

A  
MUSICALL  
DREAME.

---

OR THE FOURTH BOOKE OF  
AYRES,

The First part is for the Lute, two Voyces, and the Viole de Gambo; The  
Second part is for the Lute, the Viole and foure Voices to Sing: The Third part  
is for one Voyce alone, or to the Lute, the Basse Viole, or to both if you please,  
*Whereof, two are Italian Ayres.*

Composed by ROBERT IONES.

*Que profunt singula, multa inuant.*



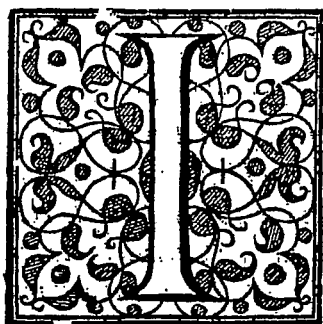
LONDON

Imprinted by JOHN WINDET, and are to be sold by SIMON WATERSON, in Powles  
Church-yard, at the Signe of the Crowne: 1609.



# TO THE RIGHT WORSHIPFULL AND WOR-

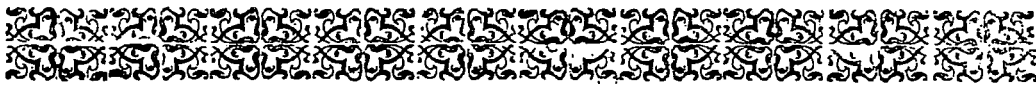
thy Gentleman, Sir JOHN LEVINTHORPE Knight  
*perpetuall Happinesse and Content.*



It is not vnknowne vnto your wel deseruing selfe, Right VVorshipfull, that not long since I tooke my *Ultimum vale*, with a resoluing in my selfe, neuer to publish any workes of the same Nature and Fashion, whereupon I betooke me to the ease of my Pillow, where *Somnus* hauing taken possession of my eyes, and *Morpheus* the charge of my senses; it happened mee to fall into a Musical dreame, wherein I chanced to haue many opinions and extrauagant humors of diuers Natures and Conditions, some of modest mirth, some of amorous Loue, and some of most diuine contemplation; all these I hope, shall not giue any distaste to the eares, or dislike to the mind, eyther in their words, or in their severall sounds, although it is not necessarie to relate or divulge all Dreames or Phantasies that Opinion begets in sleepe, or happeneth to the mindes apparition. And continuing long in this my dreaming slumber, I began to awake, and vpon my eyes vnclosing, I bethought my selfe, being full awaked, aduising in my mind, whome to elect and chuse as a Patrone for the same, I was easily inuited to make choice of your VVorship, as one to whome I necessarily ought both loue and duety, And howsoeuer I might feare that you wil not acknowledge it, yet in that Nature hath enriched you with more then ordinarie knowledge in this Art, beeing a witnes of that Loue which you haue alwayes afforded to Musicke, I emboldened my selfe the rather to present it vnto you.

Accept it then (good Sir) as a Token of vnfained Loue, and a debt  
worthily due vnto you for your many fauours done  
to him that is

*At your Worships commaund.*



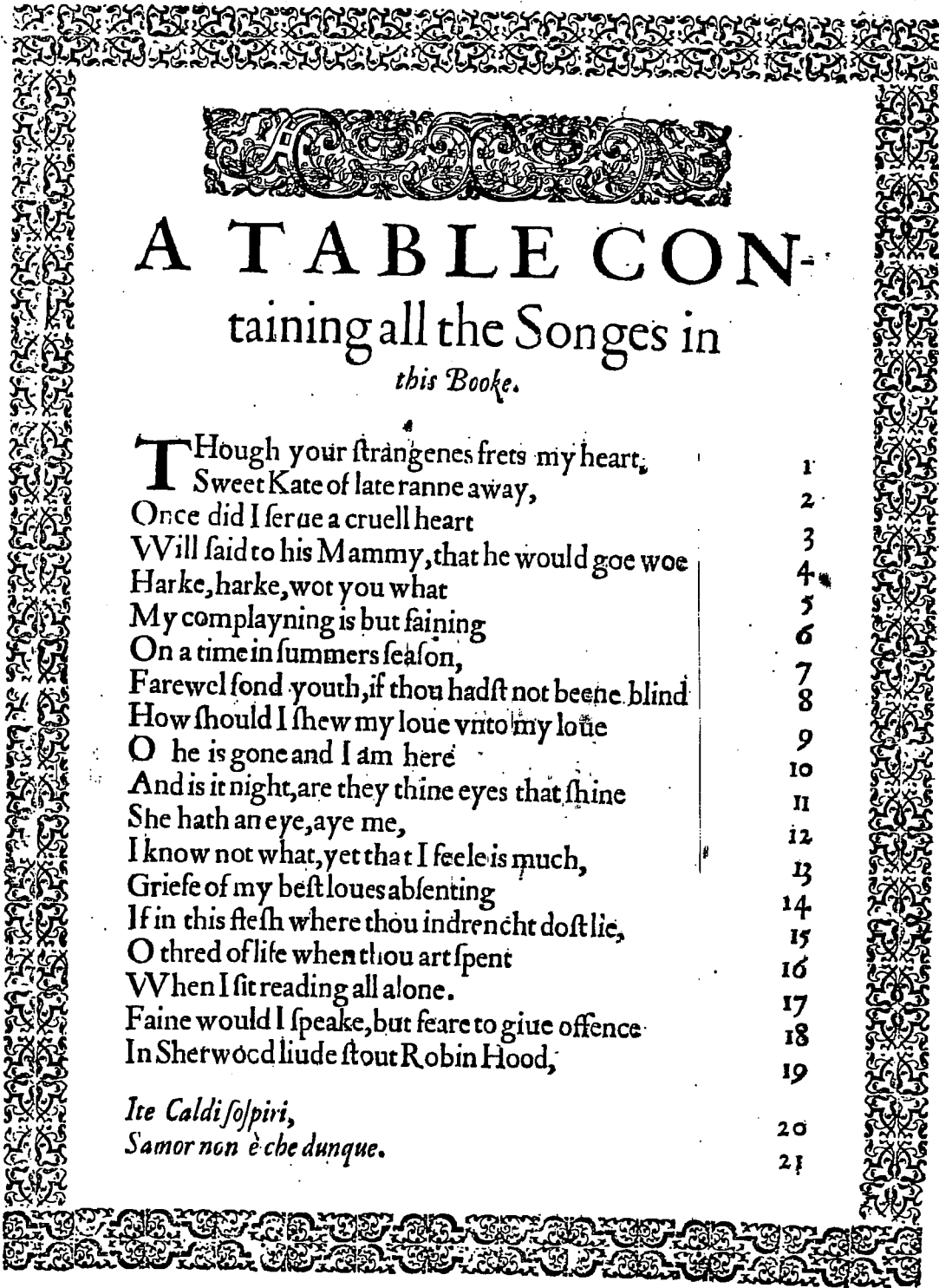
## To all Muscalle Murmurers,

This Greeting.

**T**Hou, whose eare itches with the varietie of opinion, hearing thine owne sound, as the Ecchoe reuerberating others substance, and vnprofitable in it selfe, shewes to the World comfortable noyse, though to thy owne use little pleasure, by reason of vncharitable censure. I speake to thee muscalle Momus, thou from whose nicetie, numbers as easily passe, as drops fall in the showre, but with lesse profite. I compare thee to the hie way dust that flies into mens eyes, and will not thence without much trouble, for thou in thy dispersed iudgement, not onely art offensue to seeing knowledge, but most faulty, as to deserting industry, picking moates out of the most pure Bisse, and smoothing the plainest veluet, when onely thine owne opinion is more wrinkled and more vitious in it selfe, then grosser soyle, so that as a brush infected with filth, thou rather soylest then makest perfect any way. I haue stood at thine elbow, and heard thee prophane euen Muscikes best Note, and with thy vtunde relish Sol Fade most ignobly. I am assured, and if care not greatly, that thou wilt lay to my charge, my whilome vow, Neuer againe, because I promised as much: but vnderstand me thou vnskilfull defeanter, deriue from that Note of Plaine Song charitable numbers, and thou shalt find harsh voices are often a Note, aboute Ela reduced by truer iudgement, which I bereaue thee of, knowing thy Rules, are as our new come Lutes, being of many stringes, not easily vsed, vnlesse in aduenture, till practise put forward into deserting Diuision. This my aduenture is no deed but a dreame, and what are dreames, but airie possessions, and seuerall ayres, breathing harmonious whisperings, though to thee discord, yet to others indifferent, I will not say excellent, because it is an others office not mine, but let them be as they are, others profites and my paines, set forth for pleasure, not for purposed poyson to infect imagination, no, but as a showre falling in a needfull season, so I flatter my selfe at least, and will say so euer by any other, whose labour shall vplift Muscalle meditation, the onely wing of true courage, being the most pleasing voice of man, whose sweetenes reacheth vnto heauen it selfe. It is hard if at this paines reape not good commendations, and it is water wrung out of a Flint in thee, sith thou neuer thinkest well of any, and wert in thy selfe so vnskilfull euer, as thy Tutor from the first howre could neuer make thee sing in Tune; be as thou art a lumpe of deformity without fashion, bredde in the bowels of disdain, and brought forth by bewitched Megæra, the fatall Widwife to all true merite.

Giue me leaue to depart, or if not, without it I am gone, carelesse of thy censuring, and fully perswaded thou canst not thinke well, and therefore art curst in thy Cradle, neuer to be but cruell, and being borne with teeth in thy head, bitst euery one harmeles in this or what else honest industry, makes thy eare go sip too.

Farewell if thou wilt in kindnesse, or hold thy selfe from further carping.



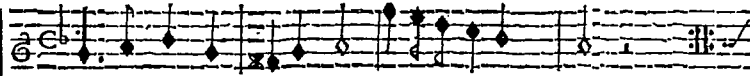
**A TABLE CON-**  
taining all the Songes in  
*this Booke.*

<b>T</b> hough your strangenes frets my heart, Sweet Kate of late ranne away,	1
Once did I serue a cruell heart	2
Will said to his Mammy, that he would goe woe	3
Harke, harke, wot you what	4
My complayning is but faining	5
On a time in summers season,	6
Farewel fond youth, if thou hadst not beene blind	7
How should I shew my loue vnto my loue	8
O he is gone and I am here	9
And is it night, are they thine eyes that shine	10
She hath an eye, aye me,	11
I know not what, yet that I feele is much,	12
Griefe of my best loues absenting	13
If in this flesh where thou indrencht dost lie,	14
O thred of life when thou art spent	15
When I sit reading all alone.	16
Faine would I speake, but feare to giue offence	17
In Sherwood liude stout Robin Hood,	18
	19
<i>Ite Caldi sospiri,</i>	20
<i>Samor non è che dunque.</i>	21

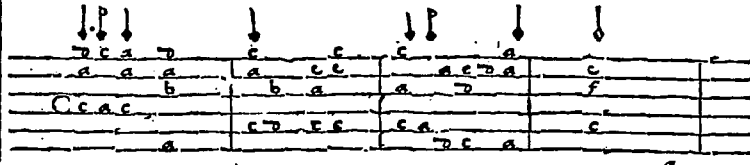
CANT VS.

I.

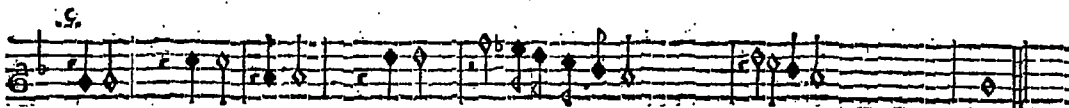
ROBERT IONES



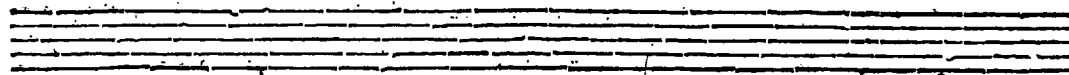
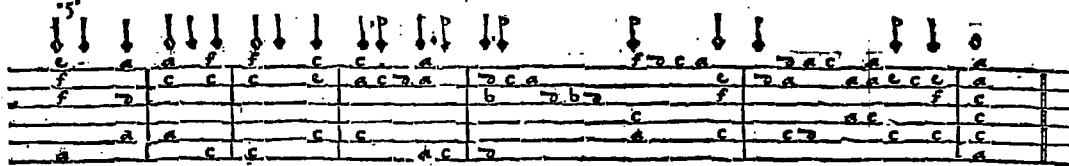
Hough your strangenes frets my heart, yet must I not com plaine,  
 You perswade me tis but Art which secret loue must faine,



If another you af fect, tis, but a toy to a noide suspect, Is this faire excusing,



O no O no iii. iii. O no no no no no all is abu sing.



2 When your wight fight I desire,  
 Suspition you pretend,  
 Causelesse you your selfe retire,  
 Whilst I in vaine attend,  
 Thus a louer as you say,  
 Still made more eager by delay,  
 Is this faire excusing,  
 O no, all is abusing,

3 When another holds your hand,  
 Youle sweare I hold your heart,  
 Whilst my riual close doth stand,  
 And I sit farre apart,  
 I am neerer yet then they,  
 Hid in your bosome as you say,  
 Is this faire excusing,  
 O no all is abusing.

4 Would a riual then I were,  
 Some else your secret friend,  
 So much lesse should I feare,  
 And not so much attend,  
 They enioy you cuery one,  
 Yet must I seeme your friend alone,  
 Is this faire excusing,  
 O no all is abusing,

BASSVS.

Hough your strangenesse

ALTVS.

Hough your strangenesse frets my heart, yet must I not complaine. If an other you affect, tis bnt a toy to  
 You perswade mee tis but art, which secret loue must faine.

auoide suspect, Is this faire excusing O no O no, .ii. .ii. .ii. no, no no no no all is a bufing,

O no O no .ii. .ii. no no no no no all is a bufing.

CANTUS

II.

ROBERT IONES



Sweete Kate of late ran away and left me playning,  
 A bide I cride or I die with thy dis dayning.

Te hee hee quoth shee gladly would I see any man to die with lo uing Neuer any yet died of such a

fitte: Neither haue I feare of pro- uing.

2 Vnkind,  
 Ifind,  
 Thy delight is in tormenting,  
 Abide,  
 I cride,  
 Or I die with thy consenting.  
 Te hee hee quoth shee,  
 Make no foole of me,  
 Men I know haue oathes at pleasure,  
 But their hopes attaind,  
 They bewray they faind,  
 And their oathes are kept at leasure.

3 Her words  
 Like swords,  
 Cut my sorry heart in sunder,  
 Her floutes,  
 VVith doubts,  
 Kept my heart affections vnder.  
 Te hee hee quoth shee,  
 What a foole is hee,  
 Stands in awe of once denying,  
 Cause I had inough,  
 To become more rough,  
 So I did, O happy trying.

B.S.A.S.V.S.

Musical notation for Basses (B.S.A.S.V.S.). It consists of four staves with notes and rests, followed by four empty staves. The first staff has a decorative initial 'B' and a key signature of one flat. The second staff is labeled 'Weest Kate'.

ALTS: /

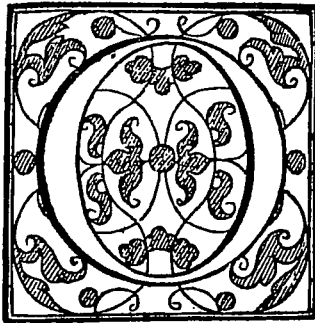
Musical notation for Altos (ALTS) with lyrics. It consists of three staves of music with lyrics underneath. The first staff has a decorative initial 'W' and a key signature of one flat. The lyrics are: "Weere Kate of late, ranne away and left me playning, Heehee hee quoth thee gladly A bide I cride, or Idie with thy disdayning,". The second staff continues the lyrics: "would I see, any man to die with louing: Neuer any yet, died of such a fitte, Neuer haue I feare of". The third staff continues with "prouing.".



CANTUS.

III.

ROBERT IONES.



Musical staff with treble clef, key signature of one flat (B-flat), and common time signature (C). The melody begins with a half note D4, followed by quarter notes E4, F4, G4, A4, Bb4, and C5.

Nce did I serue a cruell hart with faith vn-

Two staves of lute tablature. The top staff shows rhythmic notation with stems and flags, and the bottom staff shows letter-based fretting notation (a, b, c, d, e, f, g) for the strings.

Musical staff with treble clef, key signature of one flat, and common time signature. The melody continues with quarter notes D4, E4, F4, G4, A4, Bb4, and C5.

fainde I still importune her piercing looks that wrought my smart, she laughs ii,

Two staves of lute tablature corresponding to the second line of lyrics.

Musical staff with treble clef, key signature of one flat, and common time signature. The melody continues with quarter notes D4, E4, F4, G4, A4, Bb4, and C5.

and smiles at my misfortune and sayes perhaps ii, you

Two staves of lute tablature corresponding to the third line of lyrics.

Musical staff with treble clef, key signature of one flat, and common time signature. The melody continues with quarter notes D4, E4, F4, G4, A4, Bb4, and C5.

may at last by true desert, ii. lous fauour taste.

Two staves of lute tablature corresponding to the fourth line of lyrics.

Two empty musical staves.

Two empty musical staves.

BASSVS.

Nare Did I ferue a cruell heart.

ALTV. S:/

Nce did I ferue a cruell heart, once .ii.

with faith vnfaide, I still importune her smiling

lookes that wrought my smart, my smart, Shee laughs .ii.

.ii.

smiles at my misfortune,

and faies perhaps .ii.

you may at last, at last by true desert loue fa-

uour taste and faies, perhaps .ii.

you may at last at last by true desert loues fa-

uour taste.

CANTVS.

III.

ROBERT IONES;



Ill faide to his man may that hee woulde goe woo, faine would he  
 Soft a while my lammy stay, and yet a- bide, hee like a

wed but he wot not who In faith chil haue a wife .ii. .ii. Owhata  
 foole as he was replide,

life do I lead for a wife in my bed I may not tell you, O there to haue a wife .ii. .ii. O tis a

smart to my hart, tis a racke to my backe and to my belly.

2  
 Scarcely was hee wedded,  
 Full a fortnights space,  
 But that he was in a heauie case,  
 Largely was he headed,  
 And his cheekes lookt thinne:  
 And to repent he did thus beginne,  
 A figge for such a wife, a wife, a wife,  
 O what a life doe I lead,  
 With a wife in my bedde,  
 I may not tell you:  
 There to haue a wife, a wife, a wife,  
 O tis a smart to my heart,  
 Tis a racke to my backe,  
 And to my belly.

3  
 All you that are Batchelers,  
 Be learnd by crying will,  
 VVhen you are well to remaine so still,  
 Better for to tarry,  
 And alone to lie,  
 Then like a foole with a foole to trie:  
 A figge for such a wife, a wife, a wife,  
 O what a life doe I leade,  
 VVith a wife in my bed,  
 I may not tell you,  
 There to haue a wife, a wife, a wife,  
 O tis a smart to my heart,  
 Tis a racke to my backe,  
 And to my belly.

BAS S'VS.

Ill faid to his Mammy.

ALTY S.

Ill faide to his mammy that hee woulde goe woo, faine would he wed but hee wor not who  
Soft a while my lammy stay, and yet a-bide, hee like a foole as hee was replide,

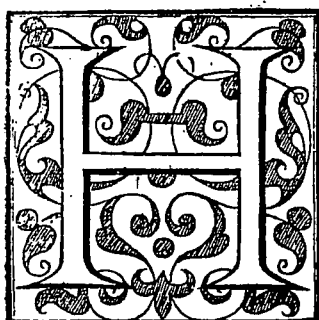
In faith chil haue a wife .ii. .ii. O what a life doe I lead for a wife in my bed, I may nottellyou, O there

to haue a wife a wife, .ii. .ii. O tis a smart to my heart, tis a racke to my backe and to my belly.

CANTUS

V.

ROBERT IONES



Arke harke woryce what .ii. nay faith and shall

I tell I am fraide .ii. to die, to die to die a maid and then lead

Apes in hell O it makes me sigh sigh .ii. & sob with inward griefe, but if I can but

get a man a man hele yeeld me some reliefe .ii. some reliefe.

The musical score consists of a vocal line and a lute line. The vocal line is written in a treble clef with a key signature of one flat (B-flat). The lute line is written in a bass clef with a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings (p, f). There are also some performance instructions like 'S.' and 'f'.

- 2 O it is strange how nature works with me,  
My body is spent and I lamente mine owne great folly,  
O it makes me sigh and powre forth flouds of teares,  
Alas poore elfe none bnt thy selfe would liue, having such cares
- 3 O now I see that fortune frownes on me  
By this good light I have beene ripe,  
O it makes me sigh and sure it will me kill,  
When I should sleepe I lie and weepe, feeding on sorrowes still.
- 4 I must confesse as maides have vertue store,  
Liue honest still against our wils, more fooles we are therefore:  
O it makes me sigh, yet hope doth still me good,  
For if I can but get a man, with him ile spend my blood.

BASS V.S.

Musical score for Bass Voice (BASS V.S.) consisting of eight staves. The first staff begins with a large, ornate initial 'A' and contains the lyrics 'Arke wot you what'. The following staves contain musical notation with various notes, rests, and accidentals. The final two staves are empty.

ALTS V.S.

Musical score for Alt Voice (ALTS V.S.) consisting of three staves of music with lyrics. The first staff begins with a large, ornate initial 'A' and contains the lyrics: 'Arke, haerke wot you what .ii. may faith and shall I tell I am afraide afraide, I .ii. .ii.'. The second staff contains the lyrics: 'to die to die, I am afraide to die a maid, and fo leade Apes in hell, Oh it makes me sigh, sigh, .ii. .ii. and sob with'. The third staff contains the lyrics: 'inward griefe, but if I cau but get a man, heele yeeld me some reliefe, .ii. heele yeeld me some reliefe, .ii.'. The score ends with several empty staves.

CANTVS

VI.

ROBERT IONES



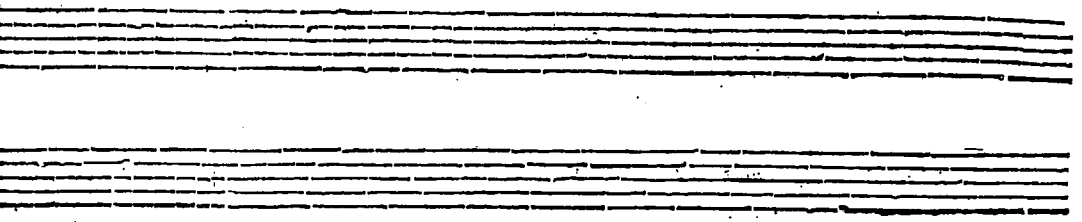
Y complayning is burfaining, allmyloue is but inieft, fa, la, la, fa, la, la,



fa, la, la, fa, la, la, la, la, fa, la, la, la, la, la, la, fa, la, la, la, And my Courting is but sporting in moft



shewing meaning, least fa la la .ii. .ii. .ii, fa la fa la la la fa la la la la.



2

Outward sadnesse inward gladnesse,  
Representeth in my mind, fa la la,  
In most faining most obtaining,  
Such good faith in loue I find. fa la la.

3

Towards Ladies this my trade is,  
Two minds in one breast I were, fa la la,  
And my measure at my pleasure,  
Ice and flame my face doth beare. Fa la la,

BASS V S.

Y complainyng.

AL T V S.

Y complainyng is but fainyng, all my loue is but in icht, fa la fa la fa la la fa la la fa la la fa la la fa la la

la la. And my courtyng is but sportyng in most shewyng meanyng, leaft fa la la .ii. .ii. .ii. fa la la

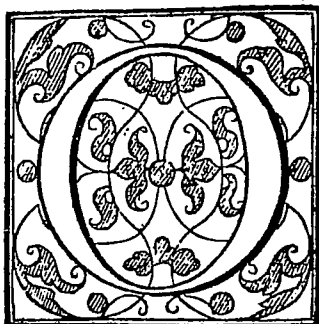
la la la fa la la.



CANT VS.

VII.

ROBERT IONES



Na time in summer . . . season, Iocky late with Ienny walking like a lout

made loue with talking, when he should be doing, Reason still he cries, when he should dally, dally dally,

dally . . . when he should dally, Ienny sweet Ienny sweet shal I . . .

sweet Ienny sweet shal I shal I, shal I.

The musical score consists of three systems of staves. Each system includes a vocal line with lyrics, a lute tablature line with letters (a, b, c, d, e, f, g, h) and rhythmic values, and a bass line. The first system begins with the large initial 'D'. The second system contains the lyrics 'made loue with talking, when he should be doing, Reason still he cries, when he should dally, dally dally,'. The third system contains the lyrics 'dally . . . when he should dally, Ienny sweet Ienny sweet shal I . . .'. The final line of music is a short instrumental piece with the lyrics 'sweet Ienny sweet shal I shal I, shal I.'


3 Ienny as most women vse it,  
 Who say nay when they would haue it,  
 With a bolde face seemed to craue it,  
 With a faint looke did refuse it,  
 Iocky lost his time to dally,  
 Still he cries, (weete shal I, shal I.

3 She who knew that backward dealing,  
 was a foe to forward longing,  
 To auoide her owne hearts wronging,

with a sigh loues sute reuealing,  
 Said Iocky sweet when you would dally,  
 Doe you cry sweet, shal I shal I.

4 Iocky knew by her replying,  
 That a no is I in wooing,  
 That an asking without doing,  
 Is the way to loues denying.  
 Now he knowes when he would dally  
 How to spare sweet shal I shal I.

BASS S.



N a time in summers season,

N a time in summers season,







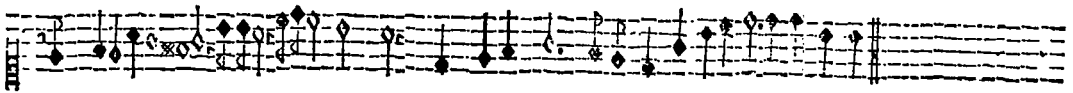


ALTS.

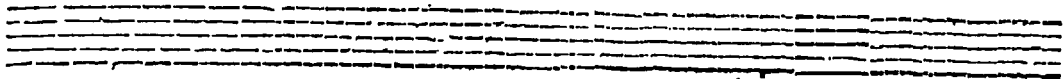


N a time in summers season, locky late with Jenny walking, like a lout made leue with talking, when he

ould be doing, Reason still he cries, when he should dally, dally .ii. .ii. when he should dally, .ii. .ii. when he



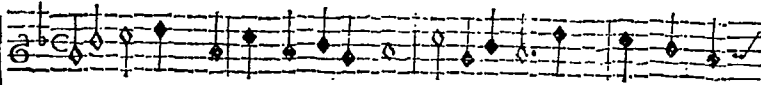
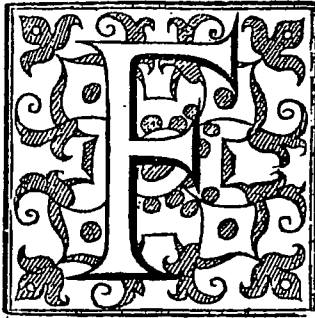
should dally, Jenny sweet .ii. sweet sweet sweet Jenny, sweet shall I, shall I Jenny .ii. shall I.



CANTVS.

VIII.

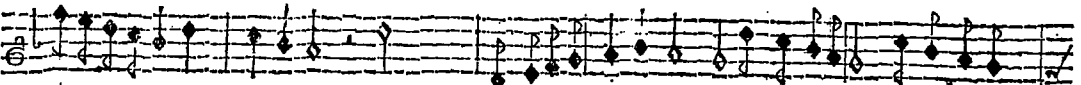
ROBERT IONES



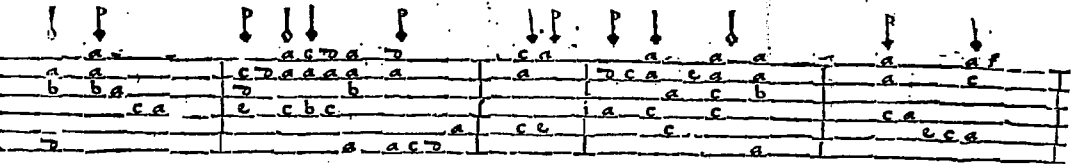
Are well fond youth, if thou hadst not bin blind out of my eye thou mightst haue read



my minde, but now I plainly see how thou wouldst faine leaue me; sure I was a curst, not to goe at first



sure I was a curst O, fie fie no, sweete stay & I will tell thee why no, sure I was a curst not to goe at



first, sure I was a curst O fie fie no, sweet stay and I will tell thee why no.



2  
 Once more farewell, since first I heard thee speake,  
 And had but sung farewell, my heart would breake,  
 But now since I doe find thy loue is like the wind,  
 What a foole was I  
 To be like to die.  
 What a foole was I, I was not,  
 Yet say I was a foole I passe not.

3  
 Woes me alasse, why did I let him goe,  
 These be the fruites of idle saying no,  
 Now that he can disproue me, how shall he euer loue me,  
 Nay but is he gone,  
 Then I am vndone,  
 Nay but is he gone, O hold him,  
 Fie, forty things are yet vnt old hum

BASSVS.

Arewell fond youth:

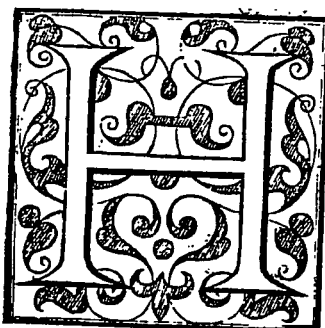
ALTVS. /

Arewell fond youth if thou hadst not bene blind, out of mine eyes thou mightst haue read my mind,  
 but now I plainly see how thou wouldst faine leaue me, sure I was accurst not to goe at first, sure I was accurst, O fie  
 fie, fie, no sweet stay and I will tell thee, why no, sure I was accurst not to goe at first, sure I was accurst, O fie no, sweet  
 stay and I will tell thee why no.

CANTVS

IX.

ROBERT IONES



Ow should I shew my loue vnto my loue but  
 The way by pen or tong I dare not proue their

hide but bid it from all eyes saue my loues eyes: Lookes are more safe, yet ouer them are  
 drifts their drifts are oft discourd by the wife,

spies, Then whats the way to chuse ielousie

which martyrs loue, .ii. by marking narrowly.

2 By all these wayes may thy affections walke,  
 VVithout suspicion of the ielous garde:  
 Thy whispering tong to her close eare shall talke,  
 And be importunate till it be harde,  
 Papers shall passe lookes shall not be debarde,  
 To looke for loues young infants in her eyes,  
 Be franke and bold as she is kind and wife.

3 O who can be so francke as she is kind;  
 VVhose kindnesse merites more then Monarchies,  
 Boldnesse with her milde grace, grace cannot find,  
 Onely her wit ouer that doth tyrannize,  
 Then let her worth and thy loue sympathize,  
 Sith her worth to thy loue cannot be knowen;  
 Nor thy loue to her worthinesse be shouen.

Ow should I shew my loue vnto my loue  
The way by pen or tongue I dare not proue  
but hide, but hide it from all eyes faue my loues eyes  
their drifts, their drifts are oft discovered by the wife  
Lookes are more fafe, yet ouer them are spies, yet  
then whats the way to cofen ieaousie .ii.  
iealousie which Martyrs loue .ii.  
by marking narrowly.

TENOR

**BASSVS.**

Ow should I shew .ii.  
The way by pen .ii.  
or tong I daren  
loue vnto my loue but hide but hide it from all eyes faue  
proue .ii. their drifts their .ii. are oft discovered  
my loues eyes  
by the wife, Lookes are more fafe, yet ouer them are  
spies are spies, then whats the way to cofen ieaousie,  
to .ii. which martyrs loue .ii. .ii.  
.ii. by marking narrowly.

ALTVS.

Ow should I shew my loue vnto my loue vn- .ii.  
The way by pen or tongue I dare not proue .ii. but hide it from all eyes faue my loues eyes,  
their drifts are oft discovered by the wife,  
Lookes are more fafe, yet ouer them are spies, then whats the way, .ii. whats the way, then whats .ii. .ii.  
to cofen ieaousie, which martyrs loue .ii. .ii. by marking narrowly,



He is gone, O he is gone

O he is gone and I am here aye me aye me why are wee thus deu-  
 ded, My sight in his eyes, did appeare my soule .ii. .ii. by his soules  
 thought was guided then come againe .ii. .ii. my all my life, my be-  
 ing, soules, zeale, hartes ioy, cares gesser, eyes onely seeing.

2 Come fable care cease on my heart,  
 Take vp the roomes that ioyes once filled;  
 Natures sweet blisse is slaine by Art,  
 A fence blacke frost liues spring hath killed  
 Then come againe, my loue, my deere, my treasure,  
 My blisse, my fate, my end, my hopes full measure.

He is gone, and I am here. O. ii. I am O. ii. ah me. ii. why are we thus decided, my fight by his foules thought was guided did appeare my foule. ii. by his foules thought was guided, then come againe. ii. my all my life, my being, foule, zeale, harts ioy, cares gneft eyes onlie seeing.

TENOR

BASSVS.

He is gone, ii. and I am here O. ii. is gone and I am here, eye me, eye me, why are we thus deni ded, my fight in his eyes did appeare, did appeare, my foule ii. by his foules thought was guided, then come againe, O then ii. my all my life, my being, foules, zeale, harts ioy, cares gneft, eyes onlie seeing.

ALTVS.

He is gone, ii. and I am here, O. ii. he is gone, O hee ii. ah me, ah me, why are we thus decided, my fight in his eyes did appeare, did appeare, my foule, ii. by his foules thought was guided, then come againe. ii. my all my life, my being, foule, zeale, harts ioy, cares gneft eyes onlie seeing.



CANT VS.

XI.

ROBERT IONES



And is it night, are they thine eyes that shine, are we a-

lone and here and here and here alone may I come neerer may I .ii. but touch, ii. but touch thy

shrine is Ie busie a sleepe, and is he gone, O Gods no more, silence my lippes with thine,

lippes kisses Ioyes haue blesings most di uine.

2

O come my deare our griefes are turnde to night,  
 And night to ioyes, night blinds pale enuies eyes,  
 Silence and sleepe prepare vs our delight,  
 O ease we then our woes, our griefes, our cries,  
 O vanth words, words doe but passions moue,  
 O dearest life, ioyes sweet, O sweetest loue.

And is it night, are they thy eyes that shine, are we alone, and here alone may I  
 come neere, may I but touch and touch ii. thy shrine's i'caloufie a sleepe, and  
 is he gone, O Gods  
 silence my lips with thine lips, kisses, ioyes, happes, blessing most diuine.

TENOR.

BASSVS.

And is it night, are they thine eyes that shine,  
 Are we alone and here alone, and here a lone, may  
 I come neere may I but touch ii. thy shrine, is  
 i'caloufie a sleepe, and is he gone: O Gods no more,  
 silence my lips with thine with thine lips, kisses, ioyes,  
 hap, O blessing most diuine,

ALTVS.

And is it night, are they thy eyes that shine that shine, are we alone ii. and here alone ii.  
 may I come neere, may I but touch, but touch but touch thy shrine, Is i'caloufie a sleepe, and is he gone, O Gods no more  
 silence my lips with thine lips, kisses, ioyes, happes, blessing most diuine.

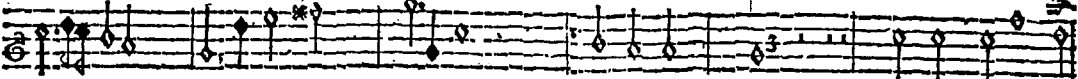
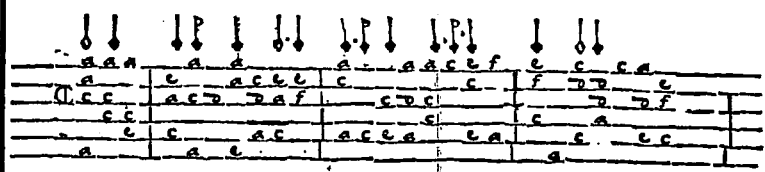
CANTVS.

XII.

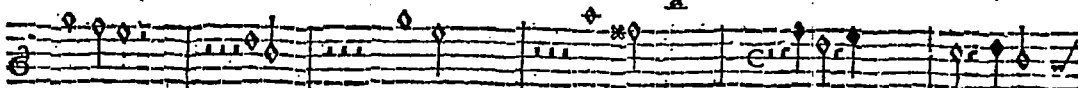
ROBERT IONES



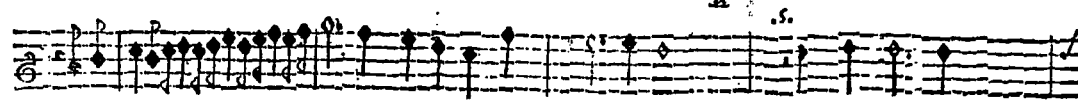
He hath an eye ah me, ah me thee .ii.



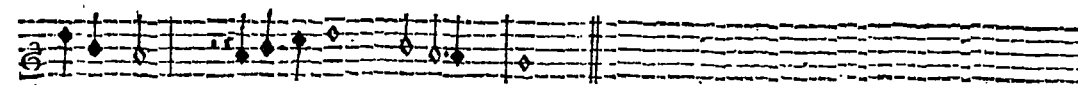
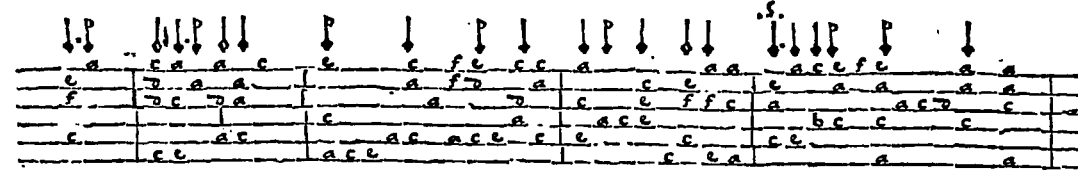
an eye to thee .ii. ah me that shee hath too which makes me sigh as



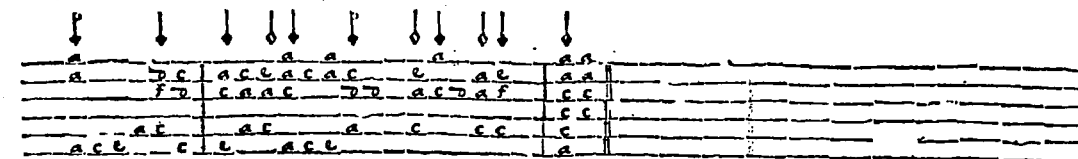
louers doe, hey hoe hey hoe hey hoe .ii. .iii. ah me



that an eye .iii. .ii. should make her liue and mee to die, wife mens eyes are



in their mind but louers eyes are euer blind,



2 She hath a lippe, ah, ah alas,  
 Two lippes which doe themselves surpass,  
 Alasse two lips for kisses,  
 Of earthly loue the heauenly blisses,  
 Alasse, oh woe that a heauen,  
 Should make vs od that make all eyes,  
 Ladies kisses are a charme,  
 That kill vs ere they doe vs harme.

3 She hath a heart ah me, ah me,  
 A heart she hath which none can see,  
 Ah me that I haue none,  
 Which makes me sigh, yea sighing gone,  
 Hey hoe ayeme that I part,  
 And liue, yet leaue wich her my heart,  
 Hartlesse men may liue by loue,  
 Thus she doth know, and this I proue.

He hath an eye .ii. an eye me, aye me, she hath an eye .ii. aye me, that she hath two .ii. which makes me figh as louers doe .ii. as louers doe, with hey hoe .ii. with hey hoe aha! that an eye should make her live, and me to die, should .ii. to die, for wile mens eyes are in the mind, but louers eyes are euer blind.

TENOR

**BASS VS.**

He hath an eye .ii. ah me, .ii. she hath an eye, an eye to see, .ii. ah mee that she hath too, which makes me figh as louers doe, to figh as louers doe, with hey hoe, with hey hoe hey hoe, .ii. hey ho, O that an eye should make her live and me to die, Ladies kisses are a charme, .ii. that kill vs ere they doe vs harme.

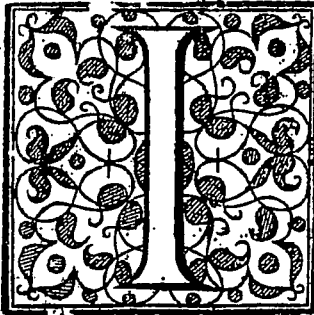
ALTS VS.

He hath an eye, bath an eye, ah me, ah me she .ii. to see an eye, to see ah me, that she hath too, which makes me figh as louers doe, as .ii. .ii. hey hoe, hey hoe, hey hoe, aye me, aye me, that an eye that an eye .ii. .ii. should make her live and me to die, .ii. Ladies kisses are a charme .ii. that kill vs ere they doe vs harme.

CANTVS

XIII.

ROBERT IONES



Know not what .ii. yet that I

feele is much, it came I know not when, it was not euer yet

hures I know not how, yet is it such as I am pleasd .ii. .ii. though

it be cured neuer It is a wound .ii. that waiteth

still in woe and yet I would not, that it were not fo,

*(Musical notation with lyrics and performance markings like 'P' and 'f' is included throughout this section.)*

2 Pleasde with a thought that endech with a sigh,  
 Sometimes I smile when teares stand in my eyes,  
 Yet then and there such sweet contentment lieth,  
 Both when and where my sweet sower torment lies,  
 O out alas, I cannot long endure it,  
 And yet alas I care not when I cure it.

3 But well away, methinks I am not free,  
 That wonted was these fits as foule to scerne.  
 One and the same, euen so I seeme to be,  
 As lost I liue, yet of my selfe forlorne,  
 What may this be that thus my mind doth moue,  
 Alasse I feare, God shield it be not loue,

never ii. it is a wound that wasteth still in woe, & yet I would not, I would not that it were not so.

not when, it was not euer, it hurts, I know now how it is, such yet is it, such as I am pleasd, ii. ii. though it be cured

Know mee with ii. ii. yet that I feele is much, is much, it came I know

TENOR.

BASSVS.

Know mee what ii. ii. yet that I

feele is much ii. it came I know not when ii.

it was not euer it hurts, I know no how, yet is it

such, ii. as I am pleasd though it be cured

though ii. neuer, it is a wound ii. that wasteth

still in woe and yet I would not that it

were not so.

ALTVS.

Know not what ii. ii. yet that I feele is much, ii came I know not when, I know not

when ii. it came I know not when ii. yet is it such, ii. as I am pleasd ii. ii.

though it be cured, neuer ii. it is a wound ii. ii. that wasteth still in woe, & yet I would

not that it were not so.

## CANTVS

## XIIII.

ROBERT IONES



Riefe, grieft of my beft loues abfenting: Now O now wilt thou af-

fayle mee I had rather life fhould fayle mee then endure thy flow toy menting,

life our grieft and vs doe feuer once for euer abfence grieft haue no relenting:

Well, be it foule abfence fpihts me;  
 So far of it cannot fend her,  
 As my heart fhould not attend her.  
 O how this thoughts thought delights me  
 Abfence doe thy worft and fpare not,  
 Know I care not  
 When thou wrongft me, my thoughts right me.

O but fuch thoughts prouelufions,  
 Shadowes of a fubftance banifht,  
 Dreames of pleaſure too ſoone vanifht,  
 Reaſons mainde of their concluſions,  
 Then ſince thoughts and all deceiue me,  
 O life leaue me,  
 End of life ends loues confuſions;

2

3

hane no relenting.

should fayle me then endure thy flow tormenting, life our griefes and vs doe seuer once for euer, absence, griefe

Riefe griefe, of my best loues absenting, Now O now wilt thou assaile me, I had rather life

TENOR.

BASSVS.

Riefe griefe of my best loues absenting

Now O now wilt thou assaile me, I had rather life should

Life

fayle me, then endure thy flow tormenting:

our griefes and vs doe seuer, once, for euer

absence

griefes haue no relenting.

ALTVS.

Riefe, griefe of my best loues absenting, Now O now wilt thou assaile me, I had rather life should

fayle, me then endure thy flow tormenting. life our griefe and vs doe seuer, doe seuer, once for euer, absence

griefes haue no relenting.



CANTUS

XV.

ROBERT IONES



I in this flesh where thou in drencht dost lie

poore soule thou canst reare vp .ii. thy lined wings, carry my thought

vp to the sacred skie .ii. and wash them in those heauenly hallowed springs, where ioy and requi-

um & requium The holy Angels sing whilst all heauens vault .ii. with blessed Echoes

.ii. .ii. .ii. blessed Echoes ring.

*(Musical notation includes vocal line, lute tablature, and figured bass with various ornaments and dynamics.)*

2 Awaked with this harmony diuine,  
 O how my soule mounts vp her throned head,  
 And giues again with native glory shine,  
 Wash with repentance then thy dayes misled,  
 Then ioyes with requium mayest thou with Angels sing;  
 Whilst all heauens vault with blessed Echoes ring.

Fin the flesh the flesh, If in .ii. thou dost lie poore soule. thou canst reare vp thou .ii.  
 carry my thoughts vp to the sacred skie, vp .ii. and wash them in those heauenly hallowed springs  
 where ioy and requiem .ii. the holy Angels sing, whilst all heauens vault .ii. with blessed  
 Echoe .ii. ring Echoe ring.

TENOR.

BASS VS.

Fin this flesh .ii. where thou in-  
 drencht dost lie, poore soule thou canst reare vp thou  
 .ii. thy limed wings, carry my thoughts vp to vp  
 to the sacred skie, .ii. and wash them in those  
 heauenly hallowed springs, where ioy and requiem and  
 .ii. the holy Angels sing, whilst all heauens vault  
 .ii. with blessed Echoe rings .ii. rings.

ALTS VS.

Fin the flesh where thou indrencht dost lie poore soule, poore soule, shou canst reare vp thy limed .ii. wings  
 thou canst .ii. wings carry my thoughts vp to the sacred skies, vp to .ii. and wash them in those heau-  
 ly hallowed springs, where ioyes & requiem and requiem the holy angels sing, the .ii. whilst all heauens vault  
 .ii. with blessed Echoe, .ii. .ii. with blessed Echoes Ring.

CANTVS

XVI.

ROBERT IONES



Thred of life when thou art spēt how are my sorrowes eased.  
 O vaile of flesh whē thou art rent how shalmy soule be pleased: O earth why tremblest

musical notation with notes and lyrics: Thred of life when thou art spēt how are my sorrowes eased. O vaile of flesh whē thou art rent how shalmy soule be pleased: O earth why tremblest

musical notation with notes and lyrics: thou at death that did re ceive both heate and breath by bargain of a second birth, that done .ii. that done again to

musical notation with notes and lyrics: be cold earth, Come death .ii. .ii. deere widwife to my life, see sin and ver tue holde at strife,

musical notation with notes and lyrics: Make hast a wayl esthy de lay .ii. bec my de- cay world of in anity

musical notation with notes and lyrics: schoo house of vanity minion of hell fare well .ii. .ii. farewell,

musical notation with notes and lyrics: schoo house of vanity minion of hell fare well .ii. .ii. farewell,

musical notation with notes and lyrics: schoo house of vanity minion of hell fare well .ii. .ii. farewell,

musical notation with notes and lyrics: schoo house of vanity minion of hell fare well .ii. .ii. farewell,

a O coward life whose feare doth tie me in distasting senses,  
 Infused part mount vp on hie, lite gets on lite offences,  
 O flie immortall flie away,  
 Be not immerde in finite clay,  
 Where true loue doth with selfe loue fight,  
 Begetting thoughts that doe affright,  
 Courage faint heart, found trumpet death,  
 He find it wind with all my breath.

O case of glasse,  
 Confusions made,  
 A flouring gralle,  
 Temple of treachery,  
 Soule yocket o misery,  
 Store-houise of hell  
 Farewell, farewell,

Third of life when thou art spent, how are my sorrowes eased,  
 O vaine of flesh when thou art rent, how shall my soule be pleased:  
 O earth why tremblest thou at death,  
 that did receive both heate and breath, by bargaine of a second birth, that done, againe to  
 come death, .ii. deere midwife to my life, see sinne & vertue hold at strife, make hast away, left thy delay, .ii.  
 be my decay, world of inanity, .ii. school-houfe of vanity, .ii. minion of hell farewell, .ii.  
 farewell, fare well, .ii.

**B S A S V S.**

Third of life when thou art spent, how are my  
 O vaine of flesh when thou art rent, how shall my  
 sorrowes eased, O earth why trem- blest thou at death  
 soule be pleased,  
 that did receive both heat & breath, by bargaine of a second  
 birth, that done .ii. againe to becold earth, come death, .ii  
 .ii. deere midwife to my life, see sinne & vertue hold at strife,  
 Make hast away left thy delay, .ii. be my decay  
 world of inanity, school-houfe of vanity, O minion of hell  
 farewell, .ii. minion of hell farewell, fare- well.

TENOR.

ALTVS.

Third of life when thou art spent, how are my sorrowes eased,  
 O vaine of flesh when thou art rent, how shall my soule be pleased:  
 O earth why trem- blest thou at death,  
 that did receive both heate and breath, by bargaine of a second birth, that done, .ii. againe .ii.  
 come death, .ii. deere midwife to my life, see sin and vertue hold at strife, make hast away, left thy delay .ii.  
 be my decay, world of inanity, .ii. school-houfe of vanity, .ii. minion of hell farewell  
 .ii. farewell, fare well, .ii.

CANTVS.

XVII.

ROBERT IONES.



Hen I sit reading all alone that secret booke where in I  
 sigh, I sigh I see, I sigh to looke how many spots there be, I with I could not see,  
 I with I could not see or from my selfe might flee,

Musical notation for the first system, including a vocal line with lyrics and a lute line with tablature.

Musical notation for the second system, including a vocal line with lyrics and a lute line with tablature.

Musical notation for the third system, including a vocal line with lyrics and a lute line with tablature.

Musical notation for the fourth system, including a vocal line with lyrics and a lute line with tablature.

Musical notation for the fifth system, including a vocal line with lyrics and a lute line with tablature.

Musical notation for the sixth system, including a vocal line with lyrics and a lute line with tablature.

Musical notation for the seventh system, including a vocal line with lyrics and a lute line with tablature.

Musical notation for the eighth system, including a vocal line with lyrics and a lute line with tablature.

2  
 Mine eyes for refuge then with zeale befixe the skies,  
 My teares doe cloude those eyes,  
 My sighes doe blow them drie,  
 And yet I liue to die,  
 My selfe I cannot flie,

3  
 Heauens I implore, that knowes my fault, what shall I doe;  
 To hell I dare not goe,  
 The world first made me rue,  
 My selfe my griefes renew,  
 To whome then shall I sue.

4  
 Alasse, my soule doth faint to draw this doubtfull breath;  
 Is there no hope in death,  
 O yes, death ends my woes:  
 Death me from me will lose,  
 My selfe am all my foes,

Hen I sit reading all alone that secret booke wherein I figh, I figh to look to looks how  
 many spots there be .ii. with I could not see .ii. or from my selfe  
 might see.

TENOR.

**BISA SIVS.**

Hen I sit reading all alone, that secret  
 booke wherein I figh, I figh to look to looks, how many  
 spots there be there be, I with I could not see  
 .ii. with I could not see,  
 or from my selfe might see.

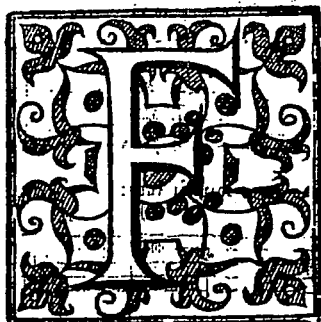
ALTVS.

Hen I sit reading all alone. that secret booke wherein I figh, I figh to look to looks,  
 how many spots there be, I with I could not see .ii. -ii. or from my selfe  
 might see.

CANTVS.

XVIII.

ROBERT IONES.



Aine would I speake but feare to giue offense, makes mee retire:

and in amafement stand, still breathing forth, *ii.* my

wes in fruitlesse silence, whilst my poore hart is slaine by her faire hands:

faire hands indeede the guiders of the dart that from her eyes *ii.* were

leuel dat my heart.

Those eyes two pointed Diamonds did engraue,  
 VVithin my heart the true and liuely forme,  
 Of that sweet Saint whose pity most I craue,  
 VVhose absence makes me comfortlesse to moarne,  
 And sighing say (Sweet) would she knew my loue,  
 My plaunts perhaps her mind may somewhat moue;

But if she knew, what if she did reiect;  
 Yet better twere by her sweet doome to die,  
 That she might know my deare loues true effect,  
 Then thus to liue in vnknowne misery,  
 Yet after death it may be she would say,  
 His too much loue did worke his liues decay.

Ain would I speake but feare to giue offence, makes mee retire .ii.  
 and in amazement stand, still breathing forth .ii.  
 my woes in fruitlesse silence whilst my poore heart  
 is slaine by her faire hand, Faire hands indeed the guiders of the dart, that from her  
 eyes, that .ii. were leueld at my heart.

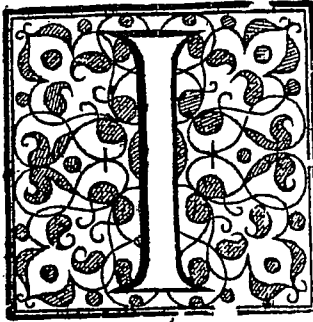
**TENOR**

Ain would I speake but feare to giue offence,  
 makes mee retire .ii. and in amazement stand  
 and .ii. still breathing forth my woes in fruitlesse  
 silence, whilst my poore heart is slaine, is slaine by her  
 faire hand, Faire hand indeed the guiders of the  
 dart, the guider of the dart, that from her eyes  
 were leueld at my heart.

**ALTVS.**

Ain would I speake, .ii. but feare to giue offence makes me retire, and in amazement  
 stand, still breathing forth, .ii. .ii. forth, whilst my poore heart is slaine by her faire hand, by  
 .ii. faire hands indeed the guiders of the dart that from her eyes, that .ii. .ii. were  
 leueld at my heart.





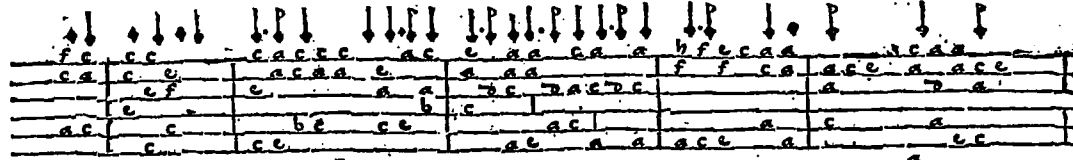
N Sherwood liude stout Robin Hood an Archer great none greater, His bow &



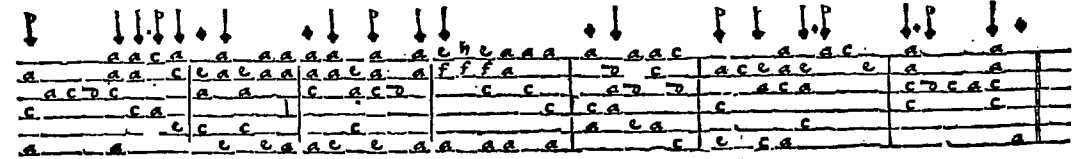
shafts were sure & good, yet Cupids were much beter Robin could shoot at many a Hart and misse, Cupid at first could



hit a hart of his, hey iolly Robin hociolly Robin, hey iolly Robin Hood, loue finds out



me aswell as thee to follow mee. ii. ii. ii. to follow me to the green wood.



<sup>2</sup>  
 A noble thiefe was Robin Hoode,  
 Wife was he could deceiue him,  
 Yet Marrian in his brauest mood,  
 Could of his heart bereaue him,  
 No greater thiefe lies hidden vnder skies,  
 then beauty closely lodgde in womens eyes.  
 Hey iolly Robin.

<sup>3</sup>  
 An Out-law was this Robin Hood,  
 His life free and vnruely,  
 Yet to faire Marrian bound he stood  
 And loues debt payed her duely.  
 Whom curbe of strickest law could not hold in,  
 Loue with obeyednes and a winke could winne.  
 Hey iolly Robin.

<sup>4</sup>  
 Now wend we home stout Robin Hood  
 Leauwethe woods behind vs,  
 Loue passions must not be withstood,  
 Loue euery where will find vs,  
 I lude in field and towne, and so did he,  
 I got me to the woods, loue followed me,  
 Hey iolly Robin.

BASS VCS.



The first musical staff begins with a decorative square logo on the left. The staff contains a sequence of notes, including a treble clef and a sharp sign (#) on the first line.

N Sherwood.



The second musical staff continues the notation with various note values and rests.



The third musical staff shows a continuation of the musical piece, with notes and rests.



The fourth musical staff includes a dynamic marking 'F' (forte) above the staff.



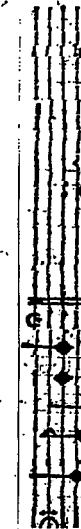
The fifth musical staff continues the notation with various note values and rests.



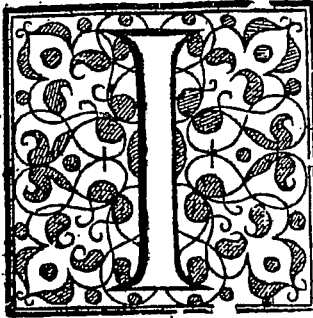
The sixth musical staff shows a continuation of the musical piece, with notes and rests.



The seventh musical staff continues the notation with various note values and rests.



The eighth musical staff concludes the piece with notes and rests.



NSherwood liude stout Robin Hood an Archer great none greater, His bow &

shafts were sure & good, yet Cupids were much beter Robin could shoot at many a Hart and misse, Cupid at first could

hit a hart of his, hey iolly Robin hoeiolly Robin, hey iolly Robin Hood, loue finds out

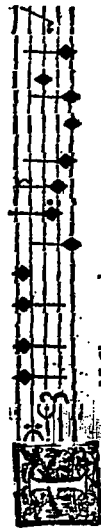
me aswell as thee to follow mee. ii. ii. ii. to follow me to the green wood.

<sup>2</sup>  
 A noble thiefe was Robin Hoode,  
 Wife was he could deceiue him,  
 Yet Marrian in his brauest mood,  
 Could of his heart bereaue him,  
 No greater thiefe lies hidden vnder skies,  
 then beauty closely lodgde in womens eyes.  
 Hey iolly Robin.

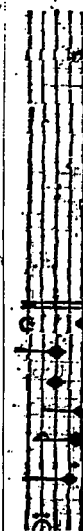
<sup>3</sup>  
 An Out-law was this Robin Hood,  
 His life free and vnruely,  
 Yet to faire Marrian bound he stood  
 And loues debt payed her dueely.  
 Whom curbe of stricteft law could not hold in,  
 Loue with obeyednes and a winke could winne.  
 Hey iolly Robin.

<sup>4</sup>  
 Now wend we home stout Robin Hood  
 Leauwethe woods behind vs,  
 Loue passions must not be withstood,  
 Loue euery where will find vs,  
 I liude in field and towne, and so did he,  
 I got me to the woods, lone followed me,  
 Hey iolly Robin.

BASSYS.



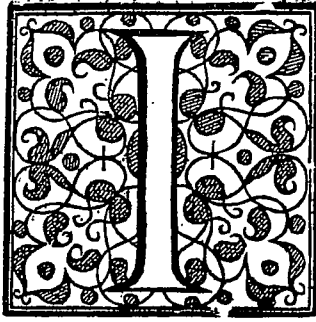
N Sherwood.



CANTVS.

X X.

ROBERT IONES.

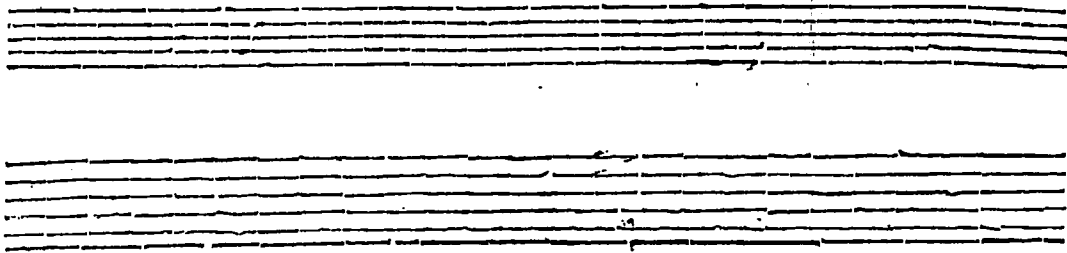


*Tecalds [sf] pi ri all freddo core, Rompete*

*il ghiaccio che pieta coontente e se preg. mortale al ci El s'in*

*sen de morte il Omer: eà sia fine al mio do lore. Morte*

*il Omerè sic fine al mio do lore.*



BASS V.S.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). A dynamic marking of *mf* is present. The first staff contains a large, dark rectangular block, likely a scanning artifact or a placeholder for a specific musical instruction. The second staff is marked *Tr Cello Solo*. The remaining eight staves continue the musical notation with various notes, rests, and dynamic markings such as *mf* and *q*. The notation includes eighth and sixteenth notes, as well as rests and slurs.



Amor non è che d'un que è quel ch'io sento?  
Se buona, on de è effetto af- pro mortale?

The first system of music features a vocal line on a single staff with a treble clef and a key signature of one flat. Below it are three staves for piano accompaniment. The lyrics are written in Italian. The piano part includes various rhythmic patterns and chordal structures.

Ma se gli è a mor, per dio che cosa è qua le?  
Se vi a, on de e fi dolce og ni tor men st? Sa' mi a vog li a. ar do

The second system continues the musical piece. It follows the same format as the first system, with a vocal line and piano accompaniment. The lyrics are in Italian. The piano accompaniment features a mix of eighth and sixteenth notes.

on de è il pian to el la mento Sa' mal mi grado, il la men tar che va-

The third system of music continues the composition. It includes a vocal line and piano accompaniment. The lyrics are in Italian. The piano part has a more active role with frequent sixteenth-note passages.

la O d'iva mure si. O diletto se ma-

The fourth system of music continues the piece. It features a vocal line and piano accompaniment. The lyrics are in Italian. The piano accompaniment includes some sustained chords.

le come puoi tanto in me fio no'l con sento.

The fifth and final system of music on the page. It includes a vocal line and piano accompaniment. The lyrics are in Italian. The piano part concludes with a final chord.

BASSYS.



*Il meug non t'che daugue.*

