


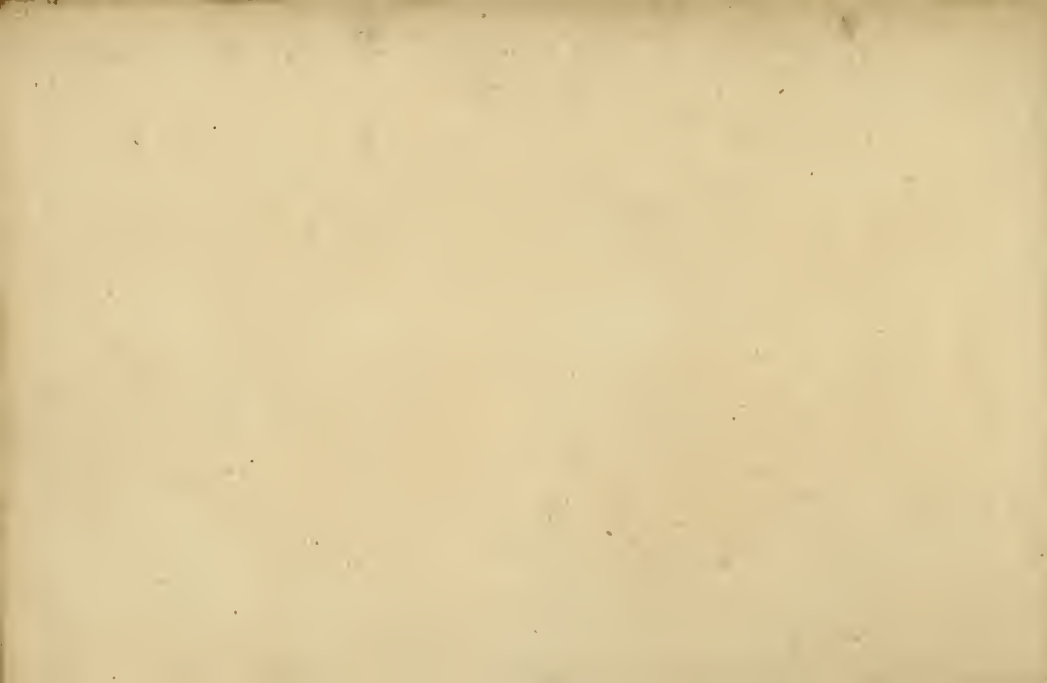
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Edward F. Pimantault

Organist of the

Eglise Suisse 1838





R. Gaywood fecit



inglis 307

Musick's Delight

ON THE

C I T H R E N,

Restored and Refined to a more Easie and Pleasant
Manner of Playing than formerly ; And set forth with
Lessons *Al a Mode*, being the Choicest of our late new *Ayres* ,
Corants , *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. 1 6 6 6.


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 a well known fact
that the most delicious of all the
fruits is the apple.

By the Author of
The Art of Cookery



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

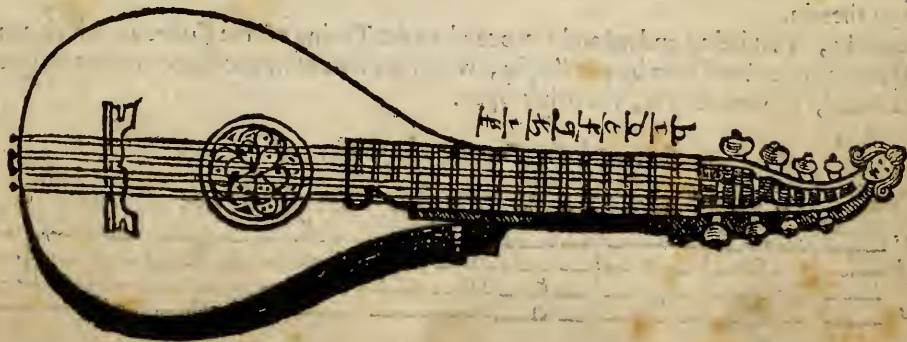
The Preface.

(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 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 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.

⊕⊕⊕⊕ **T**HE *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.

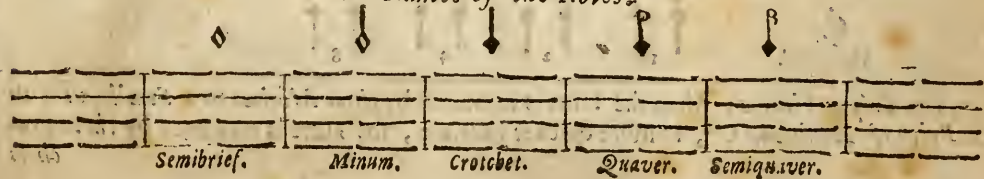
	<i>unison.</i>	<i>unison.</i>	<i>unison.</i>	<i>octo.</i>	<i>octo.</i>	<i>octo.</i>	<i>octo.</i>
Trebles	a			d	e		
Means.	f	a		a	a	e	
Basses.			e	a			a
Tenors		d	a			a	a

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.

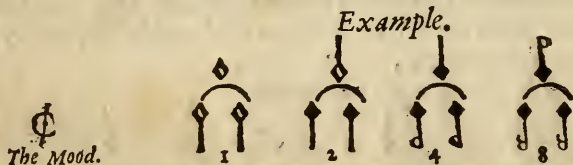


Instructions for the Playing on the Cithren.

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*.

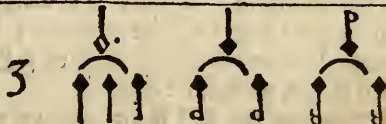
Example.



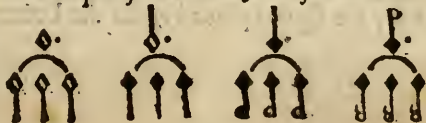
The Mood in the more slow
Tripla Time.



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>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>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>	<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.

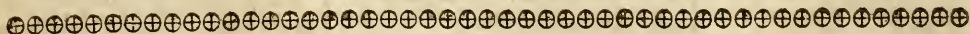
Thus leaving these few Rules to your Memory and Practice in the following Lessons, which I hope will merit your kind Acceptance, and be a further Encouragement to do you more Service in this Nature.

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>	

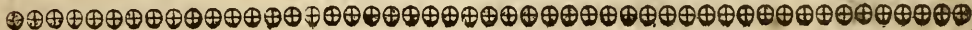
A Table of the Lessons contained in this Book.

<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.



I



Short
Prelu
dium.

↓ ↓ ↓ ↓ ↓

a b d f b i l i b f d b a

a a

a b

a a

b

↓ ↓ ↓ ↓ ↓ ↓

d d r r a a r r d d d

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

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

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

20



He foire and
twenty Chan
ges on 6 Bells.

↓ 2 3 4

a a a a

3 a a a a

b a b a b a

5 6 7 8

a a a a

a a a a

b a b a b a b a

B

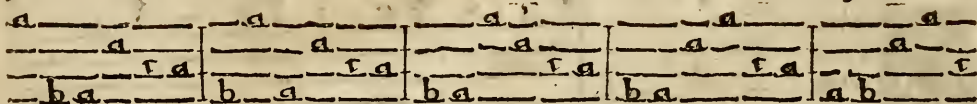
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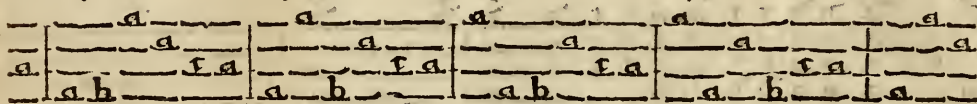
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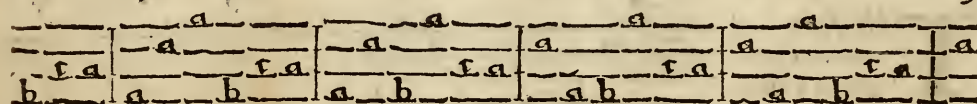
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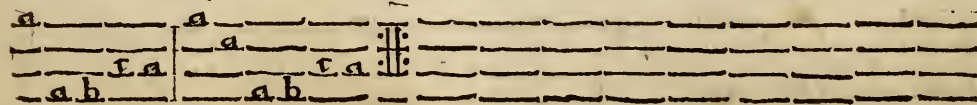
21

22

23



24



M

Ay time. The
Ground with
Division.

5

O

Ver the
Moun-
tains.

Musical notation for the first system of 'O Ver the Mountains.' It consists of three staves. The top staff has a treble clef and contains the melody with notes 'r', 'f', 'd', 'a', 'r', 'd', 'f', 'a', 'r', 'a', 'f', 'a', 'a'. Above the notes are downward-pointing stems, some with 'P' above them. The middle and bottom staves contain accompaniment with notes 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a'.

Musical notation for the second system of 'O 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', 'a', 'a', 'a', 'a', 'a'. Above the notes are downward-pointing stems, some with 'P' above them. The middle and bottom staves contain accompaniment with notes 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a'.

6

L

ight of
Love.

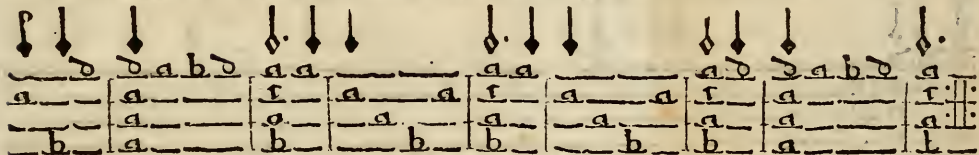
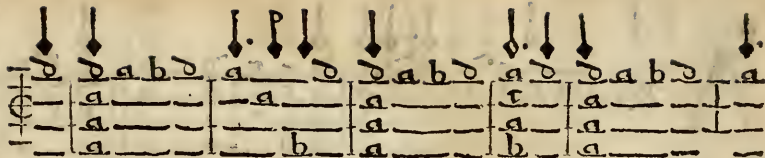
Musical notation for the first system of 'Light of Love.' It consists of three staves. The top staff has a treble clef and contains the melody with notes 'a', 'r', 'd', 'a', 'd', 'r', 'a', 'r', 'd', 'a', 'r'. Above the notes are downward-pointing stems, some with 'P' above them. The middle and bottom staves contain accompaniment 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 'd', 'a', 'r', 'a', 'r', 'd', 'a', 'r', 'd', 'a', 'r'. Above the notes are downward-pointing stems, some with 'P' above them. The middle and bottom staves contain accompaniment with notes 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a'.

7

A

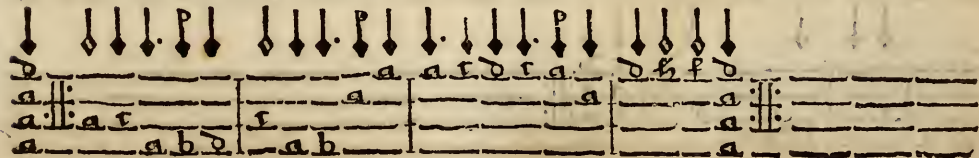
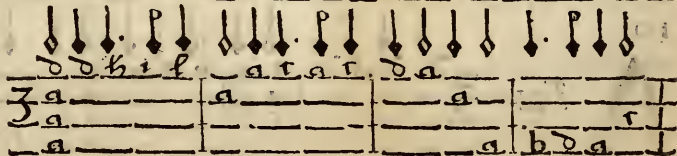
*La Mode
de France.*



8

V

*Hat you
please.*



9

A

Round

a a d	r d e	d a e	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 has notes with stems and flags, and a treble clef. The middle and bottom staves have notes with stems and flags, and a bass clef. The notation includes various rhythmic values and articulation marks.

10

A

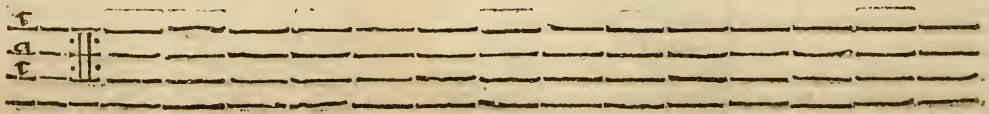
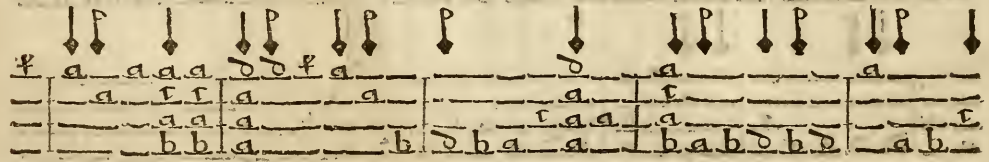
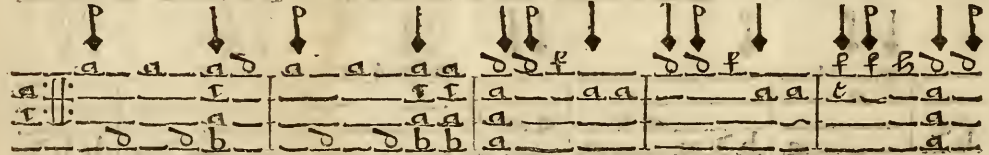
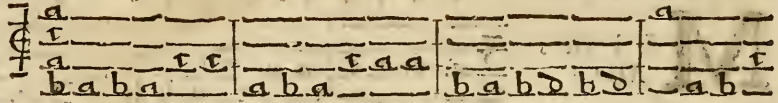
Figg.

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 has notes with stems and flags, and a treble clef. The middle and bottom staves have notes with stems and flags, and a bass clef. The notation includes various rhythmic values and articulation marks.

G

Lory of
the West.



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, r, a, a, a, f, e, a, a, a, e, h, f, h, r, a. Includes a treble clef and a repeat sign at the end.

Third musical staff with notes: a, a, h. 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. Above the staves are several vertical stems with flags, some marked with a 'P'. The notes are written in a stylized, shorthand notation on the staves. The first staff begins with a treble clef and contains notes such as 'd', 'r', 'a', 'a', 'r', 'd', 'f', 'r', 'a', 'a'. The second staff contains notes like 'a', 'b', 'a', 'b', 'r', 'r', 'r', 'r', 'a', 'a'. The third staff contains notes like 'a', 'b', 'a', 'b', 'r', 'r', 'r', 'r', 'a', 'a'.

Musical notation for the second system of 'S tep Stately.' It consists of three staves. Above the staves are several vertical stems with flags, some marked with a 'P'. The notes are written in a stylized, shorthand notation on the staves. The first staff begins with a treble clef and contains notes such as 'd', 'r', 'd', 'f', 'd', 'r', 'a', 'a', 'd', 'd', 'f', 'd', 'f', 'r', 'a', 'd', 'd'. The second staff contains notes like 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a'. The third staff contains notes like 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a'.

21

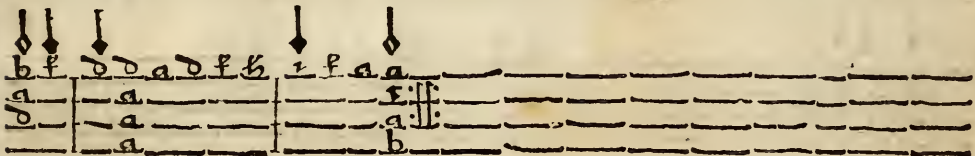
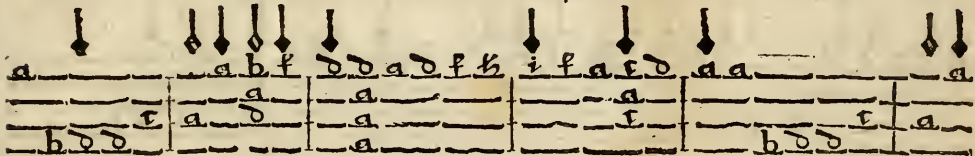
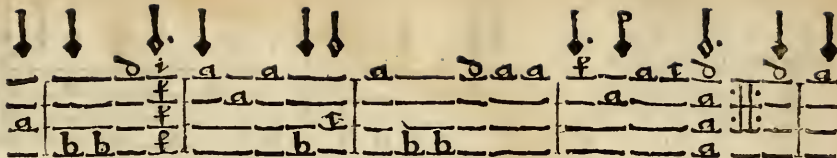
T

He Whisk.

Musical notation for the first system of 'T He Whisk.' It consists of three staves. Above the staves are several vertical stems with flags, some marked with a 'P'. The notes are written in a stylized, shorthand notation on the staves. The first staff begins with a treble clef and contains notes such as 'd', 'd', 'd', 'r', 'd', 'a', 'a', 'r', 'd'. The second staff contains notes like 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a'. The third staff contains notes like 'a', 'b', 'd', 'a', 'a', 'a', 'a', 'a', 'a', 'a'.

Musical notation for the second system of 'T He Whisk.' It consists of three staves. Above the staves are several vertical stems with flags, some marked with a 'P'. The notes are written in a stylized, shorthand notation on the staves. The first staff begins with a treble clef and contains notes such as 'a', 'r', 'd'. The second staff contains notes like 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a'. The third staff contains notes like 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a'.

B *Lew*
Cap.



T He Lady
Banbury's
Hornpipe.

T

*He Kings
March.*

First system of musical notation. It consists of two staves. The upper staff has a treble clef and contains the notes: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. The lower staff has a bass clef and contains the notes: f, g, a, b, f, g, a, b, f, g, a, b, f, g, a, b, f, g, a, b. Above the staves are various rhythmic markings, including vertical lines with diamond-shaped heads and some letters like 'p'.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and contains the notes: f, g, a, a, a, a, f, g, a, a, a, a, a, a, a, a, a, a, a, a. The lower staff has a bass clef and contains the notes: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. Above the staves are various rhythmic markings, including vertical lines with diamond-shaped heads and some letters like 'p'.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and contains the notes: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. The lower staff has a bass clef and contains the notes: f, g, a, b, f, g, a, b, f, g, a, b, f, g, a, b, f, g, a, b. Above the staves are various rhythmic markings, including vertical lines with diamond-shaped heads and some letters like 'p'.

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

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 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 ↓ ↓ 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 ↓ ↓ 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

*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 r d f b f d f d d e a
 Staff 2: a a a a
 Staff 3: a a a a

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 d a a a a a a a r d
 Staff 2: a a a a a a a a a a a
 Staff 3: a a b a a a b a a a b a

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: r a a d
 Staff 2: a e e e r a a
 Staff 3: a

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

36

S

Impkhony
I. P.

37

T

He Bonny
Brooms.

H

Unsdon
House

43

I Have lost
my love and
I care not.

Handwritten musical score for a single voice part. The score consists of three systems of music. Each system has a vocal line with lyrics and a lute tablature line below it. The tablature uses letters 'a', 'b', 'c', 'd', 'e', 'f' on a six-line staff. Above the tablature are rhythmic flags and some letters like 'P' and 'I'. The lyrics are "I Have lost my love and I care not."

System 1:
 Lyrics: I Have lost my love and I care not.
 Tablature: a c c c d f d c a
 Tablature: a a c a b
 Tablature: a b a b a b

System 2:
 Lyrics: (continuation of the previous system)
 Tablature: a a a a a
 Tablature: c c a c a a c c c a c
 Tablature: a b

System 3:
 Lyrics: (continuation of the previous system)
 Tablature: a c d d f c d
 Tablature: a
 Tablature: a a

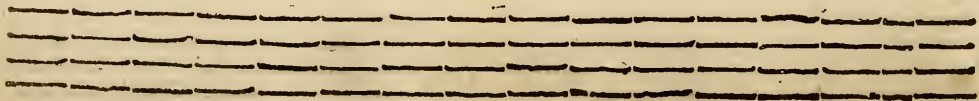
U

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 labeled with a 'P'. The second staff contains a single note 'a' followed by a double bar line. The third and fourth staves contain a series of 'a' notes, with the fourth staff ending in 'a a b d'.

Second system of musical notation. It consists of four staves. The top staff contains 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 labeled with a 'P'. The second staff contains a single note 'a' followed by a double bar line. The third and fourth staves contain a series of 'a' notes, with the third staff ending in a double bar line.

Third system of musical notation. It consists of four staves. The top staff contains 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 labeled with a 'P'. The second staff contains a single note 'a' followed by a double bar line. The third and fourth staves contain a series of 'a' notes, with the fourth staff ending in a double bar line.

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

A

*r Me or the
Symphony.*

Staff 1: Notes: δ a | a | r r a a | r | a b δ f |

Staff 2: Notes: a | a | a | a | a | a | f |

Staff 3: Notes: a | b a | a | b b | | | b b |

Dynamics: $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$

Staff 4: Notes: a a b | a | a | a | a a a | a a |

Staff 5: Notes: r a | a | r | r | a | a |

Staff 6: Notes: a | r r | r a | a | r r | a | r a |

Staff 7: Notes: b | | b b | a b a b | b a |

Dynamics: $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$

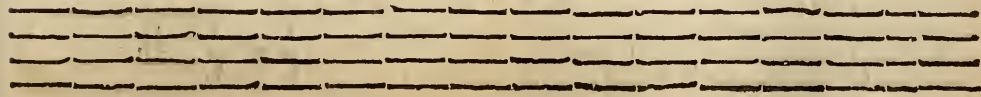
Staff 8: Notes: b δ a | δ δ f a a b r r | δ | δ δ f δ b a | a |

Staff 9: Notes: a | a | | | a a | | | a | r |

Staff 10: Notes: | | | | a | | | | a | a |

Staff 11: Notes: | | | | a b a | | | | b | b |

Dynamics: $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$ $\downarrow P$ \diamond



The new Ga-vot.

Musical notation for 'The new Ga-vot.' featuring a vocal line with notes and dynamic markings (p, f) and three guitar accompaniment lines.

Continuation of musical notation for 'The new Ga-vot.' with vocal line and guitar accompaniment.

WV *Hoby's Rant.*

Musical notation for 'Hoby's Rant.' featuring a vocal line and three guitar accompaniment lines.

Continuation of musical notation for 'Hoby's Rant.' with vocal line and guitar accompaniment.

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

Empty musical staves for practice.

51

A

*Maril-
lis.*

↓. P ↓ P ↓ ↓ ↓. ↓ ↓ P ↓ ↓ P ↓ ↓ P

♩ b a a ♩ a a ♩ b a a ♩ a a ♩ b f b a

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

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

— a — — — 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 — r — :||

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

— a — — — — — — — — — — — — — — — — b —

— — — — —

— — — — —

— — — — —

— — — — —

O

N the
cold
ground

Musical notation for the first system. The vocal line has lyrics: "N the", "cold", "ground". The melody consists of notes: a, b, a, a, f, d, a, b, d, f, a, a, a, b, a, f. The piano accompaniment features a bass line with notes: a, a, a, a, d, a, a, a.

Musical notation for the second system. The vocal line has lyrics: "d", "b", "d", "f", "h", "i", "b", "d", "f", "f", "f", "h", "i", "b", "f", "f", "d", "b", "d", "f", "h", "i", "a", "a", "a". The piano accompaniment features a bass line with notes: a, a, a, a, d, a, a, a.

Musical notation for the third system. The vocal line has lyrics: "b", "a", "f", "b", "d", "f", "a". The piano accompaniment features a bass line with notes: a, a, a, b. The system ends with a double bar line and repeat dots.

Four empty musical staves at the bottom of the page.

N

*Ew Mu-
tar.*

First system of musical notation with treble clef and common time. The staff contains notes and rests. Above the staff, vertical arrows point to specific notes, with 'p' above some of them.

Second system of musical notation with treble clef and common time. The staff contains notes and rests. Above the staff, vertical arrows point to specific notes, with 'p' above some of them.

Third system of musical notation with treble clef and common time. The staff contains notes and rests. Above the staff, vertical arrows point to specific notes, with 'p' above some of them.

Four empty musical staves at the bottom of the page.

N *En Marine.*

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

Musical notation for the second system of 'En Marine'. It continues the melody from the first system. The notation includes notes, rests, and phrasing marks ('P' with downward stems). The system concludes with a double bar line and repeat dots.

T *He Running Bore.*

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

Musical notation for the second system of 'He Running Bore'. It continues the melody from the first system. The notation includes notes, rests, and phrasing marks ('P' with downward stems). The system concludes with a double bar line and repeat dots.

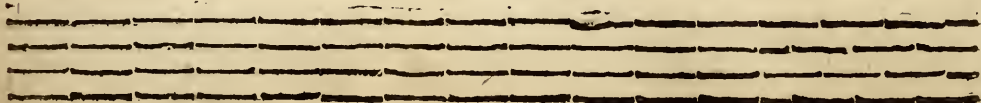
A

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.

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

f d e d d d d f k i k i | f f k f e a r d | f f f d r a b

d a a a d a | a a d a | a a d a d

a d a b f k f d b a | a r | a b

L

A Cokley
a new dance.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

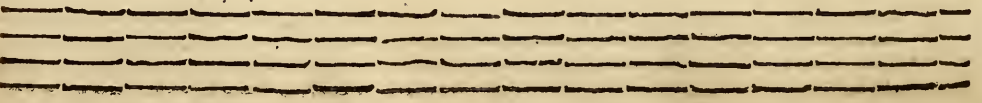
Handwritten musical notation on a five-line staff. The notes are: a a d f e a r | d r a a | a a a a | a a b. Above the staff are four groups of downbeats: two pairs of vertical lines, a group of three vertical lines, a pair of vertical lines, and a group of three vertical lines.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Handwritten musical notation on a five-line staff. The notes are: f b f d e a r | d a a a | e e e f e f a | f b f d e a. Above the staff are four groups of downbeats: a single vertical line, a group of three vertical lines, a single vertical line, a group of four vertical lines, and a single vertical line.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Handwritten musical notation on a five-line staff. The notes are: r d a a h a r d | d e e | a a a | a a a. Above the staff are three groups of downbeats, each consisting of three vertical lines.



Amles
 He Lady
 Nevils
 delight.

The musical score is written on three systems of five-line staves. Above the staves are rhythmic and articulation markings: vertical stems with flags, and letters 'P' and 'f' indicating dynamics. The notes are represented by letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'k' on a scale. The first system begins with a large 'T' time signature. The first staff of each system contains the melody, while the second and third staves provide harmonic accompaniment. The score consists of 16 measures across three systems.

T He Kings
Boree.

↓ ↓ P ↓ P ↓ P ↓ ↓ ↓ ↓ ↓

d r d r d f g f d b

a a a

b a b b

a a

↓ P ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

a b d b

a a b

b b b b

a a b a

b b

d f r g

↓ 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', 'i', 'h', and 'r'. The notation includes repeat signs (double vertical lines with dots) and a final double bar line.

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', 'i', 'h', and 'r'. The notation includes repeat signs (double vertical lines with dots) and a final double bar line.

65

A

*Fig called
Macbeth.*

The first system of musical notation consists of three staves. Above the staves are rhythmic markings: a series of downward-pointing stems with diamond-shaped flags, some with a 'P' above them. The notes are written on the staves as follows:

- Staff 1: d d f d b a | a a | b d f d a | a a | a
- Staff 2: a | a a | a a | a r | a a
- Staff 3: a | b | b b

 A repeat sign with a double bar line and two dots is present at the end of the first staff.

The second system of musical notation consists of three staves. Above the staves are rhythmic markings: a series of downward-pointing stems with diamond-shaped flags, some with a 'P' above them. The notes are written on the staves as follows:

- Staff 1: a | a a | a b d a | a b d f d b a | a b
- Staff 2: a | a a | a | a | a | a
- Staff 3: b a | b | b | b | b a b

 A repeat sign with a double bar line and two dots is present at the end of the first staff.

The third system of musical notation consists of three staves. Above the staves are rhythmic markings: a series of downward-pointing stems with diamond-shaped flags, some with a 'P' above them. The notes are written on the staves as follows:

- Staff 1: a b d | a | a
- Staff 2: a r | a a | a
- Staff 3: b b

 A repeat sign with a double bar line and two dots is present at the end of the first staff.

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

H

Ighlanders
March.

Handwritten musical score for "Ighlanders March". The score is written on a grand staff (treble and bass clefs) and includes various performance markings above the staves, such as vertical lines with downward-pointing stems and dynamic markings like "P" and "f". The notes are simple letters (a, b, c, d, e, f, g) written on the staves. The score is divided into measures by vertical bar lines, and some measures are marked with repeat signs (double bar lines with dots).

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.

Four empty musical staves at the bottom of the page.

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.

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.

A

Ter by Mr.
Mathew
Lock.

P | I.P | I.P | P | P | P | P | I.P | I.P | P | P | I.P | I.P | P | P

Handwritten musical notation on a five-line staff. It begins with a treble clef and a common time signature. The notes are: a, a, a, b, c, a, a, e, d, f, f, f, a, a, f, b, c, c, f, d, f.

Handwritten musical notation on a five-line staff. It begins with a treble clef and a common time signature. The notes are: b, a, b, a, d, d, a, f, e, d, d, f, d, a, b, d, a, b, b, f, c.

Handwritten musical notation on a five-line staff. It begins with a treble clef and a common time signature. The notes are: e, f, f, e, f, i, a, b, a, d, a, b, a, a, b, a, b.

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

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. The third staff has notes: a a a | | | | | | | | r. The fourth staff has notes: a a a | | | | | | | | r. The fifth staff has notes: a a a | | | | | | | | r.

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 has notes: a | | | | | | | | | | | | | b.

Five empty musical staves at the bottom of the page, each consisting of a five-line staff with a clef and a time signature.

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 ↓ ↓.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 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

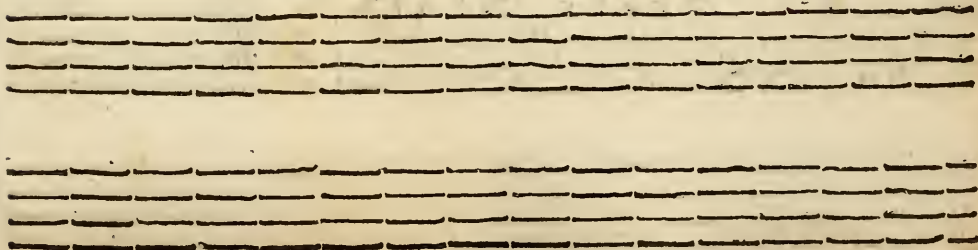
a a a a a a a a a a a a a a a

b b a b a b b b

Empty musical staves with faint markings.

S Araband Mr.
Sim. Ives.

Handwritten musical notation for 'Araband Mr. Sim. Ives.' The score is written on two systems of three-line staves. Above the first system, there are several groups of downward-pointing stems with diamond-shaped heads, indicating fingerings or accents. The notation includes various letters (a, b, r, d, f) and symbols (z, r) placed on the lines of the staves. The first system consists of two staves, and the second system also consists of two staves. The notation is dense and appears to be a form of shorthand or a specific notation system used by the composer.



C

Orant Dr.

Colman.

Musical notation for the first system of "Orant Dr. Colman." The top staff contains notes with dynamic markings (p, f) and articulation (accents). The bottom staff contains notes 'a' and 'b' with a fermata. Above the staves are dynamic and articulation markings.

Musical notation for the second system of "Orant Dr. Colman." The top staff contains notes with dynamic markings (p, f) and articulation (accents). The bottom staff contains notes 'a' and 'b' with a fermata. Above the staves are dynamic and articulation markings.

Empty musical staves at the bottom of the page.

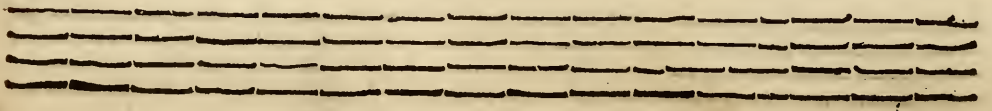
A

Fig. 3

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

↓
 a b d f d b a a a a a a d d b
 r r a a a a a e r r a
 b b a a b d r d b

↓
 d a b a a a a a a a a a a a a a a a a a a a
 a b b d a b



S Araband
Dr. Col-
man.

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

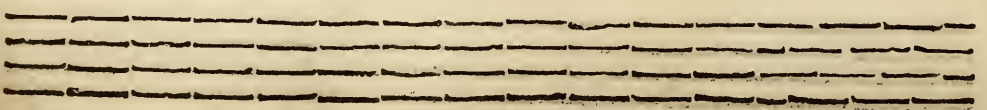
Musical staff with notes and dynamic markings. Notes include 'a', 'b', 'd', 'f', and 'r'. Dynamic markings include 'p' and 'f'. Above the staff are vertical arrows indicating accents or dynamics.

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

Four empty musical staves at the bottom of the page.

C Orant Mr.
William
Lawes.

The musical score consists of three systems of staves. Each system begins with a large initial 'C' and a title. The notation is a form of shorthand where letters (a, b, c, d, e, f, g, i, k, r) are placed on or below a five-line staff, often with a vertical stem and a diamond-shaped head. Above the staves, there are rhythmic markings: vertical stems with diamond heads, some with 'P' above them, and some with dots. The first system has four measures. The second system has four measures. The third system has four measures. The notation is dense and characteristic of early 17th-century manuscript notation.



Musical score for a song, numbered 85. The 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. Above the staves are various musical notations including notes, rests, and dynamic markings like 'P' and 'f'. The notes are mostly lowercase letters 'a' and 'b', likely representing a simplified notation system. There are repeat signs and a double bar line in 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 musical score consists of two systems, each with three staves. The first system contains the first two staves, and the second system contains the next two staves. The notation includes various notes, rests, and dynamic markings such as 'p' and 'f'.

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 falsely 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.

P I P I I I P I I P I I P
 a b a b a a a a a b b b f
 a a a a a a a a a a a a a a
 a b b a a a a a a a a a a a a
 P I P I I I P I P I I P I I P
 a r a a a a a a a a a a a a
 a b a a a a a a a a a a a a a b

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.

Mu h 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 wuld have kiss'd her then;
 She said, Maids must kiss no men,
 Till they kiss for good and all;
 Then she had the shepheard 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'uided,
 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.

93

The words to
his Tune.

Cloris now thou art fled away;
 Amintor's sheep are gone a stray;
 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

Zaa ra a

a ra a

ba b ba a

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 Ripper 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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