

MATTHEW LOCKE
HIS
LITTLE CONSORT of THREE PARTS:
CONTAINING
PAVANS, AYRES, CORANTS and SARABANDS, for *Viols* or *Violins*.

In two several Varieties:

The first 20 are for Two Trebles and a Basse: The last 20 for Treble, Tenor & Basse.

To be performed either alone or with *THEORBO'S* and *HARPSICORD*.

TREBLE and TENOR.

London, Printed by W. GODDARD for JOHN PLAYFORD, and are to be sold at his
Shop in the Inner-Temple in Fleetstreet, 1656.

To the Lovers and Practitioners of CONSORT-MUSICK.

Mr. Will.
Wag.

AT the importunity of an intimate friend * and great Master in Musick, (who being straitned in time, and hindered from satisfying his own desires for the encouragement of his Scholars) I first undertook this kind of Composition ; wherein I have endeavoured to comply with the Hands, Ears, and Patience of young Beginners, making the Ayre familiar, the Parts formal, and all facile and short. Which I mention not to deter those of better judgements from perusing them (for they also in the Conextion and harmony will I hope meet with Satisfaction) but to assure you there is scarcely any thing in them, that with a little practise may not be master'd by the meanest hand ; to which you will find the care in printing of Tyes, Holds, Slurs, and barring the Measures a great advantage. But for such as either fear or scorn to see or hear with content any but their owne Thick-skull'd or Fantastical conceits, they are desired to forbear Censuring, or dar'd (observing the designe) to mend them. And for those Mountebanks of wit, who think it necessary to disparage all they meet with of their owne Countrey-mens, because there have been and are some excellent things done by Strangers, I shall make bold to tell them (and I hope my known experience in this Science will inforce them to confesse me a competent Judge) that I never yet saw any Forain Instrumental Composition (a few French Corants excepted) worthy an English mans Transcribing. I have now done, onely shall desire in the performance of this Consort you would do your selves and me the right to play plain, not Tearing them in pieces with division, (an old custome of our Countrey Fiddlers, and now under the title of A la mode endeavour'd to be introduced) which if you please to observe, I shall take it as a motive for the rendering you somewhat hereafter worthy your better acceptance.

MATTHEW LOCKE.

A 3. for 2 Trebles and a Bass.

TREBLE.

MATTHEW LOCKE.

1 **P** Avan.

2 **A** Yrc.

3 **C** Orant.

4 **S** Araban.

B

A 3. for 2 Trebles and a Bass.

TREBLE.

MATTHEW LOCK.

5 **P** *Avan.*

6 **A** *Yre.*

7 **C** *Orant.*

8 **S** *Arab.*

A 3. for 2 Trebles and a Bass.

TREBLE.

MATTHEW LOCK.

9 **P** *Avan.*

10 **A** *Yre.*

11 **C** *Orant.*

12 **S** *Araband.*

A 3. for 2 Trebles and a Basse.

TREBLE.

MATTHEW LOCK.

13 **P** Avan.
14 **A** Yre.
15 **C** Crant.
16 **S** Araband.

A 3. for 2 Trebles and a Basse.

TREBLE.

MATTHEW LOCK.

17 **P** Avan.
18 **A** Yre.
19 **C** Orant.
20 **S** Arab.

A 3. for Treble, Tenor, and Bass.

TENOR.

MATTHEW LOCK.

21 **P** Avan.
22 **A** Yrc.
23 **C** Orant.
24 **S** Araban.

A 3. for Treble and a Bass.

Tenor

MATTHEW LOCK.

25 **P** Avan.
26 **A** Yrc.
27 **C** Orant.
28 **S** Arab.

A 3. for Tenor and a Bass.

TENOR.

MATTHEW LOCKE.

29 **P** Avan.

30 **A** Yre.

31 **C** Orant.

32 **S** Araban.

A 3. for Treble, Tenor, and Bass.

TENOR.

MATTHEW LOCKE.

33 **P** Avan.

34 **A** Yre.

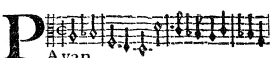
35 **C** Orant.

36 **S** Araban.

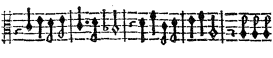
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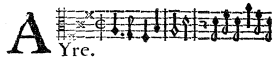
b b

A 3. for Treble, Tenor and Basse.

37 **P** 
Avan.

38 **A** 
Yrc.

39 **C** 
Orant.

40 **S** 
Araband.

NOTE

This volume has a very tight binding and while every effort has been made to reproduce the centres, force would result in damage

A 3. for Treble, Tenor and Basse.

TENOR.

MATTHEW LOCKE.

37 **P**
Avan.

38 **A**
Yre.

39 **C**
Orant.

40 **S**
Araband.

FINIS.

DEUS VIVUM
BRITANNIUM