



## ROBERT JONES (c. 1577-1617)

*THE SECOND BOOKE OF SONGS AND AYRES* (1601)

1	Dreames and Imaginations	3'09	12	Arise	4'30
2	Fie fie	3'52	13	Beautie stand further	2'33
3	Love wing'd my hopes	3'46	14	O how my thoughts doe beat me	5'02
4	Faire women	2'20	15	Daintie darling	2'18
5	Who so is tide	3'24	16	Mee thought this other night	3'24
6	Whither runneth my sweet hart	2'09	17	Over these brookes	5'17
7	Come sorrow come	6'14	18	To sigh and to be sad	4'15
8	Now what is love	3'27	19	My love is neither yong nor olde	1'19
9	Loves God I love	4'49	20	Did ever man	3'49
10	Once did I love	4'49	21	Love is a bable	1'55
11	My love bound me with a kisse	2'48			

## CANTAR ALLA VIOLA

Nadine Balbeise, soprano

Fernando Marín, lyra-viol

ENGLISH COMMENTARY INSIDE  
COMENTARIOS EN ESPAÑOL EN EL INTERIOR  
COMENTARIS EN CATALÀ A L'INTERIOR

Enregistraments realitzats entre els dies 5 i 8 de març  
de 2008 a la Holy Trinity Church, Weston (GB)  
Presa de so i muntatge: John Hadden  
Portada: *L'Oïda* (detall) de Jan Brueghel de Velours  
(1568-1625)



DDD

Durada  
72'49





*The Second Booke of Songs and Ayres* (1601), de Robert Jones, és una col·lecció de cançons “disposades per a llaüt i baix de viola a la manera senzilla, o tabulatura per a baix a l’estil de la lira”. En el manuscrit la música apareix escrita en dues versions de tabulatura, una per al llaüt i l’altra per a la lira viol, un dels instruments característics que van prosperar durant el període isabelí. La lira viol, com les seves antecessores italianes la *lira*

*da braccio* i la *lira da gamba*, era molt coneguda en els cercles humanistes anglesos durant el Renaixement, essent l’equivalent del llaüt del nord d’Europa. Segons M. Mersenne, “acompanya la veu magníficament, com un orgue” i està estretament lligada a l’antiga *lira d’Orpheo* i a la música relacionada amb aquest instrument.

Cap a finals del segle XVI, la lira viol posseïa un nombre afegit de cordes metàl·liques anomenades també cordes simpàtiques, un invent atribuït als anglesos per M. Praetorius (*Syntagma musicum*, 1619). La idea va ser probablement importada de l’Índia, antiga colònia anglesa, i aplicada a instruments com l’*orpeon*, la pandora o el sitar. La lira viol té una ressonància rica gràcies a les diverses *scordatures* utilitzades (diferents afinacions de les cordes a l’aire) i a les esmentades cordes simpàtiques. El repertori per a aquest instrument estava escrit en tabulatura, com el del llaüt, i consistia en la seva majoria en peces polifòniques i acompanyaments per a la veu.

Durant la primera dècada del segle XVII, la lira viol apareix com a protagonista en nombrosos llibres de cançons i peces instrumentals publicats a Anglaterra; en obres d’autors com ara Tobias Hume, William Corkine, Robert Tailour i el nostre autor representat en aquest disc.

Poca cosa coneixem sobre el cantant, llaütista i compositor Robert Jones. Sabem que va obtenir la seva graduació musical a Oxford el 1597. El seu nom apareix registrat com a membre de la Capella Reial (*Chapel Royal*) el 1612. Durant la seva vida va arribar a publicar un total de cinc



llibres de cançons i *ayres* (*Booke of Songs and Ayres*) i un llibre de madrigals. Cada una de les col·leccions conté 21 cançons, mentre que la col·lecció de madrigals conté 26 peces. Aquestes obres van ser publicades entre els anys 1601 i 1610. El 1609 Jones es va dedicar intensament a l'educació musical i a l'ensinistrament artístic de nens per a una companyia anomenada *Children of the Revels of the Queen*, que va actuar en el teatre de Whitefriars fins el 1614.

*The Second Booke of Songs and Ayres* està dedicat al dotzè baró Dacre, Sir Henry Leonard, i consta de 21 cançons, cadascuna de les quals inclou una part on hi ha la veu amb el text sobre la tabulatura de llaüt, una part per a la línia del baix i una part per la lira viol en tabulatura. Cada cançó consta d'una a cinc estrofes, algunes de les quals hem omès en aquesta edició per adequar el format a les exigències estètiques d'un CD. Dins de la varietat de possibilitats d'interpretació per a aquesta gravació hem triat la versió d'una veu amb acompanyament d'un instrument, que és precisament la que recomana Thomas Campion al prefaci "To the reader" del seu llibre de cançons *The Second book of Ayres* (c. 1613). Thomas Campion, insigne llaütista, compositor i contemporani de Jones, explica que era la manera més adequada i preferida per interpretar les peces d'aquesta classe, per tal d'oferir la màxima claredat en la intel·ligibilitat del text, el qual sovint esdevenia confús a través de l'entretreixit de la trama polifònica. La lira viol acompanya i dóna suport a la veu sostenint la polifonia com un orgue. D'aquesta manera la polifonia és preservada en la

seva completa i harmoniosa magnificència mentre la màgica bellesa de la poesia isabelina es converteix en la protagonista d'aquest meravellós quadre renaixentista.

Fernando Marín i Nadine Balbeisi

#### CANTAR ALLA VIOLA

Nadine Balbeisi, soprano (Jordània / EUA)  
Fernando Marín, lira viol (Espanya)

*Cantar alla Viola*, l'art renaixentista d'acompanyar el cant amb una viola d'arc o de gamba, una antiga manera ja oblidada de realitzar polifonia amb instruments d'arc, va inspirar el gambista Fernando Marín i la soprano Nadine Balbeisi a la creació d'aquest peculiar duo. La pràctica d'aquesta manera d'acompanyar la veu la descriu de forma detallada Silvestro Ganassi a la seva *Regula rubertina* de 1542, i la trobem descrita en altres fonts com *Il libro del cortegiano* (Venècia, 1528) de Baldassare Castiglioni. Segons les instruccions donades per Ganassi, Fernando Marín tabula o adapta per a la viola madrigals i cançons del Renaixement i del barroc. Els instruments que el duo fa servir són reproduccions fidels de models històrics del Renaixement, tant en la forma com en les tècniques de construcció. El fruit de la seva intensa recerca de repertori els ha portat a descobrir compositors inèdits del Renaixement, com es pot veure en el seu enregistrament de la integral de l'obra polifònica de Juan Blas de Castro (1561-1631) i aquest *The Second Booke of Songs and Ayres*, de Robert Jones.



*The Second Booke of Songs and Ayres (1601)* de Robert Jones es una colección de canciones “dispuestas para laúd y bajo de viola a la manera sencilla, o tablatura para bajo al estilo de la lyra”. En el manuscrito la música aparece escrita en ambas versiones de tablatura, una para el laúd y otra para la *lyra-viol*, uno de los instrumentos característicos que florecieron durante el periodo isabelino. La *lyra-viol*, como sus antecesores italianos la *lira da braccio* y la *lira da gamba*, era un símbolo en los círculos humanistas ingleses durante el renacimiento, siendo el equivalente del laúd del norte de Europa. Según M. Mersenne, “acompaña la voz magníficamente, como un órgano” y está estrechamente ligada a la antigua *lira de Orpheo* y la música relacionada con esta.

Hacia el final del siglo XVI, la *lyra-viol* poseía un número añadido de cuerdas metálicas llamadas también cuerdas simpáticas, un invento atribuido a los ingleses por M. Praetorius (*Syntagma musicum*, 1619). La idea fue probablemente importada de la India, antigua colonia inglesa, y aplicada a instrumentos como el *orpheon*, la *pandora* o el *sitar*. La *lyra-viol* posee una rica resonancia gracias a las varias *scordaturas* utilizadas (diferentes afinaciones de las cuerdas al aire) y a las mencionadas cuerdas simpáticas. El repertorio para este instrumento estaba escrito en tablatura, como el del laúd y consistía en su mayoría en piezas polifónicas y acompañamiento para la voz.

Durante la primera década del siglo XVII, la *lyra-viol* aparece como protagonista en numerosos libros de canciones y piezas instrumentales publicados en Inglaterra, incluyendo autores como Tobias Hume, William Corkine, Robert Tailour y nuestro autor representado en este disco.

Es poco lo que se sabe sobre el cantante, laudista y compositor Robert Jones. Sabemos que obtuvo su graduación musical en Oxford en 1597. Su nombre aparece registrado como miembro de la Capilla Real (*Chapel Royal*) en 1612. Llegó a publicar durante su vida un total de cinco libros de canciones y *ayres (bookes of songs and ayres)* y un libro de madrigales. Cada una de las colecciones contiene 21 canciones, mientras que la colección de madrigales contiene 26 piezas. Estas obras fueron publicadas entre los años 1601 y 1610. En 1609 Jones se dedicó intensamente a la educación musical y adiestramiento artístico de niños para una compañía llamada *Children of the Revells of the Queene*, actuando en el teatro de *Whitefriars* hasta 1614.

*The Second Booke of Songs and Ayres* está dedicado al decimosegundo Barón Dacre Sir Henry Leonard y consta de 21 canciones, cada una de las cuales incluye una parte donde figura la voz con el texto sobre la tablatura de laúd, una parte para la línea del bajo y una parte para la *lyra-viol* en tablatura. Cada canción consta de una hasta cinco estrofas, algunas de las cuales hemos omitido en esta edición para adecuar su formato a las exigencias estéticas de un CD. Dentro de la



variedad de posibilidades de interpretación, para esta grabación hemos elegido la versión de una voz y un instrumento, que es precisamente la que recomienda Thomas Campion en el prefacio “*To the reader*” de su libro de canciones *Two books of Ayres* (c. 1613). Thomas Campion, insigne laudista, compositor y contemporáneo de Jones, explica que era la de mayor perfección y preferida para la ejecución de las piezas de esta clase, por ofrecer la mayor claridad en la inteligibilidad del texto, el cual devenía confuso a través del entretejido de la trama polifónica. La *lyra-viol* acompaña y soporta la voz sosteniendo la polifonía como un órgano. Así, la polifonía es preservada en su completa y armoniosa magnificencia mientras la mágica belleza de la poesía isabelina se convierte en la protagonista de este maravilloso cuadro renacentista.

Fernando Marín y Nadine Balbeisi

#### CANTAR ALLA VIOLA

Nadine Balbeisi, soprano (Jordania/USA)  
Fernando Marín, lyra-viol (España)

*Cantar alla Viola*, el arte renacentista de acompañar el canto con una viola de arco o *da gamba*, una antigua manera caída en el olvido de realizar polifonía con instrumentos de arco, inspiró al gambista Fernando Marín y la soprano Nadine Balbeisi a la creación de este peculiar dúo. La práctica de esta manera de acompañar la voz la describe de forma detallada Silvestro Ganassi en su “*Regola rubertiana*” de 1542, y la encontramos



descrita en otras fuentes como “*Il libro del cortegliano*” (Venezia, 1528) de Baldassare Castiglioni. Según las instrucciones dadas por Ganassi, Fernando Marín intabula o adapta para la viola madrigales y canciones del renacimiento y barroco. Los instrumentos usados en el dúo son fieles reproducciones de modelos históricos del renacimiento, tanto en su forma como en las técnicas de construcción. Fruto de su intensa investigación en el repertorio les ha llevado al descubrimiento de compositores inéditos del renacimiento, ejemplo de lo cual puede verse en su grabación de la integral de la obra polifónica de Juan Blas de Castro (1561-1631) y este “*Second Booke of Songs and Ayres*” de Robert Jones.

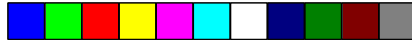


*The Second Booke of Songs and Ayres (1601)* by Robert Jones is a collection of songs “set out to the Lute and Bass Viol the plain way, or the Bass by tablature after the lyre fashion.” The music was written both in lute tablature and in bass tablature for the Lyra-viol, one of the many instruments that blossomed in the Elizabethan age. The Lyra-viol, just as its Italian ancestors the Lira da braccio and da gamba, was a symbol of humanistic circles in the Renaissance, being the first to parallel the lute in northern Europe. According to M. Mersenne, “*It accompanies the voice magnificently, like the organ*” and had close ties to the antique Orpheus and his music. At the end of the 16<sup>th</sup> century, the Lyra-viol possessed a number of added metallic strings, otherwise called sympathetic strings, an invention attributed to the English by M. Praetorius (*Syntagma musicum*, 1619). The idea was most likely imported from the Indian colonies and originated in instruments such as the Orpheon, Pandora, and Sitar. The Lyra-viol enjoys a rich resonance due to the mixed scordatura (different tunings of the open strings) and the above-mentioned sympathetic strings. The repertoire for this instrument was written in tablature, as was for the lute, and consisted mainly of polyphonic works and vocal accompaniment. During the first decade of the 17th century the Lyra-viol was mentioned in numerous books published in England with songs and instrumental works by composers including Tobias Hume,

William Corkine, Robert Tailour, and the composer presented in this recording.

Not much is known about the singer, lutenist and composer Robert Jones. We do know that in 1597 he obtained a Bachelor’s degree in music from Oxford. He was also recorded as the Gentleman of the Chapel Royal 1612. In his lifetime, he published a total of five books of songs and ayres, and one book of madrigals. Each of the five collections contained 21 songs, while the madrigal collection contained 26. These works were published between the years 1601 and 1610. In 1609 Jones became involved in training children for a company called *Children of the Revells of the Queene*, performing at the Whitefriars Playhouse until 1614.

The book presented on this recording was dedicated to Sir Henry Leonard, 12th Baron Dacre and consists of 21 songs, each having anywhere from one to five strophes. We have chosen to omit some of the strophes in order to adapt their format to the aesthetic requirements of a CD. In addition, each of the songs includes a part for the lute tablature below the voice line with the text, a part for the bass line and a part for lyra-viol in bass tablature. Although a variety of settings is offered, we have decided on interpreting these songs using solely one voice and one instrument. It is precisely this setting that Thomas Campion recommends in his preface “*To the reader*” from *Two books of Ayres* (c. 1613). Campion, a lutenist, composer and contemporary of R. Jones, explains that it offers



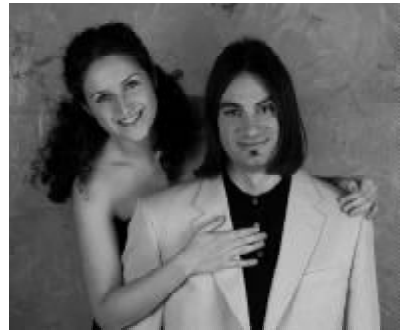
the clearest intelligibility of the text, which in polyphonic works tends to become convoluted. The lyra-viol accompanies and carries the voice and sustains the polyphony like an organ. Thus is the polyphony preserved in its complete harmony and magnificence while enabling the beautiful Elizabethan poetry to become the protagonist in this marvelous renaissance portrait.

Fernando Marín and Nadine Balbeisi

#### *CANTAR ALLA VIOLA*

Nadine Balbeisi, soprano (Jordan/USA)  
Fernando Marín, Lyra-viol (Spain)

*Cantar alla Viola*, the art of accompanying the voice with a Viola da Gamba, is a forgotten technique of using a bowed instrument to play polyphony and harmony. The rediscovery of this method of accompaniment inspired Nadine Balbeisi, soprano, and Fernando Marín, viola da gamba, to create this rare duo. Detailed descriptions of the practice of this delicate manner of accompanying the voice are found in sources as “Regola Rubertiana” by Sylvestro Ganassi (1542) and in “Il libro del cortegliano” by Baldassare Castiglione, Venezia (1528). According to Ganassi’s instructions, Fernando Marín adapts madrigals and songs from the Renaissance and early Baroque for voice and historically reproduced period instruments, such as the Spanish vihuela de arco or the English Lyra-viol. The instruments



used for the duo have been historically reproduced, according to their shape as well as in the methods and techniques used for building these instruments. The reward of extensive research on the repertoire has been the discovery of lesser known composers, who can be heard on their recording of “*The Complete Polyphonic Works of Juan Blas de Castro (1561-1631)*,” and this recording “*The Second Booke of Songs and Ayres*” by Robert Jones.



1. DREAMES AND  
IMAGINATIONS

Dreames and Imaginations  
Are all the recreation  
Absence can gaine me.  
Dreams when I wake confound me,  
Thoughts for her sake doth wound  
me,  
Lest she disdain me,  
Then sinking let me lie,  
Or thinking let me die,  
Since love hath slain me.

Dreames with their false pretences,  
And thoughts confound my senses,  
In the conclusion,  
Which like a glasse did shew mee,  
What came to passe and threw mee,  
Into confusion,  
She made mee leave all other,  
Yet she had got another,  
This was abusion.

2. FIE FIE

Fie fie fie what a coil is here,  
Why strive you so to get a kiss?  
Do do do what you will, you shall be  
nere the neere,  
Had I been willing,  
So to be billing,  
You had prevailed long ere this,  
Sweete stand away, let me alone,  
Or else in faith I'll get me gone.

Come come come doe you not  
perceive,  
I am not yet disposed to yeeld,  
I am not yet disposed to yield?  
Staie staie staie but a while,  
My love will give you leave,

This my denyall,  
Is but a tryall,  
If faint desire will flie the field,  
Whoop look you now, I pray be still,  
Naie then in faith doe what you will.

3. LOVE WING'D MY HOPES

Love wing'd my hopes and taught me  
howe to flie  
farre from base earth but not to mount  
to hie,  
for thy true pleasure  
lives in measure  
which if men forsake,  
blinded they into follie runne, and  
grief for pleasure take.

And none but love their wofull hap  
did rue,  
For love did know that their desires  
were true,  
though fate frowned,  
and now all drowned,  
they in sorrow dwell,  
It was the purest light of heaven, for  
whose fayre love they fell.

4. FAIR WOMEN LIKE FAIR  
JEWELS ARE,

Fair women like fair iewels are,  
Whose worth lies in opinion.  
To praise them all must be his care  
That goes about to win one,  
And when he hath her once obtained  
To her face he must her flatter;  
But not to others least he move  
Their eies to levell at her.

The perfectest of mind and shape,  
Must looke for defamations.

Live how they will, they cannot  
scape,  
Their persons are temptations,  
Then let the world condemne my  
choyse,  
As laughing at my follie,  
If she be kind the selfe same voyce,  
Is spread of the most hollie.

5. WHO SO IS TIDE

Who so is tide must needs be bound,  
And he that's bound cannot bee free,  
Who so is lost is hardly found,  
And he thats blind is bard to see,  
Who so is watched with iealous eies,  
Must sit up late and early rise.

I would, but dare not what I would,  
I dare, but cannot what I dare,  
I can, I must not if I could,  
I can, I must, I will not spare,  
I write no more, but shall I come,  
I saie no more, but closely mume.

6. WHITHER RUNNETH MY  
SWEET HART

Whither runneth my sweet hart,  
Stay a while pree thee,  
Not too fast,  
Too much haste  
Maketh waste,  
But if thou wilt needs be gone,  
Take my love with thee,  
Thy minde doth binde me to no vile  
condition,  
So doth thy truth prevent me of  
suspicion.

Now my thoughts are free from strife,  
Sweete let me kisse thee,





Now can I  
Willingly  
Wish to die,  
For I doe but loath my life  
When I doe misse thee,  
Come prove my love, my hart is not  
disguised,  
Love showne and knowne ought not  
to be despised.

7. COME SORROW COME  
Come sorrow come, come sweet  
scale,  
By the which we ascend to the  
heavenlie place  
Where vertue sitteth smyling,  
To see how some looke pale,  
With feare to behold,

Thy ill favoured face,  
Vaine shewes their sense beguiling.  
For mirth hath no assurance,  
Nor warrentie of durance,

Hence pleasures flie, sweete baite,  
On the which they may iustly be said  
to be fooles,  
That surfet by much tasting,  
Like theeves you lie in waite,  
Most subtiltie how to prepare sillie  
soules,  
For sorrowes everlasting,  
Wise griefs have ioyful turnings,  
Nice pleasures ende in mourning.

8. NOW WHAT IS LOVE?

Now what is love I pray thee tell,  
It is that fountaine and that well,  
Where pleasures and repentance  
dwell,

It is perhaps that fancising bell,  
That towles all in to heav'n or hell,  
And this is love as I heare tell.

Now what is love I praie thee saie,  
It is a worke on holy daie,  
It is December match't with Maie,  
When lustie blood in fresh arraie,  
Heare ten monthes after of their plaie,  
And this is love as I heare saie.

Now what is love I praie thee show,  
A thing that creeps it cannot goe,  
A prize that passeth to and fro,  
A thing for one a thing for moe,  
And he that proves shall find it so,  
And this is love as I well know.

9. LOVES GOD IS A BOY

Loves god is a boy,  
None but cowherds regard him,  
His dart is a toy,  
Great opinion hath mard him,  
The feare of the wagg,  
Hath made him so bragg,  
Chide him heele flie thee,  
And not come nie thee,  
Little boy, pretie knave, shoot not at  
random,  
For if you hit me slave, I'll tell your  
grandome.

Th' ape loves to meddle,  
When he finds a man idle,  
Else he is a flurting,  
Where his marke is a courting,  
When women grow true,  
Come teach mee to sue,  
Then Ile come to thee,  
Pray thee, and woo thee,

Little boy, pretty knave, make me not  
stagger,  
For if you hit me slave, Ile call thee  
begger.

10. ONCE DID I LOVE

Once did I love, where now I have no  
liking,  
Like can I not, for shee was never  
loving,  
Once did I prove, but then put by my  
striking,  
Strike nill I now, though shee were  
ever proving,  
To prove or strike it now rests at my  
will,  
To make me love or like tis past her  
skill.

Rest in unrest, was once my chieftest  
pleasure,  
Please will I now myselfe in her  
disquiet,  
Bad for the best I chose at wanton  
leasure,  
Ease bids me now to brooke a better  
dyet,  
Rich in content I rest to see her  
plaining  
Whose best at bad is best, not worth  
the gaining.

11. MY LOVE BOUND ME WITH  
A KISSE

My love bound me with a kisse,  
That I should no longer stay,  
When I felt so sweete a blisse,  
I had less power to part away.  
Alas that women doth not know  
Kisses makes men loath to go.



Wherefore did she thus inflame,  
My desires heat my bloud,  
Instantlie to quench the same,  
And starve whome she had given  
food,  
I I, the common sense can show,  
Kisses make men loath to go.

Had she bid me go at first,  
It would neer have greeved my hart,  
Hope delaied had benee the worst,  
But ah to kisse and then part,  
How deep it strucke, speake Gods  
you know,  
Kisses makes men loth to goe.

## 12. ARISE

Arise my thoughts and mount you  
with the sunne,  
Call all the windes to make you  
speedy winges,  
And to my fayrest Maya see you  
runne,  
And weepe your last while wantonly  
she sings,  
Then if you cannot move her hart to  
pittie,  
Let oh, alas, ayh me, be all your  
dittie.

Arise my thoughts beyond the highest  
star,  
And gently rest you in fair Mayes  
eye,  
For that is fairer then the brightest ar,  
But if she frowne to see you climbe  
so hye,  
Couch in her lap, and with a moving  
dittie,  
Of smiles, and love, and kisses, beg  
for pittie.

## 13. BEAUTIE STAND FURTHER

Beautie stand further,  
Repine not at my at my blaming,  
Is it not murder,  
To set my hart on flaming,  
Thus hopelesse to take,  
Bare sight of such a glorie,  
Doth tempt me to make  
My death beget a storie.  
Then pitie me, least some worse thing  
ensue it,  
My death's true cause will force the  
gilt to rue it.

Is it not better  
To love thy friend in good sort,  
Then to be debtor,  
For kindnesse name to report,  
If you had the lesse,  
For this rich mercie lending,  
Then should I confesse,  
No thrift were in such spending,  
Oh pittie me, the gaine shall be thine  
owne all;  
I would but live, to make thy vertues  
knowne all.

14. O HOW MY THOUGHTS DOE  
BEAT ME,

O how my thoughts do beate me,  
Which by deepe sighs intreat thee,  
Hey ho, fie fie, what a thing is this,  
Thus to lie still when we might kisse,  
And play and foole,  
Heere in the coole  
Of the stillest clearest sweetest  
evening,  
Philomell did ever choose for singing.  
See how my lips complaine them,

Thy lips should just detaine them,  
Ay me, hark how the nightingales,  
In the darke to each other cal,  
Whilst thou, O thou,  
Dar'st not avow,  
The enjoying of the truest pleasure,  
Love did ever hoord up in his  
treasure.

## 15. DAINTIE DARLING

Dainty darling kinde and free,  
Fairest maide I euer see,  
Deare vouchsafe to looke on mee,  
Listen when I sing to thee,  
What I will doe  
With a dildo,  
Sing doe with a dildo.

Quicklie prithe now be still,  
Naie you shall not haue your will,  
Trow you men will maidens kill,  
Tarrie but to learne the skill,  
What I will doe  
With a dildo,  
Sing doe with a dildo.

Prettie, wittie, sit mee by,  
Feare no cast of anie eye,  
Wee will plaie so priuilie,  
None shall see but you and I,  
What I will doe  
With a dildo,  
Sing doe with a dildo.

16. MEE THOUGHT THIS OTHER  
NIGHT

My thought this other night,  
I saw a pretie sight,  
That pleased me much,



A faire and comely maid,  
Not squemish nor afraid,  
To let me tuch,  
Our lips most sweetly kissing,  
Each other never missing,  
Her smiling looks did shew content,  
And that she did but what she meant.

And yet as maidens use,  
She seemed to refuse,  
The name of love,  
Untill I did protest,  
That I did love her best,  
And so will prove.  
With that as both amazed,  
Each at the other gazed,  
My eyes did see, my hands did feele,  
Her eyes of fire, her brest of steele.

If ever love had power,  
To send one happie houre,  
Then shew thy might,  
And take such bars away,  
Which are the onely stay  
Of loves delight.  
All this was but a dreaming,  
Although another meaning,  
Dreames may prove true, as thoughts  
are free,  
I will love you, you may love mee.

#### 17. OVER THESE BROOKES

Over these brookes, trusting to ease  
mine eies,  
Even great in labour with her teares,  
I laid my face wherein there lies,  
Clusters of clowdes which no sunne  
ever cleeres,  
In watry glasse my watry eies I see,  
Sorrowes ill eased where sorrowes  
painted be.

Now in this sand I would discharge  
my mind,  
And cast from me part of my  
burdnous cares,  
But in the sand my tales foretold I  
find,  
And see therein how well the waters  
fares,  
Since streames, ayre, sand, mine eyes  
and eares conspire,  
What hope to quench, where each  
thing blowes the fire.

#### 18. TO SIGH AND TO BE SAD

To sigh and to bee sad,  
To weepe and with to die,  
Is it not to be madd,  
If not hypocrisie,  
Men of this sort  
Are womens sports.  
Beauties alluring lookes rob wise  
men of their reason,  
That they speake nought at all, or  
speake all out of season.

Let everie though of love,  
Mixt with a world of feares,  
At last themselves remove,  
Oh let consuming teares,  
Life blood distil'd,  
No more be spil'd,  
Since all that scape the fall of  
womanish reiecting,  
Must yet be subiect to the pride of  
their neglecting.

#### 19. MY LOVE IS NEITHER YOONG NOR OLD

My love is neither yoong nor olde,  
Not fiery hot, nor frozen colde,

But fresh and faire as springing brier,  
Blooming the fruit of loves desire.  
Not snowy white nor rosie red,  
But faire enough for shepheards bed;  
And such a love was never seene,  
On hill or dale or countrey greene.

#### 20. DID EVER MAN

Did man thus love as I,  
I thinke I was made,  
For no other trade,  
My minde doth it so hard apply,  
And all fond courses else doth flie.

A heav'n on earth is love well met,  
There is more content,  
Then can well be spent,  
When in two fruitfull hearts 'tis set,  
Which will not bee in eithers debt.

#### 21. LOVE IS A BABLE

Love is a bable,  
No man is able,  
To say tis this or tis that,  
Tis full of passion  
Of sundry fashion,  
Tis like I cannot tell what.

Love a wonder  
That 's here and yonder,  
As common to one as to moe,  
A monstrous cheater,  
Everie mans debtor,  
Hang him, and so let him goe.