

{ BnF

Musick's delight on the
cithren restored and
refined to a more easie
and [...]



Coleman, Charles (1605?-1664). Compositeur, Ives, Simon (1600-1662). Compositeur, Jenkins, John (1592-1678). Compositeur, Lawes, Henry (1596-1662). Compositeur, Lawes, William (1602-1645). Compositeur, Locke, Matthew (1621-1677). Compositeur, Playford, John (1623-1686?). Compositeur, Wilson, John (1595-167. Musick's delight on the cithren restored and refined to a more easie and pleasant manner of playing than formerly ; and set forth with lessons al a mode, being the choicest of our late new ayres, corants, sarabands, tunes, and jiggs. To which is added several new songs and ayres to sings to the cith. 1666.

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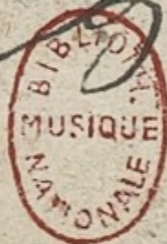


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Richard Attkins

His Book 1752











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Musick's Delight
ON THE
C I T H R E N,

Restored and Refined to a more Easie and Pleasant
Manner of Playing than formerly; And set forth with
Lessons *Al a Mode*, being the Choicest of our late new *Ayres*,
Corants, *Sarobands*, *Tunes*, and *Figgs*.

To which is added several New Songs and Ayres to Sing to the Cithren.

Res. Vm f. 34

By John Playford Philo-Musicae.

London, Printed by W. G. and are sold by J. Playford at his Shop in the Temple. 1666.

Musick's Delight

THE ARTS

OF THE LIBRARY





The P R E F A C E.



*I*s observed that of late years all Solemn and Grave Musick is much laid aside, being esteemed too heavy and dull for the light Heels and Brains of this Nimble and wanton Age; Nor is any Musick rendred acceptable, or esteemed by many, but what is presented by Forreigners; Not a City Dame though a Tap-wife, but is ambitious to have her Daughters Taught by Mounsiere La Novo Kickshawibus on the Gittar, which Instrument is but a new (old one) used in London in the time of Q. Mary, as appears by a Book Printed in English of Instructions and Lessons for the same, about the beginning of Qu. Elizabeths Reign, being not much different from the Cithren, only that was strung with Gut-strings, this with Wyre, which was accounted the more sprightly and Cheerful Musick, and was in more esteem
till

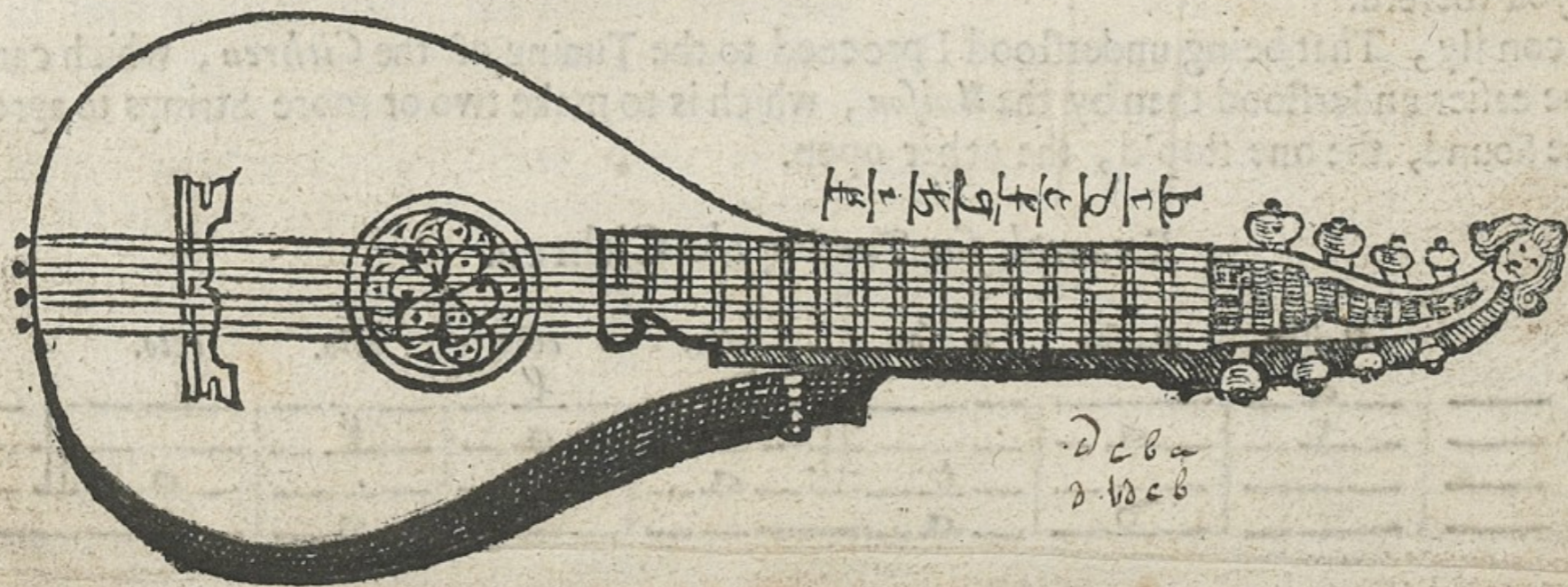
The Preface.

(till of late years) then the Gittar: Therefore to revive and restore this Harmonious Instrument, I have adventured to publish this little Book of Instructions and Lessons, making it my design and study to be useful for the practice of young Beginners, by a more plain and easie method then has been heretofore published, Omittting all those difficult full Stops which former Lessons were stufst with, whereby the Tune intended was quite lost, the Ear and Patience of the Practitioner Confounded; (yet to its old Tuning;) The Tunes herein are most of them New, and set after the manner of the Gittar way of Playing, which I hope will render it the more acceptable among our young Gallants, for whose delight is also added some short Ayres and Songs to sing to the Cithren, as a Tast of what may be done on the same; All which if it prove usefull to any, I have the end of my Expectation, and remain a Well-wisher to all Lovers and Practitioners of Musick.

John Playford.

Brief Instructions to the Playing on the Cithren.

THE *Cithren* is strung with eight Wyre Strings, which are divided into four Course,
 two in a Course, Each Course hath his distinction and name according to the four
 several Parts of *Musick*: the first Course or smallest strings are called *Trebles*, the
 second *Means*, the third (which are usual of twisted Wyre) *Basses*, the fourth
Tenors: the four double Courses do allude to the four single Rules or Lines on which all
 Lessons are written.



Instructions for the Playing on the Cithren.

By this Example also is demonstrated the several *Frets* or *Stops* made on the Neck of the *Cithren*, and the Alphabetical Letters as they are assigned to each Fret or Stop, the Letter *a* omitted, that being set where the String is struck open and not stop'd, these several Letters in your Lessons you will find variously placed on the several Lines on which places and Strings you are to strike; the first *Preludium* or *Lesson* of this Book will lead your fingers to the Ascending and Descending of usual Notes on the *Cithren*, and your next being the *Changes on the Bells*, your Ear will guide your Hand, which by a little practice will perfect you therein.

Secondly, That being understood I proceed to the Tuning of the *Cithren*, which cannot be easier understood then by the *Unison*, which is to make two or more Strings to agree in one Sound, the one stop'd, the other open.

Example for Tuning the Cithren.

	<i>unison.</i>	<i>unison.</i>	<i>unison.</i>	<i>octo.</i>	<i>octo.</i>	<i>octo.</i>	<i>octo.</i>
<i>Trebles</i> <i>Means.</i> <i>Basses.</i> <i>Cezars</i>							
							
							
							

Instructions for the Playing on the Cithren.

Begin first with the *Treble* winding up one of them as high as it will bear and not break, then wind up his Fellow, and make them two agree in Sound or Unison both alike; that done, turn up one of your *Means* and stop it in (C) and Tune it to agree in Unison or Sound with your *Trebles*, then Tune his Fellow to him: Next, Tune the *Tenors* in the same manner stopping them in (D) and make them to agree in one Sound with your *Means*, last Tune your *basses* as you did the other, stopping them in (E) to agree in Sound with your *Tenors*, by this Rule your *Cithren* will be in perfect Tune, which for the proof thereof, strike the *Notes* of each string as is set in the former Example.

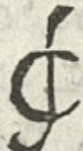

Thirdly, The next Rule you are to understand, The proportion of *Time* or *Measure*, which is expressed by several Notes or Characters which are placed over the *Tableture* or several Letters of your Lessons, there are 8 several Notes used in *Musick*, but 5 are only in the Lessons to the *Cithren* which are these,

The Names of the Notes.

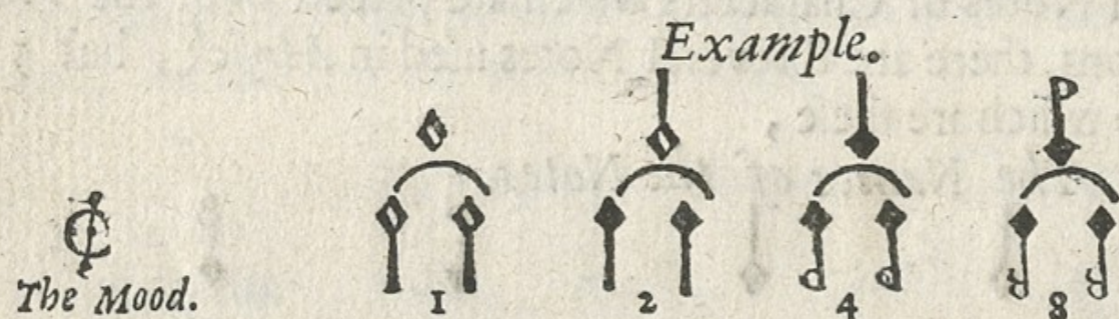


Instructions for the Playing on the Cithren.

These five Notes are variously placed on the several Stops or Letters for the continuing of Sounds long or short, and are divided into two Measures or proportions the one called the *Semibrief* or *Common-Time*; the other *Tripla*; and are distinguished by two several Moods, one of which is usual put at the beginning of the Lesson.

The *Common-Time* Mood is thus marked  The *Tripla* thus 

The *Semibreve* or *Common-Time* is, when all Notes double their proportions by two to the *Semibreve*; that is, two *Minims* to the *Semibreve*, two *Crotchets* to the *Minim*, &c.

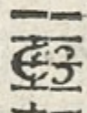


The *Tripla-Time* is, when the Time is measured by three *Minims* to a *Semibreve* with a *Prick of Addition*. Or, in more quicker Measure, the Time is measured by three *Crotchets*

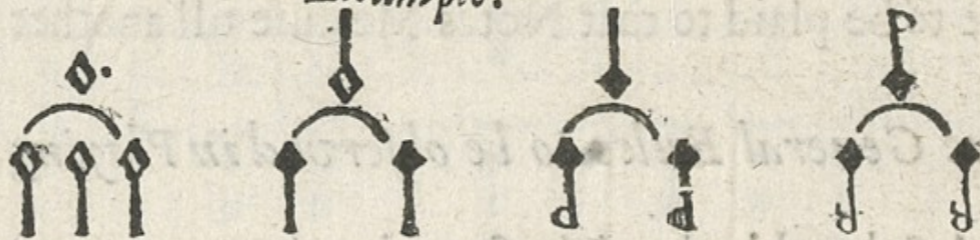
Instructions for the Playing on the Cithren.

chets to a *Minim* with a *Prick of Addition*, which *Prick* added to the *Semibreve*, or to a *Minim*, make his measure half so much longer then he was before: the *Semibreve* which was but two *Minims* is then three, and the *Minim* which was but 2 *Crotchets* is then three *Crotchets*.

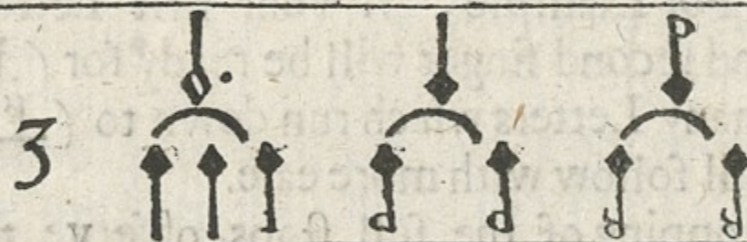
Example.



The *Mood* in the more slow
Tripla Time.



The *Mood* in the more quicker
Tripla Time.



Example of the Measure of the Prick Notes.



Instructions for the Playing on the Cithren.

Those who desire a more full and large Accompt of the Notes, their Measures and Proportion, I Refer them to that Book of my *Introduction to the Skill of Musick*, lately printed pag. 22. But this observe in the Time or Notes set over your Lessons where you have a Note placed over a Letter, and more Letters follow with no Notes over them, those Letters are to be plaid to that Notes Measure till another of the contrary appear.

Some General Rules to be observed in Playing on the Cithren.

1. For your left hand in the right fingering the Stops, ever where you leave a Fret or Stop there to leave a finger; For Example, If your first Letter be (D) stop it with the third finger, then your first and second finger will be ready for (b & r) if they happen to follow: But when you have many Letters which run down to (g or f) there shift your first finger again to (f) the rest will follow with more ease.

For the true fingering or stopping of the full stops observe the four fingers on the left hand are thus accompted, the finger next the Thumb is the first, in order to the little finger the fourth; In this Example mark, the figures placed under the Letters are assigned to the Letters as they stand in order.

Example

Instructions for the Playing on the Cithren.

Example of some usual full stops with the Fingering.

d	d	d	a	e	e	a	a	b	b	d	f	f	f	d	d	f	d	—	
a	a	a	a	a	a	e	e	a	a	d	f	e	e	a	d	a	a	a	—
a	b	b	b	—	d	b	e	—	d	—	—	e	—	—	d	—	a	a	—
3	3	3	2	2	2	3	3	1	1	3	3	4	3	1	4	3	2	3	
	2	2	1	1	1	2	2	2	2	2	1	1	2	2	1	1			
	1	1			3	1	1	3		2	1			1					
											1			1					

2. For your right hand, rest only your little finger on the belly of your *Cithren*, and so with your Thumb and first finger and sometimes the second strike your strings, as is used on the *Gittar*; that old Fashion of playing with a quill is not good, and therefore my advice is to lay it aside; and be sure you keep your Nails short on the right hand.

3. To strive to stop clear; Which to do, be sure not to stop short of the Fret, nor just upon it, but with the end of the finger as near the Fret as you can, and the harder the better.

Thus leaving these few Rules to your Memory and Practice in the following Lessons, which I hope will merit your kind Acceptance, and be a further Encouragement to do you more Service in this Nature.

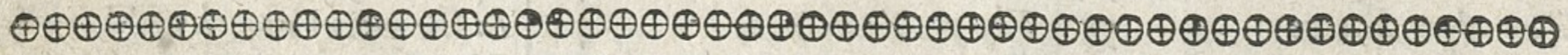
J. P.

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A Table of the Lessons contained in this Book.

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Some few Errata's having passed by reason of my absence, and the Printer's want of Skill in Musick, I crave the judicious to mend with a Pen these especially;

Lesson 30, the third and fourth Letters a must be upon the third Rule; and in the second Strain ninth and tenth Letters a on the third Line also. 35 Lesson, Line the second, the sixth Letter **D** must be upon the lower or fourth Rule.



I



Short
Prelu
dium.

Handwritten musical notation for a short prelude on six bells. The notation consists of three staves. The top staff contains the sequence of bell strikes: a b d f h i l i h f d b a. The middle and bottom staves show rhythmic patterns with notes 'a', 'r', and 'b' written below the lines. Five downward-pointing arrows are positioned above the top staff, indicating specific points in the sequence.

2



He foure and
twenty Chan-
ges on 6 Bells.

Handwritten musical notation for 'The foure and twenty Changes on 6 Bells'. The notation consists of three staves. The top staff has numbers 2, 3, and 4 above it, indicating the number of bells rung in each measure. The middle and bottom staves show rhythmic patterns with notes 'a', 'r', and 'b' written below the lines. Downward-pointing arrows are positioned above the top staff at the beginning of measures 2, 3, and 4.

5

6

7

8

Handwritten musical notation for the final part of the changes, numbered 5 through 8. It consists of three staves with notes 'a', 'r', and 'b' written below the lines.

B



⊕⊕

Skill

ninth
must

⊕⊕

9 10 11 12 13

a a a a a
a a a a a
ba ba ba ba ab

14 15 16 17 18

a a a a a
a a a a a
ab ab ab ab a

19 20 21 22 23

a a a a a
a a a a a
ba ab ab ab a

24

a a
a a
ab ab

3

M

Ay time. The
Ground with
Division.

d d a d d c d d a a c c d d d a d d c
 a a a e a a a a a a c c a a e a a
 a a a a a a a c c a a a a a t
 a a b a a a a b b a a b a

d d a e e d a a a a b d a c c d b a a a c a
 a a a a a a a c c a a a a c c a
 a a c a a a c c a a a a t
 a b a a b a b b b b

c d c d c d h f h i h f f h i f h h f h f d c
 a a a f f f f c a a f a
 c a a a h f f a
 a

f d c d
 f a a
 a c a
 a

4

I Ohn come
kifs me
now.

↓.P↓	↓.P↓	↓.P↓	↓.P↓	↓.P↓	↓.P↓
♭ f ♭ ♭	a a a	♭ f ♭ ♭	e ♭ r e	♭ f ♭ ♭	a
a a a	r ♭ r e	a a a	a a a	a a a	r ♭
a a a	a a a	a a a	r e e	a a a	a
a a a	b b b	a a a		a a a	b

↓	↓	↓	↓P	↓P	↓	↓P	↓P	↓P	↓P
a a	♭ ♭ r e	♭	♭ ♭ f ♭ b a	a	a a	♭ ♭ f ♭ r a	r e		
r e	a a a a	a		a	r e e		a	a	
a a	a a r e	a		a	a a		a	r	
b b	a a	a		b b	♭ b b		a		

↓	↓P	↓	↓P	↓	↓P	↓P	↓	↓P
r e	♭ ♭ f ♭ b a	a	a a	♭ e a r e	♭ ♭		♭	♭ r ♭
a a	a	a	r e e	a a a	a	a	a	a
r e	a	a	a a	a r e	a	r a	a	
	a	b b	♭ b b	a	a	b a	a	a

↓	↓P	↓	↓P	↓P	↓P	↓P	↓P	↓P
f ♭ ♭	a a a	♭ r ♭ f ♭ r a	r a r e	a r	♭ a b ♭ b			
a	r a r e	a	a	a a a	a a	a	a	
a	a a	a	a	r	r	a	a	
a	b b	a	a			a	a	

Handwritten musical notation on the left edge of the page, including notes and stems.

Main body of handwritten musical notation on the page, consisting of multiple staves with notes and stems.

5

O Ver the
Moun-
tains.

Musical notation for the first system of 'Ver the Mountains'. It consists of three staves. The top staff has a treble clef and contains the melody with notes 'r', 'd', 'a', 'r', 'd', 'f', 'a', 'r', 'a', 'r', 'a', 'a'. Above the staff are several vertical stems with diamond-shaped heads, some labeled 'P'. The middle and bottom staves contain lower vocal parts with notes 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a'.

Musical notation for the second system of 'Ver the Mountains'. It consists of three staves. The top staff has a treble clef and contains the melody with notes 'r', 'a', 'd', 'r', 'd', 'f', 'a', 'r'. Above the staff are several vertical stems with diamond-shaped heads, some labeled 'P'. The middle and bottom staves contain lower vocal parts with notes 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a'.

6

L ight of
Love.

Musical notation for the first system of 'Light of Love'. It consists of three staves. The top staff has a treble clef and contains the melody with notes 'a', 'r', 'd', 'a', 'd', 'r', 'a', 'r', 'd', 'r'. Above the staff are several vertical stems with diamond-shaped heads, some labeled 'P'. The middle and bottom staves contain lower vocal parts with notes 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a'.

Musical notation for the second system of 'Light of Love'. It consists of three staves. The top staff has a treble clef and contains the melody with notes 'a', 'r', 'd', 'a', 'r', 'd', 'r'. Above the staff are several vertical stems with diamond-shaped heads, some labeled 'P'. The middle and bottom staves contain lower vocal parts with notes 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a'.

7

A

*La Mode
de France.*

Musical notation for the first system of 'La Mode de France'. It consists of three staves. Above the staves are several vertical stems with diamond-shaped heads, some of which have a 'P' above them. The notes on the staves are:
 Staff 1: d, d a b d, a, d, d a b d, a d, d a b d, a
 Staff 2: a, a, a, a, a, a, a
 Staff 3: a, b, a, b, a, b, a

Musical notation for the second system of 'La Mode de France'. It consists of three staves. Above the staves are several vertical stems with diamond-shaped heads, some with a 'P' above them. The notes on the staves are:
 Staff 1: d, d a b d, a a, a a, a d, d a b d, a
 Staff 2: a, a, r, a a, r, a a, r, a
 Staff 3: b, a, b, b, b, b, b, a, b

8

VV

*Hat you
please.*

Musical notation for the first system of 'Hat you please'. It consists of three staves. Above the staves are several vertical stems with diamond-shaped heads, some with a 'P' above them. The notes on the staves are:
 Staff 1: d d h i f, a r a r, d a
 Staff 2: a, a, a, a, a, a, r
 Staff 3: a, a, a, a, a, a, a b d a

Musical notation for the second system of 'Hat you please'. It consists of three staves. Above the staves are several vertical stems with diamond-shaped heads, some with a 'P' above them. The notes on the staves are:
 Staff 1: d, a a r d r a, d h f d
 Staff 2: a, a, a, a, a
 Staff 3: a, a b d, a b, a

9

A

Round

	a a d	r d r	d a r	d d d	f f d	r d r	d a r
3	r r a	a a	a r a	a a	d d a	a a	a r a
	a a a	r r	a a r	a a	f f a	r r	a a r
	b b a		a b	a a	a		a b

d	d	d							
a	a	:							
a	a	:							
a	a								

10

A

Figg.

	d	d f d	r a a r a	d		d r	d
3	a		a			a	a
	a		r			r r	a
	a				a a b d a		a a b

			d	d					
	r		a a	:					
d a	a	r d a	r	r a	:				
			a						

II

V V

Ilson's
Wild.

12

T

He Hurst
is up.

13

T

Ripp and
go.

M R. Porter's
Rent.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

3 a a e e a a r a b b d a a b d a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

a a a d d f e a a e b d a b b d

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

a a a a a a a a a a a a a

G *Lory of the West.*

Handwritten musical score for "Lory of the West" on page 15. The score is written on four systems of staves. Each system includes a vocal line with notes and a lute tablature line with letters 'a', 'b', 'c', 'd', 'f'. Above the staves are various performance markings, including 'P' (pizzicato) and downward-pointing arrows. The first system has a large 'G' at the beginning. The second system starts with a treble clef and a double bar line. The third system starts with a treble clef and a double bar line. The fourth system starts with a treble clef and a double bar line. The tablature lines contain letters 'a', 'b', 'c', 'd', 'f' and some have a 'b' with a flat symbol. The notes in the vocal lines are mostly quarter and eighth notes, with some rests. The tablature lines are aligned with the notes above them.

16

G *Lory of the North.*

Musical notation for the first system of 'Lory of the North'. It consists of three staves. The top staff has a series of notes: δ , δ , δ , f , h , f , h , δ , f , e . Above this staff are seven downward-pointing stems, each topped with a diamond shape and a letter 'P'. The middle staff has a single note 'a' followed by a long horizontal line. The bottom staff has a single note 'a' followed by a long horizontal line. The system concludes with a double bar line and the notes 'a', δ , a , δ , b , a .

Musical notation for the second system of 'Lory of the North'. It consists of three staves. The top staff has notes: δ , δ , δ , δ , a , δ . Above this staff are seven downward-pointing stems, each topped with a diamond shape and a letter 'P'. The middle staff has notes: a , a , a , a , a , a , a , a , a , a , a , a . The bottom staff has notes: a , a , a , a , a , a , a , a , a , a , a , a . The system concludes with a double bar line and the notes 'a', δ , a , δ , b , a .

17

M *Aiden Fair.*

Musical notation for the first system of 'Aiden Fair'. It consists of three staves. The top staff has notes: h , h , h , f , h , δ , e , δ , f , f , f , h , f , δ , a , e , δ , f , h . Above this staff are ten downward-pointing stems, each topped with a diamond shape and a letter 'P'. The middle staff has notes: f , f , f , a , e , e , e , e , e , a , a . The bottom staff has notes: a , a , a , a , a , a , a , a , a , a , a . The system concludes with a double bar line and the notes 'a', a , a .

Musical notation for the second system of 'Aiden Fair'. It consists of three staves. The top staff has notes: δ , e , δ , f , f , f , h , f , δ . Above this staff are three downward-pointing stems, each topped with a diamond shape and a letter 'P'. The middle staff has notes: a , a , a , a , a , a , a , a . The bottom staff has notes: a , a , a , a , a , a , a , a . The system concludes with a double bar line and the notes 'a', a , a .

T

*He Kings
Delight.*

The musical score is written on a page numbered 18. It begins with a large, bold initial 'T' on the left. To its right, the title 'He Kings Delight.' is written in a cursive hand. The music is organized into several systems of staves. The first system consists of three staves with notes and clefs. Above the first staff, there are several vertical lines with downward-pointing stems, likely indicating a specific clef or pitch. The notes are primarily lowercase letters 'a' and 'b', with some 'r' and 'd' characters. The second system continues with similar notation, including a large 'P' above the first staff. The third system shows a continuation of the melody with various note values and clefs. The bottom half of the page contains several empty staves, suggesting the score continues on the next page or is a multi-measure rest.

20

S

Tep Stately.

Musical notation for system 20, featuring a vocal line and a lute line with tablature. The vocal line has a treble clef and a key signature of one flat. The lute line has a bass clef and a key signature of one flat. Above the vocal line are rhythmic flags with stems pointing down, some with 'p' or 'f' above them. The tablature consists of six lines with letters 'a', 'b', 'c', 'd', 'e', 'f' placed on the lines.

21

T

He Whisk.

Musical notation for system 21, featuring a vocal line and a lute line with tablature. The vocal line has a treble clef and a key signature of one flat. The lute line has a bass clef and a key signature of one flat. Above the vocal line are rhythmic flags with stems pointing down, some with 'p' or 'f' above them. The tablature consists of six lines with letters 'a', 'b', 'c', 'd', 'e', 'f' placed on the lines.

B

Lew
Cap.

First system of staff B, featuring a treble clef and notes with stems and accidentals (sharps, flats, naturals) across four staves. Above the staves are several downward-pointing stems, likely indicating fingerings or breath marks.

Second system of staff B, continuing the musical notation with notes, stems, and accidentals across four staves. Downward-pointing stems are present above the staves.

Third system of staff B, continuing the musical notation with notes, stems, and accidentals across four staves. Downward-pointing stems are present above the staves.

Four empty musical staves, likely reserved for a second system or as a continuation of the piece.

T *He Lady
Banbury's
Hornpipe.*

H

*Ave at thy
Coat old
Woman.*

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

A

Figg.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

M Ardike.

↓ ↓ ↓ ↓ P ↓ ↓ ↓ P ↓ ↓ ↓ P ↓ ↓ ↓ P ↓ ↓ ↓

♭ f h i h f d f a ♭ f h i h f d h h

3a a a a a a a a a a a a

P ↓

g h a f e f d e a f d e a a a e

f a b e e b e e b e e b e e a e

a a a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

♭ a a a a a a a a a a a a

a a e e e a a e e a a a a

a b a b a b a a a a a

Empty musical staves.

T He King
injoys his
own.

The musical notation consists of three systems of three staves each. The first system includes a large initial 'T' and the lyrics 'He King injoys his own.' Above the staves are various musical symbols, including vertical lines with downward-pointing stems and 'P' markings. The notes are written in a historical style using letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h' on the staves. The first system covers the first two measures of the piece. The second system covers the next four measures. The third system covers the final two measures, ending with a double bar line and repeat dots. Below the main musical notation are several empty staves.

30

Duke of York's March.

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a series of notes (a, b, c, d, e, f, g) and rests, with a large 'D' at the beginning. Above the staff, there are several downward-pointing stems, some with a 'P' above them, indicating fingerings or breath marks. The first measure contains the notes 'f a a a e e d'.

Handwritten musical notation for the second system, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes notes and rests, with a large 'D' at the beginning. Above the staff, there are several downward-pointing stems, some with a 'P' above them. The first measure contains the notes 'f d e a a d'.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one flat. The notation includes notes and rests, with a large 'D' at the beginning. Above the staff, there are several downward-pointing stems, some with a 'P' above them. The first measure contains the notes 'a e a'.

Handwritten musical notation for the fourth system, featuring a treble clef and a key signature of one flat. The notation includes notes and rests, with a large 'D' at the beginning. Above the staff, there are several downward-pointing stems, some with a 'P' above them. The first measure contains the notes 'a e a'.

T *Om a* a ḏ raa

Bed. z a b a a a a

lam. a a a a a a

h a ra a a ra ḏ ḏ h

a r aaaa a a a a f

a h h h h a a ra aa a

a a rab ba a a

ḏ ra h a ra raa

a a

34

T

He Chirping
of the Night-
ingale.

The first system of musical notation consists of three staves. Above the staves are rhythmic markings: a series of vertical lines with diamond-shaped notes, some marked with 'P' (piano) and others with a dot. The notation includes various note values such as minims and crotchets, and rests, all written in a historical style.

The second system of musical notation consists of three staves. Similar to the first system, it features rhythmic markings above the staves and notes below. The notes are primarily 'a' and 'b', with some 'r' notes. The notation includes minims and crotchets, and rests.

The third system of musical notation consists of three staves. It continues the piece with rhythmic markings above the staves and notes below. The notes are 'a', 'b', and 'r'. The notation includes minims and crotchets, and rests.

Four empty musical staves are located at the bottom of the page, providing space for further notation.

38

H

Unsdon
House

Handwritten musical notation on a five-line staff. Above the staff are several groups of vertical stems with diamond-shaped heads, indicating rhythmic values. The staff contains several measures of music with notes and rests. Some notes are labeled with letters: 'a', 'f', 'h', 'r', 'a', 'h', 'i', 'h'. A double bar line is present in the second measure.

Handwritten musical notation on a five-line staff. Above the staff are several groups of vertical stems with diamond-shaped heads. The staff contains several measures of music with notes and rests. Some notes are labeled with letters: 'f', 'h', 'i', 'h', 'f', 'r', 'a', 't', 't', 't', 'f', 'h', 'a', 'a', 'r', 'd', 'f', 'h', 'i', 'h'. A double bar line is present in the second measure.

Handwritten musical notation on a five-line staff. Above the staff are several groups of vertical stems with diamond-shaped heads. The staff contains several measures of music with notes and rests. Some notes are labeled with letters: 'f', 'd', 'e', 'a', 'a', 'a'. A double bar line is present in the second measure.

Handwritten musical notation on a five-line staff, consisting of several measures of music with notes and rests, but no letter labels are visible.

G

Rimstock.

The musical score is organized into three systems, each with rhythmic markings above the staves and notes below. The notes are primarily 'a' and 'b' with various accidentals and stems. The first system has four staves, the second has three, and the third has three. The page is aged and shows some staining.

41

T

He Fryar
and the
Nun.

Handwritten musical notation for the first system. The top line is a vocal line with lyrics: "He Fryar and the Nun." The notes are written in a medieval style with square neumes on a four-line staff. Below the vocal line is a lute tablature line with letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' indicating fret positions. Above the tablature are several downward-pointing stems, some with dots, representing fingerings.

Handwritten musical notation for the second system. It continues the vocal line and lute tablature from the first system. The tablature line shows various letter combinations like 'a b b', 'a b d d', 'a a', 'a b', 'a', 'a b d d'. Above the tablature are fingerings indicated by stems and dots.

Handwritten musical notation for the third system. It shows the final part of the piece, with a double bar line and repeat signs at the end of the tablature line. The tablature line ends with the letter 'a'.

H

Ealth

to

Betty.

Musical notation for the first system of 'H'. It consists of two staves. The upper staff has a treble clef and contains notes with stems and flags, with some notes marked with 'p' (piano) and 'f' (forte). The lower staff has a bass clef and contains notes with stems and flags. The notes are written in a shorthand style, with some notes having stems and flags.

Musical notation for the second system of 'H'. It consists of two staves. The upper staff has a treble clef and contains notes with stems and flags. The lower staff has a bass clef and contains notes with stems and flags. The notes are written in a shorthand style, with some notes having stems and flags.

G

Reenwood.

Musical notation for the first system of 'G'. It consists of two staves. The upper staff has a treble clef and contains notes with stems and flags, with some notes marked with 'p' (piano) and 'f' (forte). The lower staff has a bass clef and contains notes with stems and flags. The notes are written in a shorthand style, with some notes having stems and flags.

Musical notation for the second system of 'G'. It consists of two staves. The upper staff has a treble clef and contains notes with stems and flags. The lower staff has a bass clef and contains notes with stems and flags. The notes are written in a shorthand style, with some notes having stems and flags.

43

I Have lost
my love and
I care not.

The musical notation consists of five staves. Above the staves are rhythmic symbols: vertical lines with flags, some with a 'P' above them. The letters used are 'a', 'b', 'c', 'd', 'e', 'f', 'g'. The first staff has a large 'I' at the beginning, followed by the lyrics 'Have lost my love and I care not.' The notation is organized into measures by vertical bar lines. The letters are placed on the lines and spaces of the staves, often with a small 'a' or 'b' below them. The second staff has a 'Z' at the beginning. The third staff has a 'd' at the beginning. The fourth staff has a 'c' at the beginning. The fifth staff has a 'c' at the beginning. The notation is organized into measures by vertical bar lines.

Four empty musical staves at the bottom of the page, consisting of five horizontal lines each.

U *Pon a Summers-day.*

The musical score is written on a four-line staff. It begins with a large initial 'U' followed by the title 'Pon a Summers-day.' The notation consists of rhythmic stems with flags and various note values (minims, crotchets, quavers) placed on the staff lines. Letters 'a', 'b', 'd', 'f', and 'g' are written below the notes to indicate pitch. The score is divided into measures by vertical bar lines. Above the staff, there are several groups of vertical stems with flags, likely representing a specific rhythmic pattern or ornamentation. The music concludes with a double bar line and repeat dots.

45

Vive
la
Roy.

Musical notation for the first system of 'Vive la Roy.' It features a vocal line with lyrics 'Vive la Roy.' and a lute accompaniment. The notation includes various rhythmic values (minims, crotchets, quavers) and dynamic markings such as 'p' and 'f'. The piece concludes with a double bar line and repeat dots.

Musical notation for the second system of 'Vive la Roy.' It continues the vocal line and lute accompaniment from the first system, maintaining the same notation style and ending with a double bar line and repeat dots.

T

He Cyprus
Grove.

Musical notation for the first system of 'He Cyprus Grove.' It features a vocal line with lyrics 'He Cyprus Grove.' and a lute accompaniment. The notation includes various rhythmic values and dynamic markings such as 'p' and 'f'. The piece concludes with a double bar line and repeat dots.

Musical notation for the second system of 'He Cyprus Grove.' It continues the vocal line and lute accompaniment from the first system, maintaining the same notation style and ending with a double bar line and repeat dots.

T He Lady
Nevils
Delight.

The musical score is written on three systems of staves. The first system contains three staves: the top staff is a vocal line with notes and a large initial 'T', the middle staff is a lute line with rhythmic values, and the bottom staff is empty. The second system contains three staves: the top staff is a lute line with rhythmic values, the middle staff is empty, and the bottom staff is empty. The third system contains three staves: the top staff is a lute line with rhythmic values, the middle staff is empty, and the bottom staff is empty. The notation includes various rhythmic values (a, r, d, f, h, k) and dynamic markings (p, f). The page number '46' is in the top left corner. The title 'He Lady Nevils Delight.' is written in a decorative font with a large initial 'T'.

A

*r Me or the
Symphony.*

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

da ————— aa ————— aaaa abdf

ar | a ————— rraa r ————— d

a ————— rar ————— aa ————— f

a ————— ba ————— abb ————— bb

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

ab ————— a ————— a ————— aaaa a a

ra ————— a ————— r ————— a ————— a

a ————— rra ————— ar ————— a ————— ra

b ————— b b ————— abab ————— ba

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

bda ————— dd f aabrr ————— dd f dba ————— a

a | a ————— aa ————— a ————— r

h ————— a ————— a ————— a

a ————— a ba ————— b | b

—————

—————

—————

—————

48

The
new
Ga-
vot.

Handwritten musical notation for the first system, featuring a single staff with notes and accidentals, and three empty staves below it.

Handwritten musical notation for the second system, featuring a single staff with notes and accidentals, and three empty staves below it.

V V

Hoby's
Rant.

Handwritten musical notation for the third system, featuring a single staff with notes and accidentals, and three empty staves below it.

Handwritten musical notation for the fourth system, featuring a single staff with notes and accidentals, and three empty staves below it.

N

*Er Mu-
tar.*

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

d d r r d	f d r a	a a	
a a a		a a	r r
a a r		a a	
a a		b b a a b	d b a a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

d		a									
a			a r								
a	r r r r a		a	r r d f r a	r r r f r a	r r r r a					
a		b a b b									

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

	a	f d r a	d f	r f r f d	d						
	a r		a			a					
	a					a					
b a b	b					a					

Empty musical staves with faint ghosting of notes from the previous system.

N *Em Ma-
riner.*

Handwritten musical notation for the first system of 'N Em Mariner'. It features a treble clef and a common time signature. The melody is written on a five-line staff with notes and rests. Above the staff, there are several downward-pointing stems, some with a 'P' above them, indicating fingerings or breath marks. The notes are mostly quarter and eighth notes. The system ends with a double bar line and repeat dots.

Handwritten musical notation for the second system of 'N Em Mariner'. It continues the melody from the first system. It features a treble clef and a common time signature. The melody is written on a five-line staff with notes and rests. Above the staff, there are several downward-pointing stems, some with a 'P' above them, indicating fingerings or breath marks. The system ends with a double bar line and repeat dots.

Handwritten musical notation for the third system of 'N Em Mariner'. It continues the melody from the second system. It features a treble clef and a common time signature. The melody is written on a five-line staff with notes and rests. Above the staff, there are several downward-pointing stems, some with a 'P' above them, indicating fingerings or breath marks. The system ends with a double bar line and repeat dots.

T *He Run-
ing Bore.*

Handwritten musical notation for the first system of 'He Running Bore'. It features a treble clef and a common time signature. The melody is written on a five-line staff with notes and rests. Above the staff, there are several downward-pointing stems, some with a 'P' above them, indicating fingerings or breath marks. The system ends with a double bar line and repeat dots.

Handwritten musical notation for the second system of 'He Running Bore'. It continues the melody from the first system. It features a treble clef and a common time signature. The melody is written on a five-line staff with notes and rests. Above the staff, there are several downward-pointing stems, some with a 'P' above them, indicating fingerings or breath marks. The system ends with a double bar line and repeat dots.

55

T He Apes
Dance.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

a — a a — a b a — a d — a f d i k d i k

r a — r a r — a r — — — — —

a — a — a — a — — a a — — — — —

b — b — b — b — — b — — — — —

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

f k d f — d — d — d a d — d a — d a — f d a b — — — — —

a — a — a — a — — a — — — — — a — a — — — — —

a — a — a — a — — a — — — — — r — — — — —

a — a — a b — — b a — — — — — — — — — — r — — — — — b

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

i k f — d a f d a — b — — d a — — a — — — — — — — — — —

— —

— —

a —

56

A

*Passin-
gala.*

Handwritten musical score for "Passin-gala" on page 56. The score is organized into three systems, each consisting of four staves. Above the staves are rhythmic symbols: vertical stems with flags and diamond-shaped notes. The notation includes letters 'a', 'b', 'i', 'r', 't', 'f' on the staves, indicating pitch and dynamics. The first system has a large 'A' and the title 'Passin-gala.' to its left. The second system begins with 'e f' on the first staff. The third system begins with 'a a' on the first staff. The score concludes with four empty staves at the bottom of the page.

57

N Few Fig-
gary.

Handwritten musical notation on a page with five systems of staves. Each system consists of a treble clef staff with notes and a bass clef staff with notes. Above the staves are various musical symbols including 'P' (piano), 'f' (forte), and dynamic markings. The notation includes letters 'a' and 'b' representing notes, and symbols like 'd', 'h', 'i', 'r', 'e', 'c' for accidentals or specific notes. The first system is marked with a large 'N' and 'Few Fig-gary.' The notation is organized into measures separated by vertical bar lines. The bottom of the page features the page number 'E 2'.

60

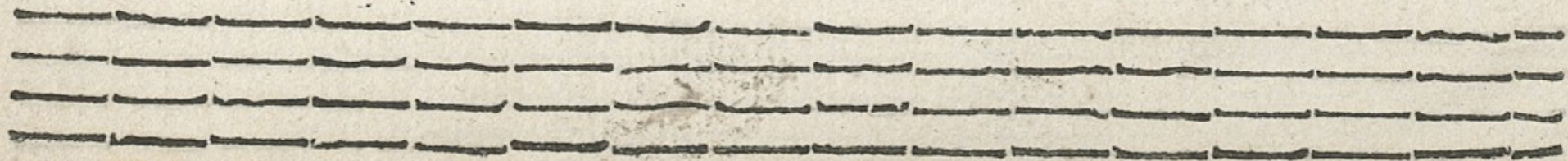
L

*A Cokerley
a new dance.*

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓



63

T

He Kings
Boree.

↓ ↓ P ↓ P ↓ P ↓ ↓ ↓ ↓ ↓

g r d f g f d b

a a b a a

a a b b

↓ P ↓ ↓ ↓ P ↓ ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓

a b d a b b b b d f r g

a a b a a b a

r d r a b

b b d b b

↓ P ↓ ↓ ↓ ↓

f d o

a a a

Empty musical staves

64

R

*Osalyna
a new
Dance.*

First system of musical notation for 'Osalyna a new Dance'. It features a treble clef and a single staff with notes 'd a a b d f d a a a'. Above the staff are rhythmic flags, some with 'P' above them. Below the staff are three lines of tablature: the first line has 'a a a', the second line has 'a a a', and the third line has 'a b a b b b a b'. There are repeat signs at the end of the first and second lines of the tablature.

Second system of musical notation for 'Osalyna a new Dance'. It features a treble clef and a single staff with notes 'd f a b d d f h i d b a a b d f d a a a'. Above the staff are rhythmic flags, some with 'P' above them. Below the staff are three lines of tablature: the first line has 'a a a', the second line has 'a a a', and the third line has 'a b b b b b'. There are repeat signs at the end of the first and second lines of the tablature.

S

Araband.

First system of musical notation for 'Araband'. It features a treble clef and a single staff with notes 'd d b a a b d f h i h i f a b d'. Above the staff are rhythmic flags, some with 'P' above them. Below the staff are three lines of tablature: the first line has 'a a a', the second line has 'a a a', and the third line has 'a a a b'. There are repeat signs at the end of the first and second lines of the tablature.

Second system of musical notation for 'Araband'. It features a treble clef and a single staff with notes 'd d d h h h i i h f d a b d f a a a a a'. Above the staff are rhythmic flags, some with 'P' above them. Below the staff are three lines of tablature: the first line has 'a a a', the second line has 'a a a', and the third line has 'a b a b b b'. There are repeat signs at the end of the first and second lines of the tablature.

A

Gavot.

↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P

↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P

↓ P ↓ P ↓

69

A

Ter by Mr.
Mathew
Lock.

M r. Lock's
Saraband.

Handwritten musical notation for Mr. Lock's Saraband. The notation is written on a five-line staff with a treble clef and a 3/4 time signature. The key signature has one flat (B-flat). The melody line consists of notes with stems and flags, and rests. The bass line consists of notes with stems and flags, and rests. The piece is divided into measures by vertical bar lines.

Four empty musical staves, each consisting of five horizontal lines, provided for practice or continuation of the piece.

71

S

Araband La

Chamboner.

Musical notation on four systems of staves. Above the staves are various musical symbols including 'P' and downward-pointing stems. The notation includes letters 'a' and 'b' on the staves, with some letters having a 'd' or 'r' above them. The second system continues the notation with similar symbols. The third system also continues the notation. The fourth system concludes with a double bar line and repeat dots. Below the fourth system are several empty staves.

72

G

Olden
Grove

Handwritten musical notation for 'Olden Grove' in G major. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody line features various note values: dotted half notes, quarter notes, eighth notes, and sixteenth notes, along with rests. The bass line provides harmonic support. Above the melody, several pairs of downward-pointing arrows indicate fingerings or bowings, with some labeled 'P' or 'B'. The piece concludes with a double bar line and repeat dots.

A set of empty musical staves with a treble clef and a key signature of one sharp (F#). The first staff begins with the notes 'p a d o' written below the staff line.

C Orant Mr.
Will. Lawes.

P | l. P | l. l. P | l. P | | | | |

3 a a r a d d a a b d d d d d d d

b b f a a b d f a b b a b

f d d d f a b b a b

f g r d d

a a a

74

Symphony Mr.
Sim. Ives.

The musical score is written on three systems of three staves each. Above the staves are various performance instructions, including dynamic markings like 'p', 'pp', 'f', and 'ff', and articulation marks like downward-pointing stems with diamond heads. The notation consists of letters (a, b, c, d, e, f) placed on the staves, representing a form of graphic notation. The first system has four measures, the second system has four measures, and the third system has four measures. The bottom half of the page contains several empty staves.

75

S

Araband Mr.

Sim. Ives.

Musical notation for the first system, featuring a large initial 'S' and a series of notes on a five-line staff with various accidentals and clefs above.

Musical notation for the second system, continuing the piece with notes on a five-line staff and various accidentals.

A series of empty five-line musical staves, indicating that the rest of the page is blank.

A

Ver by Dr.
Charles
Colman

Handwritten musical score for a piece titled "Ver by Dr. Charles Colman". The score is written on five staves. The first staff contains a series of notes with dynamic markings (p, f) and accents above them. The second staff contains notes with dynamic markings (p, f) and accents. The third staff contains notes with dynamic markings (p, f) and accents. The fourth staff contains notes with dynamic markings (p, f) and accents. The fifth staff contains notes with dynamic markings (p, f) and accents. The score is written in a historical style with various note values and rests.

A

Yre dy Dr.
Charles
Colman.

Handwritten musical score for 'Yre dy Dr.' by Charles Colman. The score is written on four systems of staves. The first system includes a treble clef and a common time signature. The notation consists of letters (a, b, d, f) and rhythmic symbols (vertical lines with flags) placed above the staves. The piece concludes with a double bar line and repeat dots.

79

C

Orant Dr.

Colman.

The musical score is written on five systems of staves. The first system begins with a large 'C' time signature. The notation consists of notes with stems and flags, often with a 'P' above them. The notes are labeled with letters: 'a', 'b', 'f', 'i', and 'g'. There are also some numerical markings, such as '3' and '8'. The score is written in a historical style, focusing on pitch and rhythm through note placement and stems.

81

A

Fig.

The page contains five systems of musical notation. Each system consists of two staves. The upper staff of each system contains notes and letters (a, b) and symbols (delta, tau, rho). The lower staff contains letters (a, b) and symbols (delta, tau, rho). Above the first two systems are rows of diamond-shaped symbols with vertical lines pointing down. The bottom of the page contains four empty staves.

S Araband
Dr. Col-
man.

The musical score is written on six staves. The notation includes various notes and rests, often with stems pointing downwards. Dynamic markings such as 'p' (piano) and 'f' (forte) are present. The score is divided into measures by vertical bar lines. Some notes are accompanied by small diamond-shaped symbols above them. The piece concludes with a double bar line and repeat dots.

C Orant Mr.
William
Lawes.

↓ ↓ P ↓ ↓ P ↓ ↓ ↓ P ↓ ↓ ↓ P ↓ ↓ ↓ P ↓ ↓ ↓ P ↓

a a a a b d d b d a

r a r a a

b b b a b b

↓ ↓ P ↓ ↓ ↓ P ↓ ↓ ↓ P ↓ ↓ ↓ P ↓ ↓ ↓ P ↓ ↓ ↓ P ↓ ↓ ↓ P ↓ ↓ ↓ P ↓

d f h r d f h i f h h f e f f d r a b d

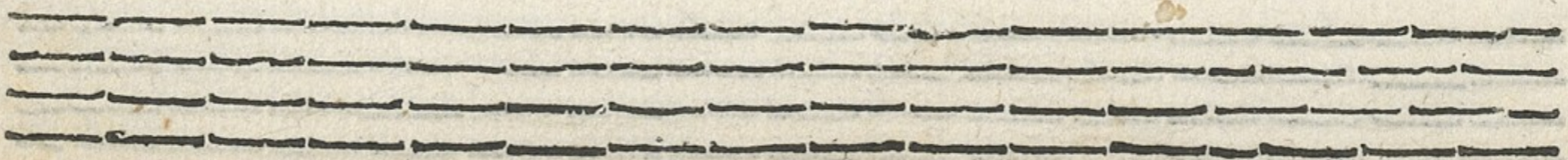
a a a

↓ ↓ P ↓ ↓ ↓ P ↓ ↓ ↓ P ↓ ↓ ↓ P ↓ ↓ ↓ P ↓ ↓ ↓ P ↓ ↓ ↓ P ↓ ↓ ↓ P ↓

b d a a b d d f b a a

a a a

b b



C Orant de
bone.

↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P

a a b a a r d f e

3 a a a r a a a a a a a a a a

a b b

↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P

f h i d d b a a a b d a b d a b a a

a a a a a a a a a a a a a a

b a b

↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P

a a a a a a a a a a a a a a

a a a a a a a a a a a a a a

b b

Empty musical staves

84

C Orant La
Londoners.

The musical score consists of three systems of staves. Each system begins with a large initial 'C' and the title 'Orant La Londoners.' The notation includes lute tablature (letters a, b, f, r) and rhythmic notation (vertical stems with flags and dots). Above the staves, there are various symbols including 'P' and diamond shapes with vertical lines, likely indicating fingerings or specific lute techniques. The first system has four staves, the second has four staves, and the third has three staves. The piece concludes with a double bar line and a repeat sign.

FINIS.

Here followeth Ten Short Ayres or Songs to sing with
the CITHREN.

85

The Words to this Tune.

1. Gather your Rose buds while you may,
 Old time is still a flying
 And that same flower that smiles to day
 To morrow will be dying.
2. The Glorious Lamp of Heaven the Sun.
 The higher he is a getting,
 The sooner will his race be run,
 And nearer he's to setting.
3. That Age is best that is the first
 While youth and blood are warmer
 Expect not then the last and worst
 Time still succeeds the former.
4. Then be not Coy but use your time,
 And while you may go marry;
 For having once but lost your prime,
 You may for ever tarry.

with

The Words to this Tune.

1. *I am a young and harmless Maid,
And some are pleas'd to call me fair;
No man hath yet in Ambush laid
To catch me, but I broke the snare;
And though they stile me proud and coy,
Yet in my freedome is my joy.*
2. *Yet could I quickly be in love,
If men were not so falsly wise;
With sighs and tears which daily prove,
To blind our tender hearts and eyes;
Yet rash belief shall ne'r destroy
My freedome, which is all my joy.*
3. *We are accurst to be so fair,
And men for their abusing wit;
When we are wise then they despair,
And count our passion but a fit:
Then for a while I will be coy,
Since freedome is a womans joy.*
4. *Yet I do hope this safe delay
Shall make me live and never mourn;
And though my beauty pass away,
Ile choose a Husband for my turn,
And he shall be a Lover true,
Then man, I am as wise as you.*

87

The Words to this Tune.

I prethee send me back my heart
 Since I cannot have thine ;
 For if from yours you will not part ,
 Why then should you keep mine ?

Yet now I think on't let it lye ,
 To send it me were vain ;
 For th' hast a Thief in either eye
 Will steal it back again.

Then farewell care , and farewell woe ,
 I will no longer pine :
 But I'll believe I have her heart
 As much as she hath mine.

Why should two hearts in one breast lie ,
 And yet not lodge together ;
 O Love , where is thy Sympathy ?
 If thus our hearts thou sever.

But Love is such a mystery ,
 I cannot find it out ;
 For when I think I'm best resolv'd ,
 I then am most

G

88

The words
to this Tune.

In the merry Month of May,	Mu h a do there was god wot,	Coridon would have kifs'd her then;
On a Morn by break of day,	He did love, but she could not;	She said, Maids must kifs no men,
Forth I walk'd the wood so wide	He said his love was ever true;	Till they kifs for good and all;
When as May was in her pride;	She said, none was false to you;	Then she had the shepheard call
There I spy'd all alone, all alone,	He said, he had lov'd her long;	All the Gods to witness truth,
Philida and Coridon.	She said, love should take no wrong.	Ne'r was lov'd so fair a youth.

Then with many a pretty oath,
 As yea, and nay, and Faith, and Troth;
 Such as silly Shepherds use
 When they would not love abuse;
 Love wh ch had been long deluded,
 Was with kisses sweet Concluded.

Then Philida with Garlands gay,
 Was crowned Lady of the May.

39

The words
this Tune.

her then;
omen;
;
call
h,
b.

Note that where this \diagup dash
is under two Letters, those two
are to be sung to one Syllable.

The Words to this Tune.

How happy art thou and I, that never knew how to love,
 There's no such blessings here beneath, what e're there is above;
 'Tis Liberty, 'tis Liberty, that every wise man loves.

Out, out upon those eyes, that think to murther me,
 And he's an Ass beleives her fair, that is not kind and free;
 There's nothing sweet, there's nothing sweet, to man but Libertie.

Ile tye my heart to none, nor yet Confine mine eyes:
 But I will play my Game so well, Ile never want a prize;
 'Tis Liberty, 'tis Liberty, has made me now thus wise.

90

The Words to this Tune.

O my Clarisa ! thou cruel fair,
 Bright as the morning, and soft as the air;
 Fresher then Flowers in May,
 Yet far more sweet then they;
 Love is the Subject of my prayer.

Let not such fortune my love betide,
 O let your rocky breast be mollified!
 Send me not to my Grave,
 Unpitied like a Slave;
 How can Love such usage abide?

When I first saw thee, I left a flame,
 Which from thine eyes like lightning came;
 Sure it was Cupid's dart,
 It peirc'd quite through my heart;
 O could thy Breast once feel the same.

Sympathize with me a while in grief,
 This passion quickly will find relief;
 Cupid will from his Bowers,
 Warm these chill hearts of ours;
 And make his power Rule their in chief.

91

Handwritten musical notation for a lute or guitar, featuring a treble clef and a key signature of one flat. The notation includes a series of rhythmic flags above the staff and letters (a, b) placed on the lines and spaces. The piece concludes with a double bar line and repeat dots.

The Words to this Tune.

*Come, oh come! I brook no stay,
 She doth not love that can delay;
 See how the stealing night,
 Hath blotted out the light,
 And Tapers do supply the day.*

*To be chaste is to be old,
 And that foolish Girl that's cold,
 Is fourscore at fifteen;
 Desires, do wright her green;
 And looser flames our youth unfold.*

*See, the first Taper's almost gone,
 Thy flame, like that, will straight be none;
 And I as it expire,
 Not able to hold fire;
 She looseth time that lyes alone.*

*Let us then cherish these our powers,
 Whiles we yet may call them ours;
 Then we best spend our time,
 When no dull zealous Chime:
 But sprightful kisses strike the hours.*

92

Handwritten musical notation for a two-part setting. The top part is a vocal line with a treble clef and a key signature of one flat. The bottom part is a lute or guitar line with a bass clef. Above the staves are rhythmic markings consisting of vertical stems with flags, some with 'P' above them. The lyrics 'a b d b a a b b a' are written below the vocal line, and 'a a a a a a' are written below the lute line.

The Words to this Tune.

Silly heart forbear those are murdering Eyes,
 In the which (I swear) Cupid lurking lyes;
 See his Quiver, see his Bow too, see his Dart;
 Fly, oh fly! thou foolish heart.

Greedy eyes take heed, they are scorching beams,
 Causing hearts o bleed; and your eyes spring streams
 Love lyes watching, with his Bow bent, and his dart
 For to wound both eyes and heart.

Think and Gaze your fill, foolish heart and eyes,
 Since you love your ill, and your good despise;
 Cupid shooting, Cupid darting, and his band;
 Mortal powers cannot withstand.

93

The words to
his Tune.

Cloris now thou art fled away;
Amintors shep are gon astray;
And all the joy he took to see,
His pretty Lambs run after thee;
Is gone, is gone, and he alone
Sings nothing now, but welladay.

His oaten pipe that in thy praise
Was wont to play such Roundelays;
Is thrown away, and not a Swain
Dares pipe, or sing, within this plain;
Tis Death for any now to say
One word to him but welladay.

The May-pole where thy little feet,
So roundly in measures meet;
Is broken down, and no content
Comes neer Amintor since you went;
All that I ever heard him say
Was Cloris, Cloris, welladay, &c.

Upon those banks you us'd to tread,
He ever since hath laid his head,
And whilper'd there such pining woe,
As not a blade of grass will grow.
O Cloris! Cloris, come away,
And heare Amintors welladay, welladay.

94

Play the first strain twice
the last once.

The Words to this Tune.

I am confirm'd a woman can,
 Love this, or that, or any man;
 This day her love is melting hot,
 To morrow swears she knowes you not:
 Let her but an new object find,
 And she is of another mind.
 Then hang me Ladies at your dore
 If e're I dote upon you more.

Yet still Ile love the fair one, why?
 For nothing but to please mine eye;
 And so the Fat, and soft-skin'd dame,
 Ile flatter to appease my flame:
 For her that's Musical I long,
 When I am sad to sing a song.
 But hang me Ladies at your dore
 If e're I dote upon you more.

95

Handwritten musical score for a three-part setting. The top system consists of three staves with notes and lyrics 'a', 'a', 'a'. The middle system consists of three staves with notes and lyrics 'a', 'a', 'a'. The bottom system consists of three staves with notes and lyrics 'a', 'a', 'a'. The score is written in a historical style with various note values and clefs.

The Words to this Tune.

*Fie, be no longer coy,
 But let's enjoy
 What's by the World confest
 Women love best.
 Thy Beauty fresh as May
 Will soon decay:
 Besides within a year or two
 I shall be old, and cannot do.*

*Do'st think that Nature can
 For every man
 (Had she more skill) provide
 So fair a Bride.
 Who ever made a Feast
 For single guest?
 No, without she did intend
 To serve the husband & his friend.*

*To be a little nice,
 Sets better price
 On Virgins, and improves
 Their Servants loves.
 But on the Riper years
 It ill appears,
 After a while you'l find this true.
 I need provoking more then you.*

96

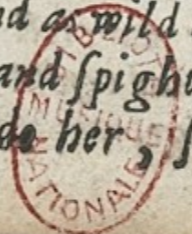
The Words to
this Tune.

I can love for an hour when I am 'er u e ,
 He that loves half a day fools without measure ;
 Cupid then tell me what Art had thy Mother
 To make men love one face more then another .
 Some to be thought more wise daily endeavour
 To make the world believe they can love ever ;
 Ladies believe them not, they'll but deceive you ,
 For when they have their ends then they will leave you .
 Men cannot tire themselves with your sweet features ,
 They'll have variety of loving Creatures ;
 Too much of any thing fits them a cooling ,
 Though they can never do't yet they'll be fooling .

97

The Words to this Tune.

He that will Court a Wench that is Coy, that is proud, that is Peevish and Antick,
 Let him be careless to sport and to toy, and as wild as she can be frantick;
 Flatter her and slight her, laugh at her and spight her, rail and commend her agen,
 'Tis the way to woe her, if you mean to do her, such Girles love such men.



98

The Words to this Tune

Fond love, what do'st thou mean to court an idle folly?

Platonick love is nothing else but meerly Melancholy.

'Tis Active love that makes us jolly.

What though I'm fond (they say) and apt to be in love,
I find it will no longer stay, then she will constant prove;

Such Qualmes oft / queemish Stomachs move.

To dote upon a face; or Court a sparkling eye,
Or to believe a Dimpl'd Cheek complete felicitie,

Is to betray a Libertie.

They care not for your sighs, nor your erected eyes,
They hate to hear a fool lament, and crye he dyes he dyes;

O no! Love is a better prize.

The Angler's SONG.

Man's life is but vain, for 'tis Subject to pain
 And sorrow, and short as a bubble;
 'Tis a hodge of Business, and mony, and care,
 And care, and mony, and trouble.

But we'll take no care when the weather proves fair,
 Nor will we now vex though it rain;
 We'll banish all sorrow, and sing till to morrow,
 And Angle, and Angle again.



The Words to this Tune.

A CATCH.

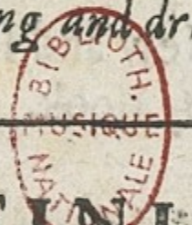
The Wisemen were but seven, neer more shall be for me;
 The Muses were but nine, the Worthies three times three;
 And three merry Boyes, and three merry Boyes are we.

The Virtues were but seven, and three the greater be;
 The Cæsar they were twelve, and the fatal Sisters three;
 And three merry Girles, and three merry Girles are we.

A CATCH.

*A Boate, a Boate have to the Ferry,
 For we'll go over to be merry,
 To laugh and sing and drink old Sherry.*

FINIS.



Musick Books sold by John Playford at his Shop in the Temple.

A *Brief and Plain Introduction to the Skill of Musick.* By which Book many have learn'd to Sing, and Play on the *Bass-Viol*, and also on the *Treble-Violin*, without the Assistance of any Teachers.

2. *Select Ayres and Dialogues* for 1, 2, and 3 Voices, to Sing to the *Theorbo-Lute* or *Bass-Viol*. Composed by several Eminent Masters of this Kingdom.

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6. *Musicks Handmaid.* Presenting New and Pleasant Lessons for the *Virginals*, with Instructions for Beginners who practice by Book.

Also all sorts of Rul'd Paper, and Ruled Books for Musick ready bound of several Sizes, and very good Black Ink for Pricking of Musical Lessons.

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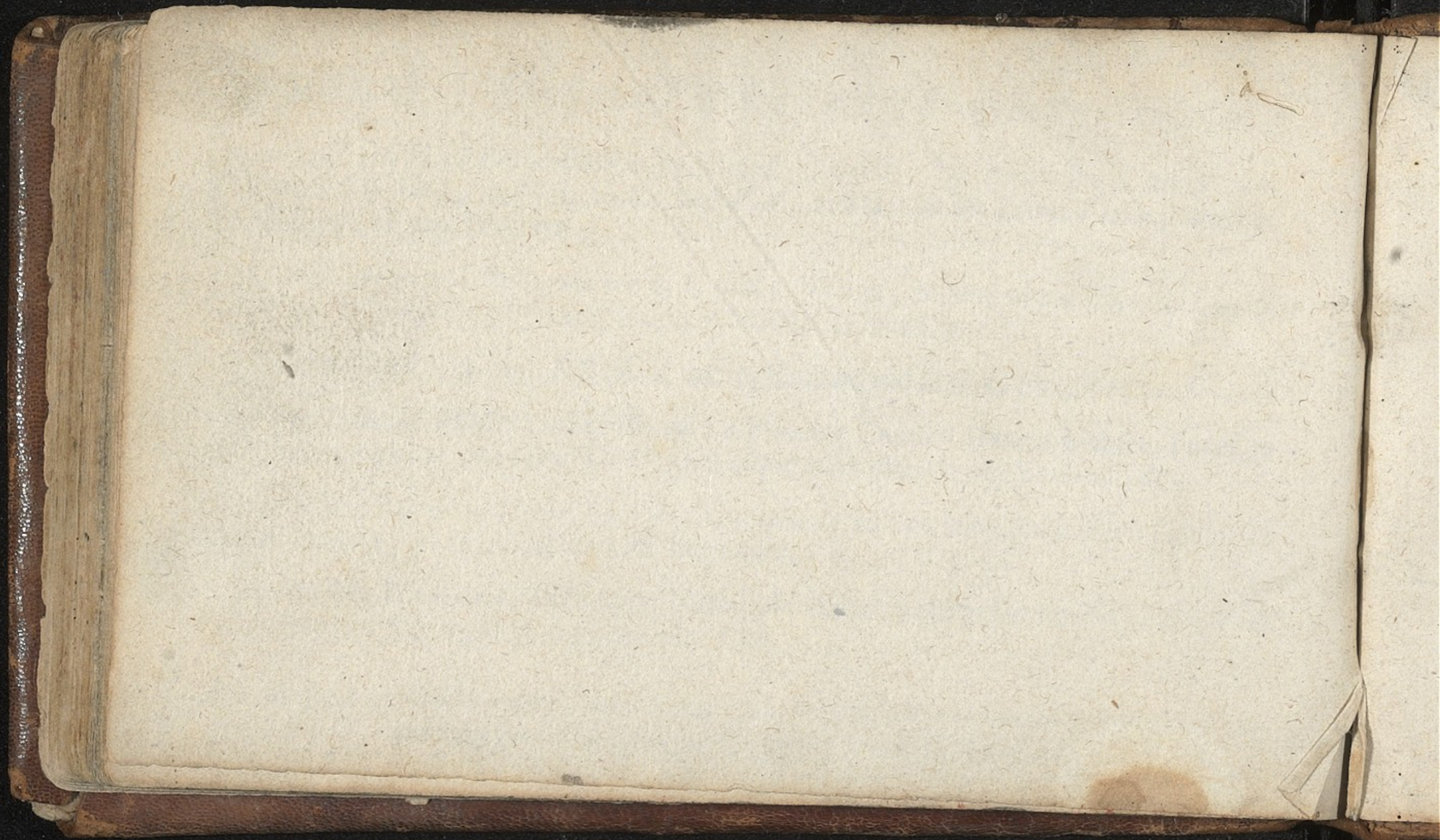
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