

# I. Disdain me still

Voice

Dis-dain me still that I may ev - er love, For who his love en-joys, \_\_\_\_\_

Guitar  
 ③ to F#  
 Capo III

Lute

\_\_\_\_\_ can love, can love no \_\_\_\_\_ more. The war \_\_\_\_\_ once past with ease \_\_\_\_\_

\_\_\_\_\_ men cow - ards prove: And ships re - turn'd \_\_\_\_\_ do \_\_\_\_\_ rot up - on the shore.

And though thou frown, I'll say thou art most fair, most \_\_\_\_\_

Figured bass: *c e c b c a | g e g e c e f | a c c a a f e c c a c*

fair: And still I'll \_\_\_\_\_ love, and still I'll \_\_\_\_\_ love, I'll love, though still, though

Figured bass: *f e c a a c | c a a c a | c a a c a c*

still \_\_\_\_\_ I must de - spair.

Figured bass: *e a c c a a a | a c c c b c | c c c*

## 1

Disdain me still, that I may ever love,  
 For who his love enjoys, can love no more.  
 The war once past with ease men cowards prove:  
 And ships return'd do rot upon the shore.  
 And though thou frown, I'll say thou art most fair:  
 And still I'll love, though still I must despair.

## 2

As heat to life so is desire to love,  
 And these once quench'd both life and love are gone.  
 Let not my sighs nor tears thy virtue move,  
 Like baser metals do not melt too soon.  
 Laugh at my woes although I ever mourn,  
 Love surfeits with reward, his nurse is scorn.



## II. Sweet stay awhile

"To my worthy friend Mr. William Jewel of Exceter Colledge in Oxford"

Voice

Sweet stay a - while, why will you rise? The light you see comes

Guitar  
 ③ to F#  
 Capo III

Lute

from your eyes: The day breaks not, it is my heart, To think that

you and I must part. O stay,

### III. To ask for all thy love

Voice

To ask for all thy love, and thy whole heart 'twere mad - ness,

Guitar  
 ③ to F#  
 Capo III

Lute

I do not sue, nor can ad - mit (fair - est) from you to have all, —

yet Who giv - eth all hath no-thing to im - part, but sad - ness

## 1

To ask for all thy love, and thy whole heart  
 'twere madness,  
 I do not sue,  
 nor can admit  
 (Fairest) from you  
 to have all, yet  
 Who giveth all hath nothing to impart,  
 but sadness.

## 2

He that receiveth all, can have no more  
 than seeing.  
 My love by length  
 of every hour,  
 Gathers new strength,  
 new growth, new flow'r.  
 You must have daily new rewards in store,  
 still being.

## 3

You cannot every day give me your heart  
 for merit:  
 Yet if you will,  
 when yours doth go,  
 You shall have still  
 one to bestow:  
 For you shall mine when yours doth part  
 inherit.

## 4

Yet if you please, I'll find a better way,  
 than change them:  
 For so alone  
 dearest we shall  
 Be one and one,  
 another's all.  
 Let us so join our hearts that nothing may  
 estrange them.



### III. To ask for all thy love

Voice

To ask for all thy love, and thy whole heart 'twere mad - ness,

Guitar  
 ③ to F#  
 Capo III

Lute

Detailed description: This system contains the first line of music. The voice part is on a single staff with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The lyrics are "To ask for all thy love, and thy whole heart 'twere mad - ness,". The guitar part is on a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lute part is on a single staff with a C-clef (soprano position), a key signature of one flat (Bb), and a 4/4 time signature. It includes fingerings for the strings, such as 'a', 'b', 'c', 'd', 'e', and 'f'.

I do not sue, nor can ad - mit (fair - est) from you to have all, —

Detailed description: This system contains the second line of music. The voice part continues with the lyrics "I do not sue, nor can ad - mit (fair - est) from you to have all, —". The guitar and lute parts continue with their respective musical accompaniment, including various chordal textures and melodic lines.

yet Who giv - eth all hath no-thing to im - part, but sad - ness

Detailed description: This system contains the third line of music. The voice part concludes with the lyrics "yet Who giv - eth all hath no-thing to im - part, but sad - ness". The guitar and lute parts provide the final accompaniment for this section, ending with a final chord.

O stay, or else my joys, my joys, my joys must die,

The musical score consists of a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. Below the vocal line is a piano accompaniment in treble clef, and at the bottom is a figured bass line with notes and figures: c, d, b, c, d, e, e, e, c, c, h, g, c, a, b, b, c, e, a, c.

And pe - rish in their in - - fan - - cy.

The musical score continues with a vocal line and piano accompaniment. The lyrics are written below the notes. The figured bass line continues with: c, d, e, a, c, a, c, f, d, c, d, f, d, c, a, c, c, c, e, e, e, c.

1

Sweet stay awhile, why will you rise?  
 The light you see comes from your eyes:  
 The day breaks not, it is my heart,  
 To think that you and I must part.  
 O stay, or else my joys must die,  
 And perish in their infancy.

2

Dear let me die in this fair breast,  
 Far sweeter than the Phoenix' nest.  
 Love raise desire by his sweet charms  
 Within this circle of thine arms:  
 And let thy blissful kisses cherish  
 Mine infant joys, that else must perish.



# IV. Love those beams

Voice

Love — those beams that breed, all day long Breed, and feed,  
 Love — I quench with floods, floods of tears, Night-ly tears

Guitar  
 ③ to F#  
 Capo III

Lute

this burn - - - ing: But a - las tears cool this fire in  
 and mourn - - - ing.

vain, in - - vain, The more I quench, the more I quench, the more there - doth re - main.



## 1

Love those beams that breed, all day long  
Breed, and feed, this burning:  
Love I quench with floods, floods of tears,  
Nightly tears and mourning.  
But alas tears cool this fire in vain,  
The more I quench, the more there doth remain.

## 2

I'll go to the woods, and alone,  
Make my moan, oh cruel:  
For I am deceiv'd and bereav'd  
Of my life, my jewel.  
O but in the woods, though Love be blind,  
He hath his spies, my secret haunts to find.

## 3

Love then I must yield to thy might,  
Might and spite oppressed,  
Since I see my wrongs, woe is me,  
Cannot be redressed.  
Come at last, be friendly Love to me,  
And let me not, endure this misery.

# V. Shall I strive with words to move

[Mignarda]

Voice

Shall I strive with words to move, When deeds re - ceive not due re - gard?  
Grief a - las though all in vain, Her rest - less an - guish must re - veal:

Guitar  
③ to F#  
Capo III

Lute

Shall I speak, and nei - ther please, nor be free - ly — heard?  
She a - lone my wound shall know, though she will not — heal.

All woes have end, though a - while de - lay'd, Our pa - tience prov -  
Storms calm at last, and why may not — she Leave off her frown

ing. ing? O that Time's strange ef -  
 O sweet Love, help her

The first system of music features a vocal line in G major with a treble clef and a key signature of one sharp. The lyrics are: "ing. ing? O that Time's strange ef - O sweet Love, help her". The piano accompaniment is in the same key and features a rhythmic pattern of eighth and sixteenth notes. Below the piano part is a figured bass line with letters 'a', 'c', 'd', 'e', 'f', 'g' and accidentals.

fects hands Could but make, but make her lov - ing.  
 My af - fe - cti - on crown - - - ing.

The second system continues the vocal line with lyrics: "fects hands Could but make, but make her lov - ing. My af - fe - cti - on crown - - - ing." The piano accompaniment continues with similar rhythmic patterns. The figured bass line includes letters 'a', 'b', 'c', 'e', 'f', 'g', 'h' and accidentals.

I woo'd her, I lov'd her, and none but her ad - mire.

The third system concludes the vocal line with lyrics: "I woo'd her, I lov'd her, and none but her ad - mire." The piano accompaniment and figured bass line continue, with the figured bass including letters 'a', 'c', 'd', 'e', 'f', 'g' and accidentals.



O come dear joy, and answer my desire.

Shall I strive with words to move,  
 When deeds receive not due regard?  
 Shall I speak, and neither please,  
 Nor be freely heard?  
 Grief alas though all in vain,  
 Her restless anguish must reveal:  
 She alone my wound shall know,  
 Though she will not heal.

All woes have end, though awhile delay'd,  
 Our patience proving.  
 O that Time's strange effects  
 Could but make her loving.  
 Storms calm at last, and why may not she  
 Leave off her frowning?  
 O sweet Love, help her hands  
 My affections crowning.

I woo'd her, I lov'd her, and none but her admire.  
 O come dear joy, and answer my desire.

## VI. Were every thought an eye

Voice

Were ev - e - ry thought an eye, — And all those eyes could see, — Her  
Her fires do in - ward burn, — They make no out - ward show. — And

Guitar  
③ to F#  
Capo III

Lute

sub - tle wiles their sights would be - guile, And — mock their jea - lou - sy. —  
her de - lights a - mid the dark shades, Which — none dis - cov - er, grow. —

De - sire lives — in her heart, — Di - a - na in her eyes. — 'Twere  
The flow'r's - growth - is un - seen, — Yet ev - 'ry day it grows. — So

vain to wish wo - men true, 'tis well, If they prove wise.  
where her fan - cy is set it thrives, But how none knows.

Such a love de - serves — more grace, Than a tru - er heart that hath no con-ceil, To make

use of both time and place, ——— When a wit hath need ——— of all his sleight.

Were every thought an eye,  
And all those eyes could see,  
Her subtle wiles their sights would beguile,  
And mock their jealousy.  
Her fires do inward burn,  
They make no outward show.  
And her delights amid the dark shades,  
Which none discover, grow.

Desire lives in her heart,  
Diana in her eyes,  
'Twere vain to wish women true 'tis well,  
If they prove wise.  
The flow'rs growth is unseen,  
Yet ev'ry day it grows.  
So where her fancy is set it thrives,  
But how none know.

Such a love deserves more grace,  
Than a truer heart that hath no conceit,  
To make use of both time and place,  
When a wit hath need of all his sleight.



# VII. Stay Time awhile thy flying

Voice

Stay Time a - while thy fly - ing, Stay and pi  
 For fates and friends have left me, And of pi com

Guitar  
 ③ to F#  
 Capo III

Lute

1. 2.

ty me dy - - ing. me. - - ing Come, come close mine eyes, bet -  
 fort be - reft me. me.

1. 2.

- - ter to die bless-ed, Than to - live, to live - thus dis-tress - ed.

## 1

Stay Time awhile thy flying,  
Stay and pity me dying.  
For fates and friends have left me,  
And of comfort bereft me.  
Come, come close mine eyes, better to die blessed,  
Than to live thus distressed.

## 2

To whom shall I complain me,  
When thus friends do disdain me?  
'Tis Time that must befriend me,  
Drown'd in sorrow to end me.  
Come, come close mine eyes, better to die blessed,  
Than to live thus distressed.

## 3

Tears but augment this fuel,  
I feed by night, (Oh cruel)  
Light griefs can speak their pleasure,  
Mine are dumb passing measure.  
Quick, quick, close mine eyes, better to die blessed,  
Than here to live distressed.

## VIII. Tell me true Love

Voice  
[Soprano]

Tell — me true Love where shall I seek thy be - ing, In thoughts or

Guitar  
③ to F#  
Capo III

Lute

words, in vows or pro - mise — mak - ing, In — rea - sons, looks,

or pas - sions, or pas - sions nev - er see - ing, In — men — on earth,



or wo - men's minds par-tak - ing. Thou canst not die, and there-fore liv -

The first system of music consists of three staves. The top staff is a vocal line in G minor, 4/4 time, with lyrics: "or wo - men's minds par-tak - ing. Thou canst not die, and there-fore liv -". The middle staff is a piano accompaniment. The bottom staff is a figured bass line with notes:  $\overset{c}{a}$ ,  $\overset{a}{d}$ ,  $\overset{e}{c}$ ,  $\overset{a}{a}$ ,  $\overset{a}{e}$ ,  $\overset{a}{a}$ ,  $\overset{a}{f}$ ,  $\overset{e}{c}$ ,  $\overset{a}{c}$ ,  $\overset{a}{c}$ ,  $\overset{a}{a}$ ,  $\overset{a}{d}$ ,  $\overset{b}{b}$ ,  $\overset{a}{a}$ ,  $\overset{a}{d}$ ,  $\overset{b}{b}$ ,  $\overset{a}{a}$ ,  $\overset{a}{c}$ ,  $\overset{d}{d}$ ,  $\overset{a}{a}$ ,  $\overset{a}{a}$ .

- - ing, there - fore liv - ing tell me Where - is thy seat,

The second system of music consists of three staves. The top staff is a vocal line in G minor, 4/4 time, with lyrics: "- - ing, there - fore liv - ing tell me Where - is thy seat,". The middle staff is a piano accompaniment. The bottom staff is a figured bass line with notes:  $\overset{a}{a}$ ,  $\overset{c}{c}$ ,  $\overset{d}{d}$ ,  $\overset{a}{a}$ ,  $\overset{a}{a}$ ,  $\overset{e}{e}$ ,  $\overset{f}{f}$ ,  $\overset{f}{f}$ ,  $\overset{e}{e}$ ,  $\overset{a}{a}$ ,  $\overset{a}{d}$ ,  $\overset{a}{a}$ ,  $\overset{a}{a}$ ,  $\overset{d}{d}$ ,  $\overset{b}{b}$ ,  $\overset{d}{d}$ ,  $\overset{b}{b}$ ,  $\overset{a}{a}$ ,  $\overset{c}{c}$ .

- is thy seat, thy - seat, Why, why, - doth this - - - age ex - pel - - thee?

The third system of music consists of three staves. The top staff is a vocal line in G minor, 4/4 time, with lyrics: "- is thy seat, thy - seat, Why, why, - doth this - - - age ex - pel - - thee?". The middle staff is a piano accompaniment. The bottom staff is a figured bass line with notes:  $\overset{a}{a}$ ,  $\overset{c}{c}$ ,  $\overset{a}{a}$ ,  $\overset{c}{c}$ ,  $\overset{e}{e}$ ,  $\overset{a}{a}$ ,  $\overset{a}{a}$ ,  $\overset{d}{d}$ ,  $\overset{b}{b}$ ,  $\overset{b}{b}$ ,  $\overset{a}{a}$ ,  $\overset{c}{c}$ ,  $\overset{d}{d}$ ,  $\overset{b}{b}$ ,  $\overset{d}{d}$ ,  $\overset{a}{a}$ ,  $\overset{b}{b}$ ,  $\overset{c}{c}$ ,  $\overset{c}{c}$ ,  $\overset{b}{b}$ ,  $\overset{c}{c}$ ,  $\overset{a}{a}$ .

**Soprano**  
 Thou canst not die, and there-fore liv - - ing, there-fore liv -

**Alto**  
 Thou, thou canst not die, and there — fore, there fore, liv - ing, tell —

**Tenor**  
 Thou, thou canst not die, and there — fore, liv - ing, there - fore, liv - ing,

**Bass**  
 Thou — thou canst not die, and there - fore, liv - ing, tell me, tell

Figured bass notation:  
 a b c | a d b | a b d a | a c | d a a |

- ing tell me Where \_ is thy seat, — is thy seat, thy \_ seat, Why,

me, tell me Where is thy seat, — where is thy \_ seat Why

tell me, tell me Where \_ is thy seat, thy seat

me, Where is thy seat, thy \_ seat, where is thy seat, Why

Figured bass notation:  
 e f f e | a d a b d b a c | d c a c | a e a | a a d |



why, doth this age expel thee?

doth this age expel thee?

Why doth this age, why doth this age expel, expel thee?

doth this age expel thee?

*b* *b* *a* *c* *d* *b* *d* *a* *b* *c* *c* *c* *b* *a* *a* *c*

*a* *c* *a* *a* *c* *a* *c* *a*

*/a*

1

Tell me true Love where shall I seek thy being,  
 In thoughts or words, in vows or promise making,  
 In reasons, looks, or passions never seeing,  
 In men on earth, or women's minds partaking.  
 Thou canst not die, and therefore living tell me  
 Where is thy seat, Why, doth this age expel thee?

2

When thoughts are still unseen and words disguised;  
 Vows are not sacred held, nor promise debt:  
 By passions Reason's glory is surprised,  
 In neither sex is true Love firmly set.  
 Thoughts feign'd, words false, vows and promise broken  
 Made true Love fly from earth, this is the token.

3

Mount then my thoughts, here is for thee no dwelling,  
 Since Truth and Falsehood live like twins together:  
 Believe not sense, eyes, ears, touch, taste, or smelling,  
 Both Art and Nature's forc'd: put trust in neither.  
 One only she doth true Love captive bind  
 In fairest breast, but in a fairer mind.

4

O fairest mind, enrich'd with Love's residing,  
 Retain the best; in hearts let some seed fall,  
 Instead of weeds Love's fruits may have abiding:  
 At harvest you shall reap increase of all.  
 O happy Love, more happy man that finds thee,  
 Most happy Saint, that keeps, restores, unbinds thee.



## IX. Go nightly cares

Voice

Go night - ly cares,

Cantus  
[Treble Viol  
or Violin]

Bassus  
[Bass Viol  
or Cello]

Guitar  
③ to F#  
Capo III

Lute

Go night - ly cares, the e - ne - my to