

Ayres to Sing and Play  
To the Lute and Bass Violl

With Pavins, Galliards, Almaines and Corantoes  
for the Lyra-Violl

By William Corkine

London, 1610

Lute songs

# Sink down, proud thoughts

Page 1. - Ayres to Sing and Play, v.1 (1610), f.a2.

William Corkine

5

Sink Time, down, ceal proud thoughts; your mount-

ing hopes must now des-

10

cend. Come, grief and care; hence,

15

joys, your triumph now must end. Heav'ns now will

20

smile no more; my light is shadowed. I

25

pine without redress; my life, my spirits

like flow'rs are fa- ded.

Sink down, proud thoughts; your mounting hopes must now descend.  
 Come, grief and care; hence, joys, your triumph now must end.  
 Heav'ns now will smile no more; my light is shaded.  
 I pine without redress; my life, my spirits like flow'rs are faded.

O Time, conceal my woe; in mine own tears drown my distress.  
 Grievs none should know, when none their anguish can redress.  
 Pale Death hath pierc'd my blood, and forth it streameth.  
 I sleep, and in my trance my head, my heart of sorrow dreameth.

# Some can flatter

Page 2. - Ayres to Sing and Play, v.1 (1610), f.a2v.

William Corkine

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Some can flat- ter, some can feign; sim- ple truth shall plead for me. Let not beauty

The first system of the musical score consists of a vocal line in treble clef and a lute line in bass clef. The vocal line contains the lyrics: "Some can flat- ter, some can feign; sim- ple truth shall plead for me. Let not beauty". The lute line is a six-string arrangement with a C-clef on the first line, featuring various chords and single notes. The music is in a common time signature and includes repeat signs.

truth dis- dain; truth is e'en as fair as she.

The second system of the musical score continues the vocal line and lute accompaniment. The lyrics are: "truth dis- dain; truth is e'en as fair as she.". The lute line continues with similar chordal and melodic patterns. The system concludes with repeat signs.

Some can flatter, some can feign; simple truth shall plead for me.  
Let not beauty truth disdain; truth is e'en as fair as she.

But since pairs must equal prove, let my strength her youth oppose.  
Love her beauty faith her love, on e'en terms so may we close.

Cork or lead in equal weight both one just proportion yield.  
So may breadth be pays'd with height steepest mount with plainest field.

Virtues have not all one kind, yet all virtues merits be.  
Diverse virtues are combined, diff'ring so deserts agree.

Let then love and beauty meet, making one divine consent,  
constant as the sounds, and sweet, that enchant the firmament.

# Sweet, restrain these showers

Page 3. - Ayres to Sing and Play, v.1 (1610), f.b1.

William Corkine

Sweet, re- strain these show'rs of kind- ness from dis- trust pro-

The first system of the musical score consists of four measures. The vocal line is in treble clef with a common time signature. The lyrics are: "Sweet, re- strain these show'rs of kind- ness from dis- trust pro-". The lute tablature is written on a six-line staff with letters 'a', 'c', and 'e' indicating fret positions. The bass line is in bass clef.

5

ceed- ing. Nurse not wrong con- ceiv- ed blind- ness

The second system of the musical score consists of four measures. The lyrics are: "ceed- ing. Nurse not wrong con- ceiv- ed blind- ness". The lute tablature includes a forte dynamic marking 'f' in the first measure. The bass line continues from the previous system.

10

by too much sigh breed- ing. Love by er- ror seems a- stray,

The third system of the musical score consists of four measures. The lyrics are: "by too much sigh breed- ing. Love by er- ror seems a- stray,". The lute tablature includes a forte dynamic marking 'f' in the second measure. The bass line continues from the previous system.

but dies if once sus- pec- ted. Wo- men most be-

Figured bass notation for piano accompaniment:  
 Measure 1: a, a, c, a  
 Measure 2: f, e, a, c, a  
 Measure 3: a, a, a, a, a

lieve when they most by men are ne- glect- ed.

Figured bass notation for piano accompaniment:  
 Measure 4: a, a, e, a, a, c  
 Measure 5: a, a, c, a, a, c  
 Measure 6: f, e, a, c, a

Sweet, restrain these show'rs of kindness from distrust proceeding.  
 Nurse not wrong conceived blindness by too much sigh breeding.  
 Love by error seems astray, but dies if once suspected.  
 Women most believe when they most by men are neglected.

Some forg'd flatt'ries only venture, yet return true favors.  
 Just affection, like a center once fix'd, never wavers:  
 Eas'ly as the day from night, may women's eyes discover  
 If they frame their minds aright, from the false the true lover.

# If streams of tears

Page 4. - Ayres to Sing and Play, v.1 (1610), f.b1v.

William Corkine

5

First system of musical notation, measures 1-5. The vocal line (treble clef) contains the lyrics: "If streams of tears". The lute tablature (middle staves) uses letters 'a', 'b', 'c', 'd' on a six-line staff. The bass line (bass clef) provides the accompaniment. Measure 1 has a whole rest in the vocal line. Measure 2 has a half note 'a' in the vocal line. Measure 3 has a half note 'a' in the vocal line. Measure 4 has a half note 'a' in the vocal line. Measure 5 has a half note 'a' in the vocal line.

10

Second system of musical notation, measures 6-10. The vocal line (treble clef) contains the lyrics: "could les- sen ex- treme grief, or". The lute tablature (middle staves) continues with letters 'a', 'b', 'c', 'd'. The bass line (bass clef) continues the accompaniment. Measure 6 has a whole rest in the vocal line. Measure 7 has a half note 'a' in the vocal line. Measure 8 has a half note 'a' in the vocal line. Measure 9 has a half note 'a' in the vocal line. Measure 10 has a half note 'a' in the vocal line.

15

Third system of musical notation, measures 11-15. The vocal line (treble clef) contains the lyrics: "cause a min- ute's truce to woe;". The lute tablature (middle staves) continues with letters 'a', 'b', 'c', 'd'. The bass line (bass clef) continues the accompaniment. Measure 11 has a half note 'a' in the vocal line. Measure 12 has a half note 'a' in the vocal line. Measure 13 has a half note 'a' in the vocal line. Measure 14 has a half note 'a' in the vocal line. Measure 15 has a half note 'a' in the vocal line.

if deep- est sighs, sad plaints might yield re-

lief, these sor- rows to for- go, mine eyes,

my heart, my tongue should near re-

frain to weep, to sigh, and to com- plain. But sor- row

such im- pres- sion left, of sight. of speech it me be-

reft, on- ly to sigh, on- ly to sigh, on- ly to sigh, to sigh, to

sigh, is left to me, in this my great- est mi- se- ry.

*c c c a e e a c a a e a f f e a*

*a b c c a e c a*

*a*

If streams of tears could lessen extreme grief, or cause a minute's truce to woe;  
 if deepest sighs, sad plaints might yield relief, these sorrows to forgo, mine eyes,  
 my heart, my tongue should near refrain to weep, to sigh, and to complain.  
 But sorrow such impression left, of sight. of speech it me bereft, only to sigh,  
 only to sigh, only to sigh, to sigh, to sigh, is left to me, in this my greatest misery.

# Sweet, let me go

Page 5. - Ayres to Sing and Play, v.1 (1610), f.b2v.

William Corkine

5

Sweet, sweet, sweet, let me go, sweet, sweet.

Chord symbols: a, c, e, a, b, c, a, c, e, b, a, c, b, e, c, a

The first system of the musical score for 'Sweet, let me go'. It features a vocal line in treble clef with a 3/4 time signature, a guitar accompaniment in treble clef with a C-clef, and a bass line in bass clef. The lyrics are 'Sweet, sweet, sweet, let me go, sweet, sweet.' The guitar part includes diamond-shaped fingering symbols above the staff and letter-based chord symbols below it.

sweet sweet, let me go, let me go. What do you mean to vex me

Chord symbols: a, a, c, c, b, a, b, c, a, c, a, c, a, c

The second system of the musical score. The lyrics are 'sweet sweet, let me go, let me go. What do you mean to vex me'. The guitar part continues with diamond-shaped fingering symbols and letter-based chord symbols.

10

so, what do you mean to vex me so? Cease, cease,

Chord symbols: a, a, c, b, a, a, c, a, a, a, a, c, e, a

The third system of the musical score. The lyrics are 'so, what do you mean to vex me so? Cease, cease,'. The guitar part continues with diamond-shaped fingering symbols and letter-based chord symbols.

cease your plead- ing force do you think thus

to ex- tort re- morse? Now, now, now, now now

no moreno more, no more. a- las, you o- ver- bear me, and

I would cry, and I would cry, and I would cry,

a a c a

and I would cry, but some would hear, I fear me.

a a a a

# He that hath no mistress

Page 6. - Ayres to Sing and Play, v.1 (1610), f.c1.

William Corkine

He that hath no mis- tress must not wear a fa- vor; he that woos a

The first system of the musical score consists of three staves. The top staff is the vocal line in G minor, with lyrics: "He that hath no mis- tress must not wear a fa- vor; he that woos a". The middle staff shows the lute tablature with letters 'a', 'b', 'c', and 'd' on the strings. The bottom staff is the bass line. The system ends with a repeat sign.

5

mis- tress must serve be- fore he have her. He that hath no bed- fel-

The second system continues the musical score. The vocal line lyrics are: "mis- tress must serve be- fore he have her. He that hath no bed- fel-". The lute tablature and bass line continue. The system ends with a repeat sign.

10

low must lie a- lone, and he that hath no la- dy must be con-

The third system continues the musical score. The vocal line lyrics are: "low must lie a- lone, and he that hath no la- dy must be con-". The lute tablature and bass line continue. The system ends with a repeat sign.

tent with none. And so must I, for why, a-las, my

Chord chart for the first system:  
 Measure 1: a, c  
 Measure 2: db/c  
 Measure 3: a, d  
 Measure 4: f, a, f, e, c, a

love and I am part-ed, my love and I am part-ed. False Cu-pid,

Chord chart for the second system:  
 Measure 5: a  
 Measure 6: a  
 Measure 7: a  
 Measure 8: a, a

I will have thee whip'd and have thy mo-ther cart-ed.

Chord chart for the third system:  
 Measure 9: a  
 Measure 10: a  
 Measure 11: a  
 Measure 12: a

# Sweet Cupid

Page 7. - Ayres to Sing and Play, v.1 (1610), f.c1v.

William Corkine

Sweet Cu- pid, ri- pen her de- sire; thy joy- ful har- vest

This system contains the first four measures of the piece. It features a vocal line in treble clef with a key signature of one flat and a common time signature. Below the vocal line are two staves for guitar: the top staff shows diamond-shaped fret markers and the bottom staff shows lettered chord diagrams. The lyrics are: "Sweet Cu- pid, ri- pen her de- sire; thy joy- ful har- vest".

5

may be- gin. If age ap- proach a lit- tle

This system contains measures 5 through 8. It includes a repeat sign at the beginning of measure 6. The lyrics are: "may be- gin. If age ap- proach a lit- tle".

10

nigh- er, 'twil be too late, 'twill be too late, 'twill be too

This system contains measures 9 through 12. The lyrics are: "nigh- er, 'twil be too late, 'twill be too late, 'twill be too".

1. \_\_\_\_\_ 2. \_\_\_\_\_

late to get it in, if age ap- in.

1. \_\_\_\_\_ 2. \_\_\_\_\_

1. \_\_\_\_\_ 2. \_\_\_\_\_

Sweet Cupid, ripen her desire;  
 thy joyful harvest may begin.  
 If age approach a little nigher,  
 'twil be too late, 'twill be too late,  
 'twill be too late to get it in.

Cold winter storms lay standing corn,  
 which once too ripe, will never rise,  
 and lovers wish themselves unborn,  
 when all their joys, when all their joys,  
 when all their joys lie in their eyes.

Then, sweet, let us embrace and kiss.  
 Shall beauty shale upon the ground,  
 If age bereave us of this bliss,  
 Then will no more, then will no more,  
 Then will no more such sport be found.

# Vain is all this world's contention

Page 8. - Ayres to Sing and Play, v.1 (1610), f.c2.

William Corkine

5

Vain is all this world's con- ten- tion, for- tunes

Chord notation: d e d d, f e d d, e d b f, f e d d b d c, e d d b, e d d, d d c, a d d, c b b a c a d

Bass line: a

10

frail, and hopes de- ceiv- ing. Chance lays

Chord notation: a d, d, a d b, b b a, b b b, f f d, f f, c a b a b b

Bass line: a

15

am- bush of pre- ven- tion, our at- tems of end be- reav- ing.

Chord notation: c b, a b b, a d c, e d d b, a b b, a b b

Bass line: a

Fu- ture things are plac'd be- yond our

weak con- ceiv- ing minda ev'- ry age new; thoughts gen-

der 'till all to fate we ren- der.

# Beauty sat bathing

Page 9. - Ayres to Sing and Play, v.1 (1610), f.c2v.

William Corkine

Beau- ty sat bath- ing by a

5

This system contains the first four measures of the piece. It features a vocal line with lyrics, a lute tablature with letters (a, b, c, e) and fret numbers (1-5), and a bass line. The key signature has one sharp (F#).

spring, where fair- est shades did hide her. The winds blew calm, the

10

This system contains measures 5 through 8. It continues the vocal line and lute tablature. The key signature remains one sharp.

birds did sing the cool streams ran be-

15

This system contains measures 9 through 12. It concludes the piece with a final melodic flourish in the vocal line. The key signature remains one sharp.

side her. My wan- ton thoughts in- tic'd mine eye to see what

Chord diagrams for guitar:

- Measure 1:  $\begin{matrix} \text{C} & \text{C} \\ \text{e} & \text{e} \end{matrix}$
- Measure 2:  $\begin{matrix} \text{C} & \text{C} & \text{C} \\ \text{e} & \text{e} & \text{e} \end{matrix}$
- Measure 3:  $\begin{matrix} \text{C} & \text{C} & \text{C} & \text{C} \\ \text{e} & \text{e} & \text{e} & \text{e} \end{matrix}$
- Measure 4:  $\begin{matrix} \text{C} & \text{C} & \text{C} & \text{C} \\ \text{e} & \text{e} & \text{e} & \text{e} \end{matrix}$

was for- bid-den, but bet- ter me- mo- ry said fie, fie, fie,

Chord diagrams for guitar:

- Measure 1:  $\begin{matrix} \text{C} & \text{C} \\ \text{e} & \text{e} \end{matrix}$
- Measure 2:  $\begin{matrix} \text{C} & \text{C} & \text{C} \\ \text{e} & \text{e} & \text{e} \end{matrix}$
- Measure 3:  $\begin{matrix} \text{C} & \text{C} & \text{C} & \text{C} \\ \text{e} & \text{e} & \text{e} & \text{e} \end{matrix}$
- Measure 4:  $\begin{matrix} \text{C} & \text{C} & \text{C} & \text{C} \\ \text{e} & \text{e} & \text{e} & \text{e} \end{matrix}$

fie, fie, fie, fie, fie, fie, fie, fie, fie, so vain de- sire was

Chord diagrams for guitar:

- Measure 1:  $\begin{matrix} \text{C} & \text{C} \\ \text{e} & \text{e} \end{matrix}$
- Measure 2:  $\begin{matrix} \text{C} & \text{C} & \text{C} \\ \text{e} & \text{e} & \text{e} \end{matrix}$
- Measure 3:  $\begin{matrix} \text{C} & \text{C} & \text{C} & \text{C} \\ \text{e} & \text{e} & \text{e} & \text{e} \end{matrix}$
- Measure 4:  $\begin{matrix} \text{C} & \text{C} & \text{C} & \text{C} \\ \text{e} & \text{e} & \text{e} & \text{e} \end{matrix}$

chid- den, so vain de- sire was chid- den.

The musical score consists of a vocal line in treble clef and a bass line in bass clef. The vocal line has lyrics: "chid- den, so vain de- sire was chid- den." The bass line has lyrics: "c e b c e e e c". The score includes various musical notations such as notes, rests, and accidentals.

Beauty sat bathing by a spring, where fairest shades did hide her.  
 The winds blew calm, the birds did sing the cool streams ran beside her.  
 My wanton thoughts intic'd mine eye to see what was forbidden,  
 but better memory said fie, fie, fie, fie, fie, fie, fie, fie, fie, fie, fie, fie, fie,  
 so vain desire was chidden, so vain desire was chidden.

Into a slumber then I fell, but fond imagination seem'd to see,  
 but could not tell her feature or her fashion. but e'en as babes  
 in dreams do smile and sometime fall a weeping:  
 so I awak'd as wise the while, as wise, as wise, as wise the while,  
 as wise the while as when I fell a sleeping, as when I fell a sleeping.

# Now would 'chwore hong'd

Page 10. - Ayres to Sing and Play, v.1 (1610), f.d1v.

William Corkine

Now would 'chwore hong'd, zis, but thou most ma wrong. God's bors, I

Tablature: a a e c c b c c c a

5

crie God mer- cy to zware. Hast not my rings and things and

Tablature: a a e a e b c c a a c c c c c

10

geare with vaith and troth a- mong, and wout vor- zake ma now, and

Tablature: e a c a a c a e a c c

wout vor- zake ma now? Nay, masse, ware that, nay, masse, ware that vor if thou

The first system of music consists of a vocal line in treble clef and a multi-staff accompaniment. The vocal line has a 3/4 time signature and contains the lyrics: "wout vor- zake ma now? Nay, masse, ware that, nay, masse, ware that vor if thou". The accompaniment includes a grand staff with a treble clef and a bass clef, plus two additional staves. The bottom-most staff contains figured bass notation with letters 'a', 'c', and 'e' and a diamond symbol. The music is divided into three measures.

15

doo, 'chill take a knife and honge my zelfe vor one of

The second system of music features a vocal line in treble clef and a multi-staff accompaniment. The time signature is 3/4. The lyrics are: "doo, 'chill take a knife and honge my zelfe vor one of". The accompaniment includes a grand staff with a treble clef and a bass clef, plus two additional staves. The bottom-most staff contains figured bass notation with letters 'a', 'c', and 'e' and a diamond symbol. A large number '3' is written on the left side of the accompaniment staves. The music is divided into three measures.

thow. Yea I woll, so I woll, that I woll, I vaith la!

The third system of music features a vocal line in treble clef and a multi-staff accompaniment. The time signature is common time (C). The lyrics are: "thow. Yea I woll, so I woll, that I woll, I vaith la!". The accompaniment includes a grand staff with a treble clef and a bass clef, plus two additional staves. The bottom-most staff contains figured bass notation with letters 'a', 'c', and 'e' and a diamond symbol. A large 'C' time signature is placed on the left side of the accompaniment staves. The music is divided into three measures.

Yea I woll, so I woll, that I woll, I vaith la!

Now would 'chwore hong'd, zis, but thou most ma wrong.  
 God's bors, I crie God mercy to zweare.  
 Hast not my rings and things and geare with vaith and troth among,  
 and wout vorzake ma now, and wout vorzake ma now?  
 Nay, masse, ware that, nay, masse, ware that vor if thou doo,  
 'chill take a knife and honge my zelfe vor one of thow.  
 Yea I woll, so I woll, that I woll, I vaith la!  
 Yea I woll, so I woll, that I woll, I vaith la!

Hadds voote zweete zis, what aild tha woo ma now?  
 I 'cham as like to zarve thy ma turne as yer  
 I wos zince 'chos I borne, and sha not I have thow?  
 Let's zee who dare, let's zee who dare, I 'chould but zee.  
 Huds lid I zweare, huds lid I zweare, huds lid I zweare  
 'chill take a sward, and make a yend of I or hee.  
 Yea I would, so I would, that I would, I vaith la!  
 Yea I would, so I would, that I would, I vaith la!

Ha not I bought my kerzie wedding briche,  
 hudda hate, 'cham angrie, thou makes vret  
 And is not my bond redie zet, woeld zarve ma zuch a twich?  
 'Chill break his brow, 'chill break his brow,  
 I vaith I 'chill, I vaith I 'chill, I vaith I 'chill, that shall love thou.  
 Then take a rop and drown thy zelfe vor mere good will.  
 Yea I would, so I would, that I would, I vaith la!  
 Yea I would, so I would, that I would, I vaith la!

# Think you to seduce me so?

Page 11. - Ayres to Sing and Play, v.1 (1610), f.d2.

William Corkine

Think you to se- duce me so with words that have no

5

This system contains the first three measures of the piece. The vocal line is in treble clef with a common time signature. The lyrics are 'Think you to se- duce me so with words that have no'. The lute tablature is on a six-line staff with letters 'a', 'c', 'e', and 'f' indicating fret positions. The bass line is in bass clef. A measure rest is indicated by a double bar line with a '5' above it.

mean- ing. Par- rots can learn so to speak our

This system contains measures 4 through 6. The lyrics are 'mean- ing. Par- rots can learn so to speak our'. The lute tablature continues with letters 'a', 'c', 'e', and 'f'. A measure rest is indicated by a double bar line with a '5' above it.

voice by pie- ces glean- ing. Nur- ses teach their child- ren

This system contains measures 7 through 9. The lyrics are 'voice by pie- ces glean- ing. Nur- ses teach their child- ren'. The lute tablature continues with letters 'a', 'c', 'e', and 'f'. The system ends with a double bar line and repeat dots.

so a- bout the time of wean- ing, nur- ses ing.

*a a a a*

*f e*

*a e a*

*a c*

Think you to seduce me so with words that have no meaning.  
 Parrots can learn so to speak our voice by pieces gleaning.  
 Nurses teach their children so about the time of weaning,

Learn to speak first, then to woo, to wooing much pertaineth.  
 He that hath not art to hide soon falters when he faineth,  
 and as one that wants his wits, he smiles when he complaineth.

If with wit we be deceiv'd, our falls may be excused.  
 Seeming good with flatt'ry grac'd is but of few refused,  
 but of all accurs'd are they that are by fools abused.

# Shall a frown or angry eye?

Page 12. - Ayres to Sing and Play, v.1 (1610), f.d2v.

William Corkine

5

Shall a frown or an- gry eye, shall a word un-

10

fit- ly plac- ed, shall a sha- dow make me fly, as I were with

15

ti- gers chas- ed? Love must not be so dis grac- ed, love

must not be so dis-graced.

Figured Bass: d, a, c, b, a, a, c, b, a, a, b, b, f, f, e, a, a, c, c, c, a

Shall a frown or angry eye, shall a word unfitly placed,  
 shall a shadow make me fly, as I were with tigers chased?  
 Love must not be so disgraced, love must not be so disgraced.

Shall I woo her in despite? Shall I turn her from her flying?  
 Shall I tempt her with delight? Shall I laugh out her denying?  
 No, beware of lovers crying, no, beware of lovers crying.

Shall I then with patient mind still attend her wayward pleasure?  
 Time will make her prove more kind. Let her coyness then take leisure;  
 Pains are worthy such a treasure, pains are worthy such a treasure.