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① Love shooting

RICHARD DERING (1620)

Love shoot - ing a - mong ma - ny, By chance he hit not

Love shooting a - mong ma - ny, By chance he hit not

Love shoot - ing a - mong ma - ny, By chance he hit not

Love shoot - ing a - mong ma - ny, By chance he hit not

a - ny, by chance he hit not a - ny.

a - ny, by chance he hit not a - ny.

a - ny, by chance he hit not a - ny.

a - ny, by chance he hit not a - ny.

Lo! then the shaft re - bound - ed, lo! then the shaft re -

Lo! then the shaft re - bound - ed, lo! then the shaft re -

Lo! then the shaft re - bound - ed, lo! then the shaft re -

Lo! then the shaft re - bound - ed, lo! then the shaft re -

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② Thus saith my Cloris bright

JOHN WILBYE (1598)

Thus saith my Clo - ris bright When we of Love sit

Thus saith my Clo - ris bright When  
down and talk to - ge - - - ther,  
Clo - ris bright When we of Love sit down and

Thus saith my Clo - ris bright When we of Love sit  
we of Love sit down and talk to - ge - -  
and talk to - ge - - - ther; Thus saith my  
talk to - ge - - - ther, and talk to -

③ A satyr once

9  
JOHN WARD (1613)

*mf*  
A sa - tyr once — did run — a - way, did  
*mf*  
A sa - tyr, a sa - tyr once did run — a -  
*mf*  
A sa - tyr once — did run, did run — a -

run — a - way, did run a way for dread,  
way, did run a - way for dread,  
way, did - run a - way At sound of  
for dread,

*f*  
At sound of horn, at sound of — horn which  
*f*  
At sound of horn, at sound of horn, sound of  
horn, at sound of horn, at sound of horn, at sound of horn which  
At sound of horn, at sound of horn which

## ④ What poor astronomers

JOHN DOWLAND (1603)

1 What poor a - stro - no - mers are they Take wo - men's eyes for

1 What poor a - stro - no - mers are they Take wo - men's eyes for

1 What poor a - stro - no - mers are they Take wo - men's eyes for

1 What poor a - stro - no - mers are they Take wo - men's eyes for

stars, And set their thoughts in bat - tle 'ray To

stars, And set their thoughts in bat - tle 'ray To

stars, And set their thoughts in bat - tle 'ray To

stars, And set their thoughts in bat - tle 'ray To

fight such i - dle wars, When in the end they —

fight such i - dle wars, When in the end they

fight such i - dle wars, When in the end they —

fight such i - dle wars, When in the end they —

## ⑤ Lo country sports

THOMAS WEEBKES (1597)

Lo coun-try sports, that sel - dom - fades,  
 Lo coun-try sports, that sel-dom  
 Lo coun-try sports, that sel - dom fades, A gar-land of the  
 Lo coun-try sports, that sel dom fades, A

A gar - land of the spring, a gar-land of the spring,  
 fades, A gar - land of the spring, of the —  
 spring, the spring, a gar-land of the spring, a gar-land of the —  
 gar-land of the spring, the spring, a gar-land of the

of the spring, A prize for dan - cing coun - try maids, With  
 spring, A prize for dan - cing coun - try — maids, With mer - ry, mer - ry  
 spring, A prize for dan - cing coun - try maids, With  
 spring, A prize for dan - cing coun - try maids, With mer - ry, mer - ry

## ⑥ Round about in a fair ring

JOHN BENNET (1614)

Round a - bout, round a - bout in a fair ring - a,  
 Round a - bout, round a - bout in a fair ring - a,  
 Round a - bout, round a - bout in a fair ring - a,  
 Round a - bout, round a - bout in a fair ring - a,

Thus we dance, thus we dance and thus we sing - a:  
 Thus we dance, thus we dance, and thus we sing - a:  
 Thus we dance, thus we dance, and thus we sing - a:  
 Thus we dance, thus we dance, and thus we sing - a:

Trip & trip & go, to & fro & fro,  
 Trip & trip & go, to &  
 Trip & trip & go,  
 Trip & trip & go, to & fro &

⑦ If love be blind

THOMAS BATESON (1604)

If love be  
 If love be blind, how hath he  
 If love be blind, how  
 If love be

blind, how hath he then the sight, the sight With beauty's  
 then the sight, how hath he then the sight With beauty's  
 hath he then the sight, the sight, how hath he then the sight With beauty's  
 blind, how hath he then the sight, the sight

beams my care - less heart to wound, to wound, my care - less  
 beams my care - less heart to wound, to wound, my care - less  
 beams my care - less heart to wound, to wound,  
 To wound, to wound, my care - less



⑧ In ev'ry place

25  
THOMAS MORLEY (1594)

In ev - 'ry place, in ev - - - ry

In ev - 'ry place, in ev -  
place fierce Love, in ev - 'ry place, in ev - -  
in ev - 'ry - place, in ev - - 'ry place

'ry place fierce Love a - las as-  
'ry place fierce Love a - las, fierce Love a-las as-sails  
fierce Love a - las as-sails me, as - sails me,  
- 'ry place fierce Love a - las as - sails, as-sails -

⑨ Wherefore sit I complaining?

PETER PHILIPS (1591)

Where-fore sit — I com-plain - ing With sobs and  
 Where-fore sit — I com-plain - ing With sobs and  
 Where-fore sit — I com-plain - ing With sobs and  
 Where-fore sit I com-plain ing With sobs and

groan-ings, sobs and groan - ings (out, —  
 groan-ings, sobs and groan - ings, groan - -  
 groan-ings, sobs and groan - ings  
 groan-ings, my dis - dain - - -

a - (ts!) my dis - dain - ing?  
 ings (ah!) my dis - dain - ing? Ne -  
 (a - lag!) my dis - dain - - - ing? Ne -  
 ing, dis - dain - - - - - ing?

# 10 Change me, O heav'ns

JOHN WILBYE (1609)

Change me, \_\_\_\_\_  
 Change me, O heav'ns  
 Change me, O heav'ns, in -

Change me, O heav'ns, change  
 heav'ns, in - to the ru - by stone, change me,  
 change me, change me, O  
 to the ru - by stone,

me, O heav'ns, change me, O heav'ns, in -  
 Change me, O heav'ns, change  
 heav'ns, change me, O heav'ns, in -  
 change me, O heav'ns, in - to the

II O let me live

THOMAS TOMKINS (1622)

O let me live, O let me  
 O let me, let me live for  
 O let me live, let me live  
 O let me live, O let me

live for true love: Fa la la la la, fa la la la  
 true love: Fa la la la la, fa la la la  
 for true love: Fa la la la la,  
 live for true love: Fa la la la la,

la, fa la la la la la. O  
 la, fa la la la la la. O  
 fa la la la, fa la la la la, fa la. O let me live,  
 fa la la la, fa la la la la, fa la la. O let me

(12) Blind Love

GILES FARNABY (1598)

Blind Love was shoot - ing, And

Blind Love was shoot - ing, And

Blind Love was shoot - ing, And loos-ing off his ar -

Blind Love was shoot - ing, And loos-ing off his

loos-ing off his ar - row He kill'd his mo-ther's spar -

loos-ing off his ar - row He kill'd his mo-ther's spar -

row, his ar - row He kill'd his mo-ther's spar -

ar - row He kill'd his mo-ther's spar -

row he kill'd his mo - ther's spar - row;

row, he kill'd his mo - ther's spar-row;

row he kill'd his mo - ther's spar - row; And

row, he kill'd his mo-ther's spar - row;

# 13 Take time

JOHN FARMER (1599)

Take time while time doth

Take time while time doth

Take time while

Take time while

last, take time while time doth last, take time while

last, while time doth last take time while time

time doth last,

time doth last doth last, take time while

time doth last, Mark how fair fa - - - deth fast,

doth last, mark how fair fa - deth fast,

Mark how fair

time doth last, Mark how fair fa -

14 Construe my meaning

GILES FARNABY (1598)

Con - strue my — mean-ing, — wrest not my

Con - strue my — mean-ing,

This system consists of four staves. The top staff is the vocal line in G major, 4/4 time, with lyrics 'Con - strue my — mean-ing, — wrest not my'. The second staff is a blank alto staff. The third staff is the piano accompaniment in G major, 4/4 time, with lyrics 'Con - strue my — mean-ing,'. The bottom staff is a blank bass staff.

me - thod, — wrest — not my — me -

Con - strue my

wrest not my me thod, con -

Con - strue my mean ing, wrest

This system consists of four staves. The top staff is the vocal line in G major, 4/4 time, with lyrics 'me - thod, — wrest — not my — me -'. The second staff is a blank alto staff. The third staff is the piano accompaniment in G major, 4/4 time, with lyrics 'Con - strue my', 'wrest not my me thod, con -'. The bottom staff is a blank bass staff.

thod;

mean - ing — wrest not — my — me -

strue my mean - ing, wrest not my me - thod; —

not my me - thod, wrest not my me - thod; —

This system consists of four staves. The top staff is the vocal line in G major, 4/4 time, with lyrics 'thod;', 'mean - ing — wrest not — my — me -'. The second staff is a blank alto staff. The third staff is the piano accompaniment in G major, 4/4 time, with lyrics 'strue my mean - ing, wrest not my me - thod; —'. The bottom staff is a blank bass staff.