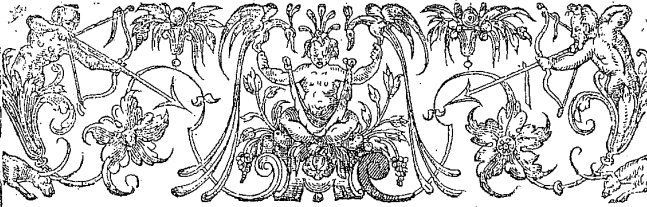


K. 2. 2. 4.



AYRES,
TO
SING AND PLAY
TO THE LVTE AND
BASSE VIOLL.

With Pavins, Galliards, Almains, and
Corantos for the Lyra
VIOLL.

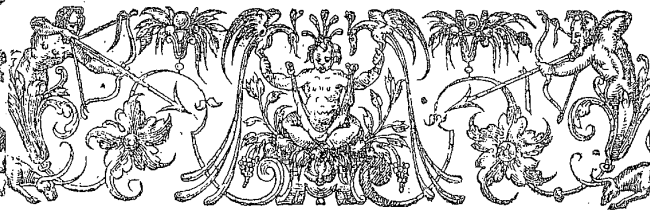
By William Corkine.

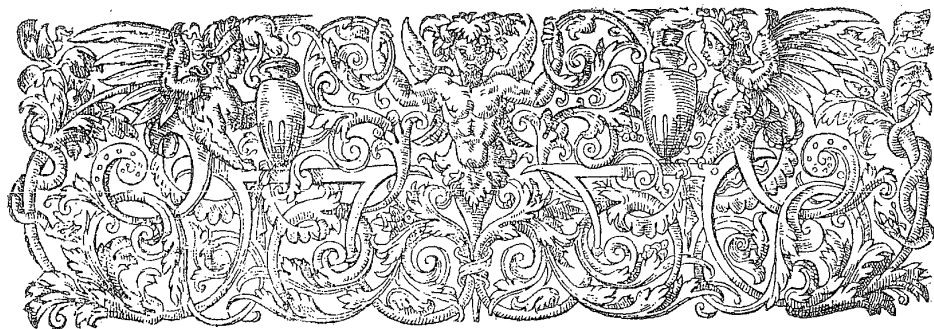


LONDON.

Printed by W. Stansby for John Browne, and are to be sold at his
Shop in Saint Dunstons Church-yard in Fleete-freete.

1610.





TO THE TWO HONOURABLE KNIGHTS, SIR EDWARD
HERBERT, OF THE NOBLE
ORDER OF THE BATH, AND SIR
WILLIAM HARDY.



It was long before the use of Notes and Tableture came in to our English Presse, but hauing found the way, there are few Nations yeeld more Impressions in that kind then ours. Euery Musition according to his abilitie increasing the number. Among so many, I haue now made one, yeelding my priuate intentions subiect to publicke censure: To which aduenture I was drawn by two reasons. First, that I might shew my humble duetic, and gratefull minde to you my two Honourable Masters, whose bountie bestowed on me that knowledge (whatsoever it is) that I haue attain'd in Musicke; Next for that I am assured, that both the worthinesse of your Names, as also your loues to Musicke, and extraordinary skills therein, either to expresse, or Masterly to compose, will bee such a protection to my deuoted labours, that I shall not need to feare the blacke breath of any enuious detractor. All my desire is, that your sauourable acceptance will better them, for I shall esteeme them as you receiue them. So, as my duetic requires; I will dayly pray for you both, as my bountifull Masters, and worthiest Patrons.

3. 45.
5.
172

Your humble seruant,

William Corkine.

Inke downe.

BASSES.

CANTVS.

I.



Inke downe proude thoughts, your mounting hopes must

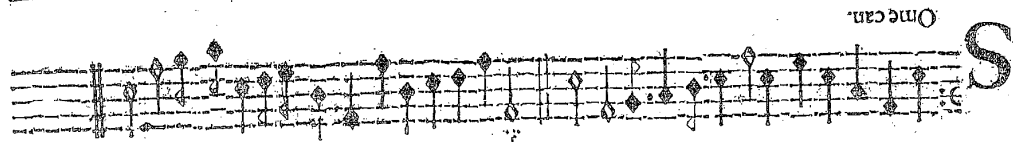
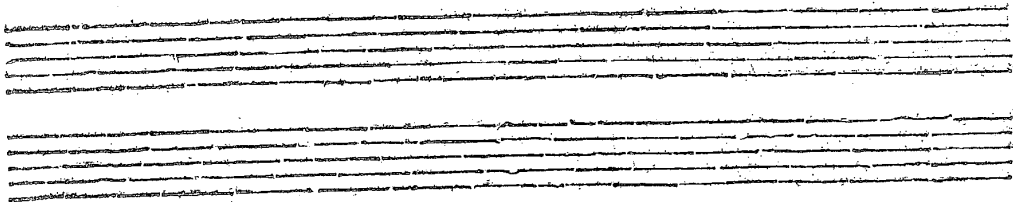
now descend, come griefe and care, hence ioyes, your triumph now must end. Heaues now wil

smile no more, my light is sha - ded, I pine with - out re - dresse, my life,

my spirits like flowers are fa - ded.

1
*Sinke downe proude thoughts, your mounting hopes must now descend,
 Come griefe and care, hence ioyes your triumph now must end,
 Heaues now will smile no more my light is shaded,
 I pine without redresse, my life my spirits like flowers are faded.*

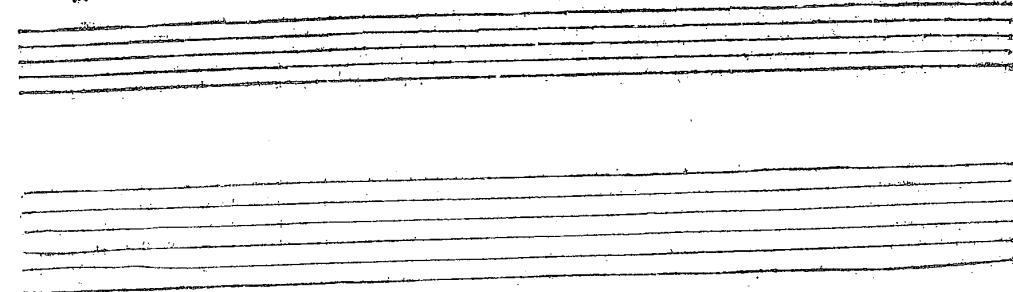
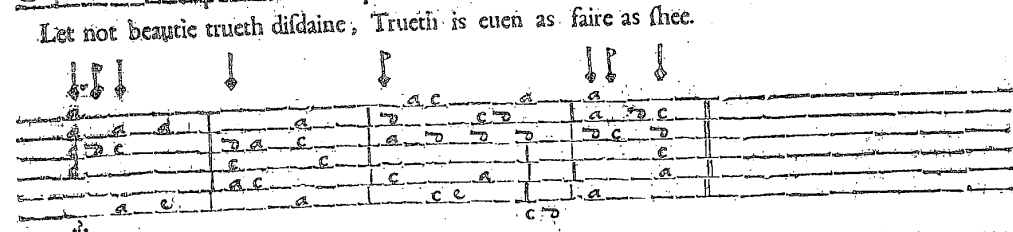
2
*O time come ake my woe, in mine owne teares drowne my distresse,
 Griefes none should know, when none their anguish can redresse,
 Pale Death hath pierst my blood, and forth it streameth,
 I sleepe, and in my trance, my head my heart of sorrow dreameth.*



BASS S.

CANTVS.

II.



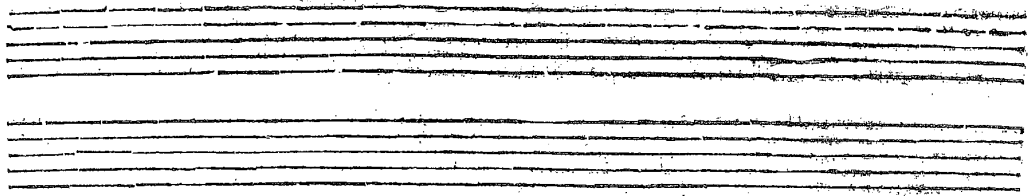
2
But since Paires must equall proue,
Let my strength her youth oppose,
Loue her beautie, faith her loue,
On eu'n termes sa may we close.

3
Corke or Leade, in equall waight,
Both one iust proportion yeeld,
So may breath be pay'd with height,
Steepest mount with plaineest field.

4
Vertues haue not all one kind,
Yet all vertues merits bee:
Diuers vertues are combin'd,
Diff'ring so Deserts agree.

5
Let then loue and beaustie meete,
Making one diuine concent,
Constant as the fownds, and sweete,
That enchant the firmament.





Sweete restraine.

S

BASS V.S.

CANTVS.

III.

Weete restraine these, Showers of kindnes, from distrust proceeding,
Nurse not wrong conceiued blindnes, by to much sigh breeding,

Loue by error, seemes a stray, But dies if once suspected.
Women most beleue when they most by men are neglected.



¹
Sweete restraine these Showers of kindnesse,
From distrust proceeding,
Nurse not wrong conceiued blindnesse,
By too much sigh breeding.
Loue by error seemes astray,
But dies if once suspected,
Women must beleue when they,
most by men are neglected.

²
Some, forg'd flatteries onely venture,
Yet returne true fauours,
Iust affection like a Center,
Once fixt neuer wauers:
Easily as the day from night,
May womens eyes discover,
If they frame their minds aright,
From the false the true louer.





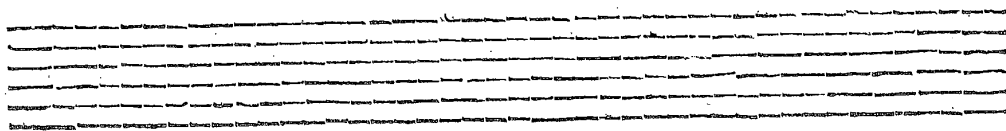
F streames of teares, Could

lessen extreame griefe, or cause a minutes truce to woe, If

deepest sighes, Sad plants might yeeld re - lief, these sorrowes to for - goe, Myne eyes

my heart, my tongue should neare re - fraine to weepe, to sigh and to com - plaine,

But sorrowe such impression left, of sight of spech, it mee bereft, onely to sigh. .ij.





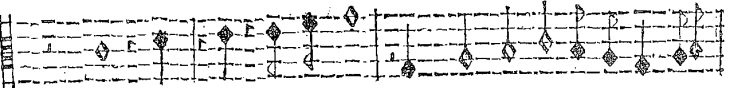
Sweete, fweete

S

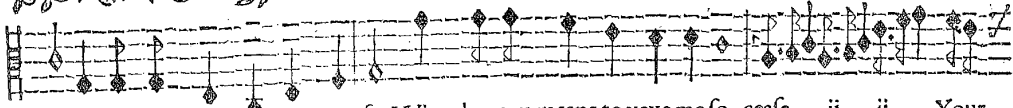
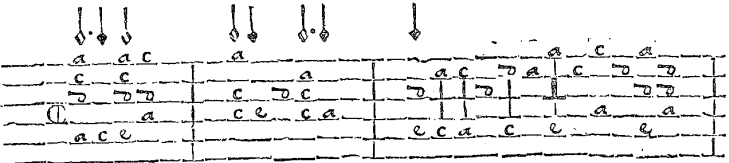
BASS S.

CANTVS.

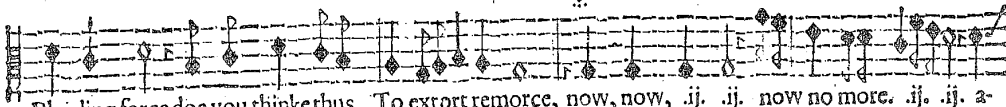
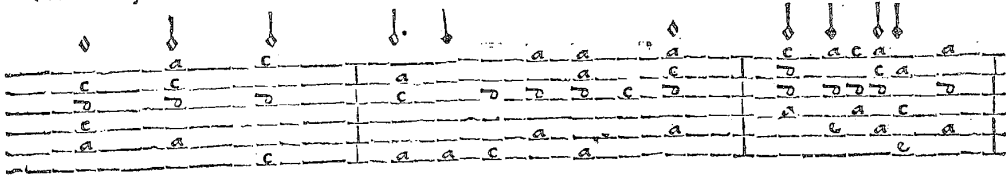
V.



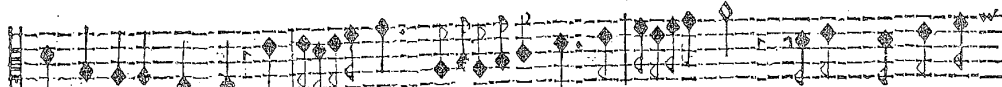
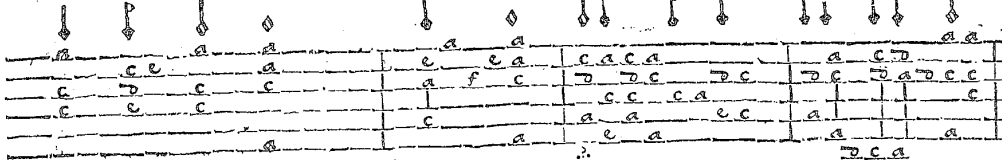
Weete fweete .ij. Let me goe, fweete .ij. .ij. let me goe .ij.



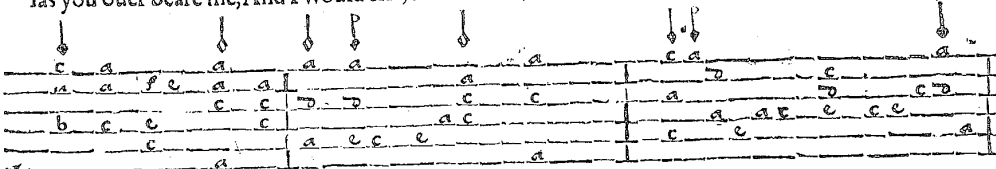
What doe you meane to vexe mee fo, What doe you meane to vexe me fo, cease .ij. .ij. Your



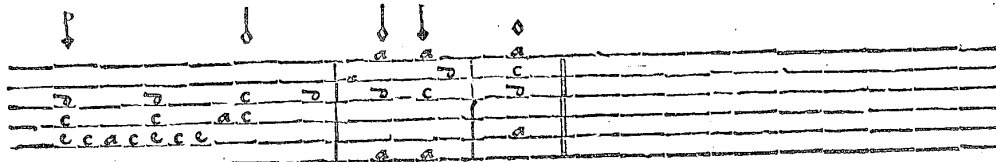
Pleading force doe you think thus, To extort remorse, now, now, .ij. .ij. now no more. .ij. .ij. a



As you ouer beare me, And I would crie, And I would crie, And I would crie, .ij.



But some would heare I feare mee.



Ee that hath.

H

BASS S.

CANTVS.

VI.



Ee that hath no mistresse, must not weare a fauor, he that wooes a

mistris, must serue be - fore he haue her, he that hath no bedfel - low, must lie a - lone, and he that hath no

Lady, must be con - tent with lone, and so must I, for why alas my loue and I am parted, my

.ij. Falſe Cupid I will haue thee whipt, and haue thy mother carted.

Sweete Cupid.

S

BASS V.S.

CANTVS.

VII.



Weete Cupid, ripen her de - fire, thy ioyfull haruest may beginne,

if age ap - proch a lit - tle nyer, twill be too late, twill be too late, twill be too late to

get it in. If



1
Sweete Cupid ripen her desire,
Thy ioyfull haruest may begin,
If age approach a little nyer,
Twill be too late too get it in.

2
Cold winter stormes lay standing Corne,
Which once too ripe will neuer rise,
And louers wish themselves vnborne,
When all their ioyes lie in their eyes.

3
Then sweete let vs imbrace and kisse,
Shall beauteie smile vpon the ground,
If age bereaue vs of this blisse,
Then will no more such sport be found.



Aine is all.

BASSVS.

CANTVS.

VIII.



Aine is all this worlds contention, Fortunes fraile, and

hopes de - cei - uing, Chance layes ambush of preuention, Our atempts of end bereuing,

fu - ture thing are platt beyond our weake concei - uing minds in euery age new,

thoughts engender till all so fate wee render.



Eau - tie fate ba - thing by a

Spring, where fairest shades did hide her, the windes blewe calme, the Birds did Sing, the

coole streames ranne be - side her, my wanton thoughts in - tis't mine eye to

see what was for - bidden, but better memorie said, Fie fie fie fie fie .ij. ij. ii.

hie hie, .ii. ii. hie, So vaine de - fire was chidden, so vaine de - fire was chid - den.



Into a slumber then I fell,
 But fond imagination
 Seems'd to see, but could not tell,
 Her feature or her fashion.

2

But even as babes in dreames doe smile,
 And sometime fall a weeping:
 So I awakt as wise the while,
 As when I fell a sleeping.



BASSVS.

B

Eautie fate.

The musical score is written on four staves in bass clef. The first staff starts with a common time signature 'C' and a large letter 'B' to its left. Below the first staff is the instruction 'Eautie fate.' The notation consists of various note values, rests, and accidentals (sharps and naturals). The second staff begins with a common time signature 'C'. The third staff begins with a common time signature 'C'. The fourth staff begins with a common time signature 'C' and ends with a double bar line.

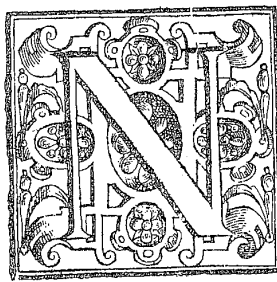
D

Ow would chvore

BASS S.

CANTVS.

X.



Ow would chvore hong'd, zis but thou most ma wrong, gods bors I

crie God mercy to zwear, haft not my Rings and things, and geare with vaith and troth, among and

wout vorzake ma now, .ij. nay maffe ware that, .ij. vor if thou doo, chil take a knife & honge my

zelse vor one of thow, yea I woll, so I woll, that I woll, I vaith la, .ij.

Hads vooie zweete zis what aild tha woo ma now,
 I cham as like to zarue thy turne,
 As yer I wos zinc chos I born, and sha not I haue thow,
 Lets see who dare I should but see huds lid I zwear,
 Chill take a zwear & make a yend of I or hee,
 Tea I would, &c.

Ha not I bought my Ker zie wedding briche,
 Huds hate cham angrie thou makes ma vret,
 And is not my bond redie zet, wold zarue ma zucha twich,
 Chill breake his brow, I vaith, I chill that shall loue thou,
 Then take a rop and drowm thy zelf vor mere goodwill,
 Tea I would, &c.

Think you to seduce.

BASSVS.

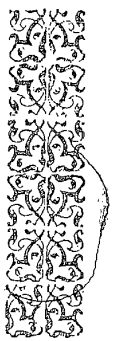
CANTVS.

XI.

Think you to seduce me so with words that haue no meaning, Paretts can learne

so to speake our voice by peeces gleaning, Nurfes teach their children, so about the time of

weaning nurfes.



1
 Thinke you to seduce me so with words that haue no meaning,
 Paretts can learne so to speake our voice by peeces gleaning,
 Nurfes teach their Children so about the time of weaning.

2
 Learne to speake first, then to woe, to woeing much pertaiseth,
 He that hath not Art to hide, soone falters when he faineth,
 And as one that wants his wits, he smiles when he complaineth.

3
 If with wit we be deceiued, our fals may be excused,
 Seeming good with flatterie grac't, is but of few refused,
 But of all accurst are they that are by fooles abused.



HALL & FROWNE

BASS V. S.

CANTVS.

XII.



Hall a frowne or angrie eye, Shall a worde vnfitly placed,

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

Shall a shadow make me flie, as I weare with Tygers cha - ced, Loue must not bee so disgra - ced,

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

Loue must not bee so dis - gra - ced.

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



1
 Shall a frowne or angrie eye,
 Shall a word vnfitly placed?
 Shall a shadow make me flie,
 As I were with Tygers chased?
 Loue must not be so disgraced.

2
 Shall I woe her in dispiht?
 Shall I turne her from her shyng?
 Shall I tempt her with delight,
 Shall I laugh out her denyng?
 Noe, beware of louers crying.

3
 Shall I then with patient mind,
 Still attend her wayward pleasure,
 Time will make her proue more kind,
 Let her coyneffe thou take leasure,
 Paines are worthy such a treasure.



Lessons for the Lyra Viall.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

A

↓ c a a | c c | a a | f c a | c a

a a b | a c f | a a | a | f a c | b a

a a c | c a | c c | a c | f

Lmaine.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

↓ c a c | a c | c a | c a | c a

f a b | f b | a f | a a | a c | a c | f c f

↓ | | a c | f | a c | a | c f

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

↓ c a c f | c c a c | c c | c c | a a | c c | f

h a c | a c | a c | a f | a a | f c c f f c

↓ c a | | | | a a | a a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

↓ c | c a a f | a c | c a | f f c

f a a a | a f | b a b | f b a | b b a | c b

a | | | | a | | | |

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

↓ a a c | a c | a c | e f | e e

↓ c | a a | a a | c c | a f c | c a | e c

↓ | | | | a | | | |

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

↓ c c a c | a c c | h b e e

f e c | a f e e | e c a | c f e e c

↓ | | | | a | | | |

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

↓ a e f | a c | c a a c a c a

f a c | a b | a a | a c | a a | b a f

↓ | | | | | | | |

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

↓ f c h f c k h g h f e e c a c a

f b a f | c a f | c c h f e | f e c a e | e f e c c c c

↓ | | | | | | | |

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

↓ a c a | c c | a f c | c h f | e f c

c a c e f e | c c c a a | c c | a c | c a f f | a a c

f h f e | f e c c a | f e c | f e | f a c | e f

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

↓ e c | c c f e e

e f | f f c f f

h h f e | c a c | a a

a a | a a

Lessons for the Lyra Viall.



Andin.

Handwritten musical notation for the first section, consisting of six systems of three staves each. The notation includes various notes, rests, and dynamic markings such as 'f' and 'p'. Above the staves, there are vertical arrows pointing downwards, indicating fingerings or bowings. The music is written in a historical style with a treble clef.

Handwritten musical notation for the second section, consisting of three systems of three staves each. The first system is labeled 'Coranto.' on the left. The notation includes notes, rests, and dynamic markings like 'f' and 'p'. Vertical arrows are present above the staves. The piece concludes with the word 'FINIS.' written at the end of the final staff.

Lessons for the Lyra Violl.



! ↓ ↓ h ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓ P ↓ ↓

acc a h c f e c c e f a f e c c e a a c c e a c e f e e f e c

a a a f a f e c c a a a c f e c a f a

a a c e f f a a a

Lmaine.

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

e a c c c c f e a e c c a c c c f e c

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

c e f e c a c e f e c a c c a h c c e f

c c c a a c c e a a a a c a a c e f

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

c c e b h c a c c e a c

e c a a f c c a c c e a c c e a c c e a

a a a a c e f f a a a a a a c a c c e f a c c e a

f a a a a a a a a a a f c c a a c c e a

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

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

c e a c a c c e c e f e f e c e c e a c a c c c e f c c e

e f f e c e c e a f a a c c e a c c e c c e

c a a c c a a c c a a c c a a c c e c c e

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

e c c c c c a c c c c c e c b e

e c

f f a a f f e f e c a c c f a c c f a c c e f a c c e f

a a c c a e f a

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

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

a a a c a c a c a c a c f c c c a c c c c c c c c c c c c

a c f e a c c a c c a c c a c c c c c c c c c c c c c c c c

c c a c c a c c a c c a c c a c c a c c a c c a c c a c c a c c a

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

b c c e b c a c

c c

c a c b a e c a

c c

Finis.

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

c a c c a a c e f e a f e c a c c e c c c a c c a c c a c c

a c a c c c a

c a c c c a

c c

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

c a c a c a c a b c c a c c

a a c a c a a c c c c a a a a c a c c

a a

a a

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

c c a c c c f e a c a c a

a a c c f a c c f a a a a c a c a

e a

e a

Finis.

Lessons for the Lyra Viall.

D *Au in.*

Coranto.

klkh

gcefcra

The page contains 15 staves of musical notation. The first staff begins with a large, ornate initial 'D'. The notation consists of letters (a, c, e, f, h) and symbols (accents, slurs, and dynamic markings like 'p') placed above and below the staves. The word 'Coranto.' is written vertically on the left side of the eighth staff. The word 'klkh' is written above the ninth staff. The word 'gcefcra' is written above the tenth staff. The notation is dense and covers the entire page.

Lessons for the Lyra Violl.

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat. The staff contains several measures of music with notes and fingerings. Above the staff, there are vertical arrows indicating fingerings: $\downarrow P$, $\downarrow P$, \downarrow , $\downarrow P$, $\downarrow P$, $\downarrow P$, $\downarrow P$, \downarrow , $\downarrow P$, \downarrow , $\downarrow P$, \downarrow . A decorative initial 'G' is on the left. The word 'Alliara.' is written below the staff.

Handwritten musical notation for the second system, continuing the piece. It features a treble clef and a key signature of one flat. Above the staff, there are vertical arrows indicating fingerings: $\downarrow P$, \downarrow , $\downarrow P$, $\downarrow P$, \downarrow , $\downarrow P$, \downarrow , $\downarrow P$, $\downarrow P$, $\downarrow P$, \downarrow . The word 'Alliara.' is written below the staff.

Handwritten musical notation for the third system, continuing the piece. It features a treble clef and a key signature of one flat. Above the staff, there are vertical arrows indicating fingerings: $\downarrow P$, \downarrow , $\downarrow P$, $\downarrow P$, $\downarrow P$, $\downarrow P$, $\downarrow P$, $\downarrow P$, $\downarrow P$, $\downarrow P$, $\downarrow P$, $\downarrow P$. The word 'Alliara.' is written below the staff.

Handwritten musical notation for the fourth system, continuing the piece. It features a treble clef and a key signature of one flat. Above the staff, there are vertical arrows indicating fingerings: $\downarrow P$, \downarrow , $\downarrow P$, $\downarrow P$, $\downarrow P$, $\downarrow P$, $\downarrow P$, $\downarrow P$, $\downarrow P$, $\downarrow P$, $\downarrow P$, $\downarrow P$. The word 'Alliara.' is written below the staff.

Handwritten musical notation for the fifth system, continuing the piece. It features a treble clef and a key signature of one flat. Above the staff, there are vertical arrows indicating fingerings: \downarrow , \downarrow . The word 'Finis.' is written below the staff.

Handwritten musical notation for the sixth system, featuring a treble clef and a key signature of one flat. A decorative initial 'G' is on the left. The word 'Alliard.' is written below the staff.

Handwritten musical notation for the seventh system, continuing the piece. It features a treble clef and a key signature of one flat. Above the staff, there are vertical arrows indicating fingerings: $\downarrow P$, \downarrow , $\downarrow P$, \downarrow , $\downarrow P$, $\downarrow P$, \downarrow , $\downarrow P$, \downarrow , $\downarrow P$, \downarrow , $\downarrow P$, \downarrow . The word 'Alliard.' is written below the staff.

Handwritten musical notation for the eighth system, continuing the piece. It features a treble clef and a key signature of one flat. Above the staff, there are vertical arrows indicating fingerings: $\downarrow P$, \downarrow , $\downarrow P$, $\downarrow P$, $\downarrow P$, $\downarrow P$, $\downarrow P$, $\downarrow P$, $\downarrow P$, $\downarrow P$, $\downarrow P$, $\downarrow P$. The word 'Alliard.' is written below the staff.

Handwritten musical notation for the ninth system, continuing the piece. It features a treble clef and a key signature of one flat. Above the staff, there are vertical arrows indicating fingerings: $\downarrow P$, $\downarrow P$, \downarrow , \downarrow , $\downarrow P$, \downarrow , $\downarrow P$, \downarrow , $\downarrow P$, \downarrow , $\downarrow P$, \downarrow . The word 'Alliard.' is written below the staff.

Handwritten musical notation for the tenth system, continuing the piece. It features a treble clef and a key signature of one flat. Above the staff, there are vertical arrows indicating fingerings: \downarrow , \downarrow , \downarrow , $\downarrow P$, $\downarrow P$, \downarrow . The word 'Alliard.' is written below the staff.

Lessons for the Lyra Viall.



accuf caa acc b e acccf c
a e a f e a a ca c a
a f e a ce a a fe

Hoope doe me no harme goodman.

c g h a acccac a a e accc ca cefca cfe acc
a a a a a a a c c f a a a
c a a a c c f a a a

c a c a c e a h e a c f c a c c c a c a a c e a
c a c a c c e f a a a a a a
c a c a c c f a a a

c a c a f e c a c c a c a c a c c a e a f e c c a
c a f e c a a c c a c a a a a c c
f e c a c c c a c c a f e c

c c f c c a c a a e ac f h k f f c ac
a a a a a a e f h a f a c c c a
a a a a a a c c c a

c a c c c a f e f e c c c a c c c a c
c a a a f f e c a a a a a c c c
c a c c c a f f e c a a a a

c e f g f c a c e h g a c c c e f h f e
a c e f c l e a e h a l e c c a
f e c a a a a c c

c f e e g h a c c e f e c a c a a c c e e c f h c c
f e c a a a a a a a a c c f c c

f a e c a c c a c a c a f e c c a c a a
c c a c c e e c a a f c a c a a a

c a c a a c a a c c e f h h h e c a c
a a a c c a a a c c c a a c c e
a a a c c a f f e f e a a a c c

Lessons for the Lyra Viall.

Handwritten musical notation for the first section of the lesson. It consists of five systems of two staves each. The notation includes various notes (c, a, f, h) and rests, with dynamic markings such as 'p' (piano) and 'f' (forte) placed above the notes. Fingerings are indicated by small numbers 1-5 above the notes. The first system begins with a 'p' marking. The second system includes a 'p' marking and a 'h' marking. The third system includes a 'p' marking and a 'f' marking. The fourth system includes a 'p' marking and a 'f' marking. The fifth system ends with the word 'Finis' written in the right-hand staff.

Handwritten musical notation for the second section of the lesson. It consists of two systems of two staves each. The notation includes various notes and rests, with dynamic markings such as 'p' and 'f'. A large, ornate initial 'G' is written on the left side of the first system. The word 'Alliard.' is written below the first system.

Handwritten musical notation for the third section of the lesson. It consists of five systems of two staves each. The notation includes various notes and rests, with dynamic markings such as 'p' and 'f'. Fingerings are indicated by small numbers 1-5 above the notes. The first system begins with a 'p' marking. The second system includes a 'p' marking and a 'f' marking. The third system includes a 'p' marking and a 'f' marking. The fourth system includes a 'p' marking and a 'f' marking. The fifth system includes a 'p' marking and a 'f' marking.

Lessons for the Lyra Violl.

The image shows a page of musical notation for the Lyra Violl. It begins with a large, ornate initial letter 'B' on the left side. Below the initial, the word 'Ortunc.' is written. The music is arranged in several systems, each consisting of two staves. The notation includes various notes, rests, and fingerings indicated by small letters (a, b, c, f) and arrows pointing to specific notes. The piece appears to be a short, rhythmic exercise or a simple melody.

Lessons for the Lyra Viall.

The musical score consists of ten systems, each with three staves. The notation includes various notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The music is written in a style typical of early printed music books.

A Table of all the Songs contained in this Booke.

Sinke downe proude thoughts,
 Some can flatter, some can faime,
 Sweet reſtaine theſe, Showers of kindneſſe,
 If ſtreames of teares, could leſſen extreme grieſe,
 Sweet ſweet let me goe,
 He that hath no miſtreſſe,
 Sweet Cupid ripen her deſire,
 Vaine is all this worlds contention,
 Beauty ſate bathing by a Spring,

1. Now would chowre hong'd,zis but thou moſt ma wrong. 10.
2. Thinke you to ſeduce me ſo with words. 11.
3. Shall a frowne or angry eye, 13.
4. Two Pauins,
5. Two Almanes,
6. Three Galliards,
7. Three Corantos,
8. Whoope doe me noe harme good-man,
9. Fortune.

F F N F S.