

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

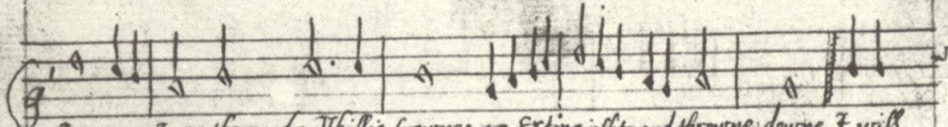
15 a a a a a a a a a a a a

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

a a a a a a

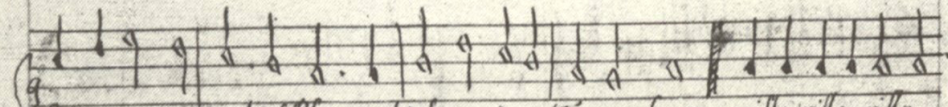
wil- lo wil- lo wil- lo wil- lo wil- lo

a a a a a a



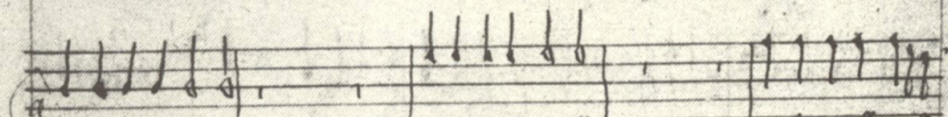
Since my Joyes thorough Phillis frownes are Extinguist and throwne downe I will
Since my delight is dead in me thorough Phillis Crueltie all the

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.



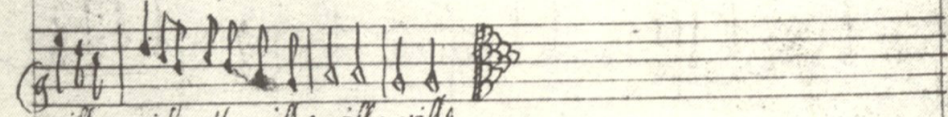
Take away my weeds of Blevw and take me to my Tournye heve willow willow willow
So longe my songs shall be, my garlande is the willow tree

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-herds singe fa la
 flowers

β β β β β β β β

a 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

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 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 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, e winter storms hath calmed & nature hath
the flowers so sweetlye breath out of the earthlye bowers that heaven wth see the

a g a t e a a a e a t e d r a
r r e a t r a r e a a d d
e r r a a r r e r e a e

in every kinde the vitall heate inflamde To grace the lyche springe,
there pompe benethe woud faine be deckt wth flowers, ~~and~~ Cymbria then lett her

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

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

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

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 & hners 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 may nize, when maye lods are playe
back wth his boye lisse, wpon the greene grass fa la fa la
2 The Springe day all in gladnes, doth sound at waters faine, 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 Wynth, naked boye doth in the woods rouse
where he fuche change doth vaine in Eborie, in maye
as ff the world were borne anew, to grace the springe
To Cymbria then lett vs, Reuorde our musick thus
fa la fa // // //
See then why Nature muske, yeantes forche delight
Singe danke & playe, shall wee playe at booke by bre
fa la fa la

Aprill is in my mistress face

British Library MS 15117 - pp.9-10

Thomas Morley

A- prill is in my mis- tres face %

The first system of music features a vocal line in G-clef and a lute line in C-clef. The vocal line begins with a half rest, followed by a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The lute line consists of a series of chords: C, C, A, C, G, A, C, A, E, C, E, A, B, A, B, A, A, A.

my mis- tress face A- pril is in my mis- tres

The second system continues the vocal line with a half note G, a half note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The lute line continues with chords: A, E, C, B, A, B, A, C, A, C, E, A, A, B.

face and Ju- ly in her eyes hath place and Ju- ly in her

The third system continues the vocal line with a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The lute line continues with chords: E, A, C, B, A, E, A, C, B, A, C, E, A, A, B.

eyes her eyes hath place wi- thin her bo-

The fourth system continues the vocal line with a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The lute line continues with chords: C, D, F, C, D, A, B, B, A, B, A, C, A, D, B.

10

som % is sep tem

The fifth system continues the vocal line with a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The lute line continues with chords: B, A, C, B, A, A, B, A, C, A, C, A, D, B.

-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 upper staff has a treble clef and the lower staff has a bass clef. The piano part includes notes such as a, e, a, a, a, b, c, c, c, and dynamic markings like *f*.

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 notes like a, b, a, e, c, e, a, a, a, a, b, and dynamic markings like *f*.

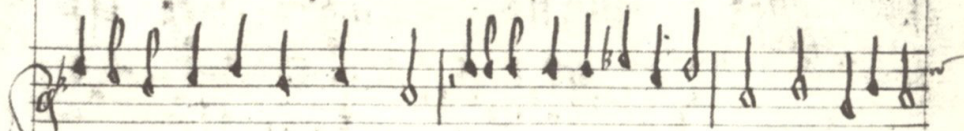
hart % her hart a cold de-

The third system of music continues the vocal line with the lyrics "hart % her hart a cold de-". The piano accompaniment continues with notes like a, b, b, c, c, c, a, a, a, a, b, and dynamic markings like *f*.

20

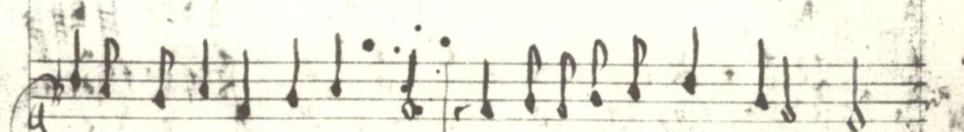
cem- ber

The fourth system of music concludes the vocal line with the lyrics "cem- ber". The piano accompaniment concludes with notes like a, a, e, c, e, a, a, a, a, a, and dynamic markings like *f*.



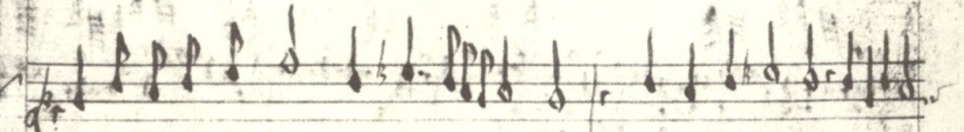
Aprill is in my mistres face my mistres face

Handwritten musical notation for the first line, including a lute tablature system with letters (a, b, c, d, e, f, g) and rhythmic markings (r, t, v, w, x, y, z) on a six-line staff.



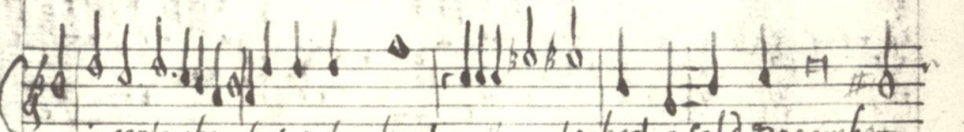
Aprill is in my mistres face, and July in her Eyes hath place

Handwritten musical notation for the second line, including a lute tablature system with letters and rhythmic markings on a six-line staff.



and July in her Eyes her eyes hath place, with in her bosom :/:

Handwritten musical notation for the third line, including a lute tablature system with letters and rhythmic markings on a six-line staff.



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

Handwritten musical notation for the fourth line, including a lute tablature system with letters and rhythmic markings on a six-line staff.

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 e a a a e a t e d r a
r r e t a t r a r e a a d d
e t r r a t a t r e t e a e

in every kinde the vitall heate inflamde, To grace the Lychee Springs,
there pompe benethe woud faine be deckt wth flowers, ~~and~~ Cynthia then lett her

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

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

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

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 & hners 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 may nize, when maye lods are prayng
back wth his boye lisse, wpon the greene grass fa la fa la
2 The Springe day all in gladnes, doth sound at waters founte, 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 Wynth, naked boye doth in the woods rouse
where he fuche Chamgo doth voice in Ebonye, in maye
as ff the world were borne anewe, to grace the Springs
To Cynthia then lett vs, Reuorde our musike thus
fa la fa la // // //
See then why Nature musike, renews our delight
Singe danke Nymphes & speak, shall wee playe at booke by
fa la fa la

A dialogue: Say fonde love

British Library MS 15117 - p.12

Anonymous

5

Say fonde love what seeketh thou here in the si- lence of the night

10

Here I seek those joyes my dear that in si- lent most de- light

15

night's hea- vy hu- mour calls to sleep But love's hu-

20

-mor watch doth keepe Let ne- ver hu- mor - 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
 c a c c c c c c c
 a a c c c c c a