



LIBRARY  
MUSEUM  
MUSIC

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*, *Sarobands*, *Tunes*, and *Figgs*.

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

Res. Vmf. 34

By John Playford Philo-Musicæ.

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

Musick's Delight

THE ARTS

AND THE MUSES

IN THREE VOLUMES

BY JOHN HUNTER





## 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

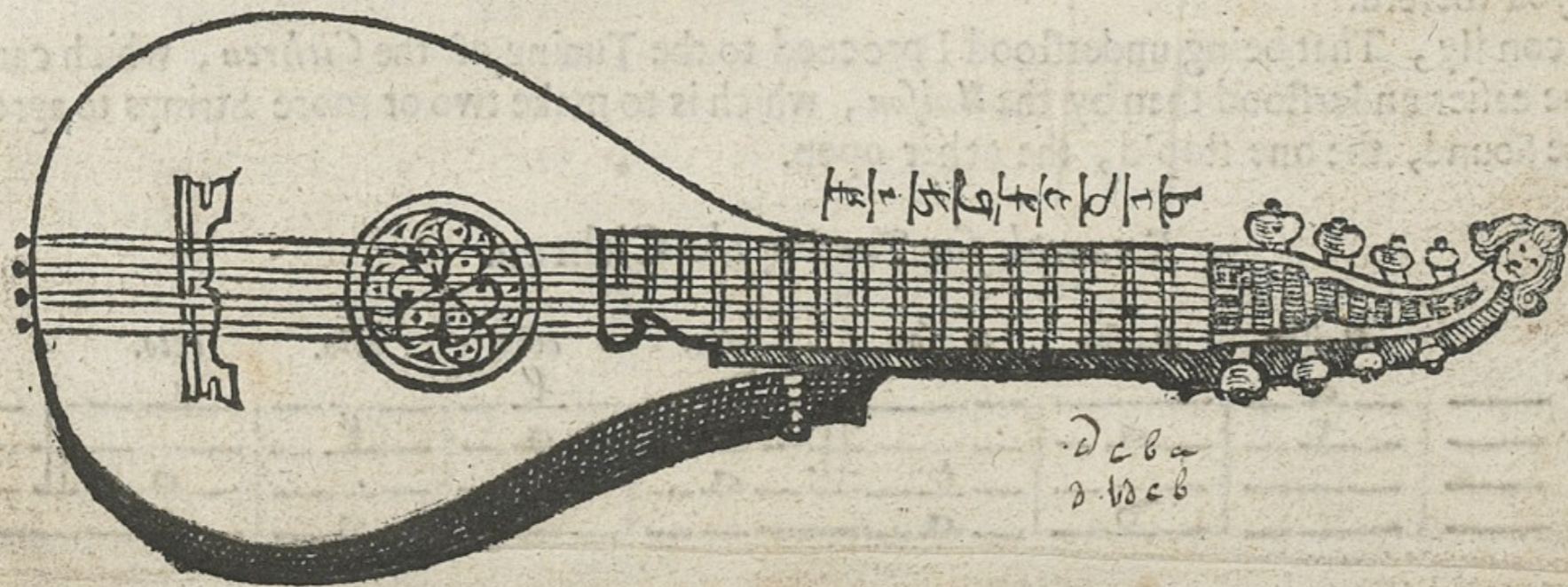
## The Preface.

(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,

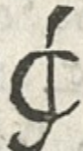

The Names of the Notes.



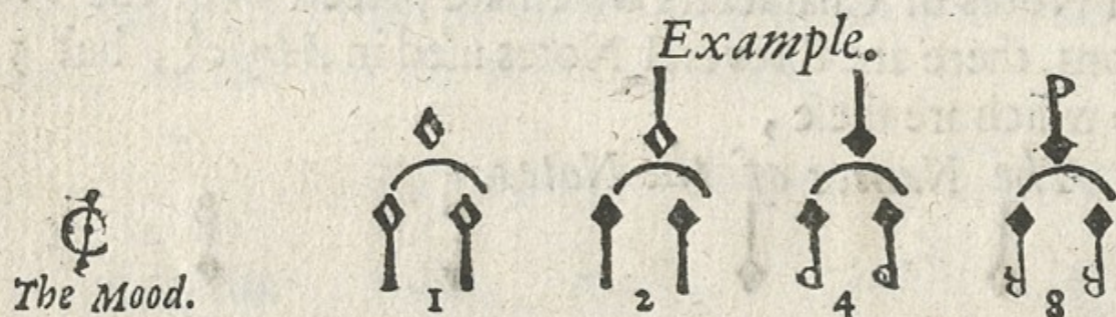


## Instructions for the Playing on the Cithren.

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.

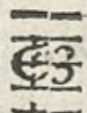


The *Tripla-Time* is, when the Time is measured by *three Minims* to a *Semibreve* with a *Prick of Addition*. Or, in more quicker Measure, the Time is measured by *three Crotchets*

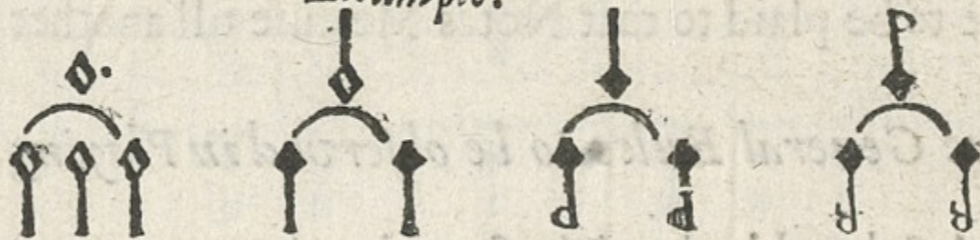
## Instructions for the Playing on the Cithren.

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*.

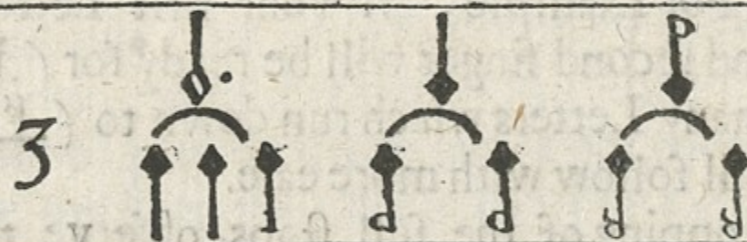
*Example.*



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	g	g	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.*

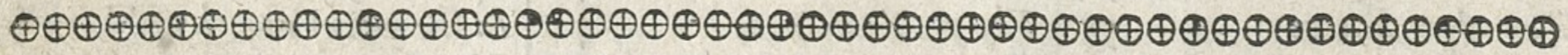
J. P.

## A TABLE of the Lessons contained in this Book.

<i>A short Preludium</i>	1	<i>Step Stately</i>	20	<i>The Eroom</i>	37
<i>The 24 Changes on 6 Bells</i>	1	<i>The Whisk</i>	21	<i>Hunsdon House</i>	38
<i>Maying Time</i>	3	<i>Blew Cap for me</i>	22	<i>Green-Goose Fair</i>	39
<i>John come kiss me now</i>	4	<i>Lady Banburies Hornpipe</i>	23	<i>Lady Spellor</i>	39
<i>Over the Mountains</i>	5	<i>Have at thy Coat old Wom.</i>	24	<i>Grimstock</i>	40
<i>Light of Love</i>	6	<i>A Jig</i>	24	<i>The Fryar and the Nun</i>	41
<i>A la mode de France</i>	7	<i>Thomas I cannot</i>	25	<i>Health to Betty</i>	42
<i>What you please</i>	8	<i>None shall plunder but I</i>	26	<i>Greenwood</i>	42
<i>A Round</i>	9	<i>Mardike</i>	27	<i>I have lost my love and I</i>	43
<i>A Jigg</i>	10	<i>The King's March</i>	28	<i>Upon a Summers day</i>	44
<i>Wilson's Wild</i>	11	<i>The King enjoys his own</i>	29	<i>Vive la Roy</i>	45
<i>The Hunt is up</i>	12	<i>Duke of York's March</i>	30	<i>The Cyprus Grove</i>	45
<i>Trip and goe</i>	13	<i>Leshley's March</i>	31	<i>The Lady Nevils delight</i>	46
<i>Porters Rant</i>	14	<i>Bow Pells</i>	32	<i>Ay me or the Symphony</i>	47
<i>Glory of the West</i>	15	<i>Tom a Bedlam</i>	33	<i>The new Gavot</i>	48
<i>Glory of the North</i>	16	<i>Chirping of the Nighting</i>	34	<i>Willoby's Rant</i>	48
<i>Maiden Fair</i>	17	<i>The Spanish Gipsies</i>	35	<i>Singleton's Slip</i>	49
<i>The Kings delight</i>	18	<i>Robing Joe</i>	35	<i>The Queens delight</i>	50
<i>Parthenia</i>	19	<i>A Symphony</i>	36	<i>Amarillis</i>	

## A Table of the Lessons contained in this Book.

37	<i>Amarillis</i>	51	<i>Montross's March</i>	67	
38	<i>On the cold ground</i>	52	<i>A Gavot</i>	68	Table of the 17 SONGS.
39	<i>New Mutar</i>	53	<i>An Ayre by M. L.</i>	69	<i>Gather your Rose buds</i> 85
39	<i>New Marinet</i>	54	<i>A Saraband by M. L.</i>	70	<i>I am a young &amp; harmless</i> 86
40	<i>The Running Boree</i>	54	<i>Saraband La Chamboneer</i>	71	<i>I prethee send me back my</i> 87
41	<i>The Apes Dance</i>	55	<i>The Golden Grove</i>	72	<i>In the merry month of May</i> 88
42	<i>A Passingalia</i>	56	<i>Coranto Mr. Will. Lawes</i>	73	<i>How happy art thou and I</i> 89
42	<i>The new Figgary</i>	57	<i>Symphony S. I.</i>	74	<i>O my Clarita! thou</i> 90
43	<i>The Hobby Horse Dance</i>	58	<i>Saraband S. I.</i>	75	<i>Come, oh come! I brook</i> 91
44	<i>Drive the cold winter away</i>	59	<i>Ayre by C. C.</i>	76	<i>Silly heart forbear those</i> 92
45	<i>La Cokley a new dance</i>	60	<i>Saraband C. C.</i>	77	<i>Cloris now thou art fled</i> 93
45	<i>The Lady Savills delight</i>	61	<i>An Ayre by C. C.</i>	78	<i>I am confirm'd a woman</i> 94
46	<i>New Galliardo</i>	62	<i>Corant by C. C.</i>	79	<i>Fie, be no longer coy,</i> 95
47	<i>The Healths</i>	62	<i>Saraband by C. C.</i>	80	<i>I can love for an hour</i> 96
48	<i>The Kings Poree</i>	63	<i>A Figg</i>	81	<i>He that will court Wench</i> 97
48	<i>Rosalyna</i>	64	<i>Corant by W. L.</i>	82	<i>Fond love what dost thou</i> 98
49	<i>A Saraband</i>	64	<i>Coant La lovee</i>	83	<i>Man's life is but vain,</i> 99
50	<i>Macbeth a Figg</i>	65	<i>Corant La Londoneers</i>	84	<i>The wisemen were but 7</i> 100
<i>rillis</i>	<i>The Highlanders March</i>	66			<i>A Boat, a Boat have to</i> 111



*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;*

**L**esson 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.



1



Short  
Prelu-  
dium.

Handwritten musical notation for the first system, featuring a treble clef and a key signature with one flat. The notation includes a series of notes and rests on a five-line staff, with some notes written as letters (a, b, d, f, h, i, l, i, h, f, d, b, a). Above the staff, five downward-pointing arrows indicate specific notes.

Handwritten musical notation for the second system, continuing the piece. It features a treble clef and a key signature with one flat. The notation includes a series of notes and rests on a five-line staff, with some notes written as letters (a, b, d, f, h, i, l, i, h, f, d, b, a). Above the staff, five downward-pointing arrows indicate specific notes.

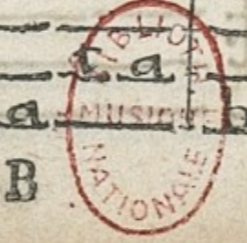
2



The foure and  
twenty Chan-  
ges on 6 Bells.

Handwritten musical notation for the third system, featuring a treble clef and a key signature with one flat. The notation includes a series of notes and rests on a five-line staff, with some notes written as letters (a, b, d, f, h, i, l, i, h, f, d, b, a). Above the staff, four downward-pointing arrows indicate specific notes.

Handwritten musical notation for the fourth system, featuring a treble clef and a key signature with one flat. The notation includes a series of notes and rests on a five-line staff, with some notes written as letters (a, b, d, f, h, i, l, i, h, f, d, b, a). Above the staff, four downward-pointing arrows indicate specific notes.



⊕⊕

Skill

ninth  
must

⊕⊕⊕



9                      10                      11                      12                      13

14                      15                      16                      17                      18

19                      20                      21                      22                      23

24



4

**I** Ohn come  
kifs me  
now.

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

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



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'.



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

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

II

V V

Ilson's  
Wild.

First system of musical notation with notes and rests on a five-line staff. Above the staff are several vertical stems with diamond-shaped heads, indicating fingerings or bowings.

Second system of musical notation with notes and rests on a five-line staff. Above the staff are several vertical stems with diamond-shaped heads.

Third system of musical notation with notes and rests on a five-line staff. Above the staff are several vertical stems with diamond-shaped heads.

Fourth system of musical notation, consisting of five empty five-line staves.



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 consists of three systems of staves. Each system includes a vocal line with a large initial letter 'G' 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 four measures, the second has four measures, and the third has four measures. The tablature line contains letters such as 'a', 'b', 'c', 'd', 'f' and some have a 'd' over them, indicating fret positions on the strings.

A set of four empty musical staves at the bottom of the page, with a treble clef on the top staff and a lute tablature line below it.

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 sequence of notes: d, d, d, f, h, f, h, d, f, e, followed by a long rest. Above the notes are several 'P' symbols with downward-pointing stems. The middle staff has a single note 'a' followed by a long rest. The bottom staff has a sequence of notes: a, a, b, d, a, d, b, a, followed by a long rest.

Musical notation for the second system of 'Lory of the North'. It consists of three staves. The top staff has notes: d, d, d, d, followed by a long rest, then 'a', followed by a long rest, then 'd'. Above the notes are several 'P' symbols with downward-pointing stems. The middle staff has notes: a, a, a, a, a, a, a, a, followed by a double bar line with repeat dots. The bottom staff has notes: a, a, a, a, a, a, a, b, d, a, d, b, a, followed by a long rest.

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, d, e, d, f, f, f, h, f, d, a, e, d, f, h. Above the notes are several 'P' symbols with downward-pointing stems. The middle staff has notes: f, f, f, a, e, e, e, e, a, a, a. The bottom staff has notes: a, a, a, a, a, a, a, a, a, a.

Musical notation for the second system of 'Aiden Fair'. It consists of three staves. The top staff has notes: d, e, d, f, f, f, h, f, d. Above the notes are several 'P' symbols with downward-pointing stems. The middle staff has notes: e, a, followed by a double bar line with repeat dots. The bottom staff has notes: a, a, a, a.

**T**

*He Kings  
Delight.*

The musical score is written on five systems of staves. The first system begins with a large 'T' time signature and the title 'He Kings Delight.' The notation includes various note values (minims, crotchets, quavers) and rests, with some notes beamed together. Above the staves, there are rhythmic markings consisting of vertical lines with flags, some of which are labeled with 'P'. The score is divided into measures by vertical bar lines. The fourth system ends with a double bar line and repeat dots. The fifth system consists of four empty staves.

**P**

*Arthenia.*

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

a r d f h f d r a r d r a — a

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

r a — a a r a — a f r a — a e h f h r a

↓ ↓

20

**S**

*Tep Stately.*

Musical notation for system 20, featuring a vocal line and a lute line with tablature. The tablature uses letters a, b, c, d, e, f, g on a six-line staff. Above the tablature are rhythmic flags and some letters like 'p' and 'f'. The vocal line has a treble clef and contains notes with stems and some accidentals.

21

**T**

*He Whisk.*

Musical notation for system 21, featuring a vocal line and a lute line with tablature. Similar to system 20, it includes rhythmic flags and letters above the tablature. The vocal line continues with notes and stems.

**B**

*Lew*  
*Cap.*

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓  
 ———— d i a a ———— a ———— d a a f ———— a r d ———— d a  
 ———— f ———— a ———— ———— ———— a ———— a ————  
 a ———— f ———— e ———— ———— ———— a ———— a ————  
 ———— b b f ———— b ———— b b ———— ———— a ————

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓  
 a ———— a b f d d a d f h i f a r d a a ———— a  
 ———— a ———— a ———— ———— a ————  
 ———— r a d ———— a ———— ———— r ———— r a  
 ———— b d d ———— a ———— ———— b d d ————

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓  
 b f d d a d f h i f a a ———— ———— ———— ————  
 a ———— a ———— ———— ———— f ————  
 d ———— a ———— ———— ———— a ————  
 ———— a ———— ———— ———— b ————



**T** He Lady  
Banbury's  
Hornpipe.

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

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

↓ ↓ ↓

**H**

Ave at thy  
Coat old  
Woman.

**A**

Figg.

**T**

Thomas I  
cannot.

Handwritten musical notation on a page with five systems of staves. Each system includes rhythmic markings above the staff and various letters (a, b, c, d, f) placed on the lines and spaces. The notation is organized into measures by vertical bar lines. The first system begins with a large 'T' and the text 'Thomas I cannot.'. The second system contains rhythmic markings 'P' and 'I' above the staff. The third system contains rhythmic markings 'P' and 'I' above the staff. The fourth system contains rhythmic markings above the staff. The fifth system contains rhythmic markings above the staff. The bottom of the page features several empty staves.

**N** One shall  
Plunder  
but I.

The first system of musical notation consists of four staves. Above the staves are rhythmic flags, some with a 'P' above them. The notes are represented by letters: 'a' for a note, 'r' for a rest, 'f' and 't' for other notes, and 'd' for a specific note. The first staff has a large initial 'N' followed by 'a'. The second staff has 'f a r r r t a a r r t a' and ends with 'a a'. The third and fourth staves contain 'a a' and 'a b d' respectively. The system concludes with a double bar line and repeat dots.

The second system of musical notation consists of three staves. It begins with 'r r' on the top staff, followed by 'a a a'. The middle staff has 'r r' and the bottom staff has 'a d'. The system ends with a double bar line and repeat dots.

Four blank musical staves are provided at the bottom of the page, each consisting of five horizontal lines.

**M**

Ardike.

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

↓ f h i h f d f a ↓ f h i h f d h h

3 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 f

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

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 a a a a a a

a b a b a b a a a a a a

Empty musical staves

# T

## He Kings March.

The first system of music consists of two staves. The upper staff begins with a treble clef and contains a sequence of notes: a, a, f, a, a, f, a, a, a, a, f, d, f, h. The lower staff contains rests for the first two measures, followed by notes: a, a, a, a, f, f, h, f, d, f, a, a, a, a, f, a, f, h, f, h.

The second system of music consists of two staves. The upper staff begins with a treble clef and contains notes: a, a, a, h. The lower staff contains notes: a, a, a, h, followed by a double bar line with repeat dots. The rest of the system contains empty staves.

Four empty musical staves are located at the bottom of the page, below the second system of notation.

**T** He King  
injoys his  
own.

The musical notation consists of three systems of staves. Each system has a vocal line (top) and a lute line (bottom). The notes are written in a historical style with various clefs and accidentals. Above the staves are several 'P' symbols with downward-pointing stems, likely indicating fingerings or breath marks. The first system includes the lyrics 'He King injoys his own.' The notes in the first system are: *a b d a a b* on the vocal line and *a a f f* on the lute line. The second system continues with notes like *a a a a a a a a a a* on the vocal line and *f f f f f f f f f f* on the lute line. The third system has notes like *a a b* on the vocal line and *a a a a a a a a* on the lute line. The notation is dense and characteristic of early printed music.

Four empty musical staves are located at the bottom of the page, arranged in a single block. They are completely blank, showing only the five-line structure of each staff.

30

**D** *Uke of  
York's  
March.*

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

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

↓ ↓ ↓



# G En. Leshley's March.

The musical score is written on a grand staff with four systems. Each system contains a treble clef and a bass clef. Above the staves, there are various musical notations including dynamic markings (p, f), articulation marks (accents), and phrasing slurs. The notes are primarily eighth and sixteenth notes, with some rests. The key signature is one flat (B-flat), and the time signature is 3/4. The piece concludes with a double bar line and repeat dots.

**B** *Ow*  
*Bells.*

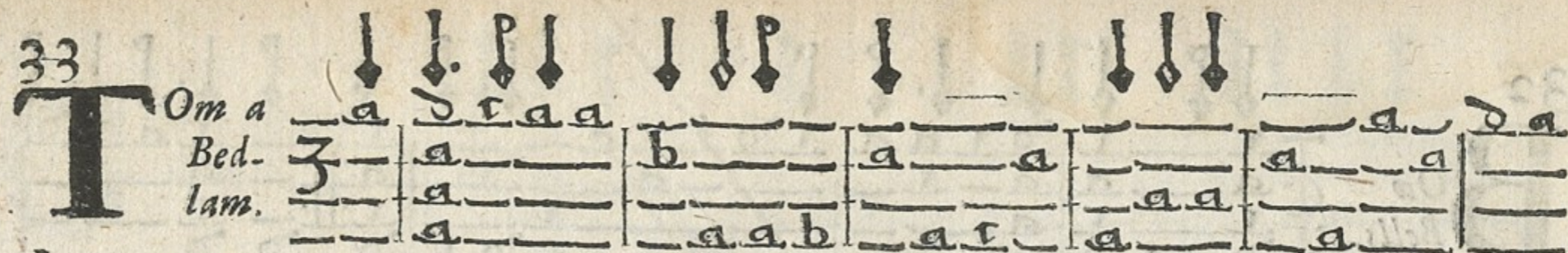
Handwritten musical notation for 'Ow Bells' on page 32. The page contains three systems of musical staves. Each system has a vocal line with lyrics and a bell line with rhythmic notation. The lyrics are 'Ow Bells' and 'O Bells'. The notation includes various note values, rests, and bar lines.

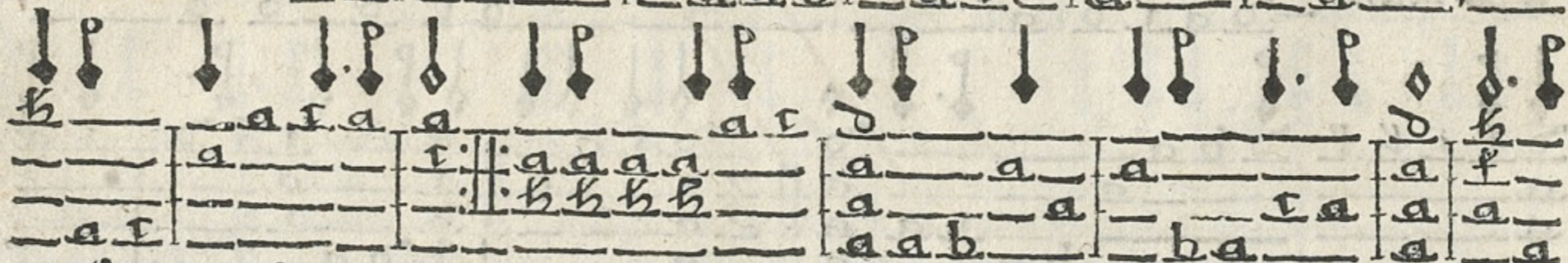
System 1:  
 Vocal line: *Ow* Bells. *Bells.*  
 Bell line: *Bells.*

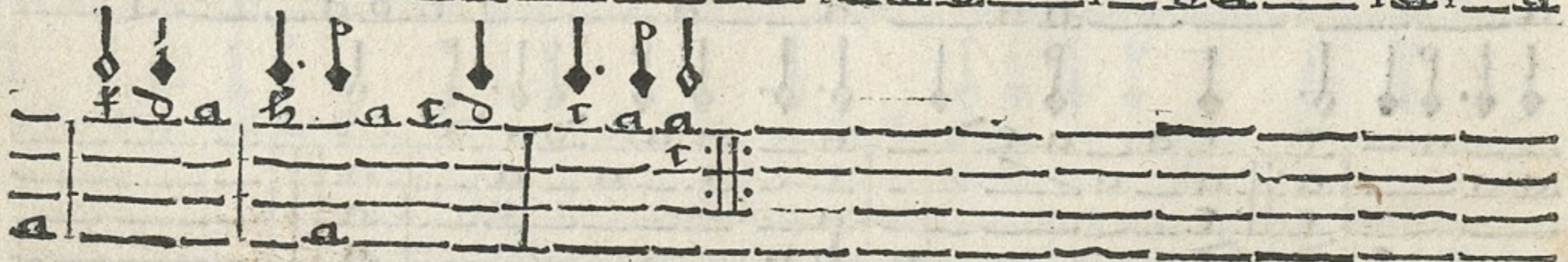
System 2:  
 Vocal line: *O Bells*  
 Bell line: *Bells.*

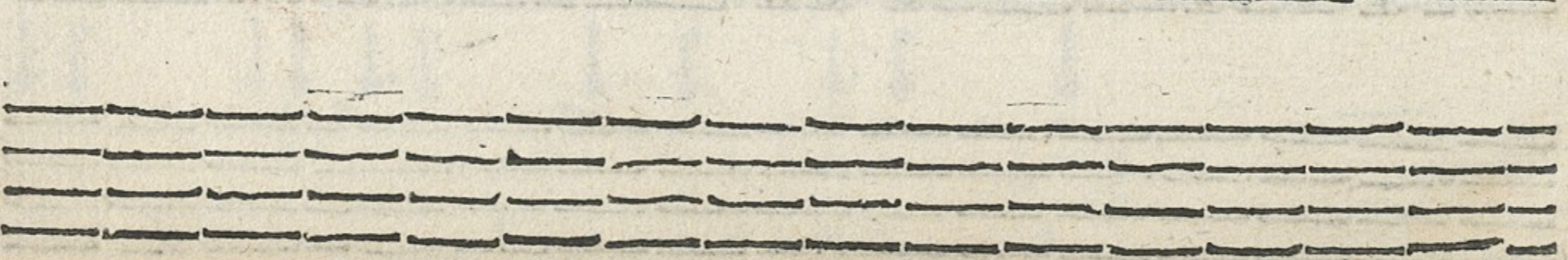
System 3:  
 Vocal line: *O Bells*  
 Bell line: *Bells.*

Four empty musical staves at the bottom of the page.


  
 Om a *a* *daaa*
  
 Bed. *a* *b* *a* *a*
  
 lam. *a* *aa*
  
*a* *aab* *a* *a*


  
*h* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*
  
*a* *r* *aaa* *a* *a* *a* *a* *a* *a* *a*
  
*a* *r* *h* *h* *h* *h* *a* *a* *ra* *a* *a*
  
*a* *a* *bab* *ba* *a*


  
*da* *h* *a* *ed* *raa*
  
*r*
  
*a*



34

**T** He Chirping  
of the Night-  
ingale.

The musical notation consists of four systems of three-line staves. Above the first system, there are rhythmic symbols: vertical stems with diamond-shaped heads, some with a 'p' above them, and some with a dot. Below the first system, there are similar symbols. The notation includes various notes and rests, with some notes marked with 'a' or 'b'. The piece concludes with a double bar line and repeat dots.

System 1:  
 Staff 1:  $\dot{d} \dot{d} \dot{d} \dot{c} a \dot{c} \dot{d} f h f \dot{d} f \dot{d} \dot{d} \dot{c} a$   
 Staff 2:  $\dot{z} a a | a$   
 Staff 3:  $a a | \dot{c}$   
 Staff 4:  $a a | a | \dot{d} b$

System 2:  
 Staff 1:  $a \dot{d} | a a | a \dot{d} | a \dot{c} | \dot{d}$   
 Staff 2:  $a a a | a a | a a a | a a | a a$   
 Staff 3:  $a a | a a | a a | a a | a$   
 Staff 4:  $a a b | a a | a b | a a | a b | a$

System 3:  
 Staff 1:  $\dot{c} a a | \dot{d}$   
 Staff 2:  $a | a$   
 Staff 3:  $f \dot{c} \dot{c} \dot{c} \dot{c} a | a$   
 Staff 4:  $a$

System 4: (Empty staves)

**S** Panish  
Jypses.

Musical notation for "Panish Jypses" consisting of a single staff with notes and a treble clef. Above the staff are rhythmic markings: vertical stems with flags, some topped with a 'P'. The notes include various clefs (C, F, G) and letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed on the staff lines. The piece concludes with a double bar line and repeat dots.

**B** Obing  
Joe.

Musical notation for "Obing Joe" consisting of a single staff with notes and a treble clef. Above the staff are rhythmic markings: vertical stems with flags, some topped with a 'P'. The notes include various clefs (C, F, G) and letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) placed on the staff lines. The piece concludes with a double bar line and repeat dots.

36

**S**

*Imphony*  
I. P.

Diagrammatic notation above the staff: ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P

Vocal line: a b b a b a b a b a b a b a a a b

Tablature line: a a a a a a a a a a a a a a b

Diagrammatic notation above the staff: ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P

Vocal line: b a a b a f b a d a b d a a

Tablature line: a a a a a a a a a a a a a a b b

37

**T**

*He Bonny  
Broons.*

Diagrammatic notation above the staff: ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P

Vocal line: a a a a a a a a a a a a a a

Tablature line: a a a a a a a a a a a a a a

Diagrammatic notation above the staff: ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P ↓ P

Vocal line: f h d a a a a a a a a a a

Tablature line: a a a a a a a a a a a a a a b

# H

Unsdon  
House

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

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

f d e a a a  
 e a a a

39

# G Reen Goose Faire.

*(Musical notation with descenders)*

*(Staff 1):* ————— d d a r d f h h f h h f h  
*(Staff 2):* z a a r ————— a —————  
*(Staff 3):* ————— a b

*(Musical notation with descenders)*

*(Staff 1):* i h f d f d r a ————— f f h d r d a ————— a  
*(Staff 2):* ————— a ————— a ————— f a r r a r e  
*(Staff 3):* ————— b a

*(Musical notation with descenders)*

*(Staff 1):* a a a a r d r ————— d f d r d  
*(Staff 2):* a ————— a a ————— a —————  
*(Staff 3):* b ————— a

*(Musical notation with descenders)*

*(Staff 1):* p ————— p ————— p ————— p ————— p  
*(Staff 2):* a a a a a ————— a ————— a b d a —————  
*(Staff 3):* h ————— a ————— a a —————  
*(Staff 4):* a b a b a ————— a b ————— a

Lady

Spel-  
lor.



# G

Rimstock.

The musical score consists of three systems of four measures each. Above each staff, there are vertical lines and diamond-shaped symbols representing rhythmic values. Below the staves, there are sequences of letters (a, b, r) that likely represent specific notes or chords. The first system includes a large 'G' and the word 'Rimstock.' The notation is dense and characteristic of early manuscript notation.

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'. The fingerings above the tablature include stems with dots and stems with 'p' (pizzicato) markings.

Handwritten musical notation for the third system. It shows the final part of the piece, with a double bar line and repeat dots at the end of the tablature line. The tablature line contains the letters 'a', 'a', '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 primarily 'a' and 'b'.

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 primarily 'a' and 'b'.

# 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' and 'f'. The lower staff has a bass clef and contains notes with stems and flags. The notes are primarily 'a' and 'b'.

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 primarily 'a' and 'b'.

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 'a', 'b', 'c', 'd', 'e', 'f' are written on the staves, often with a dot above them. The notation is organized into measures by vertical bar lines. The first staff contains the lyrics 'Have lost my love and I care not.' The notation is organized into measures by vertical bar lines.

Four empty musical staves at the bottom of the page.

**U** *Pon a Summers-day.*

The first system of musical notation consists of a single staff with a treble clef. Above the staff, there are several groups of vertical stems with diamond-shaped heads, indicating fingerings or breath marks. The notes on the staff are: *z a* | *a a* | *a* | *a b* | *d b d f* | *g* | *f* | *d f d r a*. The notes are written in a stylized, handwritten font.

The second system of musical notation consists of a single staff with a treble clef. Above the staff, there are several groups of vertical stems with diamond-shaped heads. The notes on the staff are: *b d* | *f* | *d* | *f* | *f f* | *d* | *f b* | *d b d f* | *g* | *f* | *d f d r a*. The notes are written in a stylized, handwritten font.

The third system of musical notation consists of a single staff with a treble clef. Above the staff, there are several groups of vertical stems with diamond-shaped heads. The notes on the staff are: *b d* | *f* | *d* | *a* | *a* | *a*. The notes are written in a stylized, handwritten font.

Four empty musical staves are located at the bottom of the page, arranged horizontally. They are blank, with no notes or markings.

45

Vive

la

Roy.

Handwritten musical notation for the first system. It features a vocal line with lyrics 'Vive la Roy.' and a lute tablature line below it. The tablature uses letters 'a', 'b', 'c', 'd', 'e', 'f' and includes rhythmic markings above the staff.

Handwritten musical notation for the second system, continuing the piece. It includes a vocal line and a lute tablature line with various rhythmic and melodic notations.

**T**

He Cyprus

Grove.

Handwritten musical notation for the third system, starting with a large initial 'T'. It features a vocal line with lyrics 'He Cyprus Grove.' and a lute tablature line below it.

Handwritten musical notation for the fourth system, continuing the piece. It includes a vocal line and a lute tablature line with various rhythmic and melodic notations.

**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 another vocal line, and the bottom staff is a lute line with rhythmic notation. The second system also has three staves, with the top staff being a lute line and the two lower staves empty. The third system follows the same three-staff structure, with the top staff as a lute line and the lower two staves empty. The notation includes various rhythmic values such as 'a', 'r', 'd', 'f', 'h', and 'k', along with dynamic markings like 'p' and 'f'. The paper shows signs of age and wear.

**A**

*r Me or the  
Symphony.*

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

d	a	aa	aaa	abd	f
a	r	r	r	r	d
a	ra	ra	r		f
a	ba	ab			bb

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

a	ab	a	a	aa	aaa
ra	a	r	r	a	a
a	ra	a	r	ra	a
b	b	bab	ba		

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

b	d	a	d	f	a	ab	r	r	d	d	f	d	ba	a
a	a				aa				a	r				r
	b				a				a	a				a
					a	ba							b	b

Empty musical staves.



48

The  
new  
Ga-  
vot.

Handwritten musical notation for the first system, featuring a vocal line and two lute tablature lines. The notation includes rhythmic flags and various letters (a, b, c, d, f, h, k, l, r, t) on the staff lines. Above the staff, there are several downward-pointing stems, some with a 'P' above them, indicating fingerings or breath marks.

**V V**

Hoby's  
Rant.

Handwritten musical notation for the second system, including a vocal line and two lute tablature lines. It features rhythmic flags and letters (a, b, c, d, f, h, k, l, r, t) on the staff lines. Similar to the first system, it has downward-pointing stems with 'P' above them. The notation is dense and characteristic of early printed music.

49

**S** Ingleton's  
Slip.

Handwritten musical notation for the first system, featuring a treble clef and a single melodic line with notes and accidentals. Above the staff, there are several downward-pointing stems, some with a 'P' above them. The notes are: a, a, b, d, b, a, b, d, f, d, b, a, a, f, g.

Handwritten musical notation for the second system, featuring a treble clef and a single melodic line with notes and accidentals. Above the staff, there are several downward-pointing stems, some with a 'P' above them. The notes are: h, g, f, g, h, g, f, g, h, g, f, d, f, g, h, d, f, d, b, a, b, a, b, d, f, a.

Handwritten musical notation for the third system, featuring a treble clef and a single melodic line with notes and accidentals. Above the staff, there are several downward-pointing stems, some with a 'P' above them. The notes are: b, d, a, b, d, b, a, d, f, d, b, a, a.

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

**O** N the  
cold  
ground

The image shows a page of handwritten musical notation on aged paper. The page is numbered '52' in the top left corner. The title of the piece is 'O N the cold ground', written in a large, decorative initial 'O'. The music is arranged in three systems, each consisting of three staves. The notation is a form of early printed music, likely mensural notation, with letters (a, b, c, d, e, f, g) placed on the staves to represent notes. Above the staves, there are various symbols, including vertical lines with dots and some letters (P, I, L), which likely indicate performance instructions or rhythmic values. The first system contains the main melody and accompaniment. The second system continues the piece. The third system concludes with a double bar line. A large, irregular piece of aged paper is pasted over the bottom half of the page, partially obscuring the lower staves. The paper shows signs of wear, including creases and discoloration.

**N** ew Mu-  
tar.

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

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

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

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

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

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

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

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

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

Empty musical staves for the lower portion of the page.

**N** *Em Ma-  
riner.*

The first system of musical notation for 'N Em Mariner' consists of three staves. The top staff contains rhythmic notation with notes and stems, and several downward-pointing stems with 'P' above them. The middle staff contains a single line of notes, mostly 'a's, with some 'e' and 'f' notes. The bottom staff is empty.

The second system of musical notation for 'N Em Mariner' consists of three staves. The top staff contains rhythmic notation with notes and stems, and several downward-pointing stems with 'P' above them. The middle staff contains a single line of notes, mostly 'a's, with some 'e' and 'f' notes. The bottom staff is empty.

**T** *He Run-  
ing Bore.*

The first system of musical notation for 'He Running Bore' consists of three staves. The top staff contains rhythmic notation with notes and stems, and several downward-pointing stems with 'P' above them. The middle staff contains a single line of notes, mostly 'a's, with some 'e' and 'f' notes. The bottom staff is empty.

The second system of musical notation for 'He Running Bore' consists of three staves. The top staff contains rhythmic notation with notes and stems, and several downward-pointing stems with 'P' above them. The middle staff contains a single line of notes, mostly 'a's, with some 'e' and 'f' notes. The bottom staff is empty.

55

**T** He Apes  
Dance.

↓ ↓

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

↓ ↓

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

↓ ↓

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

56

**A**

*Passin-  
gala.*

The musical score is organized into three systems, each with four staves. Above the staves are rhythmic symbols (vertical lines with flags) and letters (a, b, i, r, t, f) indicating pitch and rhythm. The first system starts with a large 'A' and a treble clef. The second system begins with a treble clef and a common time signature. The third system begins with a treble clef and a common time signature. The bottom of the page contains four empty staves.

57

**N** Few Fig-  
gary.

*P*

*P* *P* *P* *P* *P* *P*

a b d a | b a a a | a b d a

a a | a a | a a

b b | b b | b b

*P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P*

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

a a a

*P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P*

d a a a d a a a a d a a a a d a d d

a a

b b b a b b b a b a b a

*P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P* *P*

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

a a a

b b



**T** He Hobby  
Horse  
Dance.

The first system of music consists of three staves. Above the staves are rhythmic flags, some with a 'P' above them. The top staff contains notes: d, f, a, a, a, a, d, f, d, f, a, f. The middle staff contains notes: z, a, a, a, r, a, a, a, a. The bottom staff contains notes: a, a, b, a, b, b, b.

The second system of music consists of three staves. Above the staves are rhythmic flags. The top staff contains notes: d, f, h, h, f, h, i, i, i, f, f, f. The middle staff contains notes: a, a, a, a, a, a, a, a. The bottom staff contains notes: a, a, a, a, a, a, a, a.

The third system of music consists of three staves. Above the staves are rhythmic flags. The top staff contains notes: d, f, h, h, f, h, i, i, h, f, f, f, d, f, d. The middle staff contains notes: a, a, a, a, a, a, a, a, a. The bottom staff contains notes: a, a, a, a, a, a, a, a.

Four empty musical staves are located at the bottom of the page, below the third system of music.

**T** O drive the  
cold Winter  
away.

P I.P I I I I I .P I I I I I I I .P I I I I I I I I

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

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

a d r a r a a a  
 b a

(Empty musical staves)

60

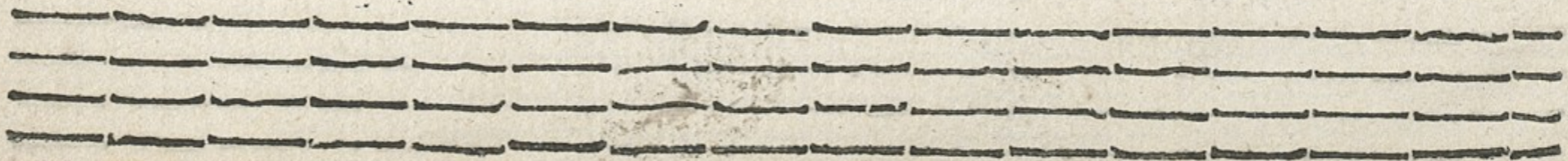
**L**

*A Cokerley  
a new dance.*

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

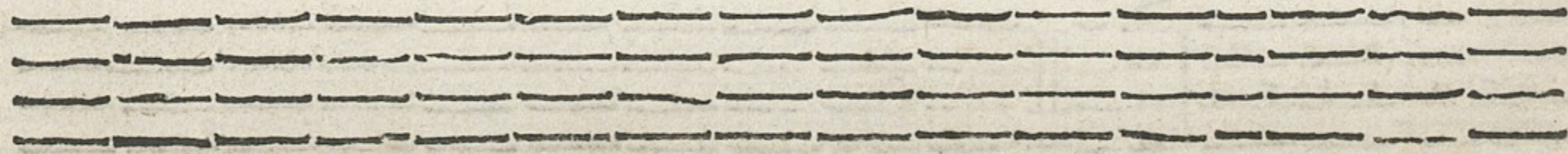
↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓



**T** He Lady  
 Nevils  
 delight.

d a a a a a a b i h i f d  
 3a a a r a a a  
 a b a b b a  
 f b d a d r d a b d f h i d  
 a a a a a a  
 r a r a  
 b a b b  
 f h b a h f t a f r d a b a a a a  
 a a a a a a a  
 r a a a  
 b a b



# N

*Ev Gal-  
liard.*

# H

*Ealths.*

63

**T**

*He Kings  
Boree.*

The musical score is written on three systems of four-line staves. The first system contains four staves with notes and accidentals. The second system also contains four staves with notes and accidentals. The third system contains four staves, with the first two having notes and accidentals, and the last two being empty. Above the staves are various musical symbols including 'P', 'p', and 'f' with downward-pointing stems. The notes are written in a stylized, historical notation.

64

**R**

*Osalyna*  
*a new*  
*Dance.*

Musical notation for the first system of 'Osalyna'. It consists of three staves. Above the staves are rhythmic symbols: a series of vertical lines with diamond-shaped heads, some with 'P' above them. The notes on the staves are: *d a* | *a b d f d a* | *a a* | *a r* | *a* | *a r*. The bottom staff has notes: *a* | *b* | *a b* | *b b* | *a b*.

Musical notation for the second system of 'Osalyna'. It consists of three staves. Above the staves are rhythmic symbols. The notes on the staves are: *a* | *d f a b d* | *d f h i d b a* | *a b d f d a* | *a* | *a r* | *a* | *a r*. The bottom staff has notes: *a* | *b* | *b b*.

**S**

*Araband.*

Musical notation for the first system of 'Araband'. It consists of three staves. Above the staves are rhythmic symbols. The notes on the staves are: *d d b a a b* | *d f h i h i f a b d* | *a* | *a* | *a* | *a*. The bottom staff has notes: *a a* | *a r* | *a b*.

Musical notation for the second system of 'Araband'. It consists of three staves. Above the staves are rhythmic symbols. The notes on the staves are: *d r d d* | *h h h i i h* | *f d a b d f* | *a* | *a* | *a a r* | *a* | *a*. The bottom staff has notes: *a* | *f f f* | *f* | *a* | *a a r* | *a* | *a* | *a*. The bottom-most staff has notes: *a* | *b a b* | *b b*.

65

**A**

*Fig called  
Macbeth.*

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

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

a b d a a a b



# H Ighlanders March.

First system of musical notation. It begins with a treble clef. Above the staff, there are dynamic markings: a downward arrow, a downward arrow, a downward arrow with a 'p', a downward arrow with a 'p', a downward arrow with a 'p', a downward arrow, a downward arrow with a 'p', a downward arrow with a 'p', and a downward arrow with a 'p'. The notes on the staff are: a, r, d, d, d, d, f, h, r, a. Below the staff, there are additional notes: a, a, a, a, r, a, a, b.

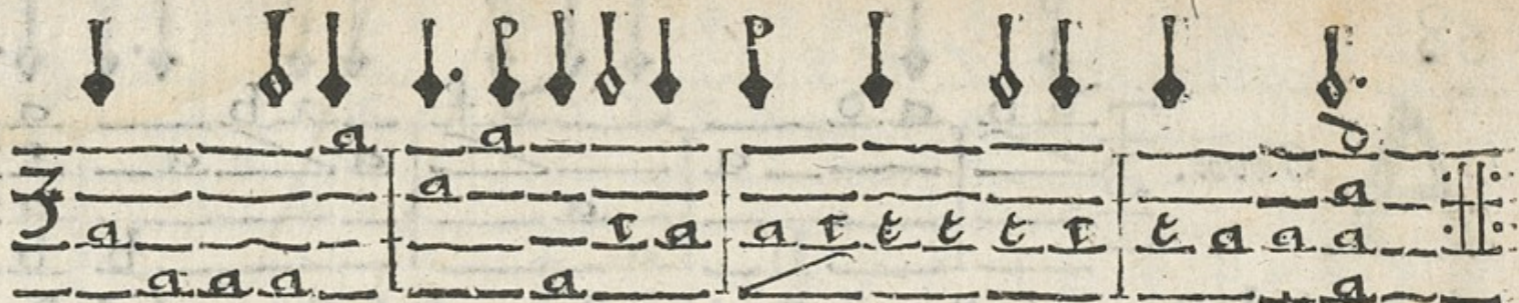
Second system of musical notation. Above the staff, there are dynamic markings: a downward arrow with a 'p', a downward arrow with a 'p', a downward arrow, a downward arrow with a 'p', a downward arrow with a 'p', a downward arrow, a downward arrow with a 'p', a downward arrow with a 'p', a downward arrow with a 'p', a downward arrow with a 'p', and a downward arrow. The notes on the staff are: r, d, a, a, r, d, d, d, d, f, d, f, a, a, a, a, r, a, r, a, r, a. Below the staff, there are additional notes: a, a, a, a, b, a, b, a.

Third system of musical notation. Above the staff, there are dynamic markings: a downward arrow with a 'p', a downward arrow with a 'p', a downward arrow with a 'p', and a downward arrow with a 'p'. The notes on the staff are: r, r, a, a, d. Below the staff, there are additional notes: a, a, a. The system ends with a double bar line and repeat dots.

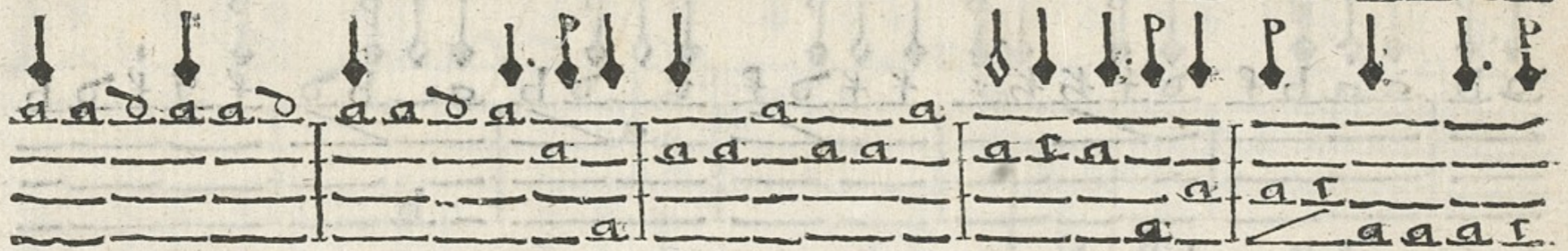
Four empty musical staves at the bottom of the page, consisting of four horizontal lines each.

# M

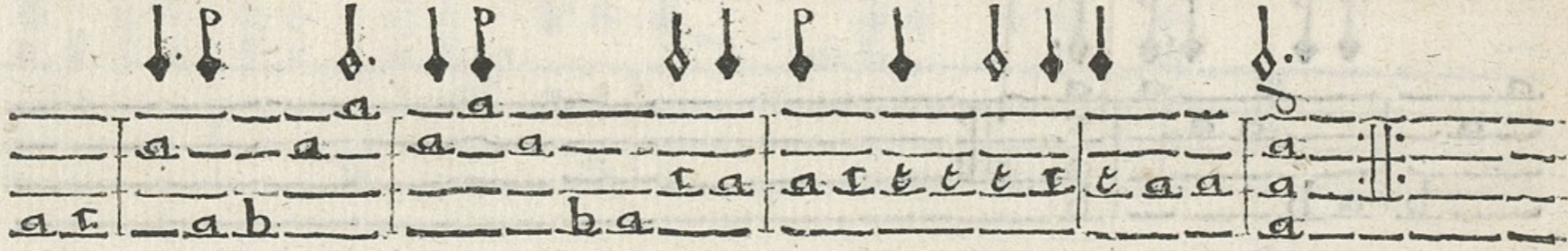
Ontrosses  
March.



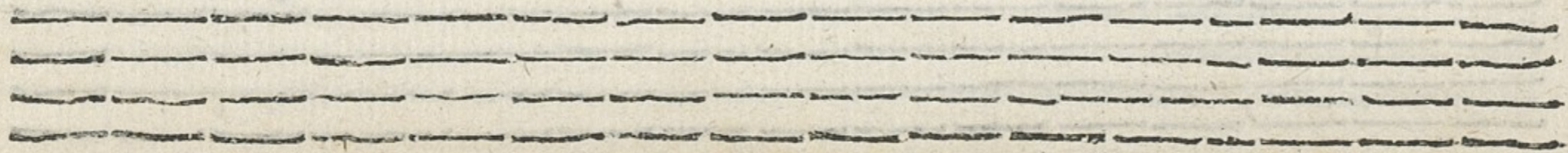
Musical staff with rhythmic markings above and Cyrillic notation below. The notation includes notes and rests on a five-line staff, with a double bar line at the end.



Musical staff with rhythmic markings above and Cyrillic notation below. The notation includes notes and rests on a five-line staff, with a double bar line at the end.



Musical staff with rhythmic markings above and Cyrillic notation below. The notation includes notes and rests on a five-line staff, with a double bar line at the end.



Four empty musical staves at the bottom of the page.

# 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 score for Mr. Lock's Saraband. The notation is on a single staff with a treble clef and a 3/4 time signature. The key signature has one flat (B-flat). The melody begins with a half note G, followed by quarter notes G, A, B, and a half note C. The second measure contains quarter notes D, E, F, and a half note G. The third measure has quarter notes A, B, C, and a half note D. The fourth measure consists of quarter notes E, F, G, and a half note A. The fifth measure has quarter notes B, C, D, and a half note E. The sixth measure contains quarter notes F, G, A, and a half note B. The seventh measure has quarter notes C, D, E, and a half note F. The eighth measure consists of quarter notes G, A, B, and a half note C. The ninth measure has quarter notes D, E, F, and a half note G. The tenth measure contains quarter notes A, B, C, and a half note D. The eleventh measure has quarter notes E, F, G, and a half note A. The twelfth measure consists of quarter notes B, C, D, and a half note E. The thirteenth measure has quarter notes F, G, A, and a half note B. The fourteenth measure contains quarter notes C, D, E, and a half note F. The fifteenth measure has quarter notes G, A, B, and a half note C. The sixteenth measure consists of quarter notes D, E, F, and a half note G. The seventeenth measure has quarter notes A, B, C, and a half note D. The eighteenth measure contains quarter notes E, F, G, and a half note A. The nineteenth measure has quarter notes B, C, D, and a half note E. The twentieth measure consists of quarter notes F, G, A, and a half note B. The score concludes with a repeat sign.

Four sets of empty musical staves, each consisting of five horizontal lines, arranged in two pairs. These staves are blank and appear to be intended for additional notation or practice.

71

**S**

Araband La

Chamboner.

Handwritten musical notation on a page with five systems of staves. Above the first system, there are several vertical markings: a downward arrow, a downward arrow with a 'P' above it, a downward arrow with a 'P' above it, a downward arrow with a 'P' above it, a downward arrow with a 'P' above it, a downward arrow with a 'P' above it, a downward arrow with a 'P' above it, and a downward arrow with a 'P' above it. The notation consists of letters 'a' and 'b' on the staves, with some letters having a 'd' or 'r' above them. The first system has four measures. The second system has four measures. The third system has four measures. The fourth system has four measures. The fifth system has four measures. The notation is arranged in a way that suggests a specific rhythmic or melodic pattern.

72

**G**

Olden  
Grove.

Handwritten musical notation for guitar on page 72, titled "Olden Grove". The notation is written on six staves. The first staff contains a large "G" and the title "Olden Grove." followed by notes:  $\delta$ ,  $f$ ,  $g$ ,  $g$ ,  $f$ ,  $g$ ,  $\delta$ ,  $f$ ,  $g$ ,  $a$ ,  $e$ ,  $\delta$ . Above this staff are dynamic markings:  $\downarrow$ ,  $\downarrow$ ,  $\downarrow$ ,  $\downarrow$ ,  $\downarrow$ ,  $\downarrow$ ,  $\downarrow$ ,  $\downarrow$ ,  $\downarrow$ . The second staff contains notes:  $a$ ,  $a$ ,  $a$ ,  $b$ ,  $\delta$ ,  $\delta$ ,  $a$ ,  $b$ ,  $a$ ,  $b$ . The third staff contains notes:  $a$ ,  $a$ ,  $a$ ,  $a$ ,  $a$ ,  $a$ ,  $a$ ,  $a$ ,  $a$ . The fourth staff contains notes:  $\delta$ ,  $a$ ,  $b$ ,  $\delta$ ,  $b$ ,  $\delta$ ,  $f$ ,  $b$ ,  $\delta$ . The fifth staff contains notes:  $f$ ,  $g$ ,  $g$ ,  $f$ ,  $g$ ,  $g$ ,  $b$ ,  $\delta$ ,  $b$ ,  $\delta$ ,  $f$ ,  $\delta$ ,  $b$ ,  $a$ ,  $f$ ,  $g$ ,  $f$ ,  $\delta$ ,  $e$ ,  $f$ ,  $f$ ,  $g$ ,  $f$ ,  $\delta$ ,  $e$ . The sixth staff contains notes:  $e$ ,  $b$ ,  $a$ ,  $a$ ,  $a$ ,  $a$ ,  $a$ ,  $a$ ,  $a$ . Above the fifth and sixth staves are dynamic markings:  $\downarrow$ ,  $\downarrow$ .

A system of six empty musical staves at the bottom of the page, with a treble clef on the first staff.

**C** Orant Mr.  
Will. Lawes.

Handwritten musical score for a single voice, featuring a large initial 'C' and a key signature of one flat. The score consists of four staves. The first staff contains the vocal line with lyrics 'Orant Mr. Will. Lawes.' and includes a large initial 'C'. The second staff contains the first system of music, starting with a treble clef and a key signature of one flat. The third staff contains the second system of music, continuing the melody. The fourth staff contains the third system of music, ending with a double bar line and repeat signs. Above the first two staves, there are several groups of notes with stems pointing downwards, likely indicating fingerings or breath marks. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (flats). The score concludes with a double bar line and repeat signs on the fourth staff.



74

*Symphony Mr.*  
*Sim. Ives.*

Musical notation for the first system, featuring a large 'S' and various notes on a staff with dynamic markings above.

Musical notation for the second system, including notes, rests, and dynamic markings.

Musical notation for the third system, including notes, rests, and dynamic markings.

Four empty musical staves at the bottom of the page.

75

**S**

*Araband Mr.*

*Sim. Ives.*

First system of musical notation with notes and diamond-shaped symbols above the staff.

Second system of musical notation with notes and diamond-shaped symbols above the staff.

Five empty musical staves.

**A**

Ver by Dr.  
Charles  
Colman

Handwritten musical score for a piece by 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 and accents. The third staff contains notes with dynamic markings and accents. The fourth staff contains notes with dynamic markings and accents. The fifth staff contains notes with dynamic markings and accents. The score is written in a historical style with various note values and rests.

77

**S**

Araband.

Staff 1:  $\text{d d d r d a f f a}$   
 Staff 2:  $\text{a a}$   
 Staff 3:  $\text{a a a b b a b d a r a}$

Staff 1:  $\text{d d d r d f a d f h a a r d f h d}$   
 Staff 2:  $\text{a a a a}$   
 Staff 3:  $\text{a a a b a b}$

Staff 1:  $\text{f d}$   
 Staff 2:  $\text{|||}$   
 Staff 3:  $\text{|||}$

**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.

Handwritten musical score for Orant Dr. Colman, page 79. The score is written on three systems of staves. The first system begins with a large 'C' time signature and includes the text 'Orant Dr.' and 'Colman.' above the staves. The notation consists of notes on a five-line staff, with various dynamic markings such as 'p' (piano) and 'f' (forte) placed above the notes. The second system continues the piece with similar notation and dynamic markings. The third system also follows the same pattern. Below the main score, there are several empty staves, suggesting the piece continues on the next page or that these are reserved for other parts.

81

**A**

*Fig.*

The page contains a figure exercise for the letter 'A'. It consists of several systems of musical notation. Each system includes a staff with notes and a corresponding line of fingerings (numbers 1-5) above it. The notation is written in a historical style, using letters 'a' and 'b' for notes and numbers for fingerings. The exercise is divided into measures by vertical bar lines. The first system is the most prominent, starting with a large 'A' and a 'Fig.' label. Below it are two more systems of notation, and at the bottom of the page, there are 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 dynamic markings such as 'p' (piano) and 'f' (forte). The notes are sometimes decorated with small circles or diamonds. The score is divided into measures by vertical bar lines. The first staff begins with a large 'S' and the title 'Araband Dr. Colman.'. The notation is dense and characteristic of 18th-century manuscript notation.



**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 ↓      ↓

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

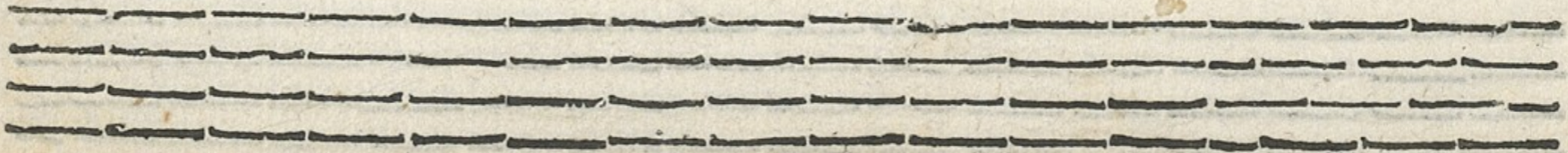
a      a      a

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

b d a a b d d f b a      a

a      a      a

b      b

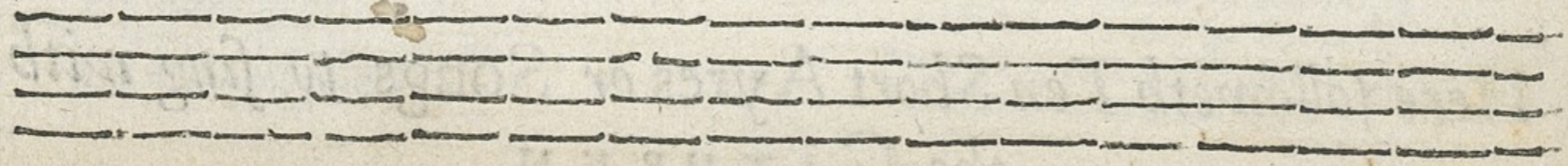


C Orant de  
bone.

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

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

↓ ↓ ↓ P ↓ ↓ ↓ P



84

**C** Orant La  
Londoners.

The musical score is written in lute tablature on a six-line staff. It begins with a large initial 'C'. The first system contains 12 measures, the second system contains 12 measures, and the third system contains 3 measures. Above the notes, there are rhythmic flags: a diamond with a dot (representing a quarter note), a diamond with a vertical line (representing an eighth note), and a diamond with a vertical line and a dot (representing a sixteenth note). The notes themselves are lowercase letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' placed on the lines of the staff. The piece concludes with a double bar line and repeat dots.

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

Note that where this / 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

The musical notation consists of two systems of three staves each. Above the staves are rhythmic markings: vertical lines with flags, some with 'P' or 'I' above them. The letters 'a', 'b', and 'd' are written on the staves, often with a slash through them. The first system ends with a double bar line and repeat dots. The second system also ends 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

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

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 whisper'd there such pining woe,  
 As not a blade of grass will grow.  
 O Cloris! Cloris, come away,  
 And hear Amintor's welladay, welladay.

The words to  
 his Tune.

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.

b d b a b

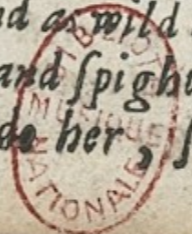
I can love for an hour when I am 'er u e ,  
 He that loves half a day fools without measure ;  
 Cupid then tell me what Art had thy Mother  
 To make men love one face more then another .  
 Some to be thought more wise daily endeavour  
 To make the world believe they can love ever ;  
 Ladies believe 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

Words to  
Tune.

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.*

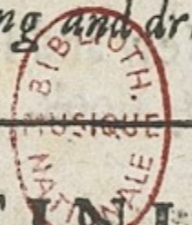
*The Wisemen were but seven, neer more shall be for me;  
 The Muses were but nine, the Worthies three times three;  
 And three merry Boyes, and three merry Boyes are we.*

*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.

3. *Catch that Catch can*. A Book of merry Catches and Rounds for 3 Voices.

4. *The Dancing Master*. Or Directions for Dancing Country Dances with the Tunes to each Dance; and an 100 other New Tunes added to be plaid on the *Treble-Violin*.

5. *Musicks Recreation on the Lyra-Viol*. Containing an 150 New and Choice Lessons of several Tunings, with Instructions for Beginners.

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*.