

Musick's Delight on the Cithren



John Playford
1666

TREE EDITION

Musick's Delight on the Cithren

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1666

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TREE EDITION
Albert Reyerma



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.

By *John Playford Philo-Musicæ*.

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



The P R E F A C E.



*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 Mounſieur 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

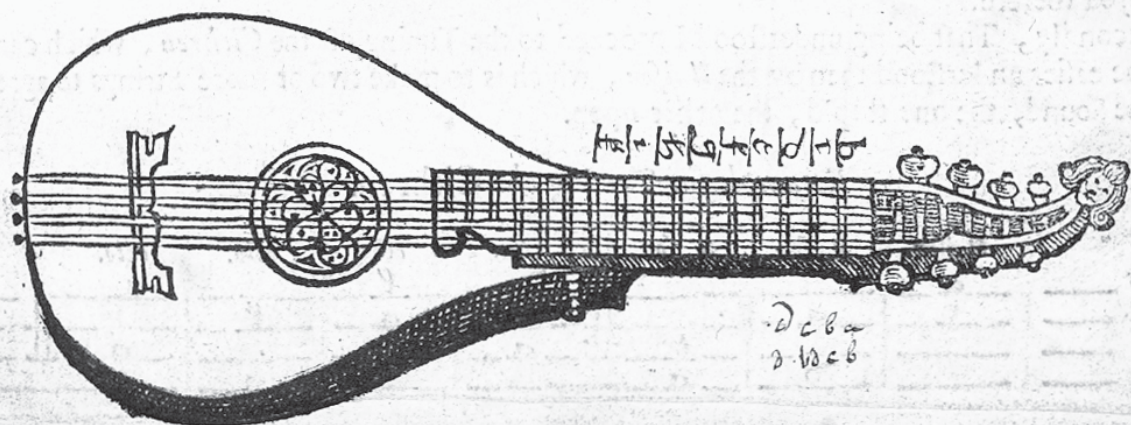
The Preface.

(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 Taste 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, 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.

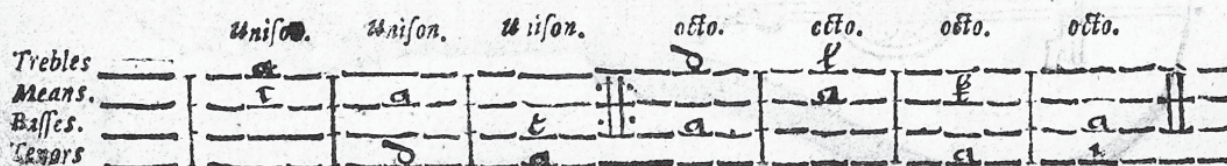


Instructions for the Playing on the Cithren.

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.



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 (*r*) and Tune it to agree in *Unison* or Sound with your *Trebles*, then Tune his Fellow to him; Next, Tune the *Tenors* in the same manner stopping them in (*d*) and make them to agree in one Sound with your *Means*, last Tune your *Basses* as you did the other, stopping them in (*e*) to agree in Sound with your *Tenors*, by this Rule your *Cithren* will be in perfect Tune, which for the proof thereof, strike the *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.

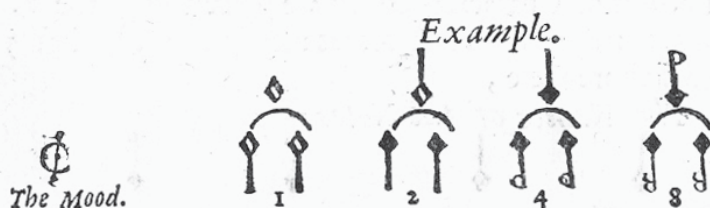


Instructions for the Playing on the Cithren.

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 

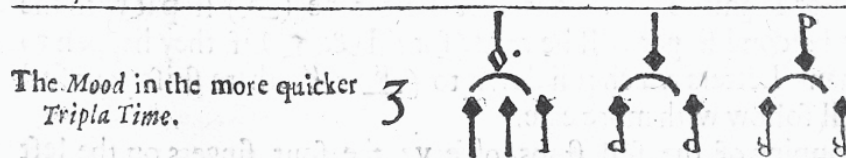
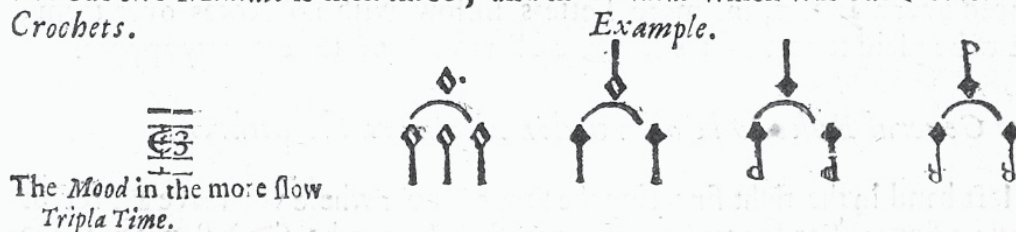
The *Semibreve* or *Common-Time* is, when all Notes double their proportions by two to the *Semibreve*; that is, two *Minims* to the *Semibreve*, two *Crotchets* to the *Minim*, &c.



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 a *Crochets* is then three *Crotchets*.



Example of the Measure of the Prick Notes.



Instructions for the Playing on the Cithren.

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

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

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

<u>D</u>	<u>D</u>	<u>D</u>	<u>a</u>	<u>r</u>	<u>r</u>	<u>a</u>	<u>a</u>	<u>b</u>	<u>b</u>	<u>D</u>	<u>f</u>	<u>f</u>	<u>f</u>	<u>D</u>	<u>a</u>	<u>b</u>	<u>f</u>	<u>D</u>
<u>a</u>	<u>r</u>	<u>b</u>	<u>r</u>	<u>a</u>	<u>a</u>	<u>r</u>	<u>r</u>	<u>a</u>	<u>r</u>	<u>a</u>	<u>D</u>	<u>r</u>	<u>e</u>	<u>a</u>	<u>D</u>	<u>f</u>	<u>a</u>	<u>a</u>
<u>a</u>	<u>a</u>	<u>a</u>	<u>a</u>	<u>r</u>	<u>D</u>	<u>r</u>	<u>r</u>	<u>D</u>	<u>D</u>	<u>f</u>	<u>r</u>	<u>r</u>	<u>r</u>	<u>e</u>	<u>D</u>	<u>a</u>	<u>a</u>	<u>a</u>
<u>a</u>	<u>b</u>	<u>b</u>	<u>b</u>	<u>r</u>	<u>b</u>	<u>r</u>	<u>r</u>	<u>r</u>	<u>D</u>	<u>D</u>	<u>f</u>	<u>r</u>	<u>r</u>	<u>r</u>	<u>D</u>	<u>a</u>	<u>a</u>	<u>a</u>
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			

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

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

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

J. P.

A TABLE of the Lessons contained in this Book.

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<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
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<i>The Hunt is up</i>	12	<i>Duke of York's March</i>	30	<i>The Cyprus Grove</i>	45
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A Table of the Lessons contained in this Book.

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<i>New Mutar</i>	53	<i>An Ayre by M. L.</i>	69	<i>I am a young & harmless</i>	86
<i>New Marinett</i>	54	<i>A Saraband by M. L.</i>	70	<i>I prethee send me back my</i>	87
<i>The Running Boree</i>	54	<i>Saraband La Chamboneer</i>	71	<i>In the merry month of May</i>	88
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<i>A Passingalia</i>	56	<i>Coranto Mr. Will. Lawes</i>	73	<i>O my Clarila! thou</i>	90
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<i>New Galliardo</i>	62	<i>Corant by C. C.</i>	79	<i>I can love for an hour</i>	96
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<i>The Kings Poree</i>	63	<i>A Figg</i>	81	<i>Fond love what dost thou</i>	98
<i>Rosalyna</i>	64	<i>Corant by W. L.</i>	82	<i>Man's life is but vain,</i>	99
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<i>Macbeth a Figg</i>	65	<i>Corant La Londoneers</i>	84	<i>A Boat, a Boat have to</i>	111
<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;

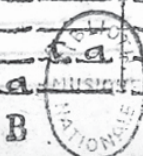
Lesson 30, the third and fourth Letters *a* must be upon the third Rule; and in the second Strain ninth and tenth Letters *a* on the third Line also. 35 Lesson, Line the second, the sixth Letter *S* must be upon the lower or fourth Rule.



I Short Preludium.

2 He foure and twenty Changes on 6 Bells.

5 **6** **7** **8**



9 10 11 12 13

14 15 16 17 18

19 20 21 22 23

24

3
M Ay time. The
Ground with
Division.

The musical score is written on a single staff with a large initial 'M'. The title 'Ay time. The Ground with Division.' is written above the staff. The score consists of several measures, each containing a complex rhythmic pattern of notes and rests. The notes are written in a stylized, handwritten font, and the rests are indicated by horizontal lines. The score is divided into measures by vertical bar lines. The overall style is that of a historical musical manuscript.

B 2

4 **I** Ohn come
kiss me
now.

The musical score is written on four staves. Above the staves are various musical symbols including 'I. P.' and 'P' with downward arrows. The notation consists of letters (a, b, r, f, d) and accidentals (sharps, flats) placed on or between the staves. The first staff begins with a treble clef and a key signature of one flat. The music is organized into measures by vertical bar lines.

The musical score continues on four staves with the same notation style of letters and accidentals. Above the staves are 'P' symbols with downward arrows. The score concludes with several empty staves at the bottom of the page.

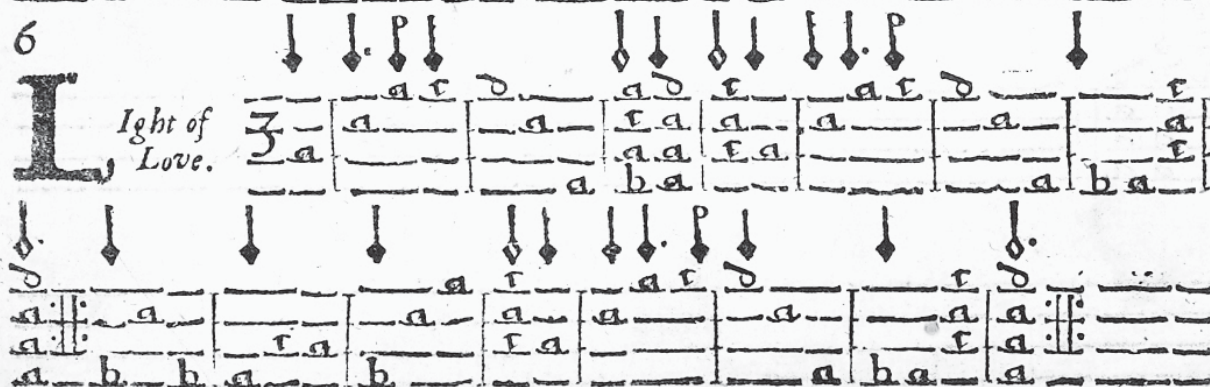
5

O

Ver the
Moun-
tains.

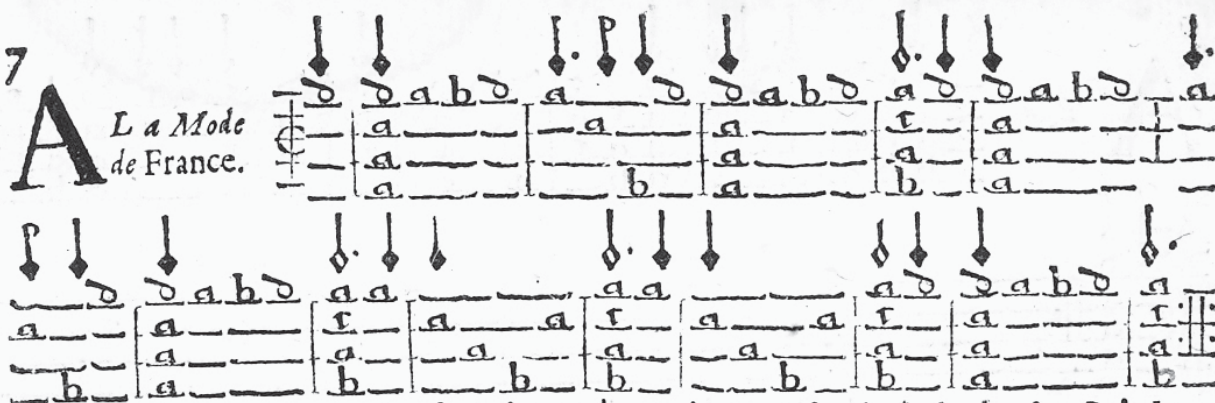
6

L

Ight of
Love.

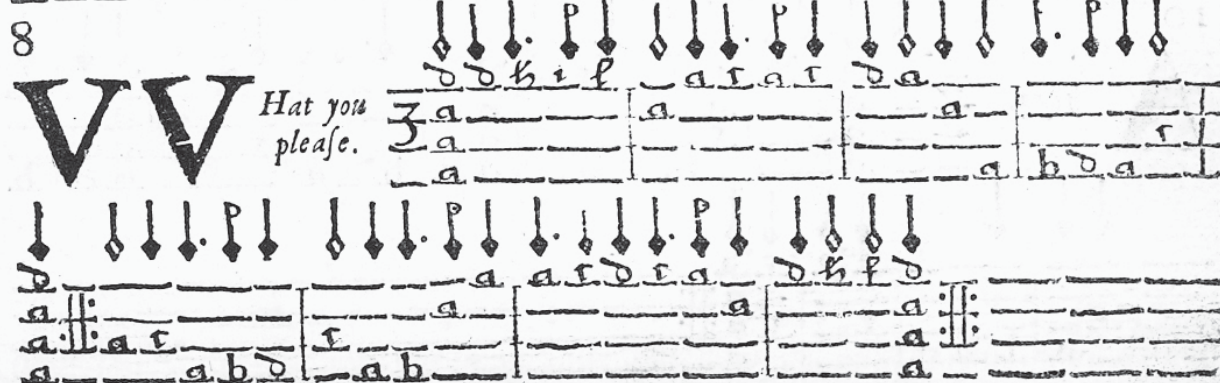
7

A

La Mode
de France.

8

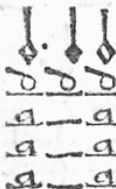
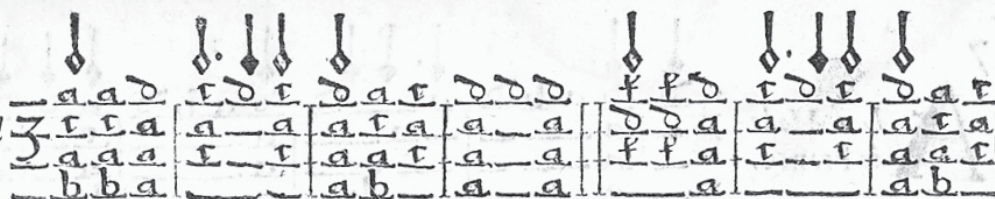
VV

Hat you
please.

9

A

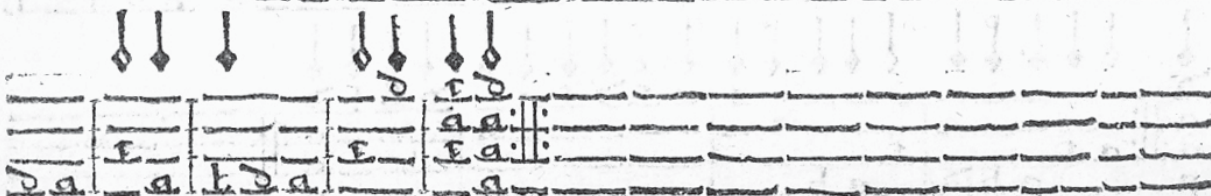
Round



10

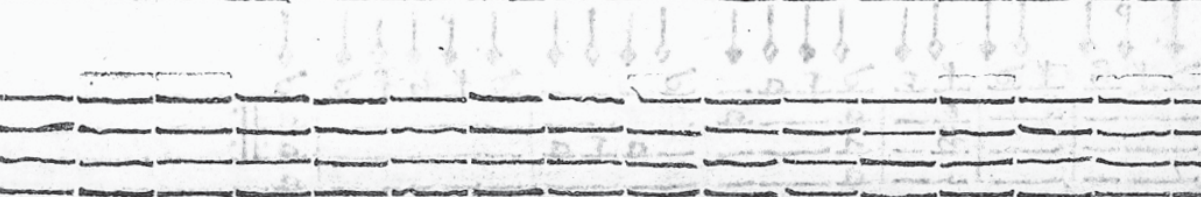
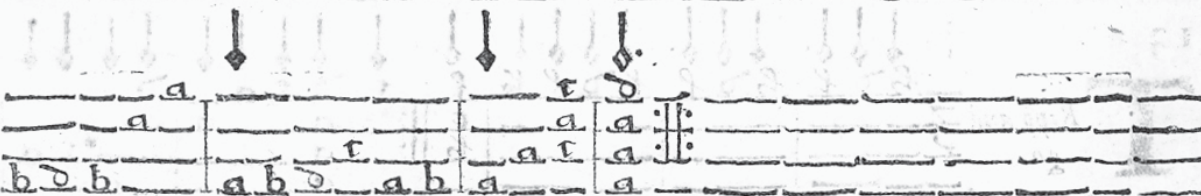
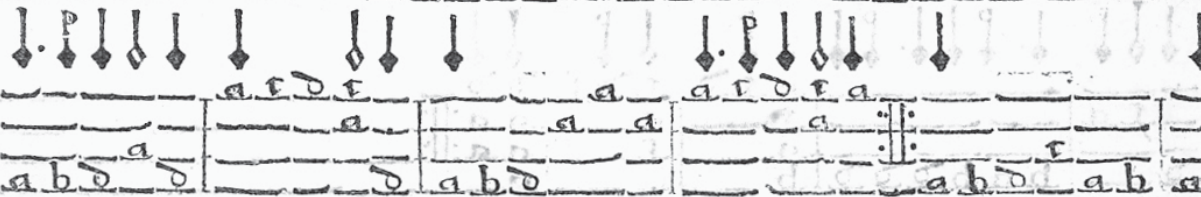
A

Figg.



II

VV

Ilfon's
Wild.

12

T*He Hurt
is up.*

13

T*Ripp and
go.*

14

M*R. Porter's
Rent.*

18

T*He Kings
Delight.*

Handwritten musical score for page 18, titled "He Kings Delight." The score is written on three staves. The first staff begins with a large initial 'T' and contains the title. The notation includes various notes (a, b, c, d, e, f, g, h) and rests, with some notes marked with 'P' (piano) or 'f' (forte). The second and third staves continue the melody. The score is written in a historical style, likely from a 16th or 17th-century manuscript.

19

P*Arthenia.*

Handwritten musical score for page 19, titled "Arthenia." The score is written on three staves. The first staff begins with a large initial 'P' and contains the title. The notation includes various notes (a, b, c, d, e, f, g, h) and rests, with some notes marked with 'P' (piano) or 'f' (forte). The second and third staves continue the melody. The score is written in a historical style, likely from a 16th or 17th-century manuscript.

20

S *Tep Stately.*

21

T *He Whisk.*

22

B *Lew Cap.*

C

23

T *He Lady
Banbury's
Hornpipe.*

Handwritten musical score for 'He Lady Banbury's Hornpipe'. The score is written on five staves. The first staff begins with a treble clef and a common time signature. The melody is written in a simple, folk-like style with notes and rests. Above the first staff, there are several vertical lines with downward-pointing arrows, indicating fingerings or breath marks. The second staff continues the melody. The third staff has a bass clef and contains a bass line. The fourth and fifth staves are empty. The score ends with a double bar line and repeat dots.

24

H *Ave at thy
Coat old
Woman.*

Handwritten musical score for 'Ave at thy Coat old Woman'. The score is written on five staves. The first staff begins with a treble clef and a common time signature. The melody is written in a simple, folk-like style with notes and rests. Above the first staff, there are several vertical lines with downward-pointing arrows, indicating fingerings or breath marks. The second staff continues the melody. The third staff has a bass clef and contains a bass line. The fourth and fifth staves are empty. The score ends with a double bar line and repeat dots.

25

TThomas I
cannot.

26

NOne shall
Plunder
but I.

27

M

Ardike.

Handwritten musical score for page 27, titled "Ardike." The score is written on three staves. Above the staves are rhythmic markings consisting of vertical lines with flags, some labeled with 'P' and 'I'. The notation includes various letters (a, b, c, d, e, f, g, h, i, k, r, s, t, u, v, w, x, y, z) and symbols (dots, lines, and a double bar line with repeat dots) indicating pitch and rhythm. The first staff begins with a treble clef and a key signature of one flat. The second and third staves begin with a bass clef. The score concludes with a double bar line and repeat dots.

28

THe Kings
March.

Handwritten musical score for page 28, titled "He Kings March." The score is written on three staves. Above the staves are rhythmic markings consisting of vertical lines with flags, some labeled with 'P' and 'I'. The notation includes various letters (a, b, c, d, e, f, g, h, i, k, r, s, t, u, v, w, x, y, z) and symbols (dots, lines, and a double bar line with repeat dots) indicating pitch and rhythm. The first staff begins with a treble clef and a key signature of one flat. The second and third staves begin with a bass clef. The score concludes with a double bar line and repeat dots.

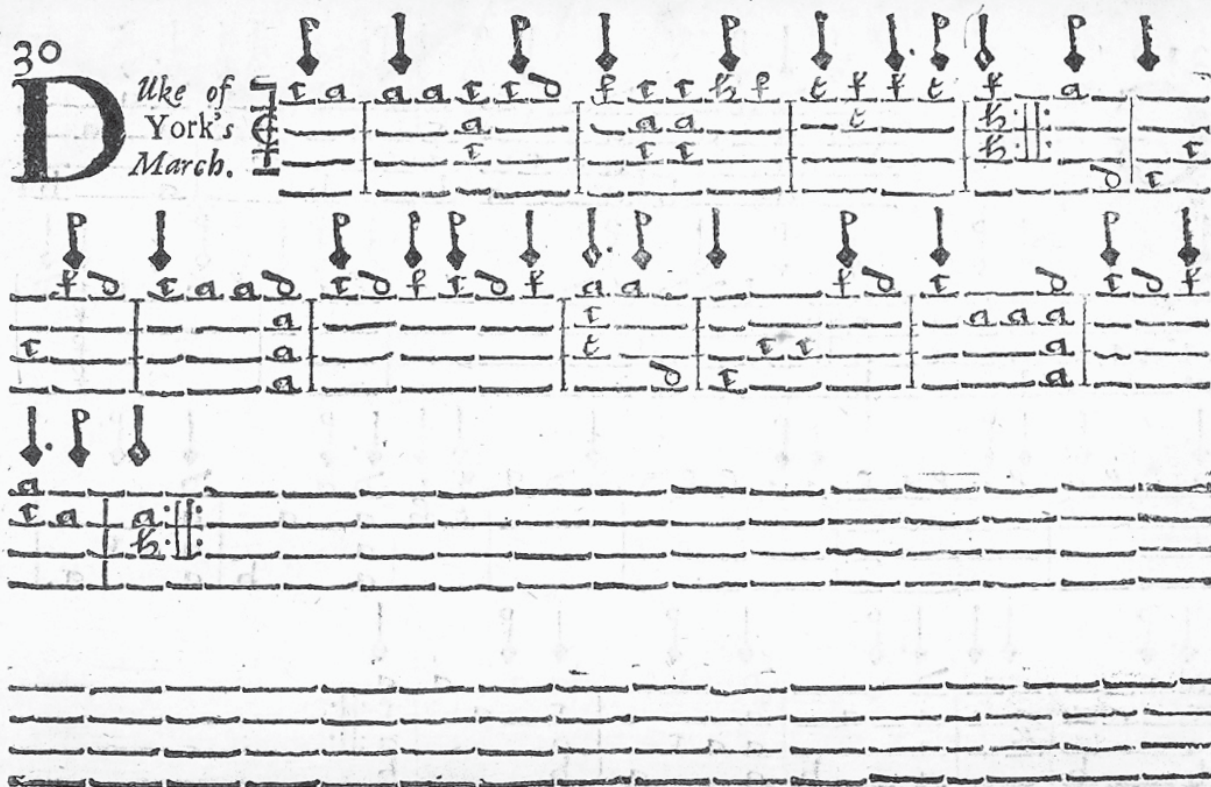
29

T He King
injoys his
own.



30

D Uke of
York's
March.



21

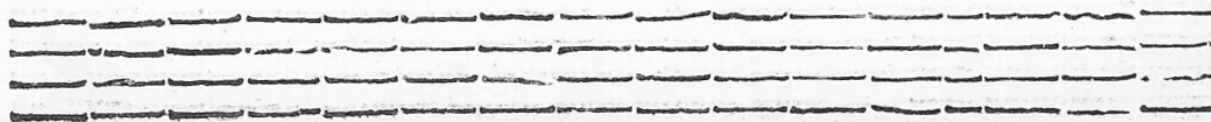
GEn. Leshley's
March.

Handwritten musical score for 'En. Leshley's March'. The score is written on four staves. Above the staves are various musical symbols, including vertical lines with dots and 'P' marks, indicating specific notes or rests. The notation includes letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z' and numbers '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'. The score is written in a style typical of early 20th-century musical notation.

32

BOw
Bells.

Handwritten musical score for 'Ow Bells'. The score is written on four staves. Above the staves are various musical symbols, including vertical lines with dots and 'P' marks, indicating specific notes or rests. The notation includes letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z' and numbers '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'. The score is written in a style typical of early 20th-century musical notation.



33

T

Om a
Bed-
lam.

Handwritten musical notation on five-line staves. The notation includes various notes (a, b, c, d, e, f, g, h) and rests, with some notes marked with 'P' (piano) or 'f' (forte). The first staff begins with a large 'T' and the title 'Om a Bed-lam.' The notation is arranged in three systems, each with a five-line staff. The first system has a treble clef and a key signature of one flat. The second system has a treble clef and a key signature of one flat. The third system has a treble clef and a key signature of one flat. The notation is written in a historical style, with some notes marked with 'P' (piano) or 'f' (forte).

Four empty five-line musical staves, likely for a second system or for a different instrument.

34

T

He Chirping
of the Night-
ingale.

Handwritten musical notation on five-line staves. The notation includes various notes (a, b, c, d, e, f, g, h) and rests, with some notes marked with 'P' (piano) or 'f' (forte). The first staff begins with a large 'T' and the title 'He Chirping of the Nightingale.' The notation is arranged in three systems, each with a five-line staff. The first system has a treble clef and a key signature of one flat. The second system has a treble clef and a key signature of one flat. The third system has a treble clef and a key signature of one flat. The notation is written in a historical style, with some notes marked with 'P' (piano) or 'f' (forte).

Four empty five-line musical staves, likely for a second system or for a different instrument.

35

S Panith
Jypfies.

Musical score for Panith Jypfies, measures 35-40. The score is written on three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second and third staves have a bass clef. The notation includes various notes, rests, and accidentals, with some notes marked with 'P' (piano) or 'f' (forte). The first staff ends with a double bar line and repeat signs.

B

Obing
Joe.

Musical score for Obing Joe, measures 35-40. The score is written on three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second and third staves have a bass clef. The notation includes various notes, rests, and accidentals, with some notes marked with 'P' (piano) or 'f' (forte). The first staff ends with a double bar line and repeat signs.

36

S Imphony
I. P.

Musical score for Imphony I. P., measures 36-40. The score is written on three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second and third staves have a bass clef. The notation includes various notes, rests, and accidentals, with some notes marked with 'P' (piano) or 'f' (forte). The first staff ends with a double bar line and repeat signs.

37

T He Bonny
Broome.

Musical score for He Bonny Broome, measures 37-40. The score is written on three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second and third staves have a bass clef. The notation includes various notes, rests, and accidentals, with some notes marked with 'P' (piano) or 'f' (forte). The first staff ends with a double bar line and repeat signs.

38

HUnsdon
Houfe

Handwritten musical score for "Unsdon Houfe" (38). The score is written on five staves. The first staff has a treble clef and a key signature of one flat. The music is in 3/4 time. The notes are written in a stylized, old script. The first staff has a treble clef and a key signature of one flat. The music is in 3/4 time. The notes are written in a stylized, old script.

39

GReen Goose
Faire.

Handwritten musical score for "Reen Goose Faire." (39). The score is written on five staves. The first staff has a treble clef and a key signature of one flat. The music is in 3/4 time. The notes are written in a stylized, old script. The first staff has a treble clef and a key signature of one flat. The music is in 3/4 time. The notes are written in a stylized, old script.

Lady
Spel-
lor.

C

40

G*Rimstock.*

Handwritten musical score for page 40, titled "G Rimstock." The score is written on three staves. The first staff contains a series of notes and rests, with a large "G" at the beginning. The second and third staves continue the musical notation. Above the staves, there are several vertical lines with downward-pointing arrows, indicating specific notes or rests. The notation includes various musical symbols such as notes, rests, and bar lines.

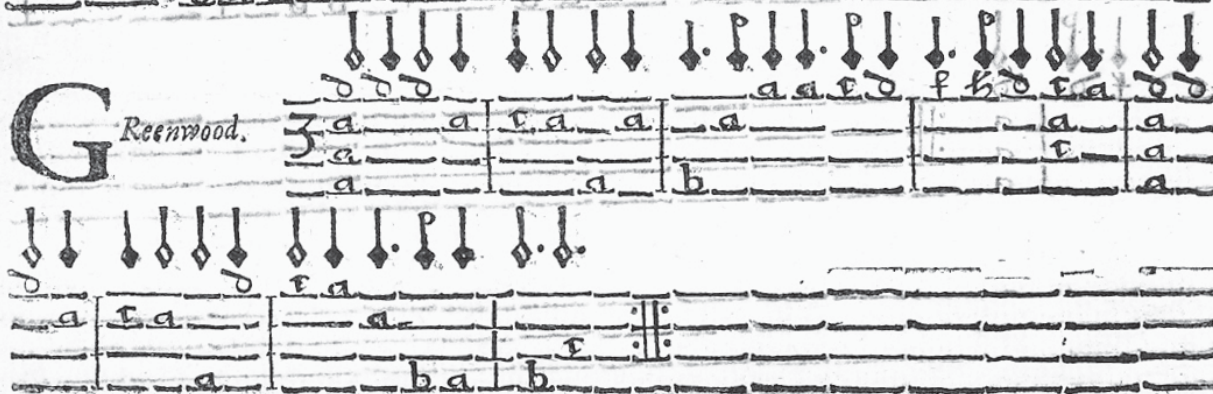
41

T*He Fryar
and the
Nun.*

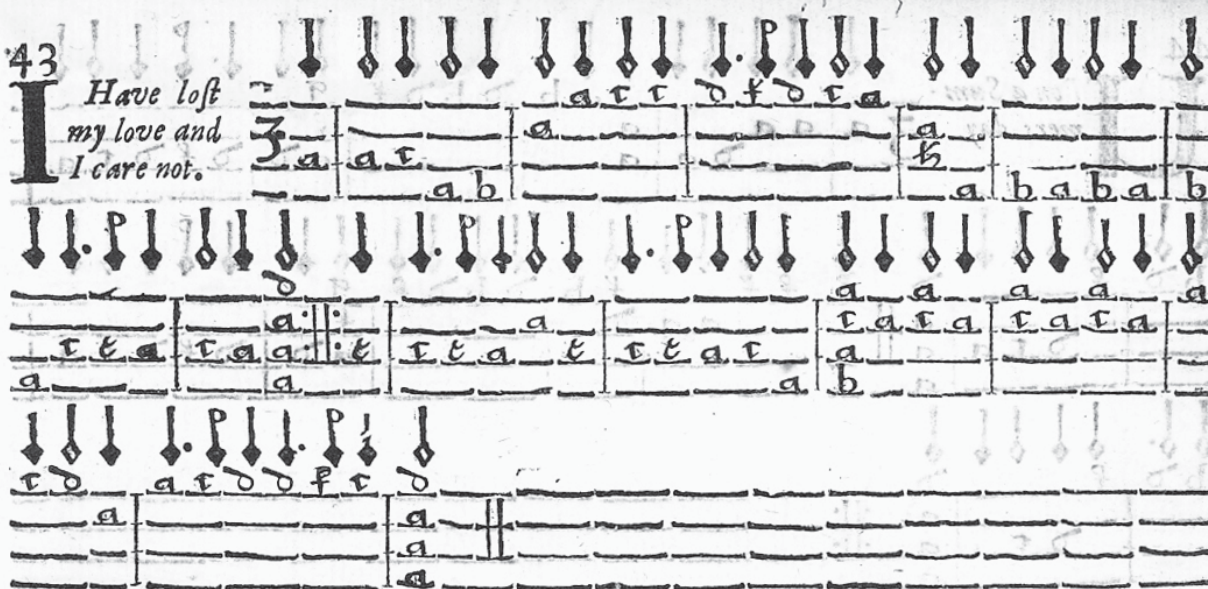
Handwritten musical score for page 41, titled "T He Fryar and the Nun." The score is written on three staves. The first staff contains a series of notes and rests, with a large "T" at the beginning. The second and third staves continue the musical notation. Above the staves, there are several vertical lines with downward-pointing arrows, indicating specific notes or rests. The notation includes various musical symbols such as notes, rests, and bar lines.

D 2

42

H*Ealth
to
Betty.***G***Reenwood.*

43

I*Have lost
my love and
I care not.*

44

U*Pon a Sum-
mers-day.*

Three staves of musical notation. The first staff starts with a large 'U' and the title 'Pon a Summers-day.' The notation includes various notes (half, quarter, eighth) and rests, with many accidentals (sharps, flats, naturals). Vertical strokes above the notes indicate a complex rhythm. The second and third staves continue the melody and accompaniment.

45

*Vive**la**Roy.*

Three staves of musical notation. The first staff starts with a large 'T' and the title 'He Cyprus Grove.' The notation includes various notes and rests, with many accidentals. Vertical strokes above the notes indicate a complex rhythm. The second and third staves continue the melody and accompaniment.

46

T

He Lady
Nevils
Delight.

Handwritten musical notation on three staves. The first staff begins with a large initial 'T'. The notation includes various notes (half, quarter, eighth, sixteenth) and rests, with some notes marked with 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'. Above the staves, there are several vertical lines with downward-pointing arrows, some of which are labeled with 'P' or 'P.'.

47

A

r Me or the
Symphony.

Handwritten musical notation on three staves. The first staff begins with a large initial 'A'. The notation includes various notes (half, quarter, eighth, sixteenth) and rests, with some notes marked with 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'. Above the staves, there are several vertical lines with downward-pointing arrows, some of which are labeled with 'P' or 'P.'.

48

The new Ga-vot.

Hoby's Rant.

This page contains two musical pieces. The first, 'The new Ga-vot.', is written on three staves. The top staff features a complex sequence of notes and rests, with many notes marked with a 'P' above them. The middle and bottom staves are simpler, with notes 'a' and 'b' and some rests. The second piece, 'Hoby's Rant.', is also on three staves. It begins with a large 'V' symbol. The notation includes various notes, rests, and 'P' markings, with some notes being beamed together. The piece concludes with a double bar line and repeat dots.

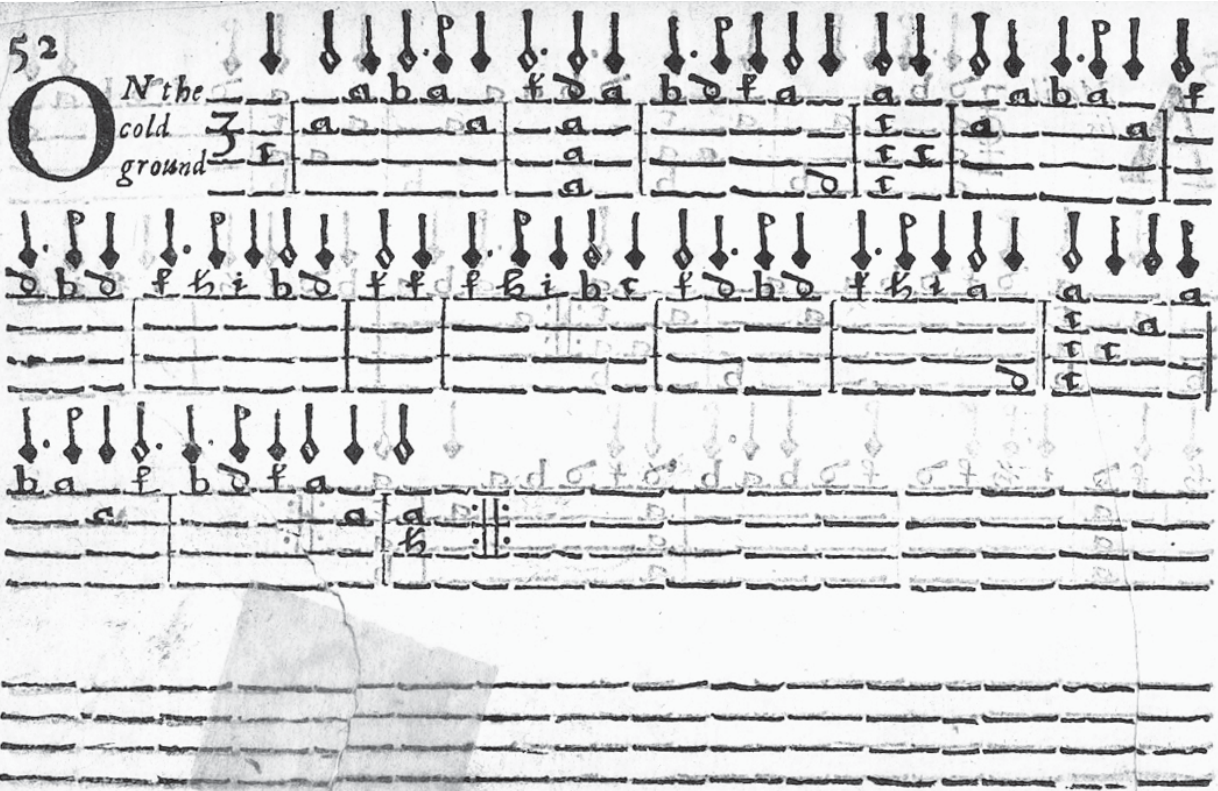
49

Ingletton's Slip.

This page contains a single musical piece titled 'Ingletton's Slip.' It is written on three staves. The notation is similar to the previous page, featuring notes, rests, and 'P' markings. The piece is structured in measures, with some measures containing multiple notes. The bottom of the page shows several empty staves, suggesting the end of the manuscript or a placeholder for further notation.

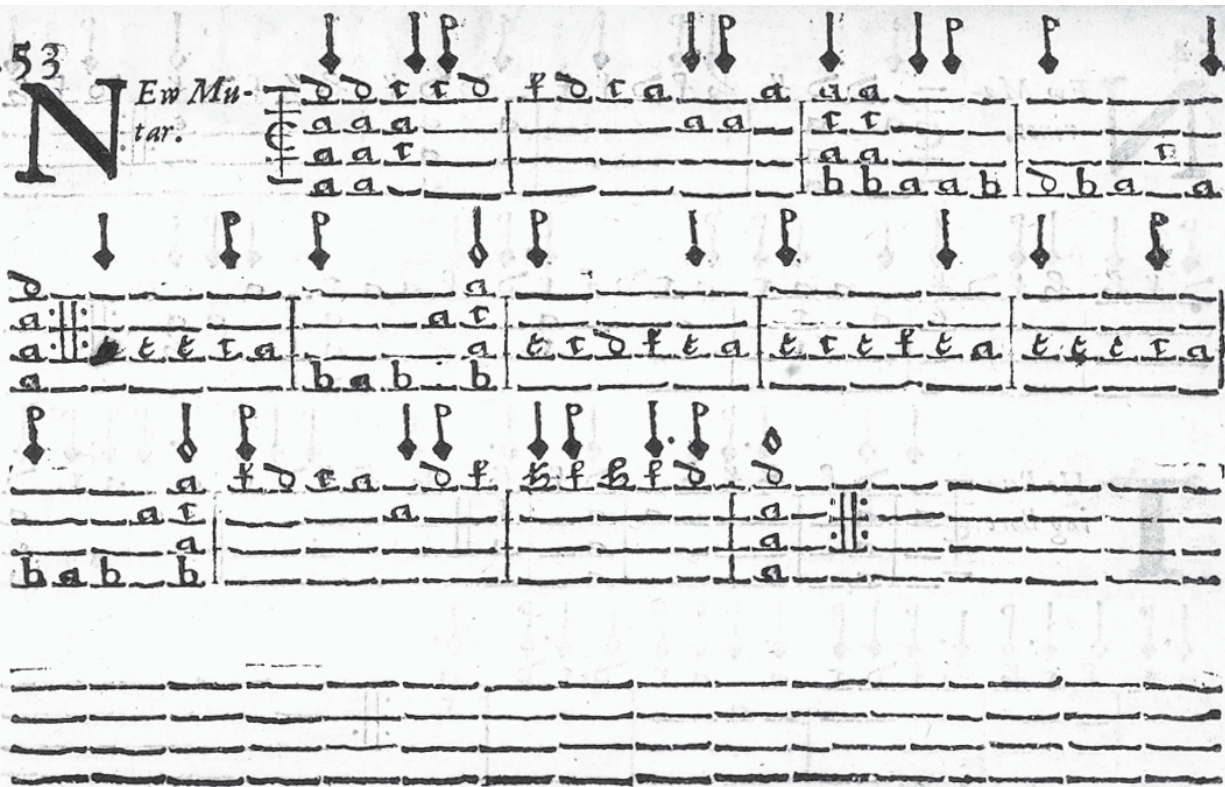
52

O N the
cold
ground



53

N Ew Mu-
tar.



54

N Em Ma-
rinet.

Handwritten musical score for 'Em Marinnet.' The score is written on three systems of staves. The first system has a treble clef and a key signature of one flat (B-flat). The melody is written on the top staff, with lyrics 'Em Marinnet.' written below it. The second system continues the melody. The third system has a treble clef and a key signature of one flat (B-flat). The melody is written on the top staff, with lyrics 'He Run- ing Bore.' written below it. The score includes various musical notations such as notes, rests, and bar lines.

T He Run-
ing Bore.

55

T He Apes
Dance.

Handwritten musical score for 'He Apes Dance.' The score is written on three systems of staves. The first system has a treble clef and a key signature of one flat (B-flat). The melody is written on the top staff, with lyrics 'He Apes Dance.' written below it. The second system continues the melody. The third system has a treble clef and a key signature of one flat (B-flat). The melody is written on the top staff, with lyrics 'He Apes Dance.' written below it. The score includes various musical notations such as notes, rests, and bar lines.

56

APassin-
gala.

Handwritten musical score for exercise 56, titled "Passin-gala." The score consists of three systems of staves. Above the staves are vertical lines with diamond-shaped symbols indicating fingerings or breath marks. The first system has a treble clef and a key signature of one flat. The second system has a bass clef. The third system has a treble clef. The notation includes many 'a' and 'b' notes, some with accidentals, and rests. There are also some 'i' notes in the first system.

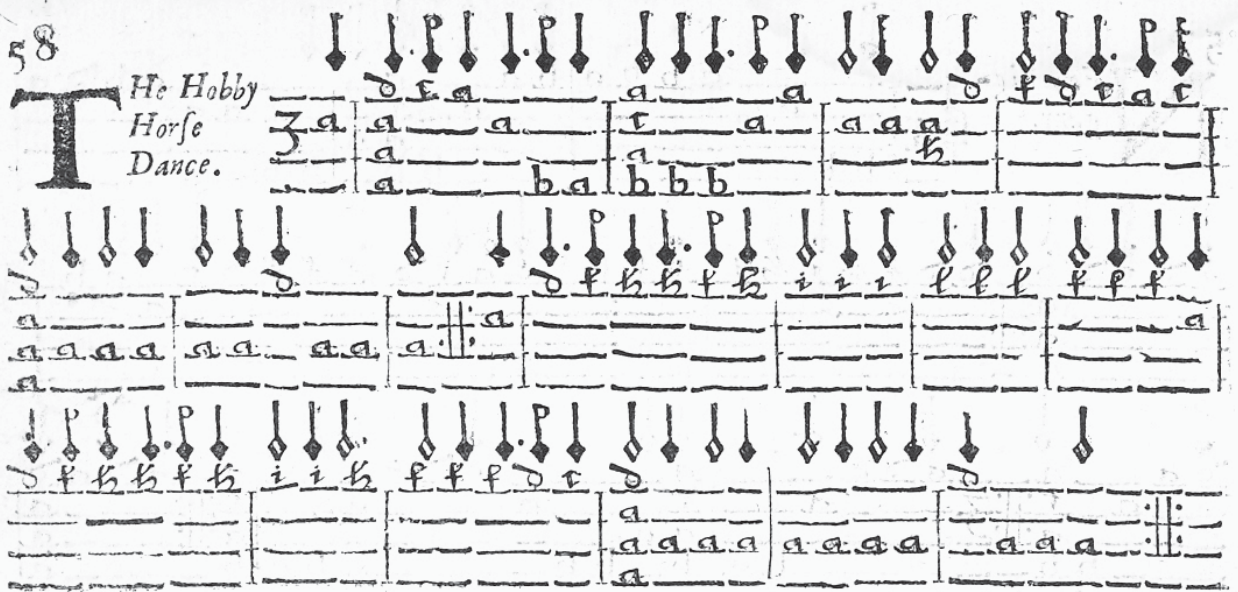
57

NFew Fig-
gary.

Handwritten musical score for exercise 57, titled "Few Fig-gary." The score consists of three systems of staves. Above the staves are vertical lines with diamond-shaped symbols indicating fingerings or breath marks. The first system has a treble clef and a key signature of one flat. The second system has a bass clef. The third system has a treble clef. The notation includes many 'a' and 'b' notes, some with accidentals, and rests. There are also some 'i' notes in the first system.

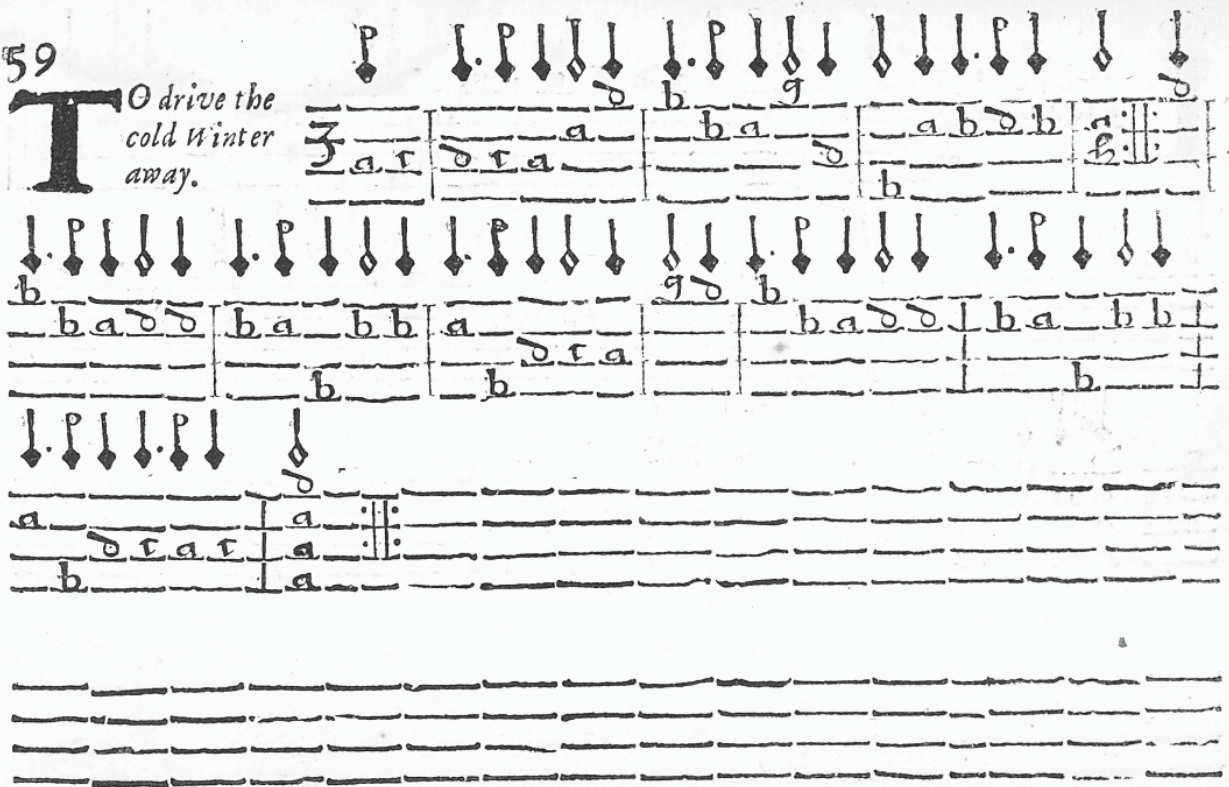
58

THe Hobby
Horse
Dance.



59

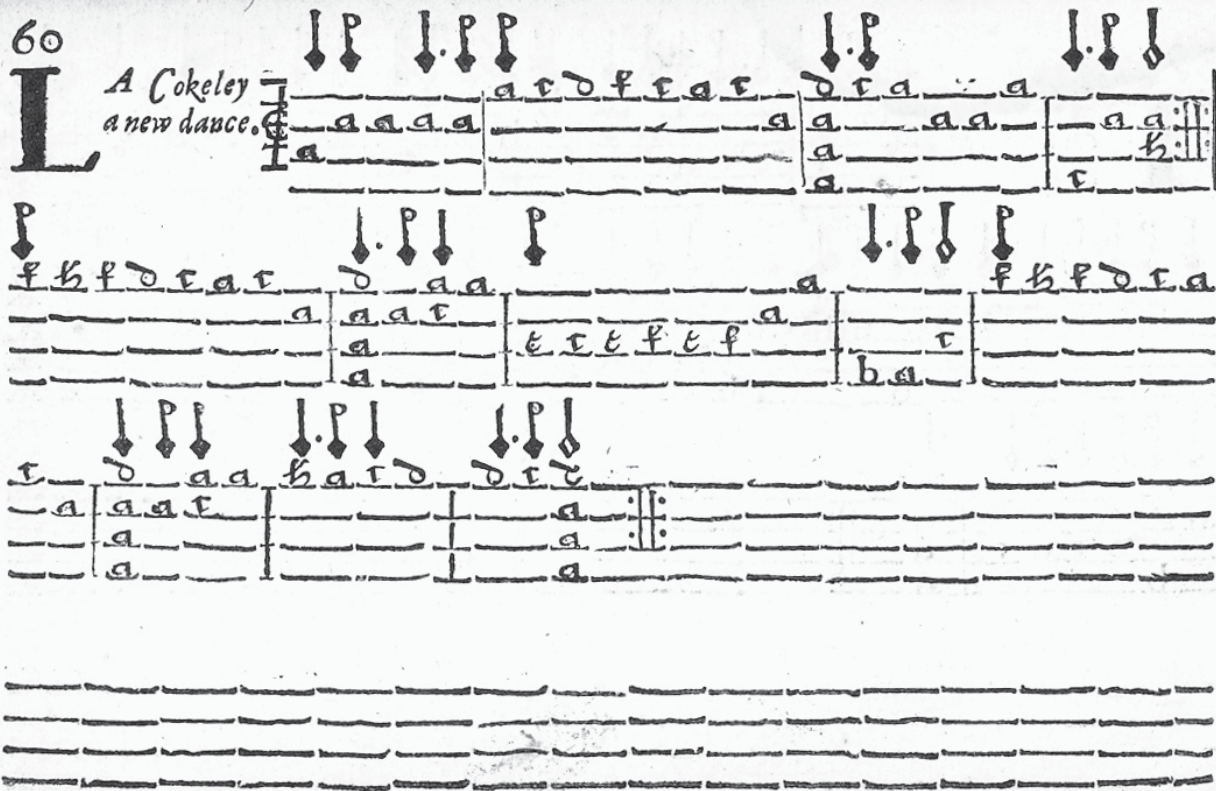
TO drive the cold winter away.



60

L

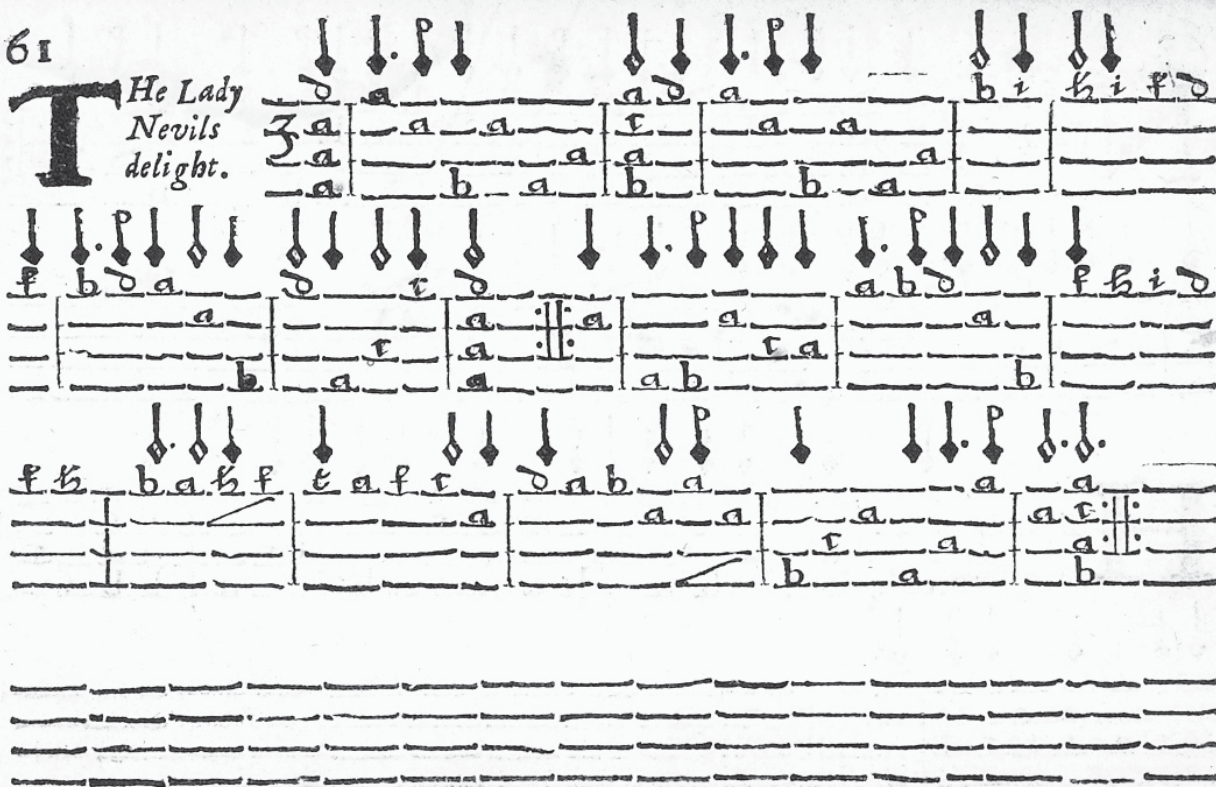
*A Cokeley
a new dance.*



61

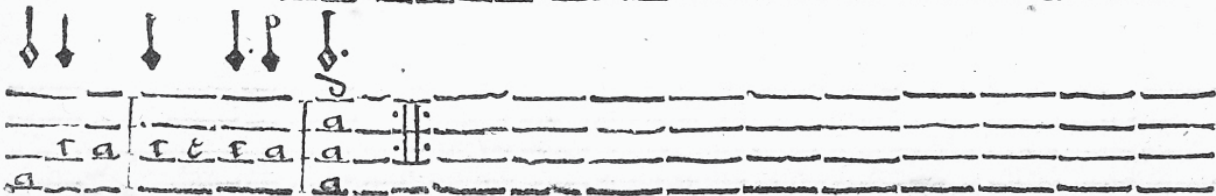
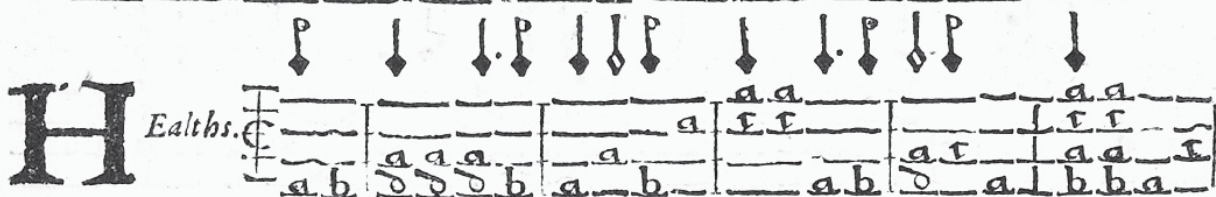
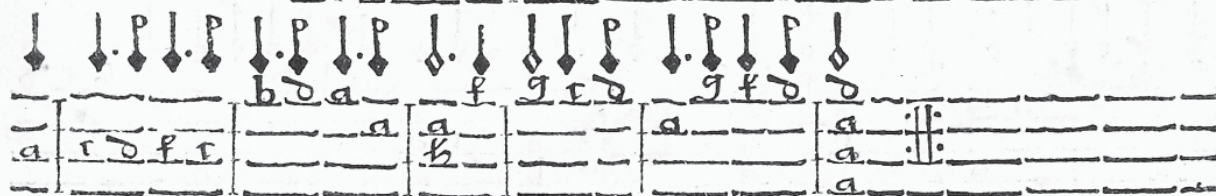
T

*He Lady
Nevils
delight.*



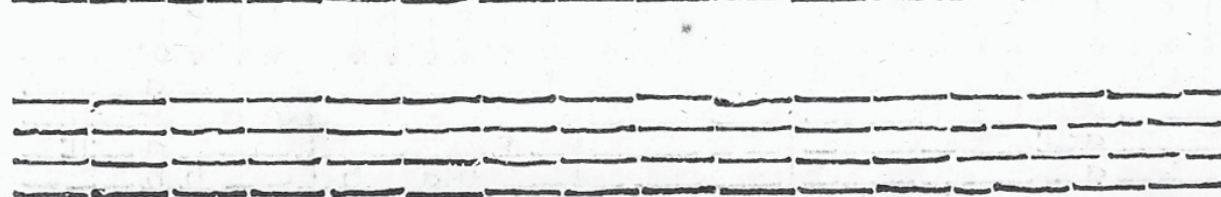
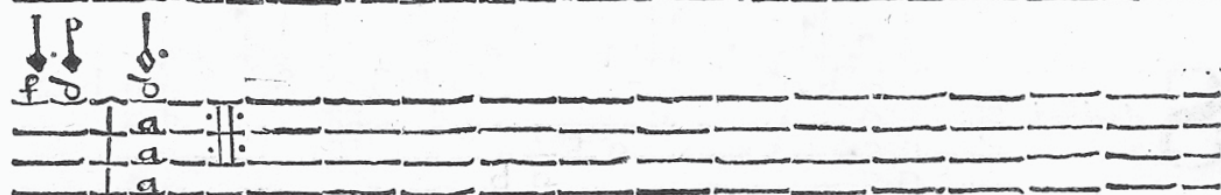
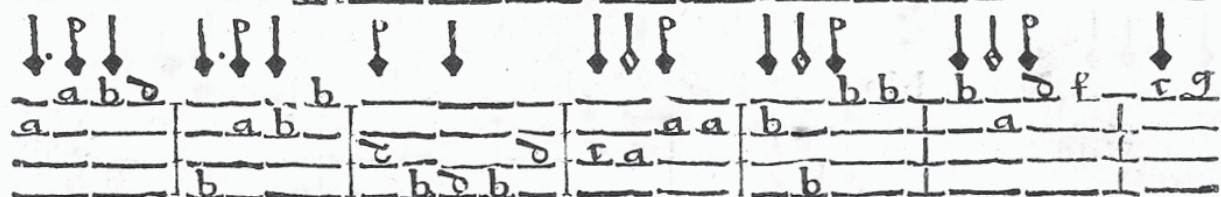
62

N *New Gal-
liard.*

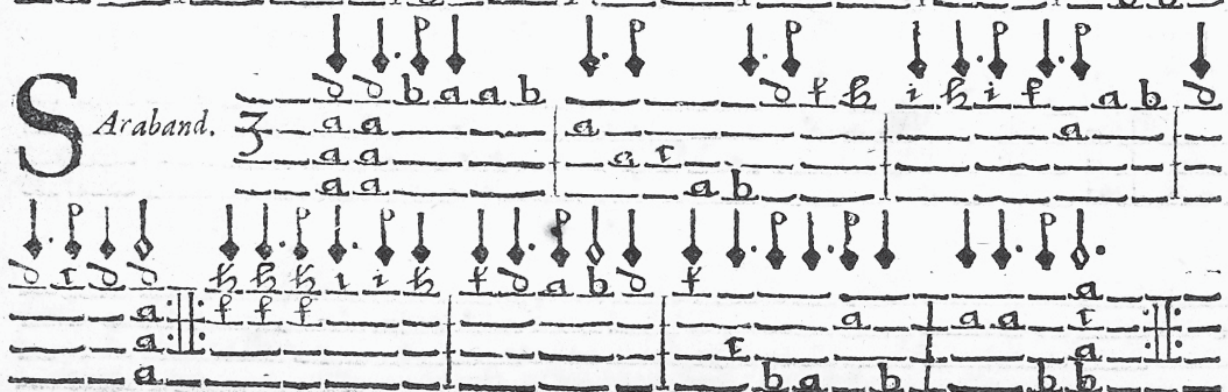


63

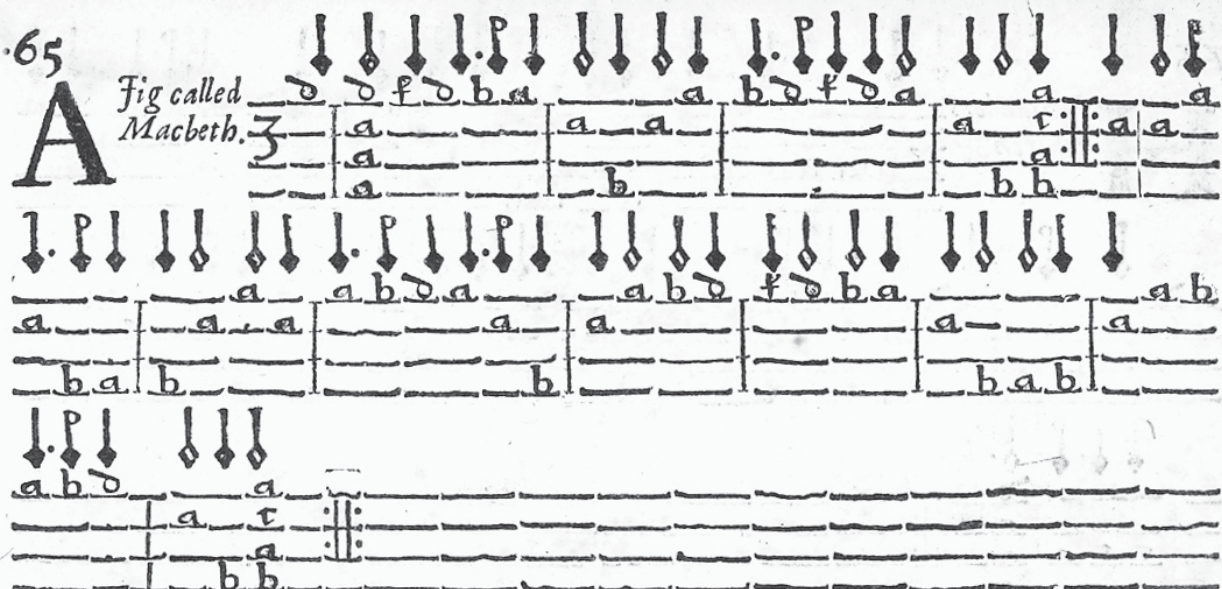
T *He Kings
Boree.*



64

R*Osalynd**a new**Dance.***S***Araband.*

65

A*Fig called*
Macbeth.

66

H*Ighlanders
March.*

Handwritten musical score for 'Ighlanders March'. The score is written on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is in 3/4 time, indicated by the '3' time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. Above the staves, there are several vertical lines with downward-pointing arrows, likely indicating fingerings or breath marks. The score concludes with a double bar line and repeat dots.

67

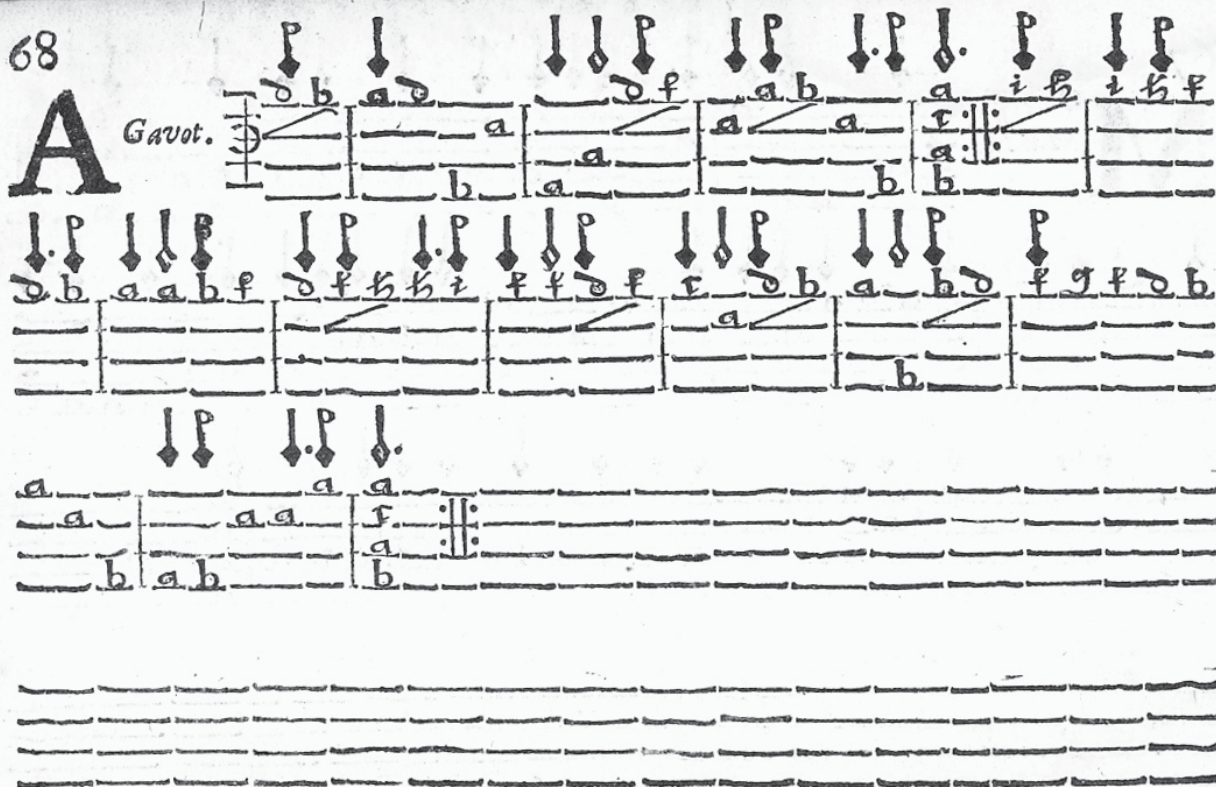
M*Ontrosses
March.*

Handwritten musical score for 'Ontrosses March'. The score is written on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is in 3/4 time, indicated by the '3' time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. Above the staves, there are several vertical lines with downward-pointing arrows, likely indicating fingerings or breath marks. The score concludes with a double bar line and repeat dots.

68

A

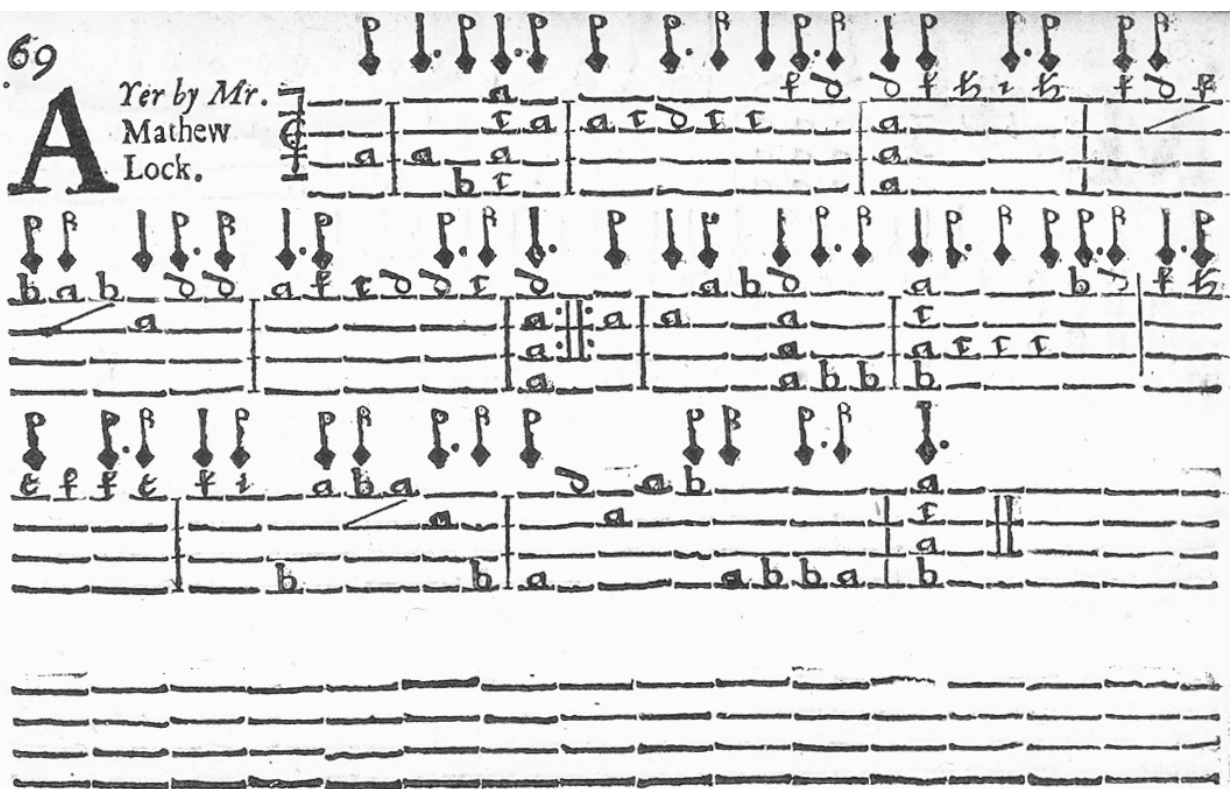
Gavot.



69

A

Ter by Mr.
Mathew
Lock.



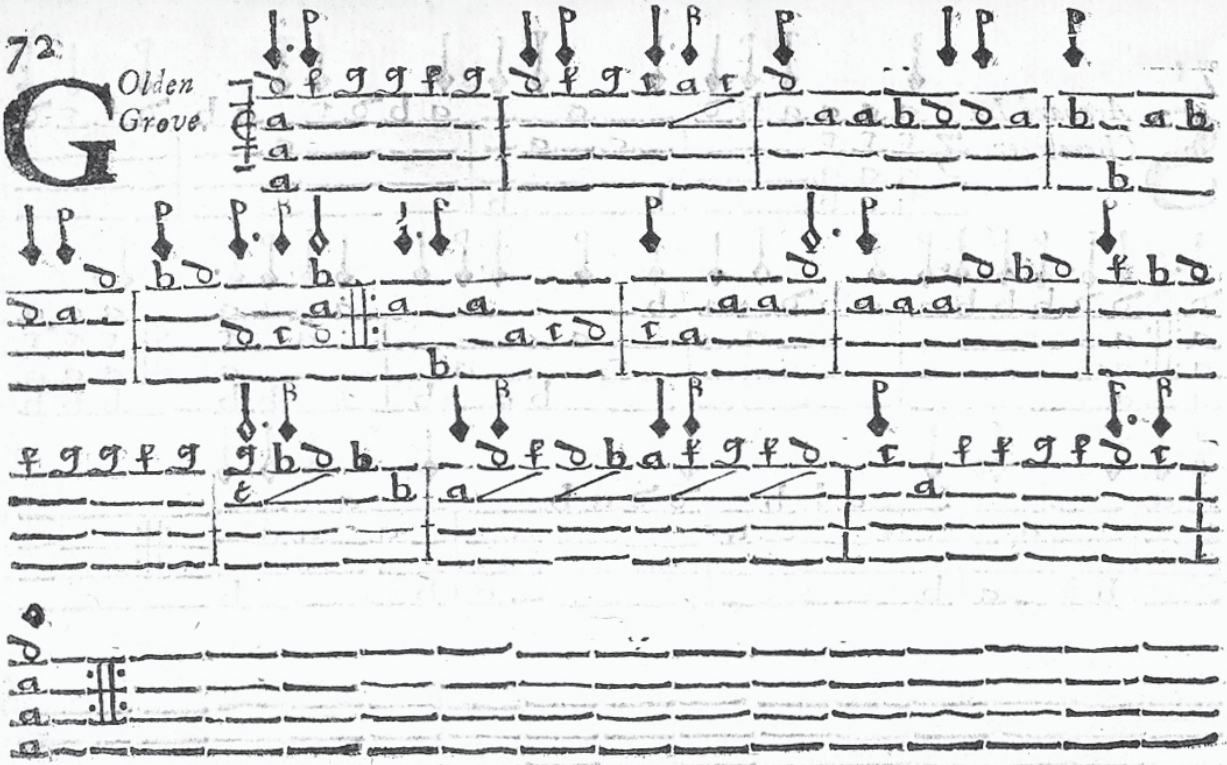
70

M*r. Lock's
Saraband.*

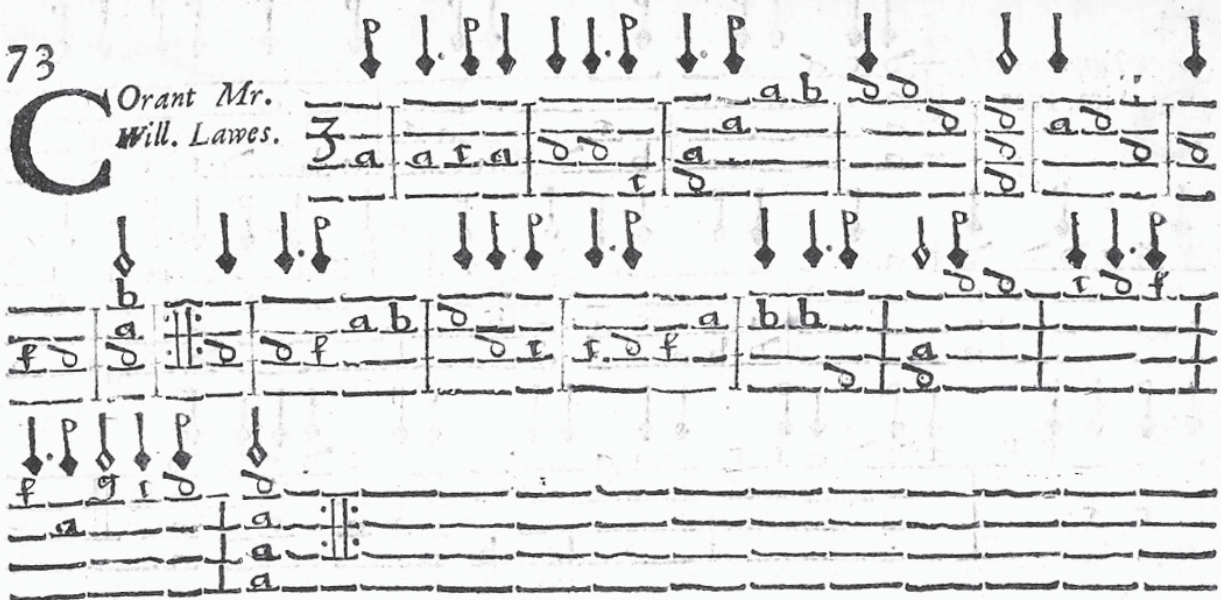
71

S*Araband La
Chamboner.*

72

GOlden
Grove.

73

COrant Mr.
Will. Lawes.

74

Symphony Mr.
Sim. Ives.

Handwritten musical score for 'Symphony Mr. Sim. Ives.' The score is written on three staves. Above the staves are various musical notations, including vertical lines with downward-pointing arrows and letters 'P' and 'f'. The notes on the staves are written in a shorthand notation, with letters 'a', 'b', 'r', 'd', 'f', 'g' and some symbols like 'h' and 'k'. The first staff has a large 'S' at the beginning. The second staff has a large 'f' at the beginning. The third staff has a large 'f' at the beginning. The score ends with a double bar line and a repeat sign.

75

SAraband Mr.
Sim. Ives.

Handwritten musical score for 'Araband Mr. Sim. Ives.' The score is written on three staves. Above the staves are various musical notations, including vertical lines with downward-pointing arrows and letters 'P' and 'f'. The notes on the staves are written in a shorthand notation, with letters 'a', 'b', 'r', 'd', 'f', 'g' and some symbols like 'h' and 'k'. The first staff has a large 'S' at the beginning. The second staff has a large 'f' at the beginning. The third staff has a large 'f' at the beginning. The score ends with a double bar line and a repeat sign.

76

AVer by Dr.
Charles
Colman

Handwritten musical score for page 76, titled "A". The score is written in a historical style, featuring three systems of staves. The first system has a treble clef and a key signature of one flat. The second system has a bass clef. The third system has a treble clef. The notation includes various note values and rests, with some notes marked with "a", "b", "r", "d", "f", "h". The score is written in a historical style with many accidentals and dynamic markings.

77

S

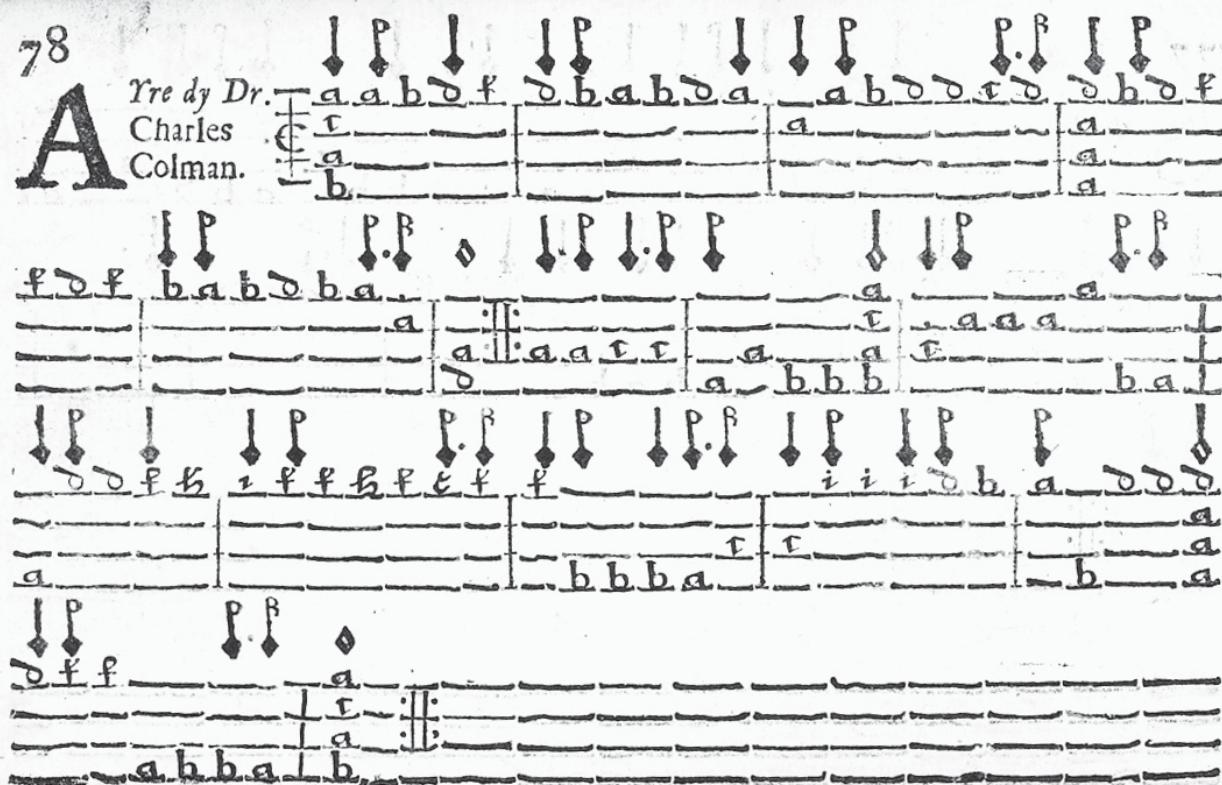
Araband.

Handwritten musical score for page 77, titled "S Araband.". The score is written in a historical style, featuring three systems of staves. The first system has a treble clef and a key signature of one flat. The second system has a bass clef. The third system has a treble clef. The notation includes various note values and rests, with some notes marked with "a", "b", "r", "d", "f", "h". The score is written in a historical style with many accidentals and dynamic markings.

78

A

Yre dy Dr.
Charles
Colman.



79

C

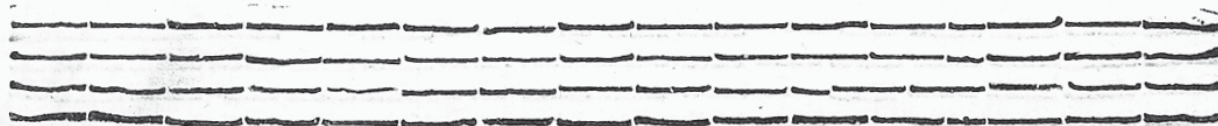
Orant Dr.
Colman.



81

A

Fig.



80

SAraband
Dr. Col-
man.

82

C Orant Mr.
William
Lawes.

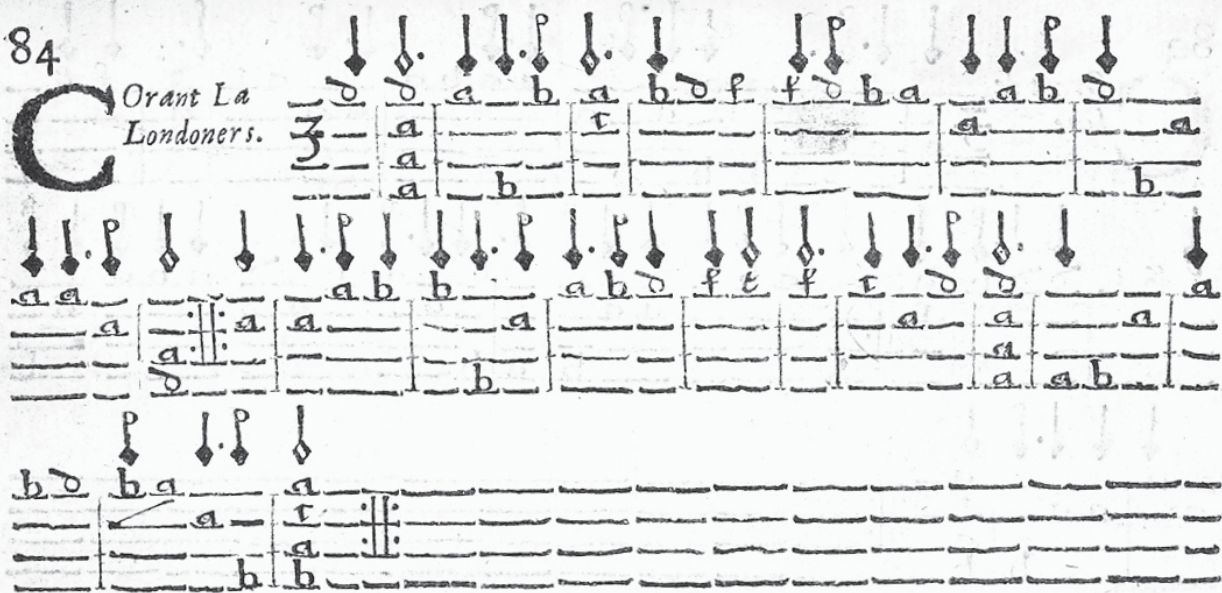
Three staves of music. The first staff has a treble clef and a 3/4 time signature. The second and third staves have a bass clef. The tablature uses letters a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, and numbers 1-9. Above the staves are rhythmic flags indicating note values.

83

C Orant de
bonne.

Three staves of music. The first staff has a treble clef and a 3/4 time signature. The second and third staves have a bass clef. The tablature uses letters a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, and numbers 1-9. Above the staves are rhythmic flags indicating note values.

84

COrant La
Londoners.

FINIS.

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

85



The Words to this Tune.

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



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 freedom 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 freedom, 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 freedom 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.



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

88

The words
to this Tune.

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

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

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

39

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

The Words to this Tune.

How happy art thou and I, that never knew how to love,
There's no such blessings here beneath, what e're there is above;
'Tis Liberty, 'tis Liberty, that every wise man loves.
Out, out upon those eyes, that think to murder me,
And he's an Ass believes her fair, that is not kind and free;
There's nothing sweet, there's nothing sweet, to man but Libertie.
He tye my heart to none, nor yet Confine mine eyes:
But I will play my Game so well, He never want a prize;
'Tis Liberty, 'tis Liberty, has made me now thus wise.



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

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

When I first saw thee , I left a flame ,
 Which from thine eyes like lightning came ;
 Sure it was Cupid's dart ,
 It pierc'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.



The Words to this Tune.

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

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

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

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

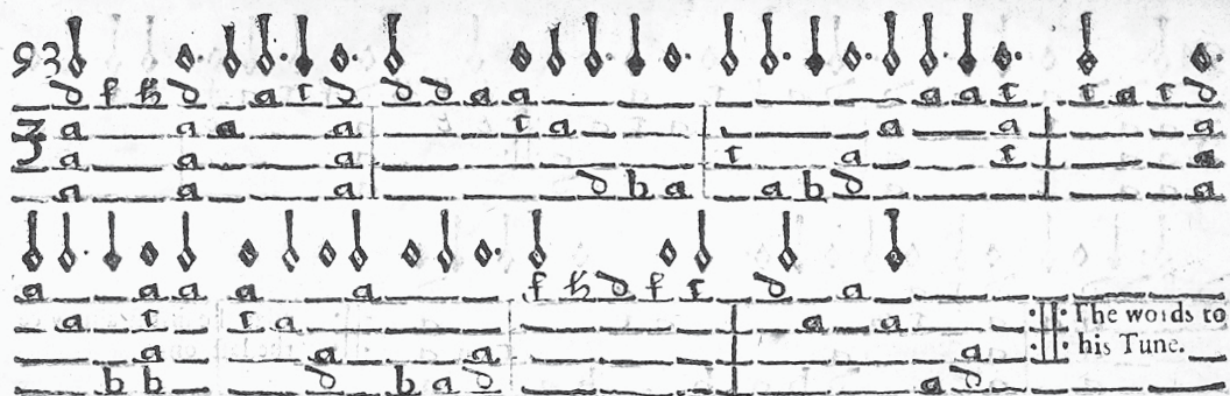


The Words to this Tune.

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

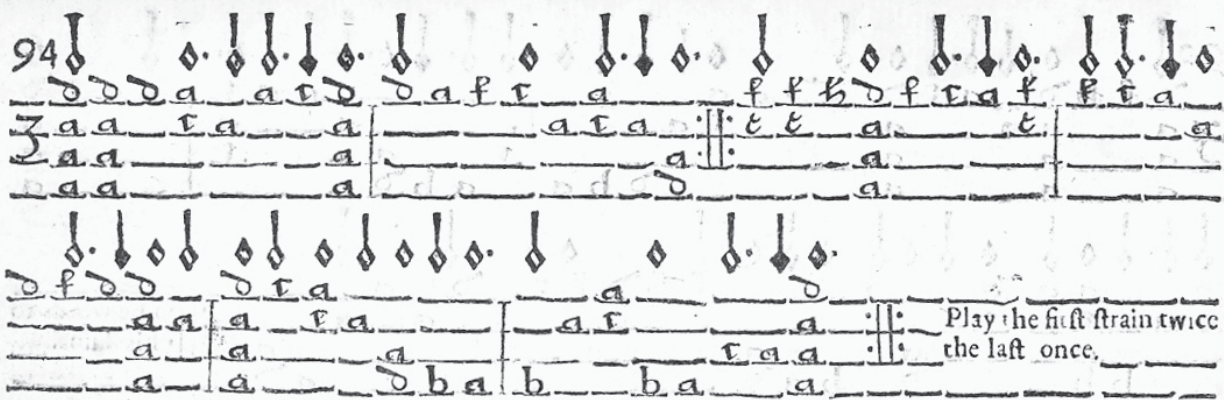
Greedy eyes take heed, they are scorching beams,
Causing hearts o bleed; and your eyes spring streams
Love lyes watching, with his Bow bent, and his dart
For to wound both eyes and heart.

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



Cloris now thou art fled away;	His eaten life that in thy praise	The May-pole where thy little feet,
Amintor's ship are gon a-stray;	Was wont to play such Roundelay;	So roundly in measures meet;
And all the joy he took to see,	Is thrown away, and not a Swain	Is broken down, and no content
His pretty Lambs run after thee;	Dares pipe, or sing, with him this plain;	Comes neer Amintor since you went;
Is gone, is gone, and he alone	'Tis Death for any now to say	All that I ever heard him say
Sings nothing now, but welladay.	One word to him but welladay.	Was Cloris, Cloris, welladay, &c.

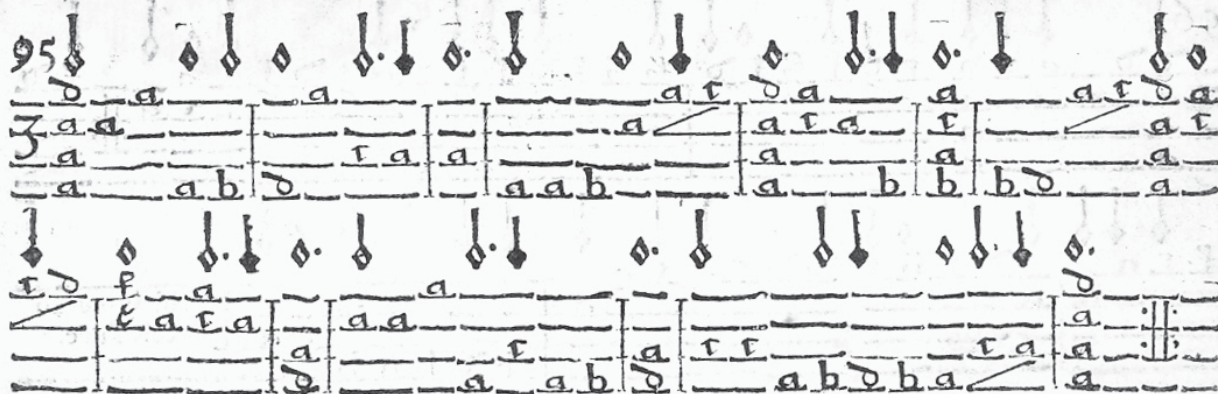
Upon those banks you us'd to tread,
He ever since hath laid his head,
And whisper'd there such pining woe,
As not a blade of grass will grow.
O Cloris! Cloris, come away,
And hear Amintor's welladay, welladay.



The Words to this Tune.

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

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



The Words to this Tune.

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

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

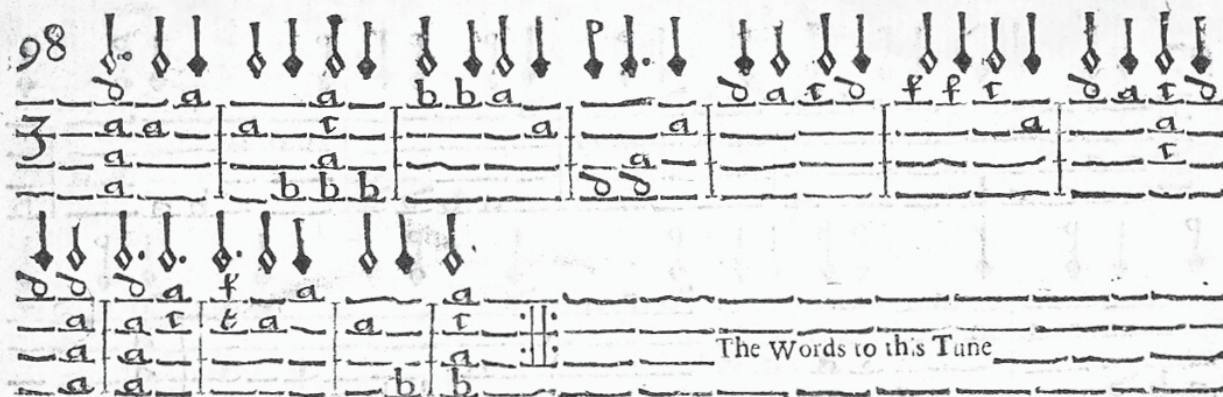
To be a little nice,
 Sets better price
 On Virgins, and improves
 Their Servants loves.
 But on the Ripen years
 It ill appears,
 After a while you'll find this true.
 I need provoking more then you.



I can love for an hour when I am in love,
 He that loves half a day fools without measure;
 Cupid then tell me what Ari had thy Mother
 To make men love one face more than 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.



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 spite her, rail and commend her again,
 'Tis the way to woo her, if you mean to do her, such Girls love such men.



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

Platonick love is nothing else but meerly Melancholy.

'Tis Active love that makes us jolly.

What though I'm fond (they say) and apt to be in love,

I find it will no longer stay, then she will constant prove;

Such Qualms oft squeemish 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.



Man's life is but vain, for 'tis Subject to pain

And sorrow, and short as a bubble;

'Tis a hodge of Business, and mony, and care,

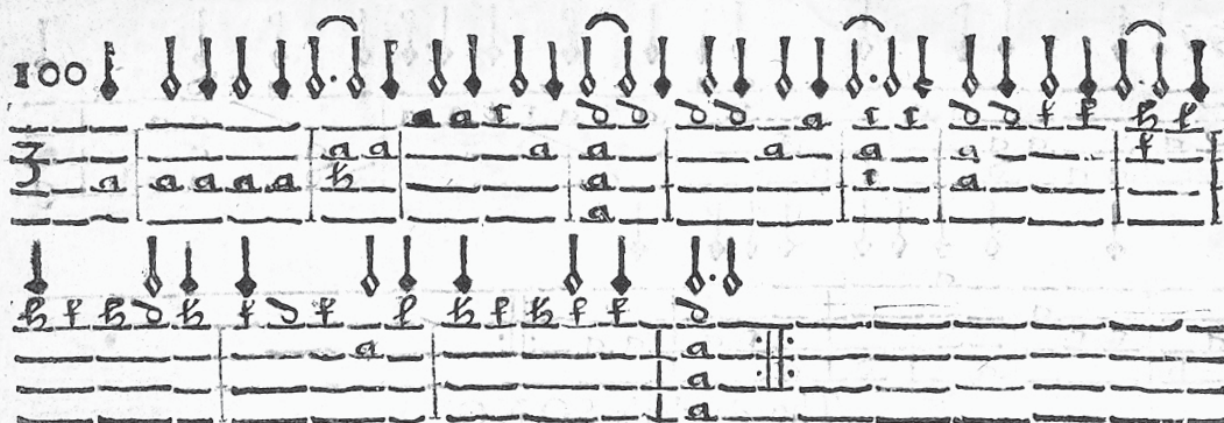
And care, and mony, and trouble.

But we'll take no care when the weather proves fair,

Nor will we now vex though it rain;

We'll banish all sorrow, and sing till to morrow,

And Angle, and Angle again.

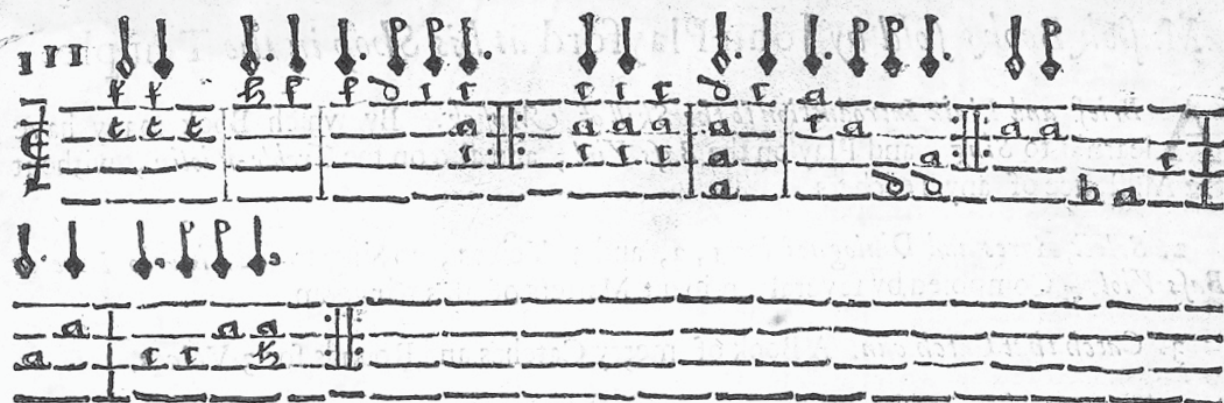


The Words to this Tune.

A CATCH.

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

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



A CATCH.

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

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