

Kitt hath lost her kye.

Accomp^t by C. W. P.

Voice

Allegretto quasi Siciliano.

Pianoforte

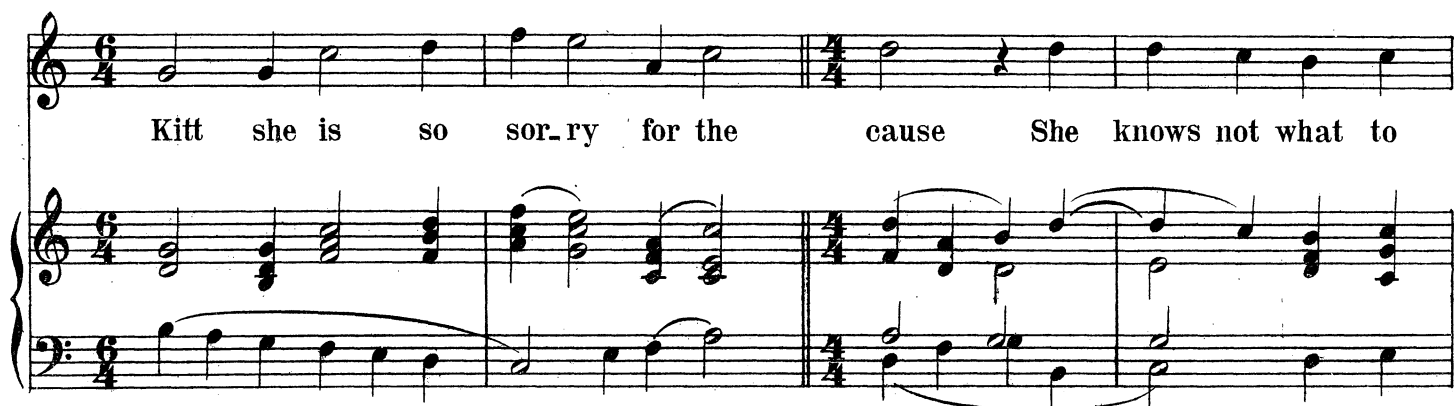
mf

Kitt hath lost her kye, her kye, Good Kitt hath lost her kye, She

is so sor - ry for the cause She knows not what to say, She is so

sor - ry for the cause She knows not what to say, to say, Good Kitt Good

(a)



Kitt she is so sor-ry for the cause She knows not what to

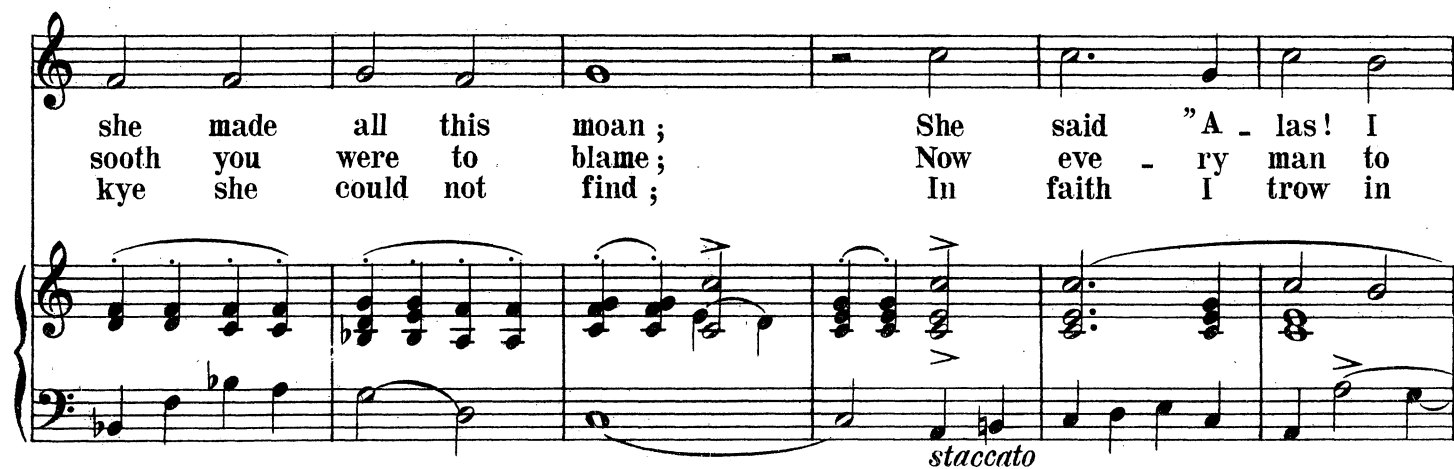
Fine. meno mosso



say, to say, Good Kitt 1. Kitt she wept, I asked why - so That
2. Kitt why did you lose your kye? For
3. Kitt she wept, and cried a - las! Her

Fine. meno mosso

Fine. il Basso legato



she made all this moan ; She said "A - las! I
sooth you were to blame ; Now eve - ry man to
kye she could not find ; In faith I trow in

staccato

(a) (a) (a) *Da Capo al Segno.*



am so woe My kye is lost and gone .
you will say "Kitt Lose - kye" is your name .
byre she was With some that were not kenn'd."

(a) These notes are crotchets in the original

Da Capo al Segno.

Alone I live.

Melody by Dr. Cooper.

Accomp! by C. W. P.

Original Key a tone higher

Voice

Pianoforte

Andante Espressivo

f *dim.*

A - lone — I live, a - lone;

f *arpa.* *dim - in - u - en - do*

p *Fine* *mf*

And sore — I sigh for — one A - lone —

pp legato *Fine*

cresc.

— I live a - lone; — And sore I sigh — for one —

cresc.

sigh for one *p*

A - lone I live a -

pp

Da Capo al Segno.

- lone; And sore I sigh for one

Da Capo al Segno.

To live alone.

Melody by John Cole.

Accomp! by C. W. P.

Voice

Andantino

p legato

Pianoforte

To
I
But

1. To live a - lone com - fort is none
2. I may com - plain and no thing fain
3. But so I will con - ti - nue still

legato il basso

live a lone ——— comfort is none
 may complain and no ——— thing fain
 so I will con — ti — nue still

pp

5

But mourning more ——— and more ———
 To God of my ——— la — dy ———
 Wher — e'er I ride ——— or go ———

pp

(a)

con passione

My
With
I

My own true heart ——— hath made me smart ———
 With great un — right ——— out of her sight ———
 I can — not choose ——— nor yet re — fuse ———

own true heart hath made me smart
 great un — right out of her sight
 can — not choose nor yet re — fuse

Which grie — veth me ——— passing sore ———
 She hath ex — il — ed me ———
 To love her and ——— no ——— more ———

which grie — veth me ——— passing sore ——— *after last verse*

after last verse

(a) No minim rest in original

In May, that lusty season.

Melody by Thomas Farthing.

Accomp^t by C. W. P.

Voice

Pianoforte

Allegretto.

p *cresc.* *mf* *dim.*

p *cresc.* *mf*

dim. *rall.* *Fine. a tempo*

dim. *rall.* *Fine.*

dim. - in - u - en - do *p*

The

(a) This minim rest is not in the original

birds sang on every side so mer - ri - ly *cres -* it joy'd my heart *cen -* they

R.H. *cres -* *cen -*

tu - ned so *do* clean *f* The night - in -

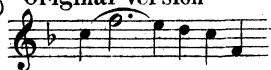
do *f*

(b) *>* (c) *>*
- gale sang on high joy - ful - ly so mer - ri - ly among the

thorns keen *Da Capo al Segno.*
a - mong the thorns keen. In

Da Capo al Segno.

(b to c) Original version



The nightingale.

Original Key a fifth lower

Accomp! by C. W. P.

Voice

Allegro con spirito

Pianoforte.

f

p

1. The lit - tle pret - ty
2. She did ap - pear all
3. La - - dy I cried with

di - mi - nu - en - do

p

cresc.

dim.

nigh - tin - gale A - mong the leaves so fair and
of her kind A la - dy fair right well be -
rue - ful moan Have mind of me that true hath

mf

green I would I were with her all night
seen With words of love told me her mind
been For I love none but you a - lone

ral - len - tan - do

But yet ye know not whom I mean

Though that she cannot redress.

Accomp^t by C. W. P.

Voice

Larghetto espressivo

Pianoforte.

* (a)

1. Though that she can - not re - dress Nor help me of my smart

2. To have her love I think me sure If that she durst con - sent

3. Ah woe to fate my mor - tal foe That art so rude to me

(b)

Yet sure it comes of gen - tle - ness That pi - ti - eth a bro - ken heart

It is to her a dis - plea - sure To see my faith - ful love mis - spent

Turning my joy to care and woe That tru - est com - fort now should be

after last verse.

* This note for verses 2 and 3 only.
 (a) (b) These notes are semibreves in the original.

Ah! the sighs.

Accomp^t by C. W. P.

Voice

Andantino

Pianoforte.

p *cresc.* *p*

1. Ah! the
2. Oft to
3. Ah! me.

sighs that come from my heart — They grieve me pas - sing sore —
me with her good - ly face — She used to cast an eye —
think that I see her yet — As would to God I might —

Since I must from my love de - part —
But ab - sent now from eve - ry place —
Then would no joys com - pare with it —

ral - len - tan - do

Fare - well my joy for ever more.
A - las for woe I die, I die!
Un - to my heart to make it light.

colta voce



MADRIGALS.

JOLLY RUTTERKIN, <i>Add.</i> 5465, <i>by</i> Wm. Cornish, junior	page	1
MARGARET MEEK, <i>Add.</i> 5465, <i>by</i> — Browne	„	5
THIS DAY DAY DAWNS, <i>Add.</i> 5465, Anon	„	15
THE FARTHER I GO, <i>Add.</i> 5465, <i>by</i> Wm. Newark	„	19
I LOVE, LOVED, AND LOVED WOULD I BE, <i>Add.</i> 5465, <i>by</i> Rob. Fairfax	„	23
I LOVE, I LOVE, AND WHOM LOVE YE, <i>Add.</i> 5465, <i>by</i> Sir Thos. Phillips	„	27
IF LOVE NOW REIGNED (Instrumental), <i>Add.</i> 31922, <i>by</i> King Henry VIII.	„	31

Jolly Rutterkin.

1

[♩ = 80]

§ Refrain

W. Cornish jr.

1st Alto

Hoyda hoyda jolly rutterkin hoy-da hoy-da like a rut-terkin

2nd Alto

Hoyda hoy-da jolly rutterkin hoy-da hoyda like a rutter-

Bass

Hoyda hoyda jolly rutterkin hoy da hoy-da like a rut-ter-

Compressed Score

§ Refrain

♩ = 80

hoyda hoy-da

kin hoyda

kin hoyda hoy-da

hoyda hoy-

hoy-da

hoy-da hoy-

da like a rutterkin hoy-da like a rut-terkin hoyda

hoyda hoyda like a rutterkin hoyda

da like a rutterkin hoy-da

da like a rutterkin hoy-da

*) The Time-Signature indicates $\frac{3}{4}$ or three semibreves, the semibreve being the unit or beat-note. The Compressed Score is in $\frac{3}{4}$ or modern three-minim time, the minim being the beat-note.

This Refrain is to be sung after each verse I

Fine

In a

Rutterkin is come un- to our town In a

Rutterkin is come un- to our town In a

This Refrain is to be sung after each verse I

Fine

Repeat Refrain on page 1

cloak without coat or gown To cover his crown like a rutter

cloak without coat or gown save a rag-ged hood to cover his crown Like a rutter

cloak without coat or gown save a rag-ged hood to cover his crown like a rutterkin

Repeat Refrain on page 1

II

Rut-terkin can speak no Eng-lish His tongue runneth all on buttered

Rut-terkin can speak no Eng-lish

His tongue runneth all on buttered fish

II

Repeat Refrain on page 1

fish Be-smeared with grease a-bout his dish Like a rut-ter

Be-smeared with grease a-bout his dish Like a rut-ter

Repeat Refrain on page 1

III

Rut-terkin shall bring you all good luck A stoup of beer up at a pluck

Rut-terkin shall bring you all good luck A stoup of beer up at a pluck

Till his brain be as wise as a duck

Till his brain be as wise as a duck

Repeat Refrain on page 1 **IV**

brain be as wise as a duck Like a rut - ter. Ere Rutter-kin from

Like a rut - ter. Ere Rutter-kin from

Repeat Refrain on page 1 **IV**

board will rise He will drink a gal-lon pot full at twice And the o - verplus

board will rise He will drink a gal-lon pot full at twice And the o - verplus

Repeat Refrain on page 1

And the o - verplus that's on the ta - ble of the new guise Like a rut - ter

that's on the ta - ble of the new guise Like a rut - ter

Repeat Refrain on page 1

Margaret meek

5

Original Key a tone higher

Browne

Treble **Alto** **Tenor**
(8ve lower)

Compressed Score

I

Mar-ga-ret meek whom I now seek there

Mar-garet meek whom I now seek there is none like I dare

There is none like I dare well

I

$\text{♩} = 56$

is none like I dare well say so manner-ly so

well say so man-ner-ly

say so man-nerly so courteous-ly so

courteously so pret-ti-ly she deals always

so courteously so pret-ti-ly she deals al-

pretti-ly she deals al-ways

so pret-ti-ly she deals al-ways

ways so pret-ti-ly she deals always she

she deals al-ways

she deals always

deals al-ways

II

That goodly lass when she me has a-

That goodly lass when she me has a-las, a-las, a-

a-las, a-las

II

a-las, a-las

las a-las I wot not where I go or stand

las I wot not where I go or stand

a-las I wot not where I go or stand

I think me bound on sea on land to comfort her

I think me bound on sea on land to comfort her

on sea on land to com- fort her to

to comfort her

to comfort her

com- fort her to comfort her

so man - ner - ly so

so man - ner - ly

so courteously so pretti - ly she deals always

so courteously so pretti - ly

courteously so pretti - ly she deals

so pretti - ly she deals

she deals al - ways so

al - ways so pretti - ly she deals al - ways

al ways she deals al
 pret-ti-ly she deals al-ways she deals always
 she deals al-ways

ways
 Her lussy cheer her yes most
 Her lussy cheer her yes most

III

I know no peer in her beau ty both Kate and
 clear I know no peer in her beau ty both Kate and Bess Maud and A.
 clear in her beau ty both Kate and Bess

III

Bess Maud and Avice Cis is witness Cis is wit-ness Cis is wit-ness

vice Cis is witness Cis is wit-ness Cis is wit-ness

Maud and Avice Cis is witness Cis is wit-ness

of her fealty of her fealty of her fealty of her fealty

of her fealty of her fealty of her fealty of her fealty

of her fealty so man-nerly

so man-nerly so man-nerly so man-nerly so man-nerly

so man-nerly so man-nerly so man-nerly so man-nerly

so man-nerly so man-nerly so man-nerly so man-nerly

she deals always

pretti - ly

she deals al - ways

she deals al - ways so

so pret - ti - ly she deals al - ways she

so pret - ti - ly she deals al - ways

pret - ti - ly she deals al - ways she deals al - ways

deals al - ways

My Marga - ret I can

My Marga - ret I can

My Marga - ret I can

My Marga - ret I can

not meet in field or street wo_ful am

not meet in field or street

not meet in field or street wo_ful am

_ful am I wo_ful am I

wo_ful am I

I wo_ful am I

but leave this chance your cheer ad_vance

but leave this chance your cheer ad

but leave this chance your cheer ad_vance your cheer ad

and let us dance hark my la - dy hark my la -
 vance and let us dance hark my la - dy hark my la -
 vance hark my la - dy hark my la - dy

dy hark my la dy hark my la - dy hark my la - dy so manner-

so manner-ly so courteously so
 ly so courteous-ly so pret-ti - ly

pret - ti - ly she deals always

courteous - ly so pret - ti - ly she deals al - ways

she deals al - ways

so pret - ti - ly she deals al - ways

so pret - ti - ly she deals al - ways

so pret - ti - ly she deals al - ways she

she deals al - ways

she deals always

deals al - ways

This day day dawns

[♩ = 80]

Original Key a tone lower

Anon.

Refrain

Treble

Alto

Bass

This day day dawns this gentle day day dawns

This day day dawns this gentle day dawns

This gentle day dawns this

Compressed Score

♩ = 80

This gentle day dawns and I must home go

This gen_tle

gentle day dawns and I must home go This gen_tle

day dawns and I must home go

and I must home go

day dawns

[♩ = 160]

day dawns and I must home go

and I must home go

day dawns

This day day dawns this

this

This day day dawns

♩ = 160

3/4

gentle day dawns And we must home go

gentle day dawns this gentle day dawns And we must home go *) and

this gentle day dawns And we must home go

and we must home go and we must home go

we must home go we must home go

we must home go we must home go

Fine

This refrain is to be sung after each verse

we must home go Fine

In a glo - ri - ous gar - den

In that gar - den be flow - ers

go In a glo - ri - ous gar - den

In that gar - den be flowers

This refrain is to be sung after each verse

*) The words in italics are not in the original

saw I sit - ting a come - ly queen
 the gelo - sir gent that she well knew
 green of hue saw the gelo - sir gent that come - ly
 of hue the gelo - sir gent that she well

A - mong the flowers that fresh bin a mong the
 The flower de luce she did un - rue the flower de
 queen A - mong the flowers that fresh bin
 knew The flower de luce she did un - rue
 queen knew A - mong the
 knew The flowers de

flowers that fresh bin she gathered a rose and set be -
 luce she did un - rue and said the white rose is most
 she gathered a rose and set be -
 and said the white rose is most
 flowers that fresh bin she gathered a rose and set
 luce she did un - rue and said the white rose is most true

- tween true The This

- tween The li - ly white rose me by thought I saw
true This garden to rule by right - eous law

be - tween the li - ly white rose me by thought I saw
this gar - den to rule by right - eous law

li - ly white rose me by thought I saw and e - ver she
garden to rule by right - eous law

The li - ly white rose me thought I saw and e - ver
This garden to rule by right - eous law she sang

The li - ly white rose me thought I saw and e - ver
This garden to rule by right - eous law

Repeat refrain

sang this day day dawns this day day dawns this gen - tle day day dawns

this day day this day day dawns This gen - tle day dawns

she sang this day day dawns This gen - tle day dawns

Repeat refrain

The farther I go.

William Newark.

(♩ = 76)

For two voices

Treble

The far - ther I go the more be - hind

Alto

The far - ther I go the more be - hind

Voice Parts

***Added Bass**
Part by C. W. P.

♩ = 76

the more be - - hind

the

the near er my ways

more be - hind the near er

the near er my ways

more be - hind the near er

the near er my ways

more be - hind the near er

*) For Violoncello.

end
my ways end the

the more I seek the worse can I

find the light - er

love the lo - wer for to wend

The truer I serve

the farther out of mind

though I go loose

yet am I tied with a line

It is fortune or un- for- tune this I

It is fortune or un- for- tune this

find

I find

I love, loved, and loved would I be.

Robert Fairfax.

[♩ = 72]

Treble

Alto

Bass

I love, lov ed, and lov - ed would I

I love, lov ed, and lov - ed would I be

Compressed Score

♩ = 72

be in stead - fast faith and truth with as -

in stead - fast faith and truth with as -

be in stead - fast faith and truth with as -

sur - ance

sur - ance

sur - ance

Then bound - en were I

Then bound

Then bound - en were I

such one faithful - ly to love Though I do fear

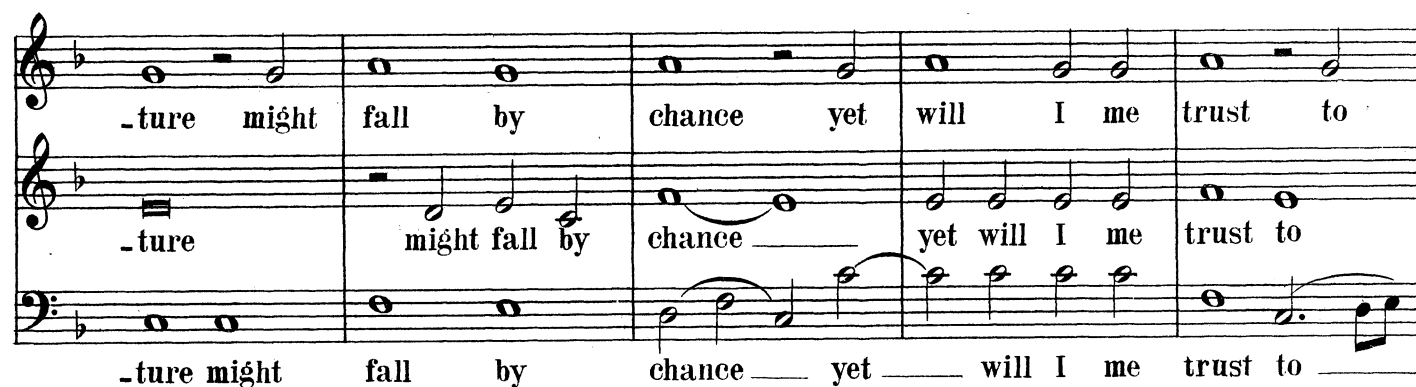
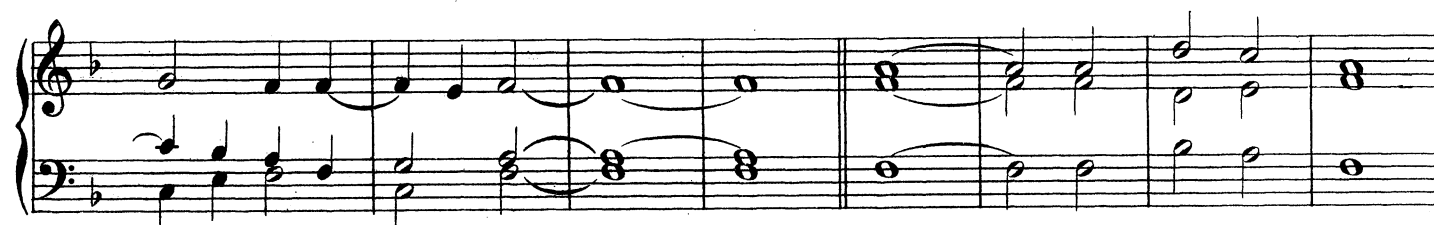
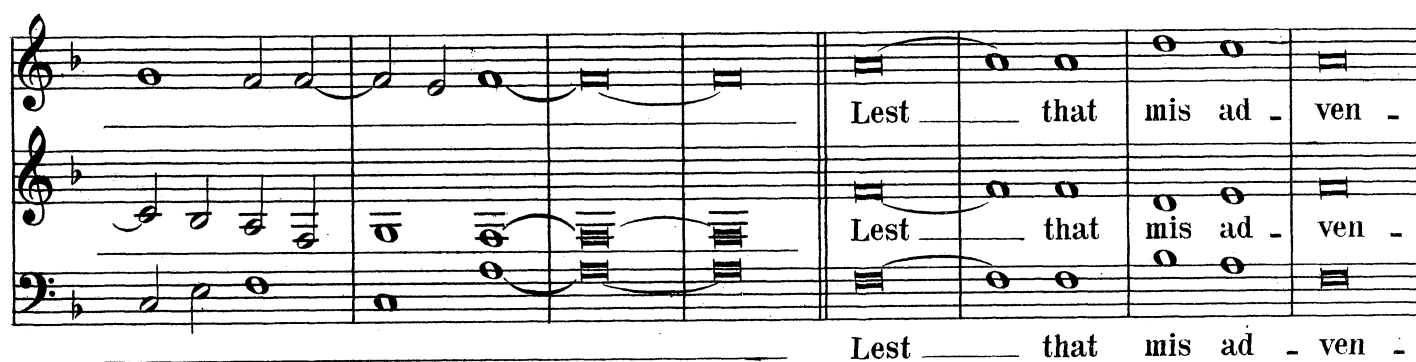
- en were I such one faithfully to love Though I do fear

such one faithful - ly to love Though I

to trace that dance

to trace that dance

do fear to trace that dance



for - tune ap - ply How that ev - er it will hap I know not

for - tune ap - ply How that ev - er it will hap I know not I

for - tune ap - ply How that ev - er it will hap I know not

I

I

I

I

I love, I love, and whom love ye?

27

Refrain

Sir Thomas Phillips.

Treble $[C = 60]$ $\text{I love I love and whom love ye?}$

2nd Treble $\text{I love a flower of fresh beauty}$

Alto I love an

Compressed Score $\text{I love a flower of fresh beauty}$

L'istesso tempo

$\text{That shall be proved here anon}$

$\text{That may be proved here anon}$

$\text{That shall be proved here anon if we three can a-gree in}$

$\text{That may be proved here anon that we three be a-greed in}$

$\text{o-ther as well as ye. That shall be proved here anon if we three can agree in}$

$\text{That may be proved here anon that we three be agreed in}$

L'istesso tempo

in one

one

one

Fine I and II

I love a flower of sweet o dour
There is a flower wher-e'er he be
mar-jō-which shall

I love a flower of sweet o dour
There is a flower wher-e'er he be
mar-which

Col-umbine gold-en of sweet fla-vour
Prim-rose vi-o-let or fresh dai-sy
ram gen-tle or la-ven-der
not yet be named for me

jo-ram gen-tle or la-ven-der Col-umbine gold-en of sweet fla-vour
shall not yet be na-med for me Prim-rose vi-o-let or fresh dai-sy

nay h'es
let be 'tis none of them that li-keth me
past them all in his de-gree that best li-keth

nay h'es
let be 'tis none of them that li-keth me
past them all in his de-gree that best li-keth me

I love I love and whom love ye? I love a flower of fresh beau-

I love I love and whom love ye? I love

Da Capo al Segno III and IV

ty The rose it is a roy-al flower
I love the rose both red and white
ty I love an- o-ther as well as ye The red
Is that

I love an- o-ther as well as ye The rose it is a roy-al flower the
I love the rose both red and white is

Da Capo al Segno

both be full sweet and of like sa-vour
to hear talk of them is my de-light
or the white shows his co- lour
your pure perfect ap- pe- tite

red or the white shows his co- lour both be full sweet and of like sa- - your
that your pure per- - fect ap- pe- tite to hear talk of them is my de- - light

[illegible]

Da capo al segno

If love now reigned.

By King Henry VIII.

The musical score is written for piano in 4/4 time, key of B-flat major. It consists of six systems of music. The first system begins with a piano (*p*) dynamic. The second system features a mezzo-forte (*mf*) dynamic followed by a piano (*p*) dynamic. The third system includes piano-piano (*pp*), forte (*f*), and diminuendo (*dim.*) markings. The fourth system starts with a piano (*p*) dynamic. The fifth system includes a forte (*f*) dynamic. The sixth system features a diminuendo (*dim.*) and a piano (*p*) dynamic. The final system includes the lyrics "di - mi - nu - en - do" written above the treble staff.