

# Willo Willo

British Library MS 15117 - p.16

Anonymous

Synce my - joyes throughe Phil- lis frownes are ex- tin-  
Synce my de- light is dead in me thourghe Phi- -

5 a a c e

gui- shed and throwne downe I will laye a- waye my weeds of blewe and  
Phil- lis Cru- el -tie All the So longe my songe shall be my

10 a b a c e a a

take me to my Tawn- ye hewe wil- lo wil- lo wil- lo wil- lo wil- lo wil- lo  
gar- lande -is the wil- lo -tree

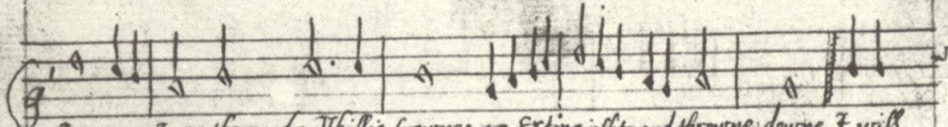
15 a a a a a a a a a a a a

wil- lo wil- lo wil- lo wil- lo wil- lo wil- lo

a a a a a a

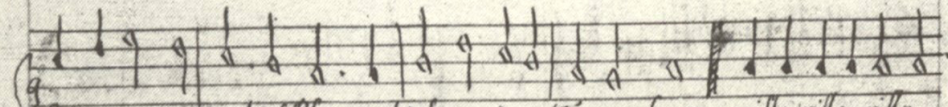
wil- lo wil- lo wil- lo wil- lo wil- lo

a a a a a a



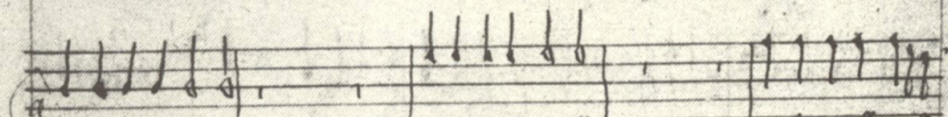
Since my Joyes thorough Phillis frownes are Extinguist and throwne downe I will  
Since my delight is dead in me thorough Phillis Crueltie all the

Handwritten musical notation on a three-staff system. The top staff contains rhythmic markings (vertical lines) and some letters. The middle and bottom staves contain a complex arrangement of letters and symbols, likely representing a lute tablature or a specific notation system for a keyboard instrument.



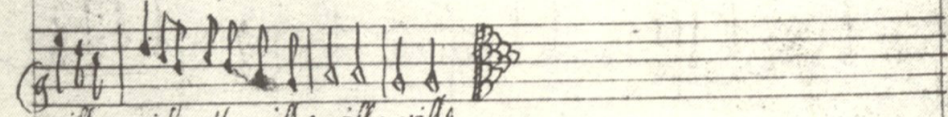
Take away my weeds of Blevw and take me to my Turre hewe willow willow willow  
So longe my songs shall be, my garlande is the willow tree

Handwritten musical notation on a three-staff system, continuing the tablature or letter-based notation from the first system.



Willow willow willow Willow Willow willow willow Willow Willow willow

Handwritten musical notation on a three-staff system, continuing the tablature or letter-based notation.



willow willow:// willow willow willow

Handwritten musical notation on a three-staff system, continuing the tablature or letter-based notation.

# The peacefull westerne winde

British Library MS 15117 - p.10  
[See: The Second Booke of Ayres]

Thomas Campion.

The peace- full west- ern ly winde ye out win- trie stormes hath  
The flow- ers so sweet- ly breathe out of the earth- ly

β β β β β β β β

a c a c e a a a e a c  
c c c c c c c c c c c c  
a a c c e

calmed and na- ture hath in ev- ery kinde the vi- tall heate in  
bowers that heaven which seethe therre pompe be- ne- the would be decked with

β β β β β β β β

e a d c c a c e a a c a a e  
a a c c c c c c c c c c c c  
c c a c e c c c c a c

flamed To grace the ly- vely springe let all the shep- heardes singe fa la  
flowers

β β β β β β β β

a a c c c a e c a c h c c a  
a c c a c e c c c c c c c c c c  
a c c c c c c c c c c c c c c c

fa la la fa la la la la la la la la la la la la la

β β β β β β β β

a a a c c a c c a c c a c c b a  
a c c c c c c c c c c c c c c c  
a a c e a c a a c c b c a

See how the morning smiles  
On her bright easterne hill,  
And with soft steps beguiles  
Them that lie slumbring still.  
The musicke-louing birds are come  
From cliffes and rocks vnknowne,  
To see the trees and briers blome  
That late were ouerflowne.

What Saturne did destroy,  
Loues Queene reuiues againe ;  
And now her naked boy  
Doth in the fields remaine,  
Where he such pleasing change doth view  
In eu'ry liuing thing,  
As if the world were borne anew  
To gratifie the Spring.

If all things life present,  
Why die my comforts then ?  
Why suffers my content ?  
Am I the worst of men ?  
O, beautie, be not thou accus'd  
Too iustly in this case :  
Vnkindly if true loue be vs'd,  
'Twill yeeld thee little grace.

but in her hart ://: her hart a cold December

a a d d a d d r r f a c a d a e r e a

The peacefull westerne winde, & wintrye stormes hath calmed & nature hath  
the flowers so sweetlye breatht out of the earthlye bowers, that heaven wth scethe

a g a t c a a a c a t c d r r a  
r r c t a t r a r c a a d r

in every kinde the vitall heat inflamde, To grace the Lyche Springe,  
there pompe benethe woud faine be deckt wth flowers, ~~and~~ Cynthis then lett her

R # R # F # | R # F # |  
r e a t a a a a a t t t a  
e r r r a t t t a t e a

let all the shepheards singe, fa la // a fa la // // // //  
~~to~~ our musick thus - fa la // a fa // // // //

R # F # F # | R # F # | F # F # | F # F # |  
d r r b b r a a a a t a t a a  
r a f e t t t a r a t a r

2 See how the morning smyles, out of the easterne Cliff,  
and softly steal nize for the hequies them that in sleep is well  
the rolick birds do issue from cliffs & Rets vnticome  
to see the traie & briers flow that late were overflowe  
As things do vs imbite to sing wth sweete delite  
fa la fa la  
1 Nowe is the month of maye, when maye lads are playinge  
back wth his boye lisse, vpon the greene grass. fa la fa la  
2 The Springe day all in aladnes, doth laugh at wakers fange, fa la fa la  
and to the bagpipes jounke, the nymphs trade out their rounce, fa la fa la

What Nature did destroye, renews redies againe  
and now the Wanto, naked boye doth in the woods roame  
where he fuche Chamgo doth vaine in Eborne, in maye  
as ff the world were borne anew, to grace the Springe  
To Cynthis then lett vs, Reuorde our musick thus  
fa la fa. // // //  
Sye then why shure musick, yeantes puerle delight  
Sye danke the nymphes & speak, shall wee playe at booke by bre  
fa la fa la



-ber but in her heart % her hart a cold de-

The first system of music features a vocal line in a treble clef with a key signature of one flat (B-flat). The lyrics are "-ber but in her heart % her hart a cold de-". The piano accompaniment consists of two staves: the right hand plays chords and single notes, while the left hand plays a bass line. The notes are labeled with letters 'a', 'e', 'c', and 'b'.

cem- ber but in her

The second system of music continues the vocal line with the lyrics "cem- ber but in her". The piano accompaniment continues with similar chordal and bass line patterns. The notes are labeled with letters 'a', 'e', 'c', and 'b'.

hart % her hart a cold de-

The third system of music continues the vocal line with the lyrics "hart % her hart a cold de-". The piano accompaniment continues with similar chordal and bass line patterns. The notes are labeled with letters 'a', 'e', 'c', and 'b'.

20

cem- ber

The fourth system of music concludes the vocal line with the lyrics "cem- ber". The piano accompaniment continues with similar chordal and bass line patterns. The notes are labeled with letters 'a', 'e', 'c', and 'b'.





# A dialogue: Say fonde love

British Library MS 15117 - p.12

Anonymous

5

Say fonde love what seeketh thou here in the silence of the night

10

Here I seek those joyes my dear that in silent most delight

15

night's heavy humour calls to sleep But love's hu-

20

-mor watch doth keepe Let never humour - hap-pie prove

25

but that but that but that that that that that

that that which one- ly on- ly plea- sethe love

a a a c c a a a a a a a a a a

c a c c b c c a c c c c c c c c

c c c c c c c c c c c c c c

a a a c c a a a a a a a a a a

