

MELISMATA.
MUSICALL
PHANSIES.
FITTING THE COURT,
CITIE, and COUNTRY
HVMORS.

To 3, 4, and 5. Voyces.

*To all delightfull, except to the Spitefull,
To none offensive, except to the Pensive.*



LONDON,
Printed by *William Stansby* for *Thomas Adams*. 1611.



TO THE RIGHT
WORSHIPFULL THE
true fauorers of Musicke, and all
yertue Mr. *Thomas Rauenscroft*, and Mr.
William Rauenscroft Esquires.



*Right Worshipfull, I haue
beene so much obliged to
the courteous regard you
haue alwaies had of
mee, that if I should not
owe vnto you my best
endeauors; I should much
contrary your kindnesse,
and deseruedly incurre
the shame of ingratitude:
Let it therefore stand
with your good likings,
that by these harmelesse
Musicall Phanxies, I may
shew vnto the world,
and hereby confesse,
how much I am bound vnto*

A 3

you

The Epistle Dedicatorie.

*you; and when it shall further seeme good
to your Worships to command me, I will
not haue ability or life that
shall not be at your
seruice.*

LONDON. 16. Aprilis. 1611.

Your Worships affectio-
nate kinsman,

T. R.



TO THE NOBLEST
OF THE COVRT, LIBE-
RALLEST OF THE COVN-

TRY, and freest of the
CITIE.



Ov may well per-
ceiue by the much va-
riety herein composed,
that my desire is to giue
contentment in this
kinde of Musicke to
the skilfull, and most
iudicious of all sortes. And being little or
much beholding to some of each rancke,
I studie and striue to please you in your
owne elements. Now if my paines proue
your pleasures, you shall still keepe mee in
paines to please you. And so I rest yours.

TR.B.M.



A TABLE OF ALL
The Songs contained in
this B O O K E.

COVRT VARIETIES.

1. **C**anst thou Loue. 4. Voc.
2. **N**ow flowers. 4. Voc.
3. **H**aste, haste, post haste. 5. Voc.
4. **W**ill yee loue me. 5. Voc.
5. **L**ong haue I beene perplext. 3. Voc.
6. **H**eigh ho, away the Mare. 4. Voc.

CITIE ROVND S.

7. **B**rume for oldshooes. 4. Voc.
8. **I** pray good Mother. 3. Voc.
9. **M**y mistress will not be content. 4. Voc.
10. **I** lay with an old man. 4. Voc.

CITIE CONCEITS.

11. **W**Here are you faire Maides. 5. Voc.
12. **M**y master is so wise. 4. Voc.

13. **M**aides to beds. 4. Voc.
14. **O**yes, Oyes. 4. Voc.

COUNTRY ROVND S.

15. **H**E that will an Ale-house keepe. 3. Voc.
16. **A**nd seest thou my Cow. 3. Voc.
17. **K**it and Tom chida. 4. Voc.
18. **D**ery ding, ding, daffon. 3. Voc.
19. **A**s I went by the way. 5. Voc.

COUNTRY PASTIMES.

20. **T**Here were three Rauens. 4. Voc.
21. **I**t was the Frogge in the well. 4. Voc.
22. **I** haue house and land in Kent. 4. Voc.
23. **R**emember O thou man. 4. Voc.

FINIS.

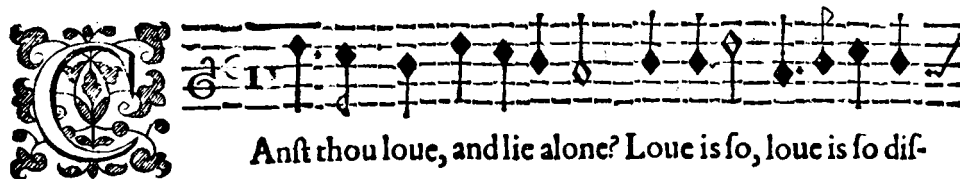
COVRT VARIETIES.

¶ The Courtiers good Morrow to his
M I S T R I S.

Medius.

I.

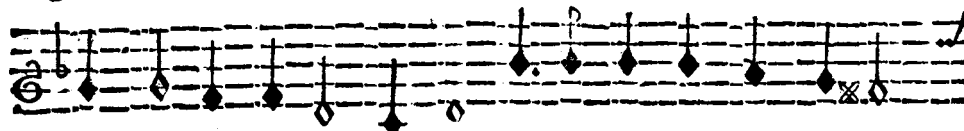
4. *Voc.*



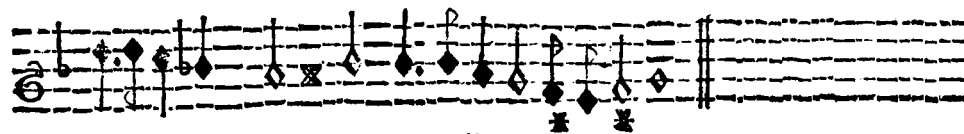
Anst thou loue, and lie alone? Loue is so, loue is so dif-



graced: pleasure is best, wherein is rest in a heart embraced. Rise, rise,



rife, day light doe not burne out, Bels doe ring and Birdes doe sing.



onely I that mourne out. .ij.

Morning starre doth now appeare,
Wind is hush't, and skies cleare:
Come come away, come come away,
Canst thou loue and burne out day?
Rise, rise, rise, rise,
Day-light doe not burne out,
Bels doe ring,
Birds doe sing,
Onely I that mourne out.

COVRT VARIETIES.

TREBLE.

4. VOC.

The first system of the Treble part consists of two staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written in a series of eighth and sixteenth notes, with some rests. The second staff continues the melody, ending with a double bar line.

Rise, rise, rise, day light doe not burne out, Bels do ring,
and Birds doe sing, onely I that mourne out.

TENOR.

4. VOC.

The first system of the Tenor part consists of two staves of music. The first staff begins with a tenor clef (C4), a common time signature (C), and a key signature of one flat (B-flat). The melody is written in a series of eighth and sixteenth notes, with some rests. The second staff continues the melody, ending with a double bar line.

Rise, rise, day light doe not burne out, Bels do ring, and Birds
doe sing, one-ly I that mourne out.

BASSVS.

4. VOC.

The first system of the Bass part consists of two staves of music. The first staff begins with a bass clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written in a series of eighth and sixteenth notes, with some rests. The second staff continues the melody, ending with a double bar line.

Rise, rise, rise, day
light doe not burne out, Bels doe ring, and Birds doe sing, onely
I that mourne out.

COVRT VARIETIES.

The Crowning of BELPHEBE.

Tenor.

2.

4. Voc.

Chor.
Ow flowres your odours breath, and all. .ij. the ayre
perfume, grow in this honor'd wreath, and with, and with, no stormes
Verf.
consume, hayle, hayle, and wel-come, wel-come her, Thou glorie,
.ij. Thou glorie of our greene, receiue this flowrie
Chor.
Spheare, .ij. and bee and bee the Shepherds Queene, and

TREBLE.

4. VOC.

N
Ow flowres your odours breath, and all, .ij. the ayre per-
fume, grow in this honor'd wreath, and with no stormes no stormes
consume.

COURT VARIETIES.

and

MEDIVS.

4. V O C.

N

Ow flowres your odours breath, and all, .ii. the ayre per-

fume, grow in this honor'd wreath, and with, and with, no stormes con-

fume.

and

BASSVS.

4. V O C.

N

Ow flowres your odours breath, and all, .ii. the ayre perfume,

grow in his honor'd wreath, and with no stormes consume,

End.

COVRT VARIETIES.

Tenor.

4. Voc.

.ij. kneele, O kneele, and doe her homage now, O
now, that cals our hearts like fate, Now rise, .ij. .ij, your humble
bosomes bow, O bow, and leade her, .ij. and leade, and leade
her to her fate.

TREBLE.

4. VOC.

bc, .ii. the shepherds Queene.

COURT VARIETIES.

MEDIVS.

4 VOC.

be, .ii. the shepheards Queene.

The first staff of music for the Soprano part, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter and eighth notes, with some rests. There are two asterisks (*) on the staff, one under the second measure and one under the eighth measure.

The second staff of music for the Alto part, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of quarter and eighth notes, with some rests. There are two asterisks (*) on the staff, one under the second measure and one under the eighth measure.

The third staff of music for the Tenor part, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of quarter and eighth notes, with some rests. There are two asterisks (*) on the staff, one under the second measure and one under the eighth measure.

The fourth staff of music for the Bass part, featuring a bass clef, a key signature of one flat, and a common time signature. The melody consists of quarter and eighth notes, with some rests. There are two asterisks (*) on the staff, one under the second measure and one under the eighth measure.

Chor:

The fifth staff of music for the Chorus part, featuring a bass clef, a key signature of one flat, and a common time signature. The melody consists of quarter and eighth notes, with some rests. The staff ends with a double bar line and the word "Chor:".

BASSVS.

4 VOC.

be, and be the shepheards Queene.

The first staff of music for the Soprano part, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter and eighth notes, with some rests. There are two asterisks (*) on the staff, one under the second measure and one under the eighth measure.

The second staff of music for the Alto part, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of quarter and eighth notes, with some rests. There are two asterisks (*) on the staff, one under the second measure and one under the eighth measure.

The third staff of music for the Tenor part, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of quarter and eighth notes, with some rests. There are two asterisks (*) on the staff, one under the second measure and one under the eighth measure.

The fourth staff of music for the Bass part, featuring a bass clef, a key signature of one flat, and a common time signature. The melody consists of quarter and eighth notes, with some rests. There are two asterisks (*) on the staff, one under the second measure and one under the eighth measure.

Chor:

The fifth staff of music for the Chorus part, featuring a bass clef, a key signature of one flat, and a common time signature. The melody consists of quarter and eighth notes, with some rests. The staff ends with a double bar line and the word "Chor:".

COVRT VARIETIES.

Mercuries Song, the messengers of
the G O D S.

Medius.

3.

5. Voc.

Aste, haste, post haste, make haste and
away; the tide tarieth no man, it makes no delay. Trudge, trudge
for thy life; for vertue must flie: these iourneyes are rife with thee,
with the poore Mercurie.

The musical score for the vocal part consists of four staves. The first staff begins with a large, ornate initial 'H' for the word 'Haste'. The music is written in a treble clef with a 3/4 time signature. The lyrics are written below the notes.

BASSVS.

5. VOC.

The musical score for the bass part consists of two staves. The music is written in a bass clef with a 3/4 time signature. The notes are written below the staves.

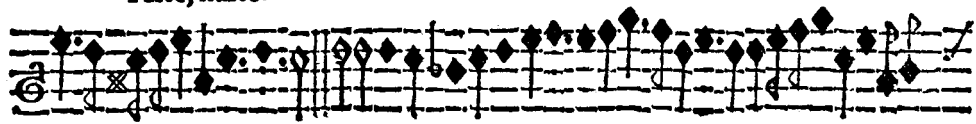
COVRT VARIETIES.

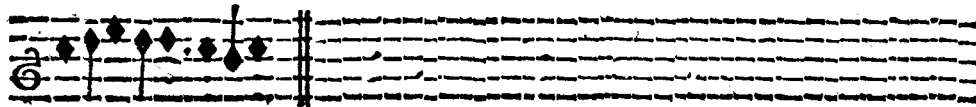
TREBLE.

5. VOC.

H  Musical notation for the Treble part, first staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5. The piece concludes with a fermata over a half note G4.

Afte, hafte.

 Musical notation for the Treble part, second staff. It continues the melody from the first staff, starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The piece concludes with a fermata over a half note G4.

 Musical notation for the Treble part, third staff. It shows the beginning of the piece with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5. The piece concludes with a fermata over a half note G4.

QVINTVS.

5. VOC.

H  Musical notation for the Quintus part, first staff. It begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5. The piece concludes with a fermata over a half note G4.

Afte, hafte.

 Musical notation for the Quintus part, second staff. It continues the melody from the first staff, starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The piece concludes with a fermata over a half note G4.

TENOR.

5. VOC.

H  Musical notation for the Tenor part, first staff. It begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5. The piece concludes with a fermata over a half note G4.

Afte, Hafte.

 Musical notation for the Tenor part, second staff. It continues the melody from the first staff, starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The piece concludes with a fermata over a half note G4.

COVRT VARIETIES.

¶ The Courtiers Courtship to his Mistris.

Quintus. 4. 5. Voc.



Ill yee loue me Lady sweete, you are young and loue is
meete, out alas, out alas, alas, who then will sport thee, wanton yet in the spring,
Loue is a pretie thing, Loue is a pretie thing, Kisse sweete, as louers doe proue,
kind to them that woe.

BASSVS. 5. VOC.



Ill yee loue me Lady sweete, you are young and loue is
meete, out alas, out alas, alas, who then will sport thee, wanton yet in the spring,
Loue is a pretie thing, Loue is a pretie thing, Kisse sweete, as louers doe proue,
kind to them that woe.

COVRT VARIETIES.

The Mistris to the Courtier.

MEDIVS.

5. VOC.

Ic away, fie away, fie, fie, fie, no, no, no, no, no, no, no, no, not I,

Ile liue a maide till I be fortie ,

Fie away, fie away, fie, fie, fie, no, no,

no, not I, no, .ij. no, no, no, no, not I.

TREBLE.

5. VOC.

TENOR.

5. VOC.

COVRT VARIETIES.

A Song of Pages, Cashiered from their Masters.

Treble.

5.

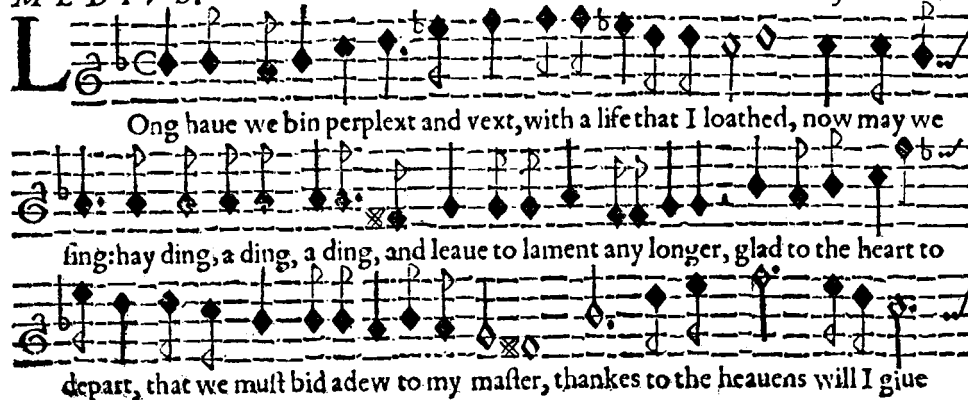
3. Voc.



Ong haue we bin perplext and vext, with a life that I lothed, now may we sing, hay ding, a ding, a ding, and leaue to lament any longer, glad to the heart to depart, that I must bid adew to my master, thanks to the heauens will I giue while I liue, .ij. for ioye, for ioye, that I leaue him, for .ij. gone may hee be downe. trole we the Boles, lets in pretie foules, to carrouse with the wenches, to .ij. with the wenches. .ij. with the wenches.

MEDIVS.

3. VOC.



Ong haue we bin perplext and vext, with a life that I loathed, now may we sing: hay ding, a ding, a ding, and leaue to lament any longer, glad to the heart to depart, that we must bid adew to my master, thanks to the heauens will I giue

COVRT VARIETIES.

while I liue for ioye that I leaue him, for .ij. downe, neere more that
 we see downe, trole we the boles, lets in pretie foules to carrouse with the
 wenches, to carrouse, to .ij. with the wenches, to carrouse with the wenches.

BASSVS.

3. VOC.

Long haue we bin perplext and vext, with a life that I loathed, now may we
 sing, hay ding, a ding, a ding, and leaue to lament any longer, glad to the heart
 to depart that I must bid adew to my master, thanks to the heauens will I giue,
 while I liue for ioye, for ioye, that I leaue him, for ioye, downe, .ij.
 nor againe to come at vs, trole we the Boles, lets in prety foules to car-
 rouse with the wenches, to .ij. to .ij. to .ij. with the wenches, to carrouse with
 the wenches.

COVRT VARIETIES.

¶ Seruants out of Seruice, are going to the Citie to looke for new.

TREBLE.

6

4. VOC.

High ho, away the Mare, let vs set aside all care, aside all care,
 if any man be disposed to trie, Loe here comes a lustie crew, a lustie crew, that are
 enforced to crie, anew Master, anew, .ij. .ij. anew Master, a
 new, Hay now, .ij. weele take small paines, and yet
 will thriue, hay now.

BASSVS.

4. VOC.

High hoe, away the Mare, let vs set aside all care, if any man be
 desposed to trie, Loe here comes a lustie crew, that are enforced to crie,
 anew Master, anew, .ij. .ij. anew Master anew, Hey now
 weele cut their throates that
 are aliue.

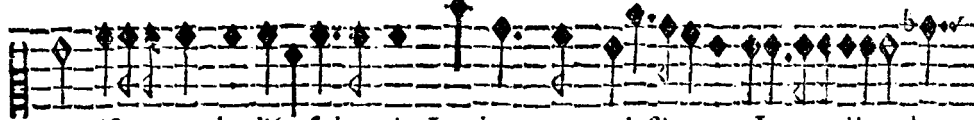
COVRT VARIETIES.

MEDIVS.

4. VOC.



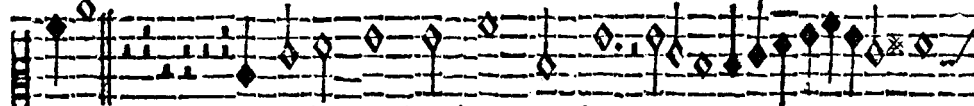
Eigh hoe, away the Mare, let vs fet aside all care, .ij. let aside ail



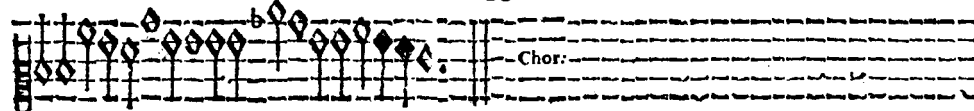
care, if any man be disposed to trie, Loe here comes a lustie crew, Loe, .ij. that



are enforced to trie, anew Master anew, .ij. .ij. Master, anew Master

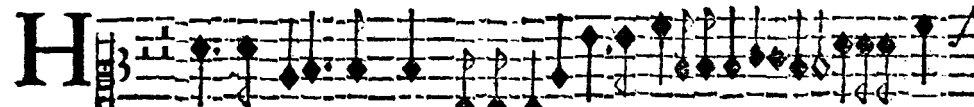


anew. We neither minde to begge nor starue.

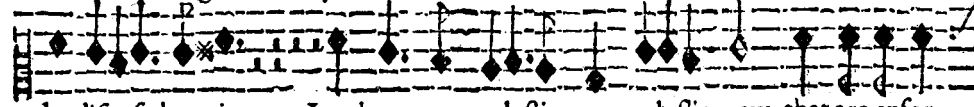


TENOR.

4. VOC.



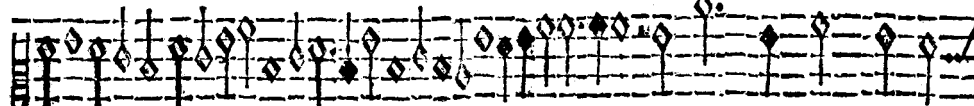
Eigh hoe away the Mare, let vs fet aside all care, .ij. if any man



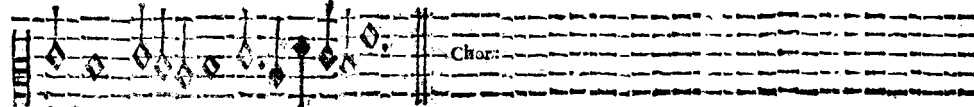
be disposed to trie, Loe here comes a lustie crew, a lustie crew, that are enfor-



ced to trie, anew Master anew, .ij. .ij. anew Master anew.



We will haue more then we



deserue.



CITIE ROVND.

B Rooms for old Shoes, Pouchrings, Bootes and Buskings, will

ye buy a - ny new Broome ? New Oysters, new Oysters, New new Cockels,

Cockels nye, Fresh Herrings: Wil' yee buy any straw? Hay yee any Kitchin-stuffe

Maides? Pippins fine, Cherric ripe, ripe, ripe, Cherric ripe, ripe, ripe. Hay any

Wood to cleaue? Giue care to the clocke, beware your locke, your fire and your

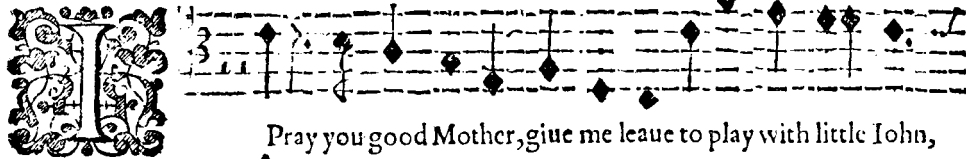
light, and God giue you good night, one a Clocke.

light, and God giue you good night, one a Clocke.

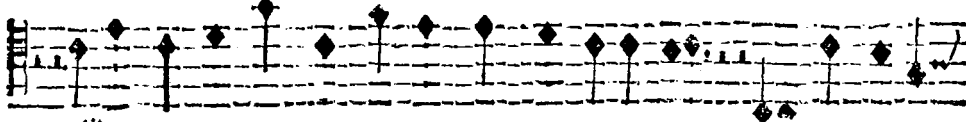
LITTLE ROUNDS.

3. VOC.

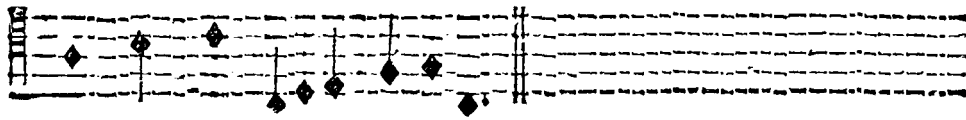
8.



Pray you good Mother, giue me leaue to play with little Iohn,



to make his Bed, and combe his head, and come againe anon, or else beate me as



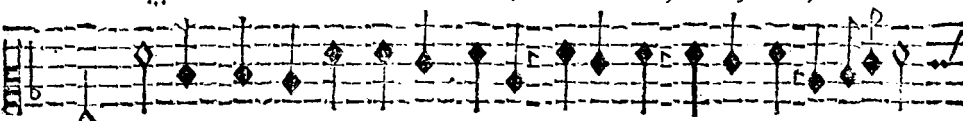
you thinke good, for I loue Iohn alone.

3. VOC.

9.



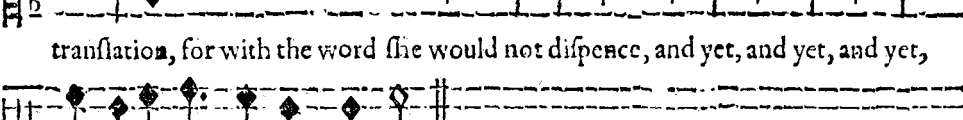
MY Mistris will not be content, to take a Iest, a Iest, a Iest, as Chaucer



meant, but following stil the womans fashion, allowes it, allowes it, for the new



translation, for with the word she would not dispence, and yet, and yet, and yet,

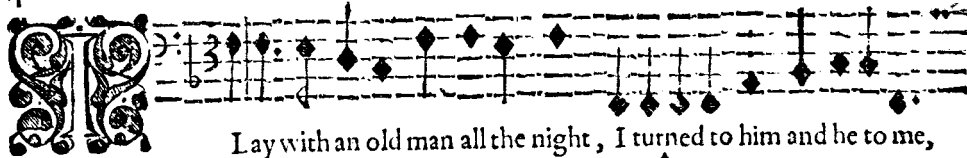


and yet: I know the loues the fence.

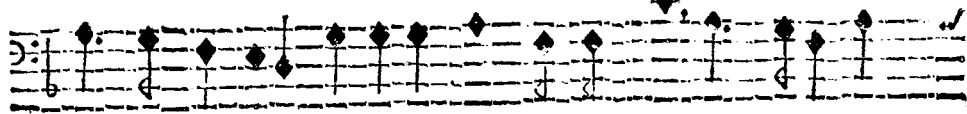
CITIE ROUNDS.

4. VOC

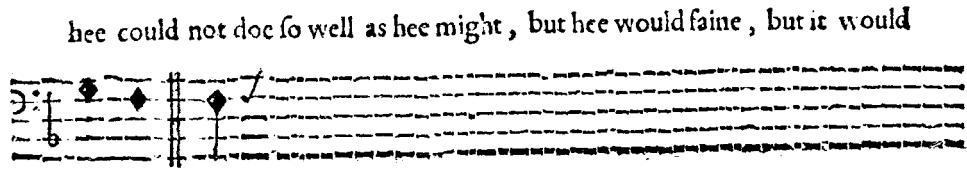
10.



Lay with an old man all the night, I turned to him and he to me,



hee could not doe so well as hee might, but hee would faine, but it would



not bee.



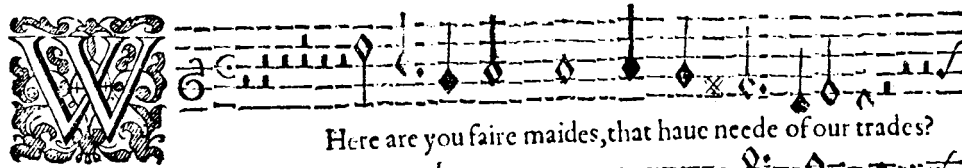
CITIE CONCEITES.

The Painters Song of London.

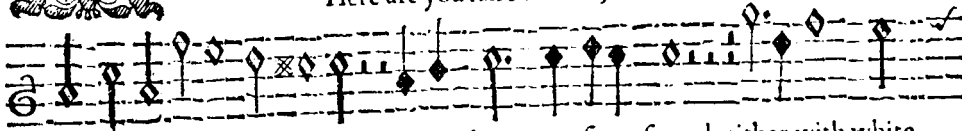
Medius.

II.

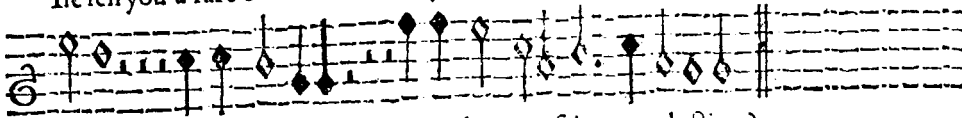
5. *Voc.*

W 

Here are you faire maides, that haue neede of our trades?

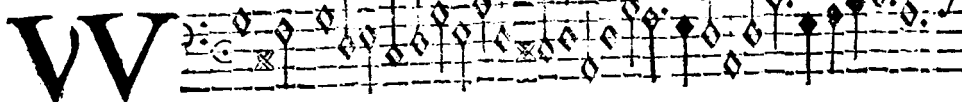


He sell you a rare confection: will yee haue your faces spread, either with white



or red? will yee buy any, will yee buy any faire complection?

BASSVS.

W 

Here are you.



2. My drugges are no dregges,
For I haue whites of Egges,
Made in a rare confection.
Red Learher and Surfiet water,
Scarlet colour or Staues-aker,
Will yee buy any faire complection?

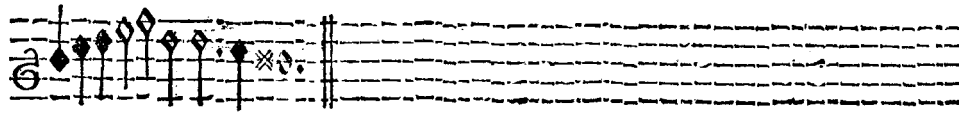
CITIE CONCEITES.

TREBLE.

5. VOC.

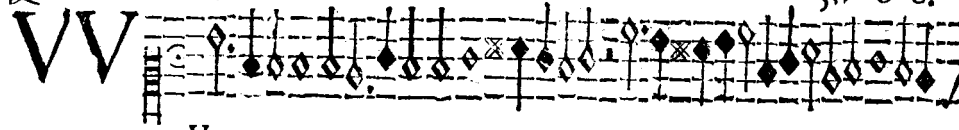


Here are you.

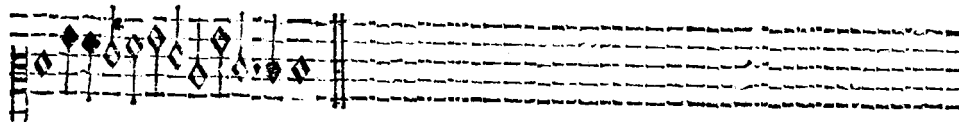


QUINTUS.

5. VOC.

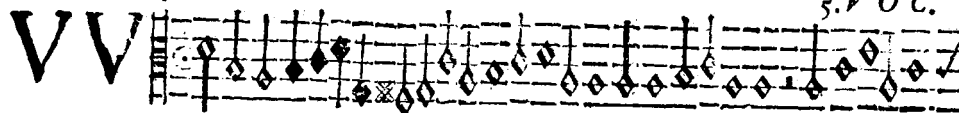


Here are you.

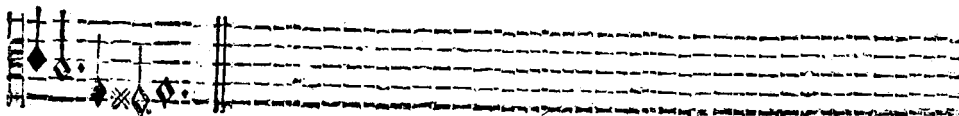


TENOR.

5. VOC.



Here are you.



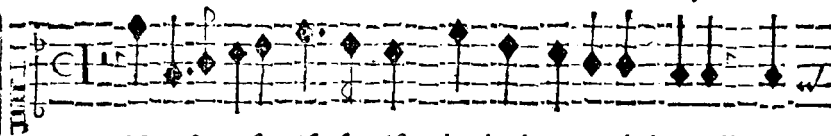
CITIE CONCEITES.

The Scriueners seruants Song of Holborne.

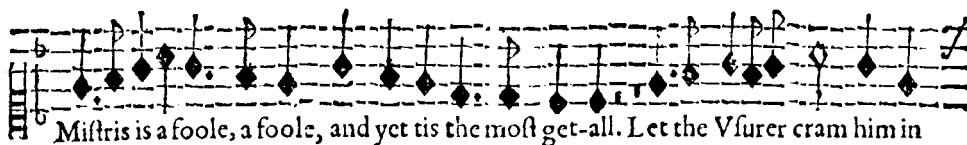
Medius.

12.

4. Voc.



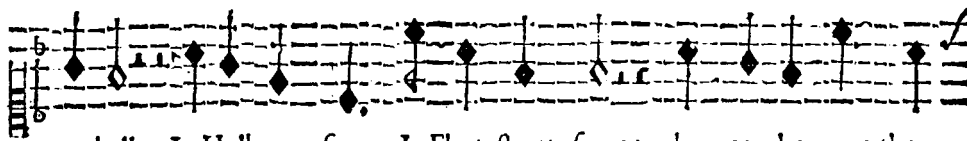
Y matter is so wise, so wise, that hee's proceeded wittall, my



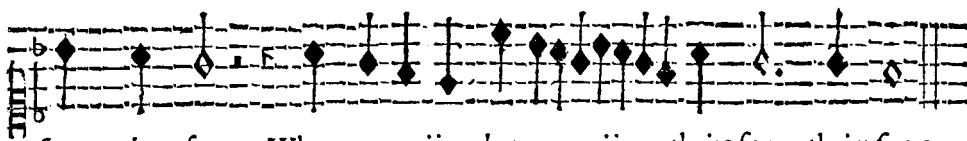
Mistris is a foole, a foole, and yet tis the most get-all. Let the Vsurer cram him in



interest that excell, their pits, their pits enough to damme him before he goes



to hell. In Holborne some: In Fleetstrecte some: where care he come, there



some, there some, Where care, .ij. where, .ij. theirs some, theirs some.

TREBLE.

5. VOC.



Y Master is so wise.



CITIE CONCEITES.

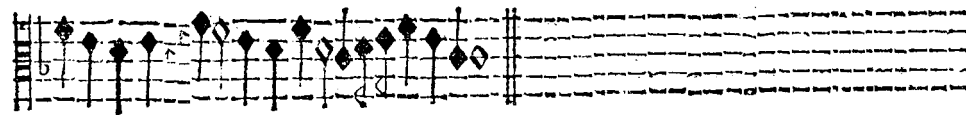


TENOR.

4. VOC.



Y Master is fo wife.

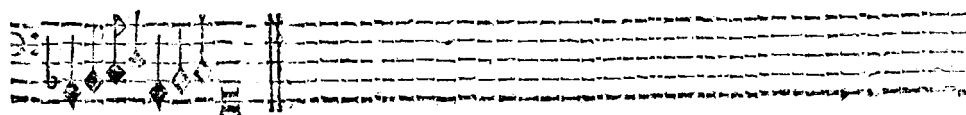
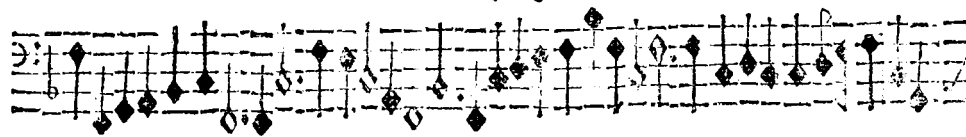


BASSVS.

4. VOC.



Y Master is fo wife.



CITIE CONCEITES.

♩ A Belmans Song.

Tenor.

13.

4. Voc.



Aides to bed, and couer coale, let the Moufe .ij.

Out of her hole: Crickets, Crickets in the Chimney sing, whilft the little Bell,

the little Bell doth ring. If fast asleepe, who can tell when the Clapper, Clapper

hits the Bell.

CITIE CONCEITES.

TREBLE.

4. VOC.

Musical notation for the Treble part, 4 voices. It consists of three staves of music in 3/4 time, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as *p* and *f*. The first staff begins with a treble clef and a 3/4 time signature. The second and third staves continue the melodic line with similar rhythmic patterns and articulation.

MEDIVS.

4. VOC.

Musical notation for the Medius part, 4 voices. It consists of two staves of music in 3/4 time, featuring a soprano clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as *p* and *f*. The first staff begins with a soprano clef and a 3/4 time signature. The second staff continues the melodic line with similar rhythmic patterns and articulation.

BASSVS.

4. VOC.

Musical notation for the Bassus part, 4 voices. It consists of two staves of music in 3/4 time, featuring a bass clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as *p* and *f*. The first staff begins with a bass clef and a 3/4 time signature. The second staff continues the melodic line with similar rhythmic patterns and articulation.

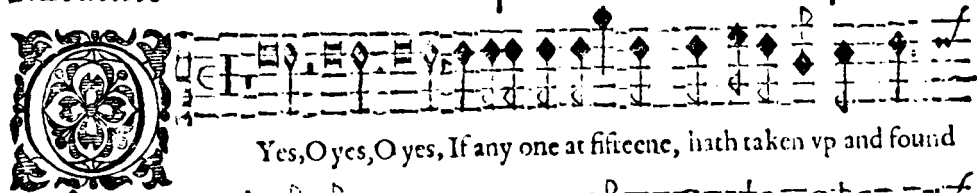
CITIE CONCEITES.

¶ The Cryers Song of Cheape-side.

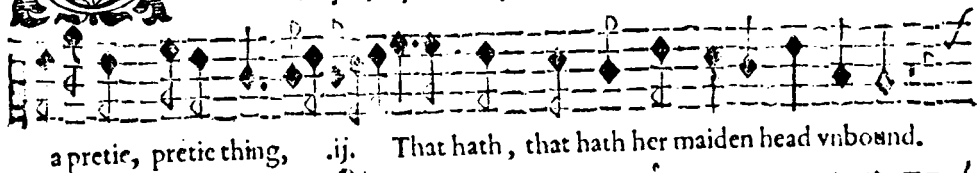
Medius.

14.

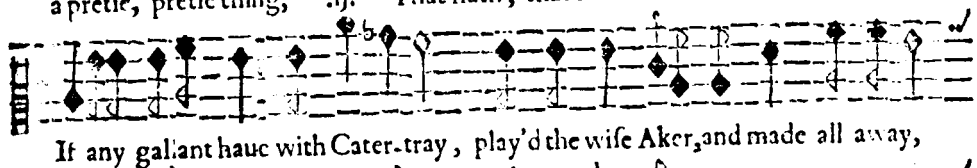
4. *Voc.*



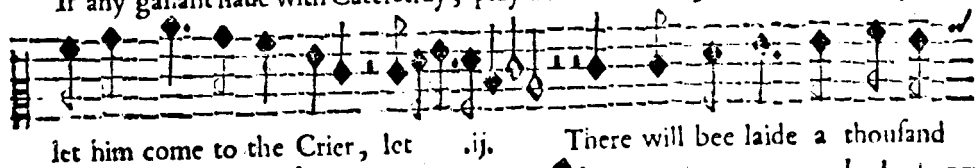
Yes, O yes, O yes, If any one at fifteene, hath taken vp and found



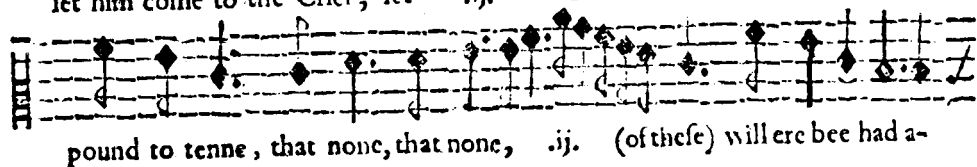
a pretie, pretie thing, .ij. That hath, that hath her maiden head vnbound.



If any gallant haue with Cater-tray, play'd the wise Aker, and made all away,



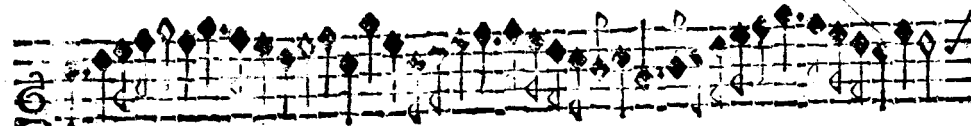
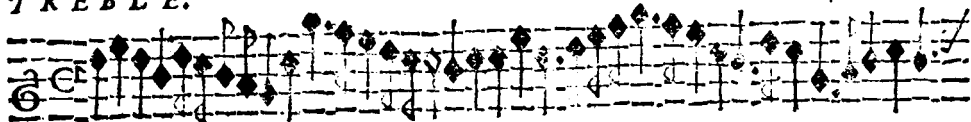
let him come to the Crier, let .ij. There will bee laide a thousand



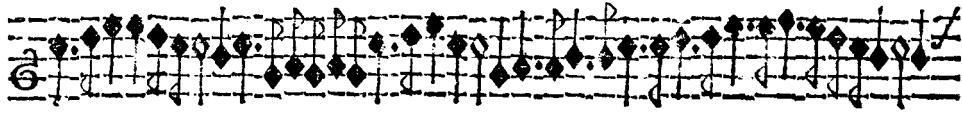
pound to tenne, that none, that none, .ij. (of these) will ere bee had a-

TREBLE.

4. *V O C.*

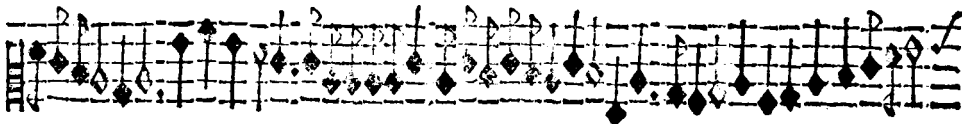
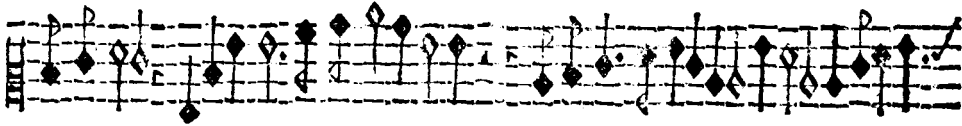
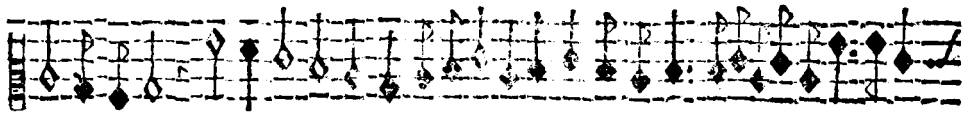
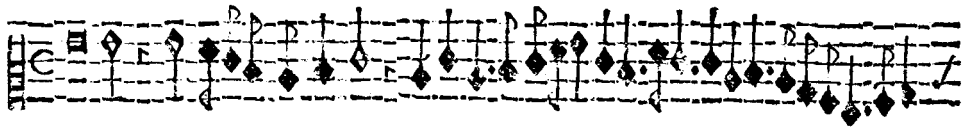


CITIE CONCEITES.



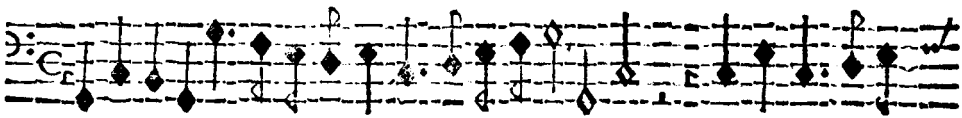
TENOR.

4. VOC.



BASSVS.

4. VOC.



CITIE CONCEITES.

gaine. Oyes, Oyes, if note or line, or word be here let fall, that giues, .ij.
 that giues to any man the taste of Gall, Let him come to the Cryer, Let .ij.
 I will lay my lips to a fat shrouing Hen, that none, .ij. of these, of these will be had
 againe, for this I say and likewise I protest, no arrowes here at shot at any brest, but
 all are well come, are .ij. to my musicke feast : But all are wel-come, .ij.
 But .ij. to my musicke feast, wel-come, .ij. vnto my musicke feast.

TREBLE. 4. VOC.

But all are wel come, are .ij. to my musicke feast, .ij.

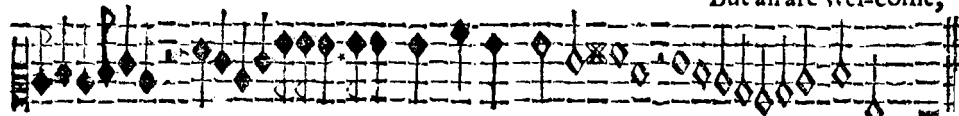
COUNTRY PASTIMES.

TENOR.

7 VOC.



But all are wel-come,



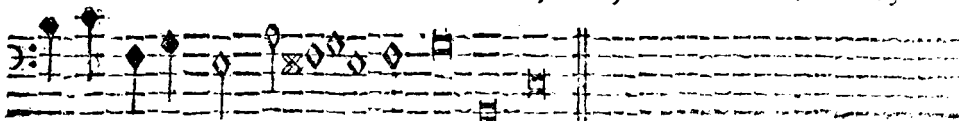
are .ij. but al are .ij. vnto my musick feast, .ij. vnto .ij. my musick feast

BASSVS.

4 VOC.



But all are wel-come, are .ij. are wel-come, but .ij



to my musicke feast vnto vnto My musicke feast.



COVNTRY ROVNDVS.

3. V O C.

15.

E that will an Ale-house keepe , must haue three things in store,
a Chamber and a feather Bed , a Chimney and a hey no-ny no-ny , hay no-ny
no-ny, hey nony no, hey nony no, hey nony no.

3. V O C.

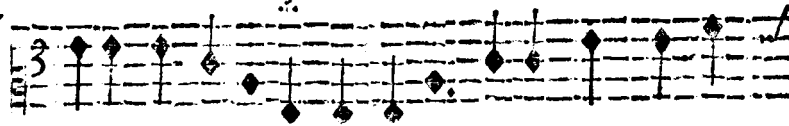
16.

ANd seest thou my Cow to day Fowler, and seest .ij.
the Bels ring into Mattens , the Bels .ij. Bim bome, bim bome,
a bome, bome, bim bome, bim bome, a bome bome.

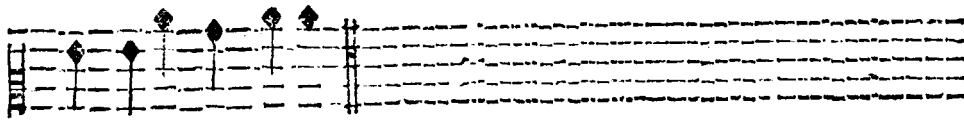
COUNTRY ROUNDS.

4. VOC

17.



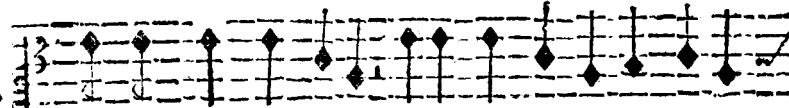
It and Tom chid a, Tom and Kit chid, Kit chid Tom, Tom chid



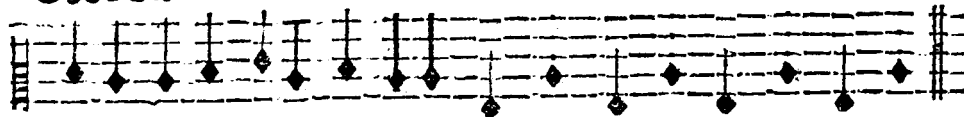
Kit, Kit and Tom chid a.

3. VOC.

18.



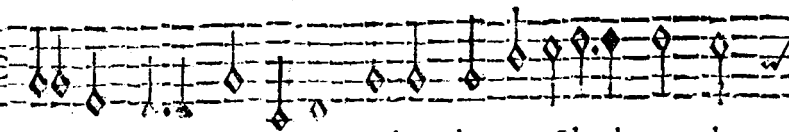
Errie ding, ding, ding Daffon, I am Iohn Cheston, we weedon



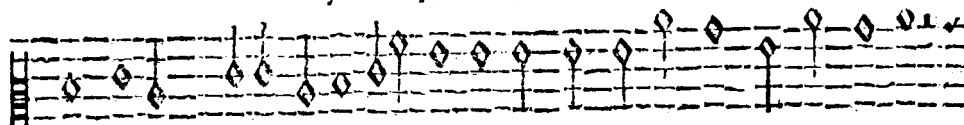
we wodden, we weedon, we wodden, Bim bom, bim bom, bim bom, bim bom.

5. VOC.

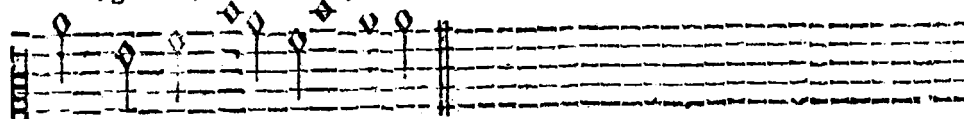
19.



S I went by the way, holom, trolum, there met I by the way, ha-



zom, gazom, and I had my little companion : I would a catcht, hazom, gazom,



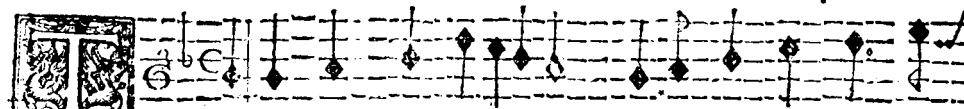
and hunge him vpon holom trolum.

COUNTRY PASTIMES.

Treble.

22.

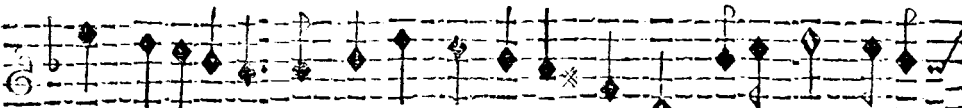
4. Voc.



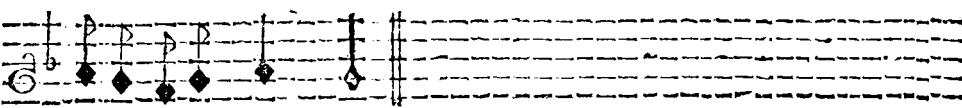
Here were three Rauens fat on a tree, Downe a downe, hay down, hay



downe. There were three Rauens fat on a tree, with a downe, There were three



Rauens fat on a tree, they were as blacke as they might be, with a downe derrie,



derrie, derrie, downe, downe.

The one of them said to his mate,
downe adowne hey downe,

2 The one of them said to his mate,
with adowne:

The one of them said to his mate
Where shall we our breakfast take?
with adowne dery downe.

Downe in yonder greene field,
downe adowne hey downe,

Downe in yonder greene field,
with adowne.

Downe in yonder greene field
There lies a Knight slain under his shield,
with a downe.

His hounds they lie downe at his feete,
downe adowne hey downe.

4 His hounds they lie downe at his feete,
with adowne.

His hounds they lie downe at his feete

So well they can their Master keepe,
with adowne.

His Haukes they flie so eagerly
downe adowne.

5 His Haukes they flie so eagerly
with adowne.

His Haukes they flie so eagerly,
There's no fowle dare him come nee.
with a downe.

Downe there comes a fallow Doe,
downe adowne.

6 Downe there comes a fallow Doe
with a downe.

Downe there comes a fallow Doe.
As great with yong as she might goe.
with adowne.

She lift up his bloody hed,
downe adowne.

7 She lift up his bloody hed,

with

COUNTRY PASTIMES.

M E D I V S. *4. VOC.*

Downe a downe, hay downe, with a downe
with a downe, hey derrick derrick, downe, downe, downe.

T E N O R. *4. VOC.*

Downe hey downe, hey downe, hey downe. with a
downe, with a downe derrick, derrick downe a downe.

B A S S V S. *4. VOC.*

Downe hey downe, hey downe, with a downe,
with hey downe downe, derrick downe downe.

with a downe.
She lift up his bloody bed,
And kist his wounds that were so red
with a downe.
 8 *She got him up upon her backe,*
downe adowne.
She got him up upon her backe,
with adowne.
She got him up upon her backe,
And carried him to earthen lake,
with adowne downe.
 9 *She buried him before the prime,*

downe adowne.
She buried him before the prime,
with adowne.
She buried him before the prime,
She was dead her selfe ere euen-song time
with adowne.
 10 *God send euery gentleman*
downe adowne.
God send euery gentleman
with adowne.
God send euery gentleman (man,
Such haukes, such hounds, and such a Le-
with adowne. F

COUNTRY PASTIMES.

The Marriage of the Frogge and the M O U S E.

Treble.

21.

4. Voc.

T was the Frogge in the well, Humble-dum, humble-dum. And
the merrie Mousc in the Mill, tweedle, tweedle twino.

- | | |
|---|---|
| 2 The Frogge would a woing ride,
humble dum humble dum
Sword and buckler by his side,
tweedle, tweedle twino. | 8 What shall we haue to our supper?
humble dum, humble dum,
Three beanes in a pound of butter,
tweedle tweedle twino. |
| 3 When he was upon his high horse set,
humble dum, humble dum
His boots they shone as blacke as jet,
tweedle, tweedle twino. | 9 When supper they were at,
humble dum, humble dum
The Frog, the Mousc, and euen the Rat,
tweedle, tweedle twino: |
| 4 When she came to the merry mill pin,
humble dum, humble dum
Lady Mousc beene you within?
tweedle, tweedle twino. | 10 Then came in gib our cat,
humble dum, humble dum,
And catcht the mousc euen by the backe,
tweedle, tweedle twino. |
| 5 Then came out the dusty Mousc,
humble dum, humble dum
I am Lady of this house,
tweedle, tweedle twino. | 11 Then did they separate,
humble dum, humble dum,
And the frog leapt on the floore so flat,
tweedle, tweedle twino. |
| 6 Hast thou any minde of me?
humble dum, humble dum
I haue e'ne great minde of thee,
tweedle, tweedle twino. | 12 Then came in Dicke our Drake,
humble dum, humble dum,
And drew the frogge euen to the lake,
tweedle, tweedle twino. |
| 7 Who shall this marriage make?
humble dum, humble dum,
Our Lord which is the rat,
tweedle, tweedle twino. | 13 The Rat run vp the wall,
humble dum, humble dum.
A goodly company, the diuell goe with all,
tweedle, tweedle twino. |

COUNTRY PASTIMES.

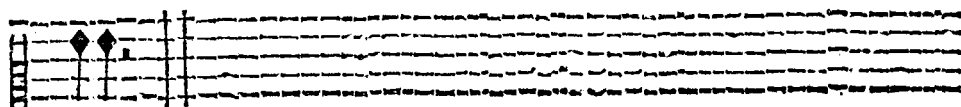
MED I V S.

4. V O C.



Humble-dum, humble-dum,

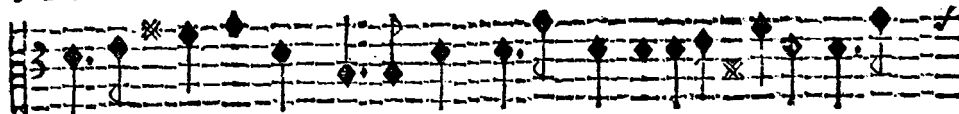
tweedle, tweedle



twino.

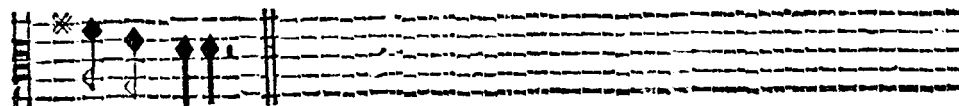
T E N O R.

7. V O C.



Humble-dum, humble-dum,

tweedle,



tweedle, twino.

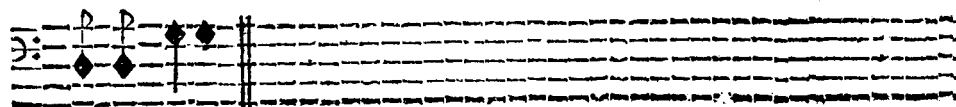
B A S S V S.

4. V O C.



Humble-dum, humble-dum.

tweedle,



tweedle twino.

COUNTRY PASTIMES.

♩ A wooing Song of a Yeoman of KENT'S SONNE.

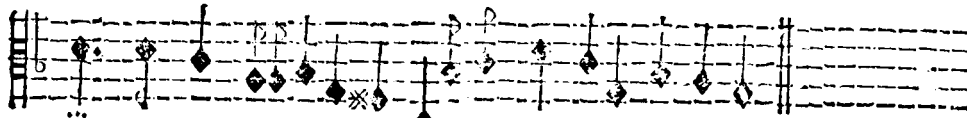
Tenor.

22.

4. Voc.



Have house and land in Kent, and if you'll loue me, loue me now:



two pence half-peny is my rent, I cannot come euery day to woo.

*Ich am my vather's eldest zonne,
my mother eke doth loue me well,
For ich can brauely clout my shoone,
and ich full well can ring a bell.
Chorus. For he can brauely clout his
and he full wel can ring a bell. (shoone,*

*My vather he gaue me a hogge,
my monther she gaue me a zow,
I haue a God-vather dwels there by,
and he on me bestowed a plow.
Chor. He has a God-vather dwels there
and he on him bestowed a plow. (by,*

*One time I gaue thee a paper of pins
anoder time a taudry lace:
And if thou wilt not grant me loue,
in truth ich die beuore thy vace.
Cho And if thou wilt not grant his loue
in truth hee'le die beuore thy vace.*

*Ich haue benez twise our Whitson Lord,
ich haue had Lad es many wire,
And eke thou hast my heart in hold,
and in my mind: zeemes passing rare.
Cho. And eke thou hast his hart in hold,
and in his mind seemes passing rare.*

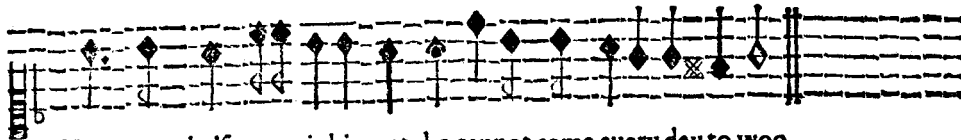
*Ich will put on my best white stoppe,
and ich will weare my yellow hose,
And on my head a good gray hat,
and in't ich sticke a louchy rose.
Chor. And on his head a good gray hat,
and in't hee'le sticke a louchy rose.*

*Wherefore cease off, make no d. lay,
and if you'll loue me, loue me now,
Or els ich zeek some o. ler where,
for I cannot come euery day to woo.
Cho. Or els hee'le zeek some o. ler where,
for he cannot come euery day to woo.*

COVNTRY PASTIMES.

TREBLE.

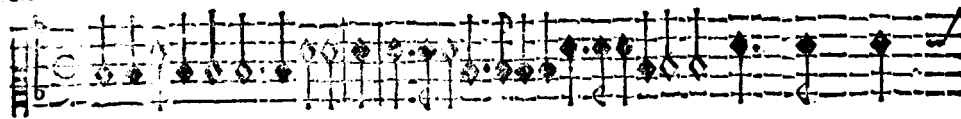
4. VOC.



Two pence halfe-peny is his rent, he cannot come euery day to woo.

MEDIVS.

4. VOC.



Two pence halfe-



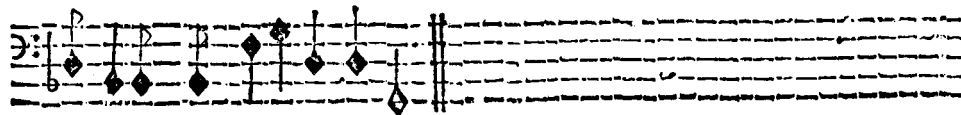
peny is his rent, he cannot come euery day to woo.

BASSVS.

4. VOC.



Two pence halfe-penie is his rent,



he cannot come euery day to woo.

COVNTRY PASTIMES.

♩ A Christmas Carrol.

Treble.

23.

4. Voc.

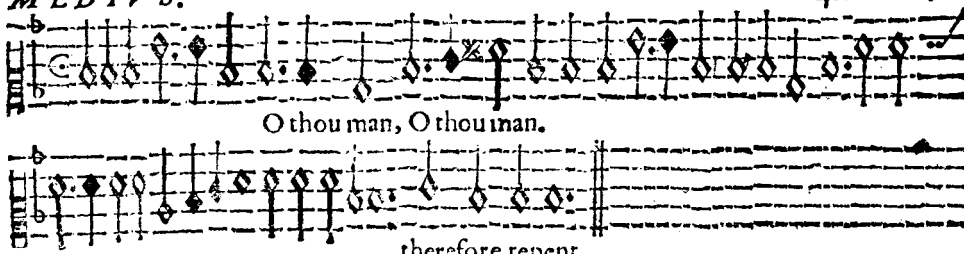
Remember O thou man, O thou man. Remember O thou
 man thy time is spent, remember O thou man, how thou art dead and gone, and
 I did what I can, therefore repent.

Remember Adams fall
 O thou man, O thou man,
 2 Remember Adams fall
 From heauen to hell:
 Remember Adams fall
 How we were condemned all
 In hell perpetuall
 there for to dwell.
 Remember Gods goodnesse
 O thou man, O thou man,
 3 Remember Gods goodnesse
 And his promise made.
 Remember Gods goodnesse,
 How he sent his sonne doubtlesse
 Our sinnes for to redresse,
 be not affraid.
 4 The Angels all did sing,
 O thou man, O thou man.
 The Angels all did sing
 Vpon the Shepheards hill.
 The Angels all did singe

Praises to our heavenly King,
 And peace to man liuing
 with a good will.
 5 The shepheards amazed was,
 O thou man, O thou man.
 The shepheards amazed was
 To heare the Angels sing,
 The shepheards amazed was
 How it should come to passe
 That Christ our Messias
 should be our King.
 6 To Bethlem did they goe,
 O thou man, O thou man,
 To Bethlem did they go
 The shepheards three,
 To Bethlem did they goe
 To see where it were so or no,
 whether Christ were borne or no
 to set man free.
 7 As the Angels before did say,
 O thou man, O thou man,

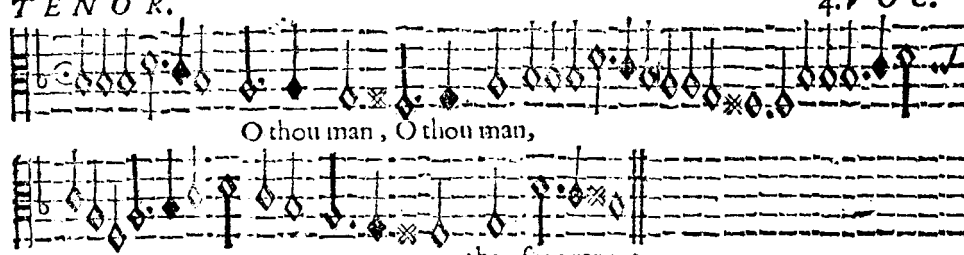
COUNTRY PASTIMES.

M E D I U S. 4. V O C.



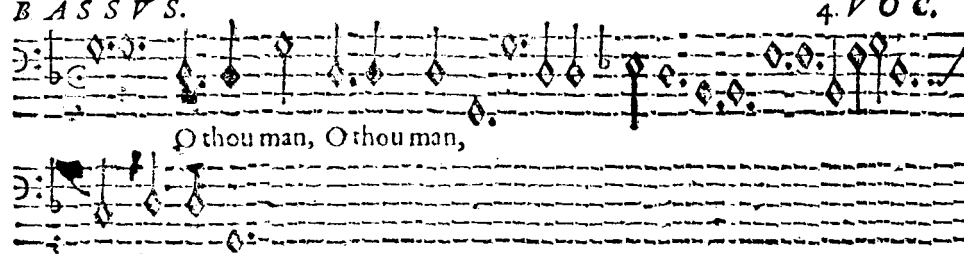
O thou man, O thou man,
therefore repent.

T E N O R. 4. V O C.



O thou man, O thou man,
therefore repent.

B A S S E S. 4. V O C.



O thou man, O thou man,
therefore repent.

*As the Angels before did say,
So it came to passe,
As the Angels before did say,
They found a babe whereas it lay
In a manger wrapt in hay,
So poore he was.
8 In Bethlem he was borne,
O thou man, O thou man,
In Bethlem he was borne,
For mankind sake,
In Bethlem he was borne*

*For us that were forlorne,
And therefore took no scorne
our flesh to take.
9 Give thanks to God alway,
O thou man, O thou man,
Give thanks to God alway
With heart most ioyfully,
Give thanks to God alway,
For this our happy day,
Let all men sing and say
holy, holy.*

F I N I S.