eye I'll choose to die. At they feet I - fall, fair

O What Shall I Do? (Page 3)

41

fall, fair crea-ture rich in beau - ty; And for pi - ty - call, for pi - ty
 rich in beau - - ty; And for pi - ty - call; O kill not love and du-
 crea - ture rich in beau - ty; And for pi - ty - call, for pi - ty

47

call; O kill not love and du - ty, O kill not
 ty, O kill not love and du - ty, O kill not
 call; O kill not love and du-

54

love and du - ty, O kill not love and du - ty, Oh kill
 love and du - ty, Oh kill not love and du - ty. Oh kill
 - ty, O kill not love and

61

not love and du - ty. Let thy smooth tongue fan
 not love and du - ty. Let thy smooth tongue fan on my sense
 du - ty). Let thy smooth tongue fan on my

O What Shall I Do? (Page 4)

66

on my sense thy breath, To stay thine eyes from burn - ing me to
 thy breath, To stay thine eyes from burn - ing me - - to - death. But if
 sense thy breath - - - - -, To stay thine eyes from burn - - - ing me to

71

death. But if mer - cy be ex - il - ed From a
 mer - cy be ex - il - - - ed From a thing so fair - - com - pil
 death. But if mer - cy be ex - il - ed From a thing so fair com-

77

thing so fair com - pil - ed. (from a thing so fair com - pil -
 - - - ed. (from a thing so fair com - pil - - -
 - pil - - - ed. (from a thing so fair com - pil -

83

ed.) Then pa - tient - ly By thee I'll die, I'll die.
 ed.) Then pa - tient - ly By thee I'll die.
 - ed.) Then pa - tient - ly By thee I'll die.

4) Though Philomela Lost her Love

Thomas Morley (1557-1602)

Musical score for the first system, featuring three staves (Soprano, Alto, Tenor) in 3/4 time with a key signature of two flats. The lyrics are: "Though Phil-o - me - la lost her love, fresh notes she warb - leth".

Musical score for the second system, starting at measure 7. The lyrics are: "yet a - gain! Fa la la la, fa la la" for Soprano; "yet a - gain. Fa la la la la, fa la la la la la" for Alto; and "yet a - gain; Fa la la la la, fa la la la la," for Tenor.

Musical score for the third system, starting at measure 14. The lyrics are: "la, fa la la la la, fa la la la la la la la." for Soprano; "la, fa la la la la, fa la la la la la la la." for Alto; and "fa la la, fa la la la la la la la." for Tenor.

21

Though Philomela Lost her Love (cont.)

He is a fool that lov - ers prove, and leaves to sing to live in

He is a fool that lov - ers prove, and leaves to sing to live in

8 He is a fool that love - ers prove, and leaves to sing to live in

27

pain; Fa la la la la la la la la la la la la la la la la la la

pain; Fa la la la la la la la la la la la la la la la la la la,

8 pain; Fa la la la la la la la la la la la la la la la la la la

34

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

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

8 la, fa la la la la la la la la la la.

5) The Nightingale

Thomas Weelkes (1576 - 1623)

The Night - in - gale, the or - gan of de - light:
 The Night - in-gale, the or - gan of de-light:
 The Night - in - gale, the or-gan of de-light: The

6

The nim-ble nim-ble nim-ble nim-ble lark, the black-bird, the black-
 The nim-ble nim-ble nim-ble nim-ble lark, the black-bird, the black-
 nim-ble nim-ble nim-ble nim-ble lark, the black - bird, the black - bird

11

- bird and the thrush, the thrush, And all the pret - ty chor - is - ters of
 - bird and the thrush, And all the pret - ty chor-is-ters of flight,
 and the thrush, And all the pret - ty chor - is-ters of flight, That

The Nightengale (Page 2)

16

flight, That chant their mu-sic notes in ev - 'ry bush, That chant their mu - sic
 That chant their mu-sic notes in ev - 'ry bush, That chant their mu-sic notes in
 chant their mu-sic notes in ev - 'ry bush, That chant their mu-sic notes in ev-'ry bush in

21

notes in ev - 'ry bush: Let them no more con - tend who shall ex-cel, The cuc-koo cuc-koo, the
 ev - 'ry bush: Let them no more con - tend who shall ex-cel, The cuc - koo, cuc - koo,
 ev-'ry bush in ev - 'ry bush: Let them no more con - tend who shall ex-cel, The cuc-koo, the cuc-

28

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

The Nightengale (Page 3)

32

- koo, cuc-koo is the bird that bears the bell. Let them no more con - tend who shall ex-cel, The
cuc-koo, cuc-koo is the bird that bears the bell. Let them no more con - tend who shall ex-cel,
the bird that bears the bell. Let them no more con - tend who shall ex-cel,

39

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

44

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

6) Strike It Up, Tabour!

Thomas Weelkes (1575 - 1623)

$\text{♩} = 60$

Strike it up, ta-bour and pipe us a fa-vour! Thou shalt be well
 Strike it up, ta-bour and pipe us a fa-vour! Thou shalt be well paid, well paid
 Strike it up, ta-bour and pipe us a fav-our! Thou shalt be well paid

$\text{♩} = 60$ $\text{♩} = 60$

7

paid for thy la-bour. I mean to spend my shoe - sole to dance a-bout the
 for thy la-bour. I mean to spend my shoe - sole to dance a-bout the
 for thy la - bour. To dance a-bout the

13

May - pole! I will be blithe and brisk! Leap and
 May - pole! I will be blithe and brisk, blithe and brisk! I'll
 May - pole! I will be blithe and brisk! Leap and

Strike It Up, Tabour! (Page 2)

16

skip, hop and trip, turn a - bout in the rout, un - til ve - ry wea-ry, wea-ry

leap and skip, hop and trip, turn a-bout in the rout, un - til ve - ry wea-ry, wea-ry

skip, hop and trip, turn a - bout in the rout, un - til ve-ry wea - ry

1. 2.
♩=60 ♩=60

19

joints can scarce frisk. I frisk. Lus - ty Dick Hop-kin, lay on with thy nap-kin, the

joints can scarce frisk. I frisk. Lus-ty Dick Hop-kin, lay on with thy nap-kin, the

joints can scarce frisk. frisk. Lus-ty Dick Hop-kin, lay on with thy nap-kin, the

26

♩=60 ♩=60

nap - kin, the stitch - ing cost me but a dod - kin. The

stitch - ing cost me, cost me but a dod - kin! The

stitch - ing cost me but a dod - kin.

Strike It Up, Tabour! (Page 3)

31

mor-ris were half un - done, were't not for Martin of Comp - ton! O, well said, jig - ging

mor-ris were half un - done, were't not for Martin of Comp - ton! O, well said, jig - ging

Were't not for Martin of Comp - ton! O, well said, jig - ging

36

Al'ce. Pret-ty Jill, stand you still! Dap-per Jack means to smack; how

Al'ce, jig-ging Al'ce. O, pret-ty Jill, stand you still! Dap-per Jack means to smack; how

Al'ce. Pret-ty Jill, stand you still! Dap-per Jack means to smack; how now?

1. 2.

39

now? Fie! Fie! Fie! Fie! Fie! Fie! Fie, you dance false! The false!

now? Fie! Fie! Fie! Fie! Fie! Fie! Fie, you dance false! The false!

Fie! Fie! Fie! Fie! Fie, you dance false! false!

7) Robin Hood

Thomas Weelkes (1575 - 1623)

Since Ro-bin Hood, Maid Ma-ri - an and Lit-tle John are gone-a, the

Since Ro-bin Hood, Maid Ma-ri - an and Lit - tle John are gone - a, the

Since Ro-bin Hood, Maid Ma-ri - an and Lit-tle John are gone - a, the

1. 2.

6

hob-by horse was quite for-got, when Kemp did dance a - lone - a. Since lone - a.

hob-by horse was quite for-got when Kemp did dance a - lone - a. Since lone - a.

hob-by horse was quite for - got when Kemp did dance a - lone - a. Since lone - a.

11

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

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

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

Robin Hood (Page 2)

18

France, for to dance then in - to France. He took pains to
 France, for to dance then in - to France. He took pains, took pains to skip,
 france, for to dance then in - to France. He took pains to skip, to

24

skip, to skip, to skip it in hope of gains, of gains. He will trip it, trip it,
 to skip, to skip it in hope of gains, in hope of gains. He will trip it, trip it,
 skip, to skip, to skip it in hope of gains, of gains. He will trip it, trip it,

1. _____ 2. _____

29

trip it on the toe, did-dle did-dle did-dle doe, did-dle, did-dle, did-dle doe. doe.
 trip it on the toe, did-dle did-dle did-dle doe, did-dle did-dle did-dle doe. doe.
 trip it on the toe, did-dle did-dle did-dle doe, did-dle did-dle did-dle doe. doe.

8) Thus Sings My Dearest Jewel

Thomas Weelkes (1576 - 1623)

$\text{♩} = 60$

S
Thus sings my dear-est je - wel; In love de-lay is cru - el. Or, come and kiss me

A
Thus sings my dear-est je - wel: In love de-lay is cru - el! Or, come and kiss me

T
Thus sings my dear-est je - wel; In love de-lay is cru - el. Or, come and kiss me

$\text{♩} = 60$ $\text{♩} = 60$

7
quick - ly, or say thou dost not love me! Fa - la - la - la - la-

quick - ly, or say thou dost not love me! Fa - la - la - la - la-

quick - ly, or say thou dost not love me! Fa - la - la - la - la-

$\text{♩} = 60$

13
- la, fa - la - la - la, fa - la - la - la - la, fa - la - la - la. Now sings

- la, fa - la - la - la, fa - la - la - la - la, fa - la - la - la. Now sings

- la, fa - la - la - la - la - la, fa - la - la - la. Now sings

Thus Sings My Dearest Jewel (Page 2)

19

Now sings my love - ly trea - sure, in love a kiss, a kiss is a
sings my love - ly trea - sure; In love a kiss is a
my love - ly trea - sure; In love, a kiss is a harm - less

23

harm - less plea - sure! Fa - la - la, fa - la - la, fa - la - la, fa - la - la, fa - la - la,
harm - less plea - sure! Fa - la - la - la, fa - la - la - la, fa - la - la - la,
plea - sure! Fa - la - la - la - la - la

1.

2.

27

fa - la - la, fa - la - la, Fa - la - la - la, fa - la - la - la - la. - la.
- la - la - la, fa - la - la - la, fa - la - la - la - la. Now - la.
- la - la - la - la - la - la - la. Now - la.

