

## COME LIVE WITH ME, AND BE MY LOVE.

*The Second Booke of Ayres, &c.*, by W. Corkine, 1612; also in Steevens' Shakespeare, from a MS. belonging to Sir John Hawkins.

[\*] Come live with me and be my love, and we will

[Moderate.]

all the pleas-ures prove, that hills and val - - leys

dale and field, and all the crag - gy moun-tains yield.<sup>1</sup>

And we will sit upon the rockes,  
Seeing the Shepheards feede their flockes  
By shallow rivers, to whose fals  
Melodious birds sing madrigals.

*By shallow rivers to whose fals, &c.*

And I will make thee beds of roses  
And a thousand fragrant poses;  
A cap of flowers and a kirtle  
Imbrodred all with leaves of mirtle.

*A cap of flowers and a kirtle, &c.*

<sup>1</sup> The first stanza of the original broadside is so rough and unsuitable to the tune that it was thought better to substitute the more usual version. In the original it is as follows:—

“Live with me, and be my Love,  
And we will all the pleasures prove

That vallies, groves, hills, and fields,  
Woods, or steepy mountaines yeelds:  
*That vallies, groves, hills, and fields,  
Woods, or steepy mountaines yeeldes.”*

<p>A gowne made of the finest wooll, Which from our pretty lambs we pull : Faire lined slippers for the cold, With buckles of the purest gold. <i>Faire lined slippers for the cold, &amp;c.</i></p>	<p>Thy silver dishes, fil'd with meate As precious as the gods doe eate, Shall on an ivory table be Prepar'd each day for thee and me. <i>Shall on an ivory table be, &amp;c.</i></p>
--	---

The Shepheard swaines shall dance and sing  
For thy delight each faire morning,  
If these delights thy minde might move,  
To live with me, and be my love.  
*If these delights, &c.*

The words are from the ballad version in the Roxburghe Collection, which, with the exception of the fifth stanza, is practically the same as the one more usually given from *England's Helicon*, 1600.<sup>1</sup>

In act iii., sc. 1, of *The Merry Wives of Windsor*, 1602, Sir Hugh Evans sings the following lines, which form part of the song :—

“ To shallow rivers, to whose falls  
Melodious birds sing madrigals ;  
There will we make our beds of roses,  
And a thousand fragrant posies.”

The song is alluded to in the following passage from Walton's *Angler*, 1653 :—“ It was a handsome milkmaid, that had not attained so much age and wisdom as to load her mind with any fears of many things that will never be, as too many men often do ; but she cast away all care, and sung like a nightingale : her voice was good, and the ditty fitted for it : it was that smooth song which was made by Kit Marlow,<sup>2</sup> now at least fifty years ago.”

In Marlow's tragedy, *The Jew of Malta*, written in or before 1591, he introduces the first lines of the song in the following manner :—

“ Thou, in whose groves, by Dis above,  
Shall live with me, and be my love.”

*In Choice, Chance, and Change ; or, Conceits in their Colours*, 4to, 1606,

<sup>1</sup> *England's Helicon* contains also “ The Nymph's Reply to the Shepheard,” beginning—

“ If all the world and love were young,  
And truth in every shepherd's tongue ;”  
which is there subscribed “ Ignoto,” but which Walton attributes to Sir Walter Raleigh, “ in his younger days ” ; and “ another of the

same nature made since,” commencing—

“ Come live with me, and be my deere,  
And we will revel all the yeere,”  
with the same subscription.

<sup>2</sup> See Mr. A. H. Bullen's edition of Marlowe's Works (Nimmo, 1885), vol. iii., p. 283.

Tidero, being invited to live with his friend, replies, "Why, how now? do you take me for a woman, that you come upon me with a ballad of *Come live with me, and be my love?*"

Nicholas Breton, in his *Poste with a Packet of Mad Letters*, 4to, 1637, says:—"You shall hear the old song that you were wont to like well of, sung by the black brows with the cherry cheek, under the side of the pied cow, *Come live with me, and be my love*, you know the rest."

Sir Harris Nicholas, in his edition of Walton's *Angler*, quotes a song in imitation of *Come live with me*, by Herrick, commencing—

"Live, live with me, and thou shalt see;"

and Steevens remarks that the ballad appears to have furnished Milton with the hint for the last lines of *L'Allegro* and *Il Penseroso*.

Another imitation is Dr. Donne's song, entitled "The Bait," beginning—

"Come live with me, and be my love,  
And we will some new pleasures prove,  
Of golden sands and crystal brooks,  
With silken lines and silver hooks," &c.

From the following passage in *The World's Folly*, 1609, it appears that there may have been an older tune:—"But there sat he, hanging his head, lifting up the eyes, and with a deep sigh, singing the ballad of *Come live with me, and be my love*, to the tune of *Adew, my deere*."

In Deloney's *Strange Histories*, 1607, is the ballad of "The Imprisonment of Queen Eleanor," &c., to the tune of *Come live with me, and be my love*, which has six lines in each stanza; and "The woefull Lamentation of Jane Shore," beginning, "If Rosamond that was so fair" (copies of which are in the Pepys, Bagford, and Roxburghe Collections), "to the tune of *Live with me*, which has four lines and a burden of two—

"Then maids and wives in time amend,  
For love and beauty will have end."

In *Westminster Drollery*, 1671 and 1674, is a parody on *Come live with me*, to the tune of *My freedom is all my joy*. That also has six lines, and the last is repeated.

Other ballads, like "A most sorrowful song, setting forth the miserable end of Banister, who betrayed the Duke of Buckingham, his lord and master: to the tune of *Live with me*; and the Life and Death of the great Duke of Buckingham, who came to an untimely end for consenting to the depositing of two gallant young princes," &c., have, like *Come live with me*, only four lines in each stanza.—(See *Crown Garland of Golden Roses*, 1612; and Evans' *Old Ballads*, iii. 18 and 23.)