


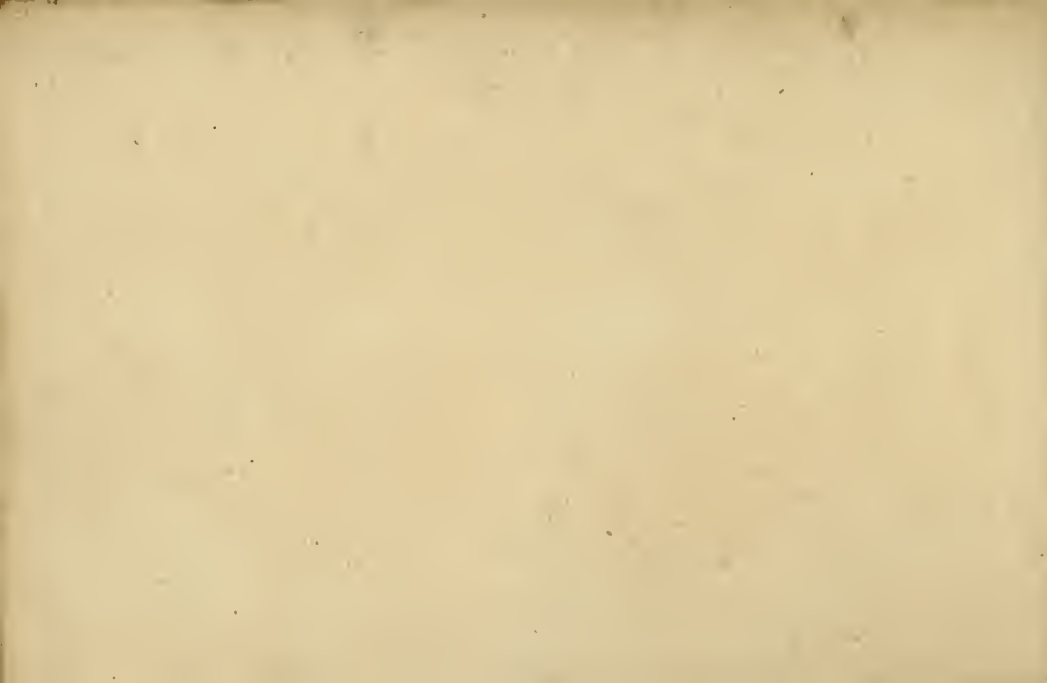
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Edward F. Pimantault

Organist of the

Eglise Suisse 1838





R. Gaywood fecit



inglis 307

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 Sing to the Cithren. 2.

By *John Playford* Philo-Musicæ.


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

Mattick's Delights

ON THE

C I T H R E N

It is a well known fact that the most
delicious of all the fruits is the
apple, and it is also a well known fact
that the most delicious of all the
fruits is the apple. It is a well known
fact that the most delicious of all the
fruits is the apple. It is a well known
fact that the most delicious of all the
fruits is the apple.



The P R E F A C E.



*I*t is 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 Mounseur 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

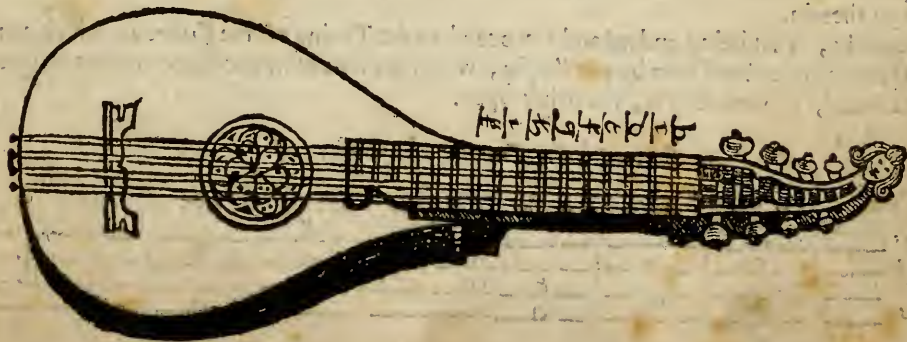
The Preface.

(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 , Omitting all those difficult full Stops which former Lessons were stuf 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 useful 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,
⊕⊕⊕⊕ T ⊕⊕ 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>
Trebles	a			d	e		
Means	f	a		a	a	e	
Basses			e	a			a
Tenors		d	a			a	a

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 (♯) 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 (♭) and make them to agree in one Sound with your *Means*, last Tune your *Basses* as you did the other, stopping them in (♮) to agree in Sound with your *Tenors*, by this Rule your *Cithren* will be in perfect Tune, which for the proof thereof, strike the *Octo's* 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.

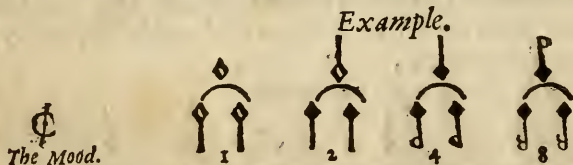
The diagram illustrates five musical notes on a staff, each with a vertical line indicating its duration. Above each note is a symbol: a diamond for Semibrief, a diamond with a vertical line for Minum, a diamond with a vertical line and a hook for Crotchbet, a diamond with a vertical line and two hooks for Quaver, and a diamond with a vertical line and three hooks for Semiquaver. The notes are labeled below the staff: Semibrief, Minum, Crotchbet, Quaver, and Semiquaver.

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*

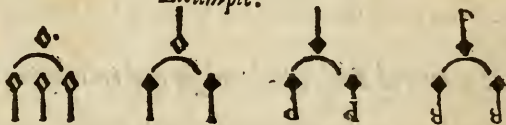
Instructions for the Playing on the Cithren.

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 than 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*.

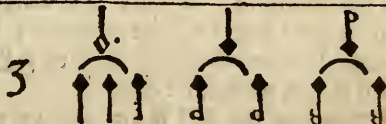
Example.



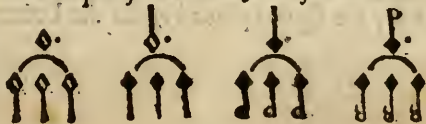
The Mood in the more slow
Tripla Time.



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 Account 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 (f or g) 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.

<i>d</i>	<i>d</i>	<i>d</i>	<i>a</i>	<i>r</i>	<i>r</i>	<i>a</i>	<i>a</i>	<i>b</i>	<i>b</i>	<i>d</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>d</i>	<i>g</i>	<i>h</i>	<i>f</i>	<i>d</i>	
<i>a</i>	<i>r</i>	<i>b</i>	<i>r</i>	<i>a</i>	<i>a</i>	<i>r</i>	<i>r</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>d</i>	<i>r</i>	<i>e</i>	<i>a</i>	<i>d</i>	<i>f</i>	<i>a</i>	<i>a</i>	
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>r</i>	<i>r</i>	<i>r</i>	<i>r</i>	<i>d</i>	<i>r</i>	<i>d</i>	<i>f</i>	<i>r</i>	<i>e</i>	<i>e</i>	<i>d</i>	<i>d</i>	<i>a</i>	<i>a</i>	
<i>a</i>	<i>b</i>	<i>b</i>	<i>b</i>		<i>d</i>	<i>b</i>	<i>r</i>		<i>d</i>			<i>e</i>			<i>d</i>		<i>a</i>	<i>a</i>	
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 *Gitar*; 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.

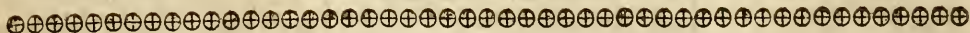
Thus leaving these few Rules to your Memory and Practice in the following Lessons, which I hope will merit your kind Acceptance, and be a further Encouragement to do you more Service in this Nature.

A TABLE of the Lessons contained in this Book.

<i>A short Preludium</i>	1	<i>Step Stately</i>	20	<i>The Lroom</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 Figg</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>	

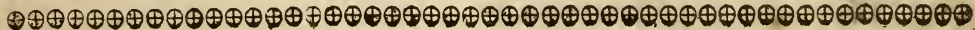
A Table of the Lessons contained in this Book.

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



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.



9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

3

M

Ay time. The
Ground with
Division.

First system of musical notation with three staves and several downward-pointing stems above the staff.

Second system of musical notation with three staves and several downward-pointing stems above the staff.

Third system of musical notation with three staves and several downward-pointing stems above the staff.

Fourth system of musical notation with three staves and several downward-pointing stems above the staff.

I Ohn come
kifs me
now.

↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓
 d f d d a a a d t d d r d r d f d d a
 a a a r d r r a a a a a a a r d
 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

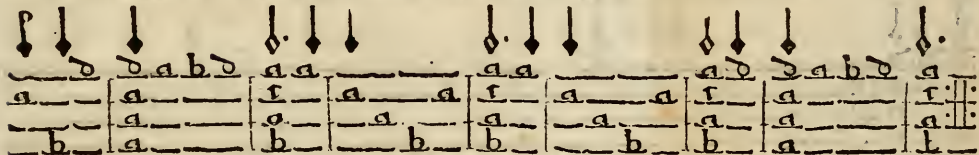
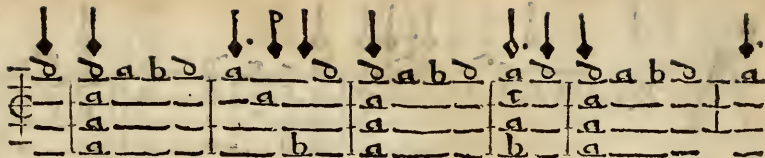
↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓
 a a d d r r d d d f d b a a a a a d d f d r a r r
 r r a a a a a a r r r r a a a a
 a a a a r r a a a a a a a
 b b a a a b b b a a a

↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓
 r r d d f d b a a a a a d r a r r d d d d d
 a a a a a a r r r r a a a a a a a
 r r a a a a a r r a a r a a
 a a b b d b b a a a b a a a

↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓
 f d d a a a d r d f d r a r a r d r a r d a b d b
 a r a r d r a a a a a a a a a a
 a a a a a r r a a a a a
 a b b a a a a a a a

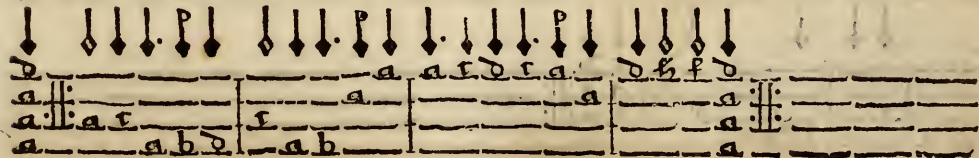
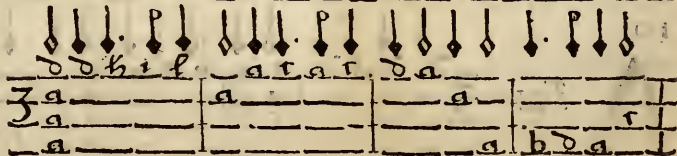
7

A

L a Mode
de France.

8

VV

Hat you
please.

9

A

Round

a a d	r d e	d a r	d d d	f f d	r d r	d a r
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

Musical notation for exercise 9, consisting of three staves. The top staff contains notes with fingerings (1, 2, 3) above them. The middle and bottom staves contain notes with repeat signs at the end.

10

A

Figg.

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

Musical notation for exercise 10, consisting of three staves. The top staff contains notes with fingerings (1, 2, 3) above them. The middle and bottom staves contain notes with repeat signs at the end.

WV

Ilson's
Wild.

Treble clef, one flat key signature.
 Staff 1: δ r δ r a r δ
 Staff 2: δ a a a a a a
 Staff 3: δ a a a r a a
 Staff 4: a a a b δ a a a a

Treble clef, one flat key signature.
 Staff 1: a r δ r a a a r δ r a
 Staff 2: a a a a a a a a a
 Staff 3: a b δ δ δ δ δ δ δ δ δ
 Staff 4: a b δ δ δ δ δ δ δ δ δ

Treble clef, one flat key signature.
 Staff 1: a r δ δ
 Staff 2: a a a a a a a a
 Staff 3: b δ b a b δ a b a a a
 Staff 4: a b δ δ δ δ δ δ δ δ δ

P

Arthenia.

First musical staff with notes: a, a, d, f, h, f, d, e, a, e, d, r, a, a. Includes a treble clef and a repeat sign at the end.

Second musical staff with notes: e, a, a, a, a, a, a, a, a, a, a, b, f, b, r, a. Includes a treble clef and a repeat sign at the end.

Third musical staff with notes: a, b. Includes a treble clef and a repeat sign at the end.

Four empty musical staves at the bottom of the page.

20

S*Tep Stately.*

Musical notation for the first system of 'S tep Stately.' It consists of three staves. The top staff has a treble clef and contains notes with stems and various accidentals (flats, naturals). Above the staff are several downward-pointing stems, some with a 'P' above them. The middle staff has a bass clef and contains notes with stems and accidentals. The bottom staff has a bass clef and contains notes with stems and accidentals. The system is divided into four measures by vertical bar lines.

Musical notation for the second system of 'S tep Stately.' It consists of three staves. The top staff has a treble clef and contains notes with stems and various accidentals. Above the staff are several downward-pointing stems, some with a 'P' above them. The middle staff has a bass clef and contains notes with stems and accidentals. The bottom staff has a bass clef and contains notes with stems and accidentals. The system is divided into four measures by vertical bar lines.

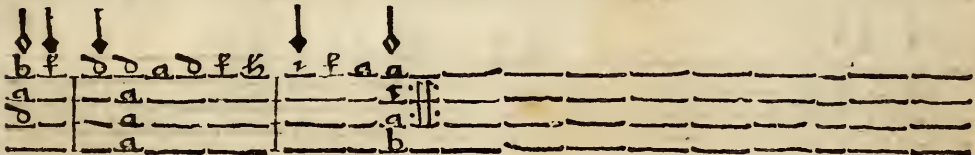
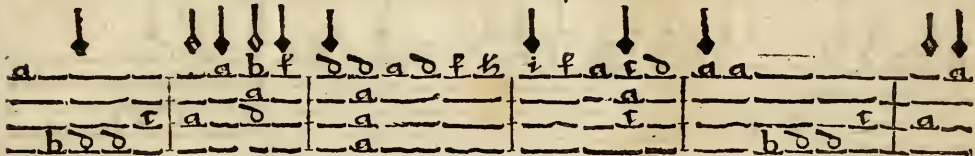
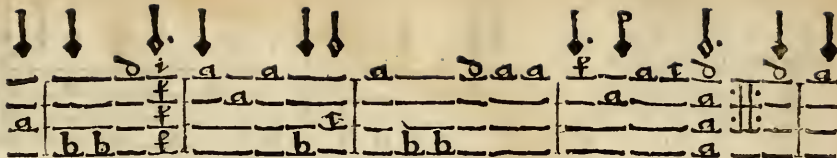
21

T*He Whisk.*

Musical notation for the first system of 'T He Whisk.' It consists of three staves. The top staff has a treble clef and contains notes with stems and various accidentals. Above the staff are several downward-pointing stems, some with a 'P' above them. The middle staff has a bass clef and contains notes with stems and accidentals. The bottom staff has a bass clef and contains notes with stems and accidentals. The system is divided into four measures by vertical bar lines.

Musical notation for the second system of 'T He Whisk.' It consists of three staves. The top staff has a treble clef and contains notes with stems and various accidentals. Above the staff are several downward-pointing stems, some with a 'P' above them. The middle staff has a bass clef and contains notes with stems and accidentals. The bottom staff has a bass clef and contains notes with stems and accidentals. The system is divided into four measures by vertical bar lines.

B *Lew*
Cap.



T

Thomas I
cannot.

The musical score consists of three systems of staves. Each system includes a vocal line with lyrics and a lute tablature line. The tablature uses letters 'a', 'b', 'c', 'd', 'e', 'f' on a six-line staff to represent fret positions. Rhythmic notation is placed above the staves, with stems and flags indicating note values. The lyrics are: 'Thomas I cannot.' The first system has four measures, the second has four measures, and the third has four measures. The tablature and rhythmic notation are aligned with the lyrics.

Four empty musical staves are located at the bottom of the page, below the main score. They are arranged in a single block and are completely blank.

D

Uke of
York's
March.

G

En. Leshley's March.

↓ ↓. P ↓ ↓ P ↓. P ↓ ↓ ↓. P

i	d a	d	a a	i	d a
3/4	a a	a	r a	a h	a a
	a	a a r	a	h	a
	a b	a a b	b		a b

↓ ↓ P ↓. P ↓ P ↓ P ↓. P ↓ ↓ ↓ P ↓ ↓ ↓

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

↓ ↓. P ↓. P ↓ ↓ P ↓ ↓ P ↓. P ↓ ↓ P ↓ P

i i f u	f u f i f	i i h f d	a d g	f i	d a	d
				t h	a a	a
					a	a a r
					a b	a a

↓. P ↓ ↓ ↓. P ↓ P ↓. P ↓

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

T

Om a
Bed-
lam.

↓ ↓. P ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

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

3 a | a | a a b | a r | a a | a

a | a | a a b | a r | a a | a

h a r a a | a r | a a a a | a a | a | a a | h

a | a | a a a a | a a | a | a a | r

a r | a | h h h h | a a | a | a a | a a

a a b | b a | a a | a

f d a h a e d | r a a |

a | a |

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 heads, some with a 'p' above them. The notes on the staves are: Staff 1: d d d e a e d f b f d f d d e a; Staff 2: a a a a; Staff 3: a a a a. Bar lines are present after the first and second measures.

The second system of musical notation consists of three staves. Above the staves are rhythmic markings: a series of vertical lines with diamond-shaped heads, some with a 'p' above them. The notes on the staves are: Staff 1: a a a a a a a a a a a a; Staff 2: a a a a a a a a; Staff 3: a a a a a a a a. Bar lines are present after the first, second, third, fourth, and fifth measures.

The third system of musical notation consists of three staves. Above the staves are rhythmic markings: a series of vertical lines with diamond-shaped heads, some with a 'p' above them. The notes on the staves are: Staff 1: e a a; Staff 2: a; Staff 3: e e e e a a. Bar lines are present after the first and second measures.

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

S Panish
Jypfes.

Musical notation for the first system of 'Panish Jypfes'. It consists of three staves. Above the staves are rhythmic markings: a series of diamond-shaped notes with stems pointing down, some with 'P' above them. The notes themselves are placed on the staves, with some being 'a' or 'b' notes. The first staff has a treble clef and a '3' below it. The second and third staves have no clefs. The notation is divided into measures by vertical bar lines.

Musical notation for the second system of 'Panish Jypfes'. It consists of three staves. Above the staves are rhythmic markings: a series of diamond-shaped notes with stems pointing down, some with 'P' above them. The notes themselves are placed on the staves, with some being 'a' or 'b' notes. The first staff has a treble clef. The notation is divided into measures by vertical bar lines.

B Obing
Jue.

Musical notation for the first system of 'Obing Jue'. It consists of three staves. Above the staves are rhythmic markings: a series of diamond-shaped notes with stems pointing down, some with 'P' above them. The notes themselves are placed on the staves, with some being 'a' or 'b' notes. The first staff has a treble clef and a '3' below it. The notation is divided into measures by vertical bar lines.

Musical notation for the second system of 'Obing Jue'. It consists of three staves. Above the staves are rhythmic markings: a series of diamond-shaped notes with stems pointing down, some with 'P' above them. The notes themselves are placed on the staves, with some being 'a' or 'b' notes. The first staff has a treble clef. The notation is divided into measures by vertical bar lines.

36

S

Impkhony
I. P.

37

T

He Bonny
Brooms.

T He Fryar
and the
Nun.

The first system of musical notation consists of three staves. The top staff contains rhythmic notation with notes and stems, and above it are several diamond-shaped symbols with vertical lines pointing down, likely representing fingerings or accents. The middle and bottom staves contain a single note 'a' repeated across the measures.

The second system of musical notation consists of three staves. The top staff contains rhythmic notation with notes and stems, and above it are several diamond-shaped symbols with vertical lines pointing down. The middle and bottom staves contain notes 'a' and 'b' in various combinations across the measures.

The third system of musical notation consists of three staves. The top staff contains rhythmic notation with notes and stems, and above it are several diamond-shaped symbols with vertical lines pointing down. The middle and bottom staves contain notes 'a' and 'b' in various combinations across the measures.

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

43

I Have lost
my love and
I care not.

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

a a a a a
 r r a r a a . t r r a t r r a r a r a r a
 a a b

r d a r d d f r d
 a
 a

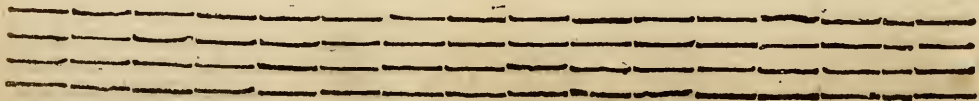
U

Pon a Summers-day.

First system of musical notation. Above the staff are fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The staff contains notes: $\tilde{z}a$, aa , a , ab , b , b , b , f , g , f , a , b , f , b , r , a .

Second system of musical notation. Above the staff are fingerings: b , b , f , b , f , f , f , f , b , b , b , f , g , f , b , r , a . The staff contains notes: b , b , f , b , f , f , f , f , b , b , b , f , g , f , a , b , f , b , r , a .

Third system of musical notation. Above the staff are fingerings: b , b , f , b . The staff contains notes: b , b , f , b , a , a , a , followed by a double bar line with repeat dots.



T

He Lady
Nevils
Delight.

First system of musical notation. It consists of four staves. The top staff contains a sequence of notes: a, r, d, d, d, r, d, f, d, r, a, a, r, d. Above this staff are several downward-pointing stems, some with a 'P' above them. The second staff contains a single note 'a' followed by a double bar line and then 'a' repeated four times. The third and fourth staves contain a sequence of notes: a, a, a, a, a, a, a, a, a, a, b, d, a.

Second system of musical notation. It consists of four staves. The top staff contains a sequence of notes: h, h, h, f, h, i, h, f, d, f, a, r, d, d, r, d, f, d, r, d, f, f, f, h, f, d, r, d. Above this staff are several downward-pointing stems, some with a 'P' above them. The second staff contains a single note 'a' followed by a double bar line and then 'a' repeated three times. The third and fourth staves are empty.

Third system of musical notation. It consists of four staves. The top staff contains a sequence of notes: f, a, r, d, f, r, a, a, a, r, d, f, h, f, h, d, r, d, a, a, a, a, d. Above this staff are several downward-pointing stems, some with a 'P' above them. The second staff contains a single note 'a' followed by a double bar line and then 'a' repeated three times. The third staff contains a sequence of notes: a, b, d, r, a. The fourth staff contains a single note 'a' followed by a double bar line and then 'a' repeated three times.

Four empty musical staves at the bottom of the page.

S Ingleton's Slip.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

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

a a a a a a a a

a a a a b b

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

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

a a

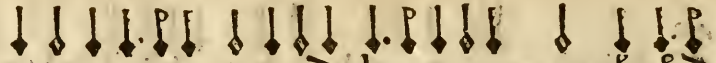
b

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

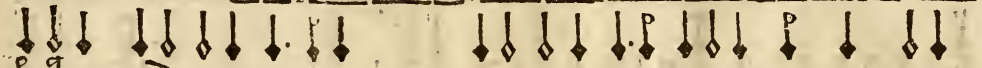
b d a b d b a d f d b a a a a a a a a

a a a a b b

T He Queens
Delight.

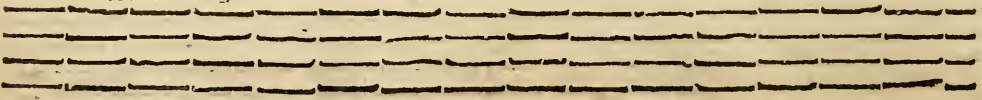


Handwritten musical notation on a five-line staff. The notes are labeled with letters 'a', 'b', and 'c'. The first measure contains a treble clef and the letter 'a'. The second measure contains 'a r d r a'. The third measure contains 'a b a'. The fourth measure contains 'b a b d'. The fifth measure contains 'a' followed by a double bar line and repeat dots. The sixth measure contains 'f f d'.



Handwritten musical notation on a five-line staff. The notes are labeled with letters 'a' and 'b'. The first measure contains 'f g' and 'a'. The second measure contains 'a' and 'd'. The third measure contains 'd b a b d a'. The fourth measure contains 'r r'. The fifth measure contains 'd r d'. The sixth measure contains 'a a a a a a'. The seventh measure contains 'b b b'.

Handwritten musical notation on a five-line staff. The notes are labeled with letters 'a', 'r', 'd', 'f', and 'c'. The first measure contains 'a r d d f r'. The second measure contains 'd'. The third measure contains 'a'. The fourth measure contains 'a'. The fifth measure contains 'a'. The staff ends with a double bar line and repeat dots.



51

A

*Maril-
lis.*

↓. P ↓ P ↓ ↓ ↓. ↓ ↓ P ↓ ↓ P ↓ ↓ P

♩ b b a ♩ a a ♩ b b a a ♩ a a ♩ b f b b a

♩ a a ♩ a r ♩ a ♩ a r ♩ a

♩ a ♩ a a ♩ a ♩ a a ♩ a

♩ a b ♩ b ♩ b ♩ b ♩ b

↓ ↓ P ↓ ↓ ↓. P ↓ ↓ ↓ P ↓ ↓ P ↓ ↓ P

♩ a b f b a a ♩ a a ♩ a b a ♩ b d f b ♩ i b i f

♩ a r ♩ a ♩ a r :|| a ♩ ♩

♩ a a ♩ a a :|| ♩ ♩

♩ b b ♩ b ♩ b ♩ ♩

↓ ↓ ↓. P ↓ P ↓ ↓ P ↓ P ↓ ↓

♩ b f b ♩ i b f b ♩ f b a b ♩ b f b a ♩ a

♩ a ♩ a ♩ a ♩ a ♩ a r :||

♩ a ♩ a ♩ a ♩ a ♩ a :||

♩ a ♩ a ♩ a ♩ a ♩ b

Empty musical staves.

N

*Ew Mu-
tar.*

N *En Ma-*
rinet.

Musical notation for the first system of 'En Marinets.' The notation consists of a treble clef, a common time signature, and a single melodic line. Above the staff, there are several downward-pointing stems, some with a 'P' above them, indicating accents or breath marks. The notes are: d d f h f d f f | d d f h h f d f | d f h . The staff contains the notes: a a | a a | e with a repeat sign.

Musical notation for the second system of 'En Marinets.' The notation consists of a treble clef, a common time signature, and a single melodic line. Above the staff, there are several downward-pointing stems, some with a 'P' above them. The notes are: d f h | h f d f | a a r | a r d f r d | f a a r | a . The staff contains the notes: e a r | a | a | a | a a with a repeat sign.

T *He Run-*
ing Bore.

Musical notation for the first system of 'He Running Bore.' The notation consists of a treble clef, a common time signature, and a single melodic line. Above the staff, there are several downward-pointing stems, some with a 'P' above them. The notes are: d f | h f h | d f | h | h h f d r | a a r d . The staff contains the notes: a a | a a | f with a repeat sign | a | a .

Musical notation for the second system of 'He Running Bore.' The notation consists of a treble clef, a common time signature, and a single melodic line. Above the staff, there are several downward-pointing stems, some with a 'P' above them. The notes are: a f | f r h | h f d r | a a r | d r d | a . The staff contains the notes: a | r with a repeat sign.

T He Apes
Dance.

a a a a b a a a r i k d i k

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

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

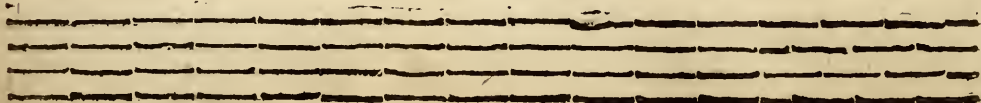
A

Passin-
galà.

First system of musical notation for 'Passin-galà'. It consists of three staves. The top staff has a treble clef and contains notes: a a a a, a b d, a, a, a, i i i, d b a, a f h. The middle staff contains notes: r r r r, a, a, a, f f f, f f f. The bottom staff contains notes: b b b, b, b b, f f f.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and contains notes: e f, a a a, a, a, a, a a a, a d. The middle staff contains notes: r r r, a, a, a, r r r, a. The bottom staff contains notes: b, b b b, b, b b, b b b, a b, b.

Third system of musical notation. It consists of three staves. The top staff has a treble clef and contains notes: a a, a a a, a b d, a, a. The middle staff contains notes: a r, r r r, a, a. The bottom staff contains notes: b, b b b, b, b, b.



N

Few Fig-
gary.

Musical staff with notes: *a b d a* | *b a a* | *a b d a*

 Dynamics: *P* | *P P P P P*

Musical staff with notes: *f d e d d* | *d d f h i h i* | *f f h f e a r d* | *f f f d r a b*

 Dynamics: *P P P P P P P P P P P P P*

Musical staff with notes: *d a a a d a* | *a a* | *a d a a* | *a a d a d*

 Dynamics: *P P P P P P P P P P P*

Musical staff with notes: *a d a b f h f d b a* | *a r* | *a*

 Dynamics: *P P P P P P P P P*

T He Hobby
Horse
Dance.

First system of musical notation. Above the staff are rhythmic markings: P, P, P, P, P, P, P, P, P, P, P, P, P, P, P, P, P, P, P, P. The staff contains notes: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a.

Second system of musical notation. Above the staff are rhythmic markings: P, P, P, P, P, P, P, P, P, P, P, P, P, P, P, P, P, P, P, P. The staff contains notes: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a.

Third system of musical notation. Above the staff are rhythmic markings: P, P, P, P, P, P, P, P, P, P, P, P, P, P, P, P, P, P, P, P. The staff contains notes: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a.

Four empty musical staves at the bottom of the page.

L

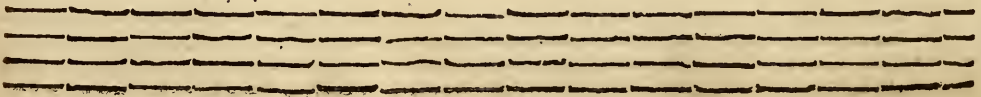
*A Cokley
a new dance.*



Handwritten musical notation on a five-line staff. The first measure contains the letters 'a r d f e a r'. The second measure contains 'd r a a'. The third measure contains 'a a a'. The fourth measure contains 'a a'. The fifth measure contains 'a a'. There are vertical bar lines separating the measures.

Handwritten musical notation on a five-line staff. The first measure contains 'f h f d e a r'. The second measure contains 'd a a'. The third measure contains 'a'. The fourth measure contains 'f h f d e a'. The fifth measure contains 'a a a r'. The sixth measure contains 'e e e f e f'. The seventh measure contains 'a'. The eighth measure contains 'r'. The ninth measure contains 'b a'. There are vertical bar lines separating the measures.

Handwritten musical notation on a five-line staff. The first measure contains 'r d a a h a r d'. The second measure contains 'd e e'. The third measure contains 'a a a r'. The fourth measure contains 'a'. The fifth measure contains 'a'. There are vertical bar lines separating the measures.



Gentles

T He Lady
Nevils
delight.

↓ ↓. P ↓ ↓ ↓ ↓ ↓. P ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

♭ a ————— a ♭ a ————— b i h i f d

z a — a a ————— r — a a —————

z a ————— a a —————

a ————— b a ————— b ————— b a —————

↓ ↓. P ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓. P ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

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

————— a ————— a :|| a ————— a ————— a —————

————— r ————— a :|| ————— r a —————

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

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓. P ↓ ↓ ↓ ↓

f h b a h f e a f r d a b a ————— a a —————

————— a ————— a a ————— a ————— a r :||

————— a ————— a ————— a :||

————— b ————— a ————— b —————

—————

—————

—————

—————

N

*Ew Gal-
liard.*

Musical notation for the first system of 'N ew Gal-liard.' It consists of three staves. The top staff has a treble clef and a common time signature. Above the staff are rhythmic markings: a series of downward-pointing stems with flags, some with a 'P' above them. The notes on the staff are: a, d, r, a, r, d, f, g, i, f, d, b, b, a, b. The bottom two staves are empty.

Musical notation for the second system of 'N ew Gal-liard.' It consists of three staves. The top staff has rhythmic markings and notes: b, d, a, f, g, r, d, g, f, d, d. The middle staff has notes: a, r, d, f, r, a, a, b, a, a. The bottom staff has notes: a, a, a.

H

Ealths.

Musical notation for the first system of 'H Ealths.' It consists of three staves. The top staff has rhythmic markings and notes: a, a, r, r, a, a, r, r. The middle staff has notes: a, b, a, a, a, a, a, b, a, b, a, b, d, a, b, b, a. The bottom staff has notes: a, b, a, b, a, b, a, b, a, b, b, a.

Musical notation for the second system of 'H Ealths.' It consists of three staves. The top staff has rhythmic markings and notes: a, a, a, a. The middle staff has notes: r, a, r, e, r, a, a, a. The bottom staff has notes: a, a, a.

T He Kings
Boree.

↓ ↓ P ↓ P ↓ P ↓ ↓ ↓ ↓

d r d r d f g f d b

a a a

b a r d a a

↓ P ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

a b d b

a a b

b b b d f r g

b a a b a

b b d b r a b

↓ P ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

f o o

a a a

R

Osalyna
a new
Dance.

Musical notation for 'Osalyna a new Dance'. The piece is written on three staves. Above the staves are rhythmic markings consisting of vertical lines with diamond-shaped heads, some with 'P' above them. The notes are represented by letters 'a', 'b', 'f', 'd', 'h', and 'i'. The first staff contains the melody, the second staff contains a lower line, and the third staff contains a bass line. The notation is divided into measures by vertical bar lines. There are repeat signs (double vertical lines with dots) at the end of the first and second staves.

S

Araband.

Musical notation for 'Araband.'. The piece is written on three staves. Above the staves are rhythmic markings consisting of vertical lines with diamond-shaped heads, some with 'P' above them. The notes are represented by letters 'a', 'b', 'f', 'd', 'h', and 'i'. The first staff contains the melody, the second staff contains a lower line, and the third staff contains a bass line. The notation is divided into measures by vertical bar lines. There are repeat signs (double vertical lines with dots) at the end of the first and second staves.

65

A

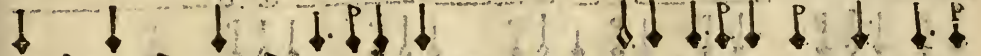
Fig called
Macbeth.

M

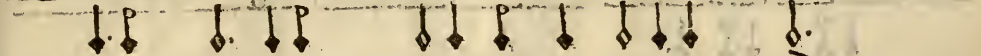
*Ontrosses
March.*



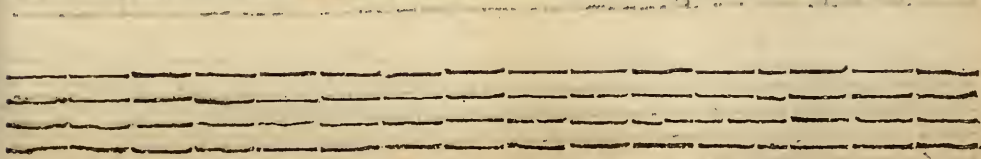
First system of musical notation with notes and rests on a five-line staff.



Second system of musical notation with notes and rests on a five-line staff.



Third system of musical notation with notes and rests on a five-line staff.



A

Gavot.

First system of musical notation. It consists of a single staff with a treble clef and a common time signature. The notes are: δ b, δ , a, δ f, a b, a, i b, i b f. Above the staff are various fingerings: \downarrow P, \downarrow , \downarrow P, \downarrow P, \downarrow P, \downarrow P, \downarrow P, \downarrow P, \downarrow P.

Second system of musical notation. It consists of a single staff with a treble clef and a common time signature. The notes are: δ b, a a b f, δ f b b i, f f δ f, a, δ b, a, b δ , f g f δ b. Above the staff are various fingerings: \downarrow P, \downarrow P, \downarrow P, \downarrow P, \downarrow P, \downarrow P, \downarrow P, \downarrow P, \downarrow P, \downarrow P, \downarrow P.

Third system of musical notation. It consists of a single staff with a treble clef and a common time signature. The notes are: a, a, a a, a, a. Above the staff are various fingerings: \downarrow P, \downarrow P, \downarrow . Below the staff are notes: b, a b, b.

Four empty musical staves at the bottom of the page.

Mv. Lock's
Saraband.

First system of musical notation for 'M v. Lock's Saraband'. It consists of five staves. The top staff is a treble clef with a 3/4 time signature. The notes are: d d d | f d a | b d f | a | a | a | a | r. Above the notes are diamond-shaped ornaments. The second staff has notes: a a a | | | a | a | a | a | a. The third staff has notes: a a a | | | | | | | r. The fourth staff has notes: a a a | | | b a | b | | | r. The fifth staff is empty.

Second system of musical notation for 'M v. Lock's Saraband'. It consists of five staves. The top staff is a treble clef with a 3/4 time signature. The notes are: d | h h h | i h f h e f | f d c | d | d a | f d | a b | a. Above the notes are diamond-shaped ornaments. The second staff has notes: a | f f f | | | | | | | a r. The third staff has notes: a | h h h | | | | | | | a. The fourth staff has notes: a | | | b d | a | | | b. The fifth staff is empty.

Five empty musical staves at the bottom of the page, arranged in a single system.

S

Araband La
Chamboner.

↓ ↓.P ↓ ↓ ↓ ↓ ↓ ↓ ↓.P ↓ ↓ ↓.P

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

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

↓ ↓ ↓.P ↓ ↓ ↓ ↓ ↓ ↓ ↓.P ↓ ↓ ↓.P ↓ ↓ ↓.P ↓

d d d b b b a a b d a b a a a a a

a a a a a a a r r r r r r

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

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

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

a a b b d d a b 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 a b a b a b b b

Empty musical staves with faint markings.

C Orant Mr.
Will. Lawes.

Handwritten musical score for 'Orant Mr. Will. Lawes.' The score is written on three staves. Above the staves are various performance markings, including dynamic markings (p, f) and articulation marks (downward arrows). The first staff begins with a treble clef and a 3/4 time signature. The notes are written in a simple, early modern style, with some letters (a, b) written above the notes. The second staff continues the melody, and the third staff appears to be a lower part or a continuation of the same line. The score is on aged, yellowed paper.

S

Symphony Mr.
Sim. Ives.

Handwritten musical score for 'Symphony Mr. Sim. Ives.' The score is written on five staves. Above the staves are various musical notations including dynamic markings (p, f, pp, ff) and articulation marks (downward arrows). The notes are primarily lowercase letters (a, b, r, t, d, o) and some numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10). The notation is arranged in measures across the staves, with some measures containing multiple notes or rests. The overall style is that of a handwritten manuscript.

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

S Araband Mr.
Sim. Ives.

Handwritten musical notation for 'Araband Mr. Sim. Ives.' The score consists of two systems of three staves each. Above the first system are several groups of downward-pointing stems, some with diamond-shaped heads, indicating fingerings or accents. The notation includes various notes and rests, with some notes marked with letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h' and symbols like 'z' and 'r'. The second system follows a similar pattern. The bottom half of the page contains several empty musical staves.

C

Orant Dr.

Colman.

Musical notation for the first system, featuring two staves. The top staff contains notes with dynamic markings (p, f) and accents above them. The bottom staff contains notes 'a' and 'b' with various dynamics and accents. A fermata is present over the first measure of the bottom staff.

Musical notation for the second system, featuring two staves. The top staff contains notes with dynamic markings (p, f) and accents above them. The bottom staff contains notes 'a' and 'b' with various dynamics and accents. A fermata is present over the first measure of the bottom staff.

Empty musical staves at the bottom of the page.

S Araband
Dr. Col-
man.

Musical staff with notes and dynamic markings. Notes include 'a', 'b', and 'bb'. Dynamic markings include 'p' and 'f'. Above the staff are vertical arrows indicating accents or dynamics.

Musical staff with notes and dynamic markings. Notes include 'a', 'b', 'bb', 'f', and 'r'. Dynamic markings include 'p' and 'f'. Above the staff are vertical arrows indicating accents or dynamics.

Musical staff with notes and dynamic markings. Notes include 'a', 'b', and 'bb'. Dynamic markings include 'p' and 'f'. Above the staff are vertical arrows indicating accents or dynamics.

Four empty musical staves at the bottom of the page.

C

Orant de
boise.

↓ ↓.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 b b

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

a a a a a a

b a b b

a a a a

a a r a

b b

C

Orant La
Londoners.

The musical score consists of three systems of staves. The top system has a vocal line with lyrics and a Cithren line with tablature. The second system continues the vocal line and Cithren tablature. The third system concludes the piece with a double bar line and repeat signs.

System 1:

- Vocal line: \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow
- Lyrics: \bar{b} \bar{b} a b a b \bar{b} f f \bar{b} a a b \bar{b}
- Cithren tablature: $\bar{3}$ a a b r f \bar{b} a a b \bar{b}

System 2:

- Vocal line: \downarrow \downarrow
- Lyrics: a a a b b a b \bar{b} f f r \bar{b} \bar{b} a a a a
- Cithren tablature: a a a b a b \bar{b} f r \bar{b} \bar{b} a a a a a

System 3:

- Vocal line: \downarrow \downarrow
- Lyrics: b \bar{b} b a a a a a a a a a a a a a a a a a a
- Cithren tablature: b \bar{b} a r a a a a a a a a a a a a a a a a

FINIS.

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

The musical score is written on two systems of three staves each. The first system uses a treble clef and a key signature of one flat. The second system uses a bass clef and a key signature of one flat. Above the staves, there are various musical notations including notes, rests, and dynamic markings such as 'P' (piano) and 'f' (forte). The notes are labeled with letters 'a' and 'b'. The score includes repeat signs and a double bar line at the end of the second system.

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 is 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.

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 fally 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.

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 in doubt.

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.

The words
of this Tune

In the merry Month of May,
On a Morn by break of day,
Forth I walk'd the wood so wide
When as May was in her pride;
There I spy'd all alone, all alone,
Philida and Coridon.

Much a do there was god wot,
He did love, but she could not;
He said his love was ever true;
She said, none was false to you;
He said, he had lov'd her long;
She said, love should take no wrong.

Coridon would have kiss'd her then;
She said, Maids must kiss no men,
Till they kiss for good and all;
Then she had the shepherd call
All the Gods to witness truth,
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 which had been long de'uid,
Was with kisses sweet Concluded.

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

90

The Words to this Tune:

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

Let not ſuch fortune my love betide,
 Q 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.

Symathize 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.

92

The Words to this Tune.

*Silly heart forbear those are murd'ring 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 to 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 with-stand.*

93

The words to
his Tune.

Cloris now thou art fled away;
 Amintor's sheep are gone a way;
 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 near 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.

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 knows 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

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,
 Set's 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 lov'd e,
 He that loves half a day fools without m'a'u e;
 Cupid then tell me what Art had thy Mither
 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 sets 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 sh: will constant prove;*

Such Qualmes of Sincereish 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.

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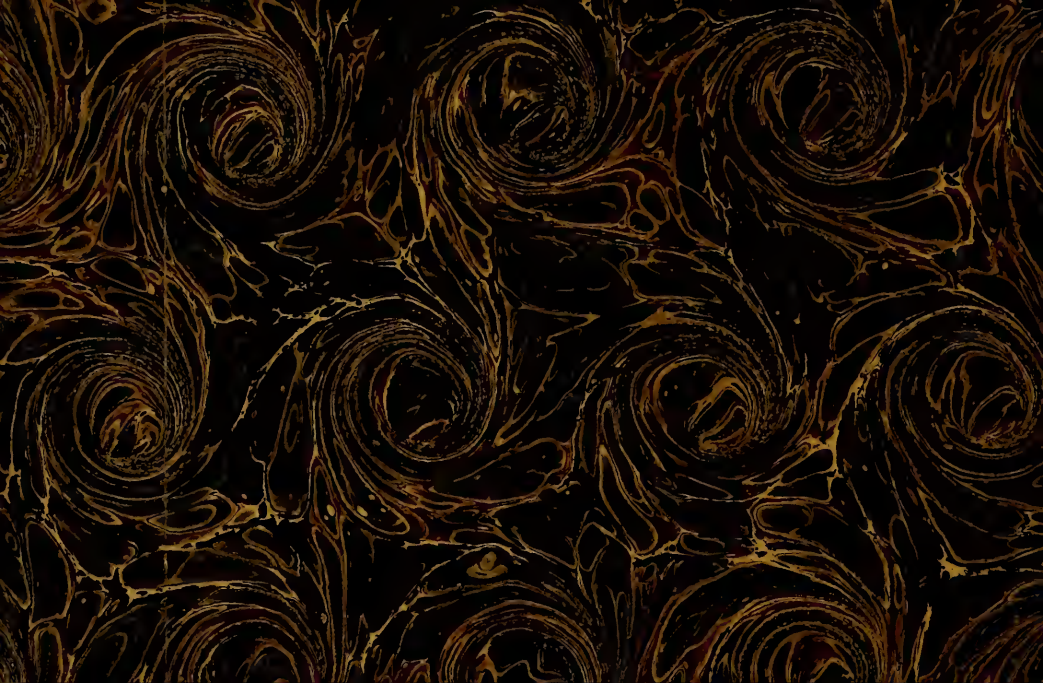
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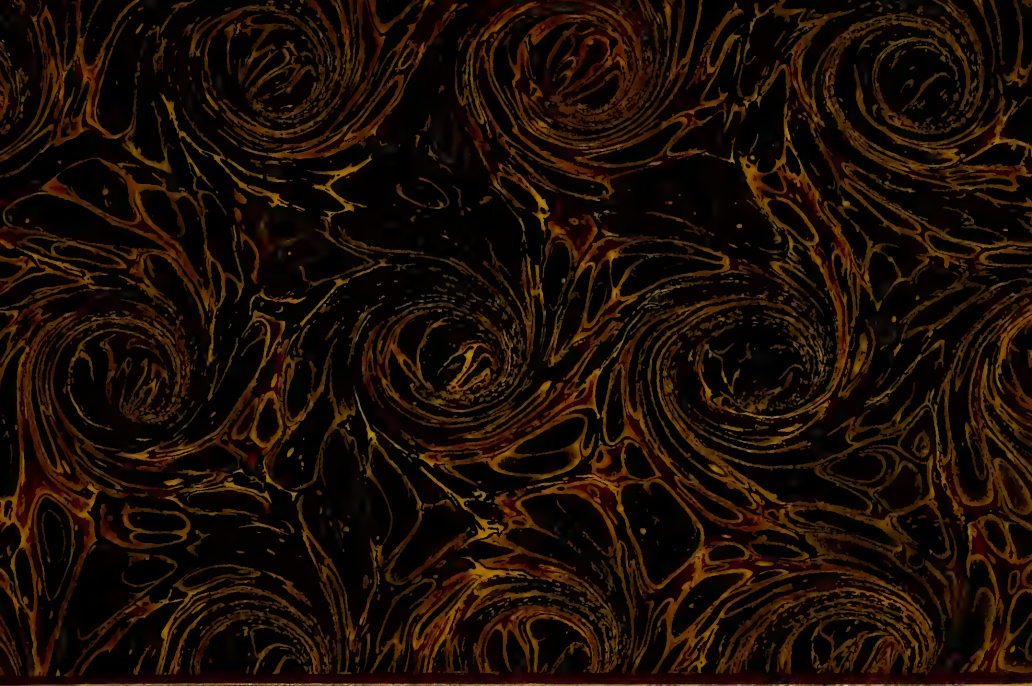
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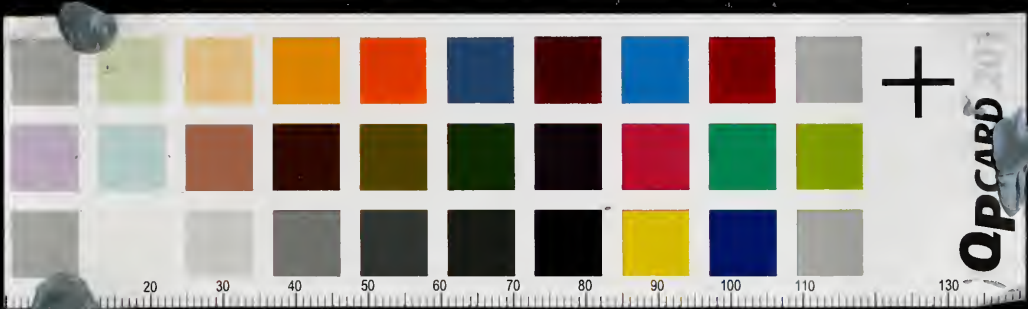
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