

# I. Come Let Us Sit

Catch That Catch Can, 1667

John Playford

1  
Come let us sit, let's drink, and sing, and pay our Or - ges\_ to the

2  
Come, let us sit, let's drink, and sing, and pay our Or - ges to the

3  
Come let us sit, let's drink, and sing, and pay our Or - ges to the

4  
Come let us sit, let's drink, and sing, and pay our Or - ges\_ to the

Detailed description: This system contains the first four staves of the piece. Each staff has a vocal line with lyrics and a bass line. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'Come let us sit, let's drink, and sing, and pay our Or - ges\_ to the'.

5  
Spring, chant we so loud that all the Spheres, struck mute, may

6  
Spring, chant we so loud that\_ all the Spheres, struck mute, may

7  
Spring, chant we so loud that all the Spheres, struck mute, may

8  
Spring, chant we so loud that all the Spheres, struck mute, may

Detailed description: This system contains the next four staves. The lyrics are: 'Spring, chant we so loud that all the Spheres, struck mute, may'. The notation continues with vocal and bass lines.

9  
voi - ces change for ears: Let us be gen - nial and our lays, as wan - ton

10  
voi - ces change for ears: Let us be ge - nial and our lays, as wan - ton

11  
voi - ces change for ears: Let us be ge - nial and our lays, as wan - ton

12  
voi - ces change for ears: Let us be ge - nial and our lays, as wan - ton

Detailed description: This system contains the final four staves. The lyrics are: 'voi - ces change for ears: Let us be gen - nial and our lays, as wan - ton'. The notation continues with vocal and bass lines.

## 2. The Peaceful Western Wind

Two Bookes of Ayres, 1613

Thomas Campion

The peace-ful west-ern wind the Win-ter's storms hath  
See how the morn-ing smiles on her bright east-ern  
What Sat-urn did de-stroy, Love's Queen re-vives a -

The first system of the musical score for 'The Peaceful Western Wind' consists of four staves. The top staff is the vocal line, followed by three instrumental staves (treble, alto, and bass clefs). The music is in 4/4 time and D major. The lyrics are printed below the vocal staff.

tam'd, and Na-ture in each kinde the kind heat hath en-  
hill, and with soft steps be-guiles them that lie slum-bring  
gain, and now her na-ked boy doth in the fields re-

The second system of the musical score continues the piece. It also consists of four staves (vocal and three instrumental). The lyrics are printed below the vocal staff.

# 6. Springtime Mantleth Every Bough

Canzonets to Three Voices, 1602

Thomas Morley

Spring - time mant-leth ev - ery bough, and boughs make for shep-herds' sport,  
Spring - time mant-leth ev - ery bough, and boughs make for shep-herds' sport,  
Spring - time mant-leth ev - ery bough, and boughs make for shep-herds' sport,

5

birds and beasts are of con-sort, fa la la la la la, fa la la la la la la la  
birds and beasts are of con-sort, fa la la la la la, fa la la la la la la la  
birds and beasts are of con-sort, fa la la la la la la la

9

la la la la la la. Our hearts in true love we do vow,  
— la la la la. Our hearts in true love we do vow,  
la la la la la. Our hearts in true love we do vow,

# 7. Come Pretty Wag and Sing

Private Musicke, 1620

Martin Peerson

First system of the musical score. It consists of four staves: a vocal line (treble clef), a second vocal line (treble clef), a lute line (treble clef with an 8), and a bass line (bass clef). The key signature has one flat (B-flat) and the time signature is 4/4. The lyrics are: "Come pret-ty wag and sing, the sun's all rip-'ning wing, fans".

Second system of the musical score, starting at measure 5. It consists of four staves: a vocal line (treble clef), a second vocal line (treble clef), a lute line (treble clef with an 8), and a bass line (bass clef). The lyrics are: "up the wan - ton Spring, O let us both, let's both go".

Third system of the musical score, starting at measure 9. It consists of four staves: a vocal line (treble clef), a second vocal line (treble clef), a lute line (treble clef with an 8), and a bass line (bass clef). The lyrics are: "chant it, O let us both, let's both go chant it, chant it, O let us both, let's both go chant it,".

# 9. Sit Down and Sing

Madrigals to Three, Four, Five and Six Voices, 1597

Thomas Weelkes

Musical notation for the first system, measures 1-5. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: Sit down, sit down, sit down and

Musical notation for the second system, measures 6-10. The lyrics are: down and sing, A - myn - tas joys, A - myn - tas sing, sit down and sing, A - myn - tas joys, A - sing, and sing, A - myn - tas joys, A - myn - tas joys, —

Musical notation for the third system, measures 11-14. The lyrics are: joys, his lit - tle lambs re - joice, re - joice to see the myn - tas joys, his lit - tle lambs re - joice to see the — his lit - tle lambs re - joice to see the

Musical notation for the fourth system, measures 15-19. The lyrics are: Spring, each chirp - ing bird re - cords a pip - ing voice, each chirp - ing Spring, each chirp - ing bird re - cords a pip - ing voice, re - cords Spring, each chirp - ing bird re - cords a pip - ing voice, each chirp - ing

# 10. This Merry Pleasant Spring

Anon

Turpyn Lute Book

arr. Tamsin Lewis

The first system of music consists of four staves. The top staff is a treble clef with a 4/4 time signature and contains five measures of whole rests. The second staff is a treble clef with a 4/4 time signature and contains five measures of music: a whole note G4, a half note A4-B4, a dotted quarter note C5, a quarter note B4, a half note A4-G4, and a quarter note F4. The third staff is a treble clef with a 4/4 time signature and contains five measures of music: a whole note G4, a half note A4-B4, a dotted quarter note C5, a quarter note B4, a half note A4-G4, and a quarter note F4. The fourth staff is a bass clef with a 4/4 time signature and contains five measures of music: a whole note G3, a half note F3-E3, a dotted quarter note D3, a quarter note C3, a half note B2-A2, and a quarter note G2.

The second system of music consists of four staves. The top staff is a treble clef with a 4/4 time signature and contains five measures of music: a whole rest, a whole rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note B4, and a whole rest. The second staff is a treble clef with a 4/4 time signature and contains five measures of music: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note B4, a quarter note A4, a quarter note G4, and a whole rest. The third staff is a treble clef with a 4/4 time signature and contains five measures of music: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note B4, a quarter note A4, a quarter note G4, and a whole rest. The fourth staff is a bass clef with a 4/4 time signature and contains five measures of music: a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a half note C3, a quarter note B2, a quarter note A2, and a whole rest.

6

This mer - ry plea - sant Spring, hark,

The third system of music consists of four staves. The top staff is a treble clef with a 4/4 time signature and contains five measures of music: a whole note G4, a whole rest, a dotted quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a whole rest. The second staff is a treble clef with a 4/4 time signature and contains five measures of music: a whole rest, a whole rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a whole rest. The third staff is a treble clef with a 4/4 time signature and contains five measures of music: a whole rest, a whole rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a whole rest. The fourth staff is a bass clef with a 4/4 time signature and contains five measures of music: a whole rest, a whole rest, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a half note C3, a quarter note B2, a quarter note A2, and a whole rest.

11

hark, hark, hark how the sweet birds sing, and

## II. The Nightingale

The First Set of English Madrigals to 3, 4, 5 and 6 voices, 1604  
Sir Philip Sidney

Thomas Bateson

The night-in - gale so soon as A - pril bring -  
The night-in - gale, thenight-in - gale so soon as  
The night-in - gale, so soon as A - pril bring -

5

eth, so soon as A - pril bring-eth, so soon as A - pril bring -  
A - pril bring - eth, so soon as A - pril bring - eth  
eth, bring - eth, so soon as Ap - ril bring - eth

9

eth un - to her rest - ed sense a per - fect  
un - to her rest - ed sense a per - fect wa - king,  
un - to her rest - ed sense a per - fect wa - king, a per - fect wa - king,

13

wa - king, un - to her rest - ed sense a per - fect wa - king, while  
un - to her rest - ed sense a per - fect wa - king, while  
un - to her rest - ed sense a per - fect wa - king, while

# 15. By a Bancke as I Lay

Deuteromelia, 1609

Thomas Ravenscroft

By a bank as I lay, I lay, I lay,  
By a bank as I lay, I lay, I lay,  
By a bank as I lay, I lay, I lay,  
By a bank as I lay, I lay, I lay,

3

mu - sing on a thing that was past and gone, hey ho,  
mu - sing on a thing that was past and gone, hey ho,  
mu - sing on a thing that was past and gone, hey ho,  
mu - sing on a thing that was past and gone, hey ho,

6

in the mer - ry month of May, O some - what be - fore the day, me -  
in the mer - ry month of May, O some - what be - fore the day, me -  
in the mer - ry month of May, O some - what be - fore the day, me -  
in the mer - ry month of May, O some - what be - fore the day, me -



# 16. The Messenger of the Delightful Spring

First Set of Madrigals and Pastorals, 1613

Francis Pilkington

The mes-sen-ger of the de-light-ful Spring, the cuck-oo, cuck-oo, proud  
The mes-sen-ger of the de-light-ful Spring, the cuck-oo proud  
The mes-sen-ger of the de-light-ful Spring, the cuck-oo proud

The cuck-oo proud

5

bird mock-ing man, proud bird mock - ing man, on  
bird mock-ing man, on loft - y oaks and ev - ery un-der-  
bird mock - ing man, on loft - y oaks, and ev - ery un-der-

bird mock-ing man,

10

loft - y oaks and ev - ery un - der spring, to  
spring, and ev - ery un - der spring, and ev - ery un - der spring,  
spring, and ev - ery un - der spring, and ev - ery un - der spring,

on loft - y oaks and ev - ery un - der spring,

# 20. A Lover's Desire for his Best Beloved

Or

Come away, come away, and do not stay

Roxburghe Ballads c1619-29

Anon

Now the Spring is come, turn to thy love, to thy  
While the flow - ers spring, and the birds do sing, their sweet

The first system of music consists of three staves: a vocal line in treble clef, a lute line in treble clef with a 6/8 time signature, and a bass line in bass clef. The key signature has one flat (B-flat). The music is in common time (C). The lyrics are written below the vocal line.

love, to thy love, to thy love, make no de - lay:  
tunes, their sweet tunes, their sweet tunes, and do not stay.

The second system of music consists of three staves. It begins with a measure rest of 3 measures. The lyrics are written below the vocal line.

Where I will fill thy lap full of flowers, and co-ver thee with sha - dy bowers, come a

The third system of music consists of three staves. It begins with a measure rest of 6 measures. The lyrics are written below the vocal line.

## 21. The Merry Pastime of the Spring

Or a Fairing for Young Men and Maids  
Here in this song you may behold and see,  
What great Delights in these times now there be;  
For Tom and Will, Betty, Jane and Harry,  
This Spring it doth invite them all to marry.  
The Tune is Captain Digby

Anon

Douce Ballads, c1674

arr. Tamsin Lewis

First system of musical notation. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 6/4. The lyrics are: "All young men and maid - ens come lis - ten a while, \_\_\_ I'll".

Second system of musical notation. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The lyrics are: "sing you a song that will\_ make you to smile, The Spring of the year you know".

Third system of musical notation. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The lyrics are: "plea-sure doth yield, \_\_\_ for young men and maids to \_\_\_ walk in the field: When".

Fourth system of musical notation. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The lyrics are: "down they do\_ tum-ble up - on the sweet grass, each young man sa - lu-ting of".

# 23. Of Sweet and Dainty Flowers

Canzonets to three voices, 1608

Henry Youll

Of sweet and dain - ty  
Of sweet and dain - ty flowers, sweet and dain - ty flowers, Of  
Of sweet and dain - ty flowers, sweet and dain - ty

5

flowers, of sweet and dain - ty flowers, a gar - land I have  
sweet and dain - ty flowers, a gar - land I have dight, a  
flowers, of sweet and dain - ty flowers, dain - ty flowers, a

9

dight, have dight, and ma - ny plea - sant sha - dy bowers, and  
gar - land I have dight, and ma - ny pleas sant sha - dy  
gar - land I have dight, and ma - ny pleas - ant sha - dy

12

ma - ny plea - sant sha - dy bowers, for my true love's de -  
bowers, for my true loves de - light, for  
bowers, and ma - ny plea - sant sha - dy bowers, for my true

# 24. It was a Lover and his Lass

William Shakespeare

arr. Tamsin Lewis

It was a lo - ver and his lass, with a hey, with a ho, and a

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a whole rest followed by the lyrics. The second staff is the right-hand piano accompaniment, the third is the left-hand piano accompaniment, and the fourth is the bass line. The key signature is one sharp (F#) and the time signature is 4/4.

5  
hey, non-ny no and a hey, ——— non-ny non-ny no,

The second system of the musical score also consists of four staves. The top staff is the vocal line, starting with a measure rest followed by the lyrics. The second staff is the right-hand piano accompaniment, the third is the left-hand piano accompaniment, and the fourth is the bass line. The key signature is one sharp (F#) and the time signature is 4/4.

# 27. Now Robin, Laugh and Sing

Private Musicke, 1620

Martin Peerson

Now Ro-bin,  
And while the

The first system of music consists of four staves in 4/4 time. The top staff is the vocal line, the second is a treble clef accompaniment, the third is an alto clef accompaniment, and the fourth is a bass clef accompaniment. The lyrics 'Now Ro-bin, And while the' are positioned between the second and third staves.

5  
laugh and sing, now Ro-bin laugh and sing, Thy Ma-sters sheep-shear -  
drone doth play, and while the drone doth play, up - on this mer - y

The second system of music consists of four staves in 4/4 time. The top staff is the vocal line, the second is a treble clef accompaniment, the third is an alto clef accompaniment, and the fourth is a bass clef accompaniment. The lyrics 'laugh and sing, now Ro-bin laugh and sing, Thy Ma-sters sheep-shear - drone doth play, and while the drone doth play, up - on this mer - y' are positioned between the second and third staves. A measure number '5' is written above the first staff.

8  
ing, when pies and cus-tards smoke, then Ro-bin plies his poke, and  
day, the coun-try las-ses throng, with tim-brels to their song, in

The third system of music consists of four staves in 4/4 time. The top staff is the vocal line, the second is a treble clef accompaniment, the third is an alto clef accompaniment, and the fourth is a bass clef accompaniment. The lyrics 'ing, when pies and cus-tards smoke, then Ro-bin plies his poke, and day, the coun-try las-ses throng, with tim-brels to their song, in' are positioned between the second and third staves. A measure number '8' is written above the first staff.

# 28. The Country Sheep-Shearing

Made to the Water-man's Dance

The Merry Musician, 1716

Anon  
arr. Tamsin Lewis

Jen - ny and Mol - ly and Dol - ly, when young      Lambs were a - Roar - ing;  
Kis-sing and Pres-sing the Blessing went round,      none did re - sist 'em;  
But while they trol - ling down der - ry, were all      eat - ing and drink - ing,

3

Ro - bin and Wil - ly and Har - ry, met all      at a Sheep-Shear - ing:  
Sher-ry, brown Ber - ry and Per - ry, they drank      till they be - pist 'em;  
ne - ver were crea tures so mer - ry, faith to      eve - ry-one's think - ing,

5

Late - ly a match was made,      Plump      Jone of the Val - ley,  
Phil - lip some Fish had brought,      that      new - ly were ta - ken,  
Geor - gy came jum - ping in,      with - out      an - y bid - ding,

7

sim-pered till Grace was said,      with      Ro - ger the jol - ly:  
Kit too had Cole - worts bought,      for      Bar - na - by's ba - con.  
he had a ri - val been      and      swore at the wed - ding.

## 29. The Shepherds' Delight Both by Day and by Night

Describing the shepherds' simplicity; and their felicity; their birth, and their mirth;  
their lives, and their wives; their health and their wealth:

Their ways and their plays: their diet, and quiet.

And how with their damsels they laugh and lie down,

And to each pretty lass they give a green gown.

To a delightful tune sung at the Dukes Play-house to the King.

Choice Songs and Ayres 1673

Also Pepys Ballads, 1674

John Banister

What an in - no-cent loving life shep - herds do lead, in  
Thus\_ all our lives long we're fro - lic and gay, and in -  
We teach our lit - tle dogs to fetch and to carry, the\_

3

grove, field and for - est, on moun-tain and mead; Al-though our low cot - ta-ges  
stead of Court re - vels we mer - ri - ly play at trap and at keel, and at  
par - tridge, the hare and the pheasant's our quarry, the nim - ble squir - rels with

6

are thatch'd a - bove, our hearts are well fill - ed with joys\_ of Love. With  
bar - ley-break run, at golf and at foot-ball, and when we have done these  
cud - gels we chase, and the pret-ty lark we be - tray with a glass, and

9

our Shep herd - esses we laugh and lie down, and to  
in - no - cent\_ sports, we laugh and lie down, and to  
when we have done, we laugh and lie down, and to



# 31. A Glee: Now that the Spring hath filled our veins

William Browne

William Lawes

Now that the Spring hath fill'd our veins with kind and act - ive fire, and

Now that the Spring hath fill'd our veins with kind and act - ive fire, and

5

made green liv' - ries for the plains and ev' - ry grove a quire:

made green liv' - ries for the plains and ev' - ry grove a quire:

9

Sing we a song of mer-ry glee, and Bac - chus fill the bowl:

Sing we a song of mer-ry glee, and Bac-chus fill the bowl;

13

Then here's to thee, and ev' - ry thirst - y

And thou to me; and ev' - ry thirst - y

18

soul. Nor e - ver shall domine:

soul. Nor care nor sor-row ne'er paid debt;

# 33. Lo Country Sports

Madrigals to Three, Four, Five and Six Voices, 1597

Thomas Weelkes

Lo coun-try sports that sel - dom fades,  
Lo coun-try sports that sel - dom  
Lo coun-try sports that sel - dom fades, a gar - land of the

Lo coun-try sports that sel - dom fades, a

5  
a gar-land of the Spring, a gar-land of the Spring,  
fades, a gar-land of the Spring, of the  
Spring, the Spring, a gar - land of the Spring, a gar-land of the

gar-land of the Spring, the Spring, a gar-land of the

9  
of the Spring, a prize for dan - cing coun - try maids, with  
Spring, a prize for dan - cing coun - try maids, with mer - ry mer - ry  
Spring, a prize for dan-cing coun - try maids, with

Spring, a prize for dan-cing coun - try maids, with mer - ry mer - ry

# 34. Newmarket: A Song Sung to the King There

John Playford: Several New Songs

Anon  
arr. Tamsin Lewis

The Gol - den Age\_ is come, the Win - ter Storms are gone;  
Each cor - ner of\_ the Town rings with\_ per - pet - u - al noise, the

7

Flow-ers spread and bloom, and smile to see the Sun; who  
oy - ster baw - ling clown joins in with "hot pud-ding pies; who

13

dai - ly gilds\_ the groves, and calms the air\_ and seas;  
both in com - fort keep, to vend\_ their stink ing ware; the

19

Na-ture seems in love,\_ when all the World's in Peace. Ye Rogues, come  
drow-sy God of Sleep has no do - min - ion here. "Heyboys", the

26

sad - dle Ball, I'll to New - mar - ket scour; you ne - ver  
Jock - eys roar, if Mare and Gel - ding run;\_ I'll hold ye