

THE  
SECOND BOOKE  
OF  
AYRES,

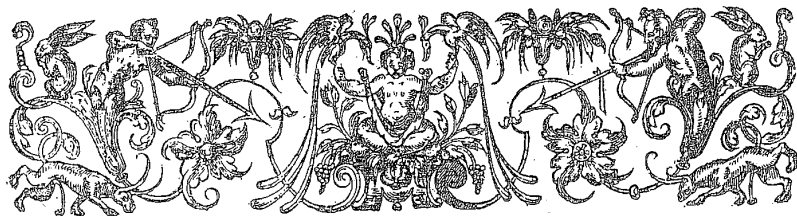
Some, to Sing and Play to the  
Base-Violl alone :

Others, to be sung to the Lute and  
Base Violl,

With new Corantoes, Pauins, Almaines;  
as also diuers new Descants vpon old Grounds,  
*set to the Lyra-Violl.*

*By William Corbine.*

LONDON:  
Printed for *M. L. I. B. and T. S.*  
Assigned by *W. Barley.*  
1612.



TO THE VALEROVS AND  
TRVELY MAGNANIMOVS KNIGHT  
SYR EDWARD DYMMOCKE, THE KINGS  
CHAMPION.

SYR



S a poore man, indebted to *many*, and desirous to pay what hee can, deuides that *little* hee hath among *many*, to giue contentment, at least, to *some*: so, I (right Worthy SYR) am constrayned to make the like distribution of this poore *Mise* of mine; being all I haue, for the present, to content you my Worthiest *Creditors*. But first, for that I stand most obliged to you, euen *Conscience* moues mee to shew my *willingnesse* to satisfie you first. Your approued and generally-beloued Noble-*Nature* (resembling that *Diuine*) will (I hope) take my *Will* for *Deed*, who in *both* euer will be

45  
5  
172  
Yours intirely to dispose,

*William Corkine.*



Ach lonely grace my Lady doth possesse, Let all men view, and in their



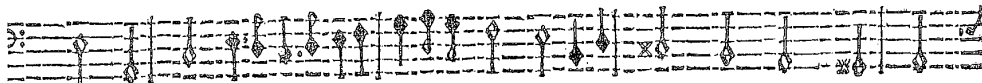
BASSVS.



view admire, In whose sweet breast all vertuous thoughts doe rest, Zealous to pittie, Chast in her



owne desire, And to make vp a rare and worthy creature, Both wise, and chast, and faire in



forme and feature, Enter but in to thought of her perfecti on, Thou wilt confesse, thou wilt con-



fesse, thou wilt confesse, and in confesing proue, How none de- serues like praise, nor yet like loue.



Ruth-trying Time, &c.

BASSVS.

II.

CANTVS.

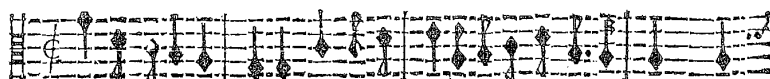
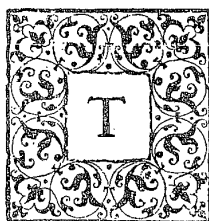
Ruth-trying Time shall cause my Mistresse say, My Loue was perfect,

con- stant as the Day: And as the day when Euening doth ap- peare, Doth suffer

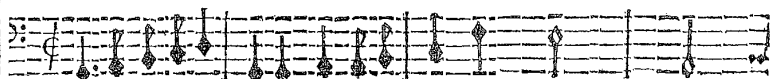
doome to be or foule or cleere, So, shall my last bequeast make knowne to all, My

Loue in her did rise, did liue, did fall.

2 You Gods of Loue, who oft heard my desires  
 Prepare her hart by your Loue-charming fires,  
 To thinke on those sweet reuels, peacefull fights,  
 Nere-changing Custome, taught at Nuptiall rites.  
 O guerdonize my prayers but with this,  
 That I may taste of that long wish-for blisse.



Wo Louers fat la-menting, hard by a Christall brooke, Each



BASSVS.



others hart tor-menting, Exchanging looke for looke, With sighes and teares bewraying, Their



silent thoughts de-laying, At last coth one, shall wee a-lone, sit here our thoughts bewraying?



Fie, fie, fie, fie, fie, Oh fie, it may not be, Set looking by, let speaking see vs free.



2 Then thus their silence breaking  
 Their thoughts too long estranged  
 They doe bewray by speaking,  
 And words with words exchanged:  
 Then one of them replied  
 Great pittie we had dyed,  
 Thus all alone  
 in silent moane  
 and not our thoughts defcryed.  
 Fie, fie, oh fie,  
 Oh fie, that had beene ill  
 that inwardly  
 Sylence the hart should kill.

3 From lookes and words to kisses  
 They made their next proceeding,  
 And as their onely bliffes  
 They therein were exceeding.  
 Oh what a joy is this,  
 To looke, to talke, to kisse?  
 But thus begunne  
 is all now done?  
 Ah: all then nothing is,  
 Fie, fie, oh fie,  
 Oh fie, it is a Hell  
 And better dye  
 Then kisse, and not end wail.



Is true, 'tis day, what though it be? and will you

BASSVS.

therefore rise from me? What will you rise, what will you rise because tis light? Did we lye

downe because twas Night? Loue that in spight of darknesse brought vs he- ther,

In spight of Light should keepe vs still to- ge- ther, In spight of Light should keepe vs still to-

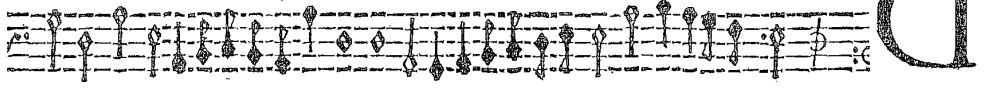
gether. In spight of Light should keepe vs still to- ge- ther.

2 Light hath no tongue, but is all Eye,  
 If it could speake as well as spye,  
 This vere the worst that it could say,  
 That bring well I faine would stay.  
 And that I loue my hatt and honor so  
 That I would not from him that hath them gee.

If businesse that doth you remoue?  
 Oh, that's the worst disease of Loue,  
 The poore, the foule, the false, loue can  
 Admit, but not the busied man:  
 He that hath businesse, and makes loue doth see,  
 Such wrong as if a married man should wee.



Here, though your, &c.



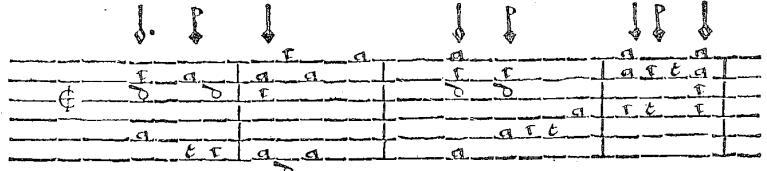
BASSVS.

V.

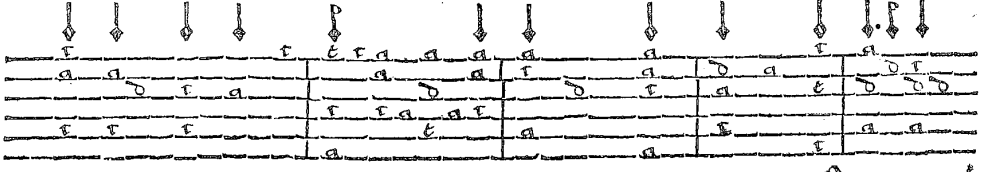
CANTVS.



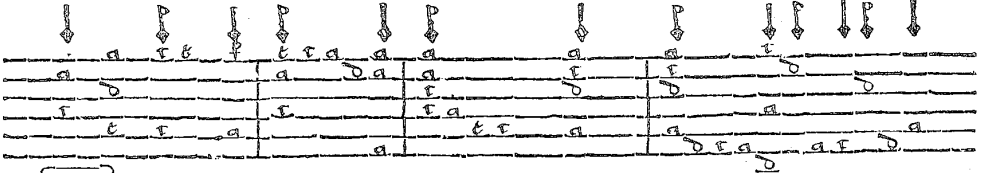
Eere, though your minde stand so auerse, That no assaulting words can pierce,



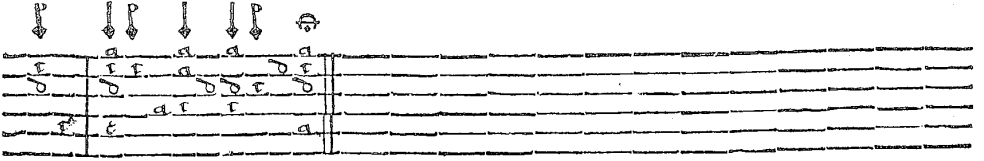
Your swift and angry flight for- beare, What neede you doubt, what neede you feare? It. vaine I



stiaue your thoughts to moue, But yet, yet, yet, yet, yet, stay, stay,



stay, and heare me sweet loue.

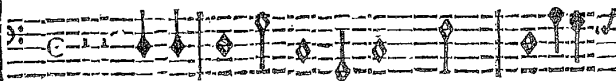


2 Words may entreat you, not enforce,  
Speake though I might till I were hoarse,  
Already you resolute I know  
No gentle looke or Grace to show.  
My passions all must haplesse roue,  
But stay and heare me yet sweet loue,

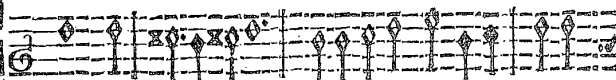
3 Sith here no help nor hope remaines,  
To ease my grieffe, or end my paines,  
Hee seeke in lowest shades to finde  
Rest for my heart, peace for my minde.  
Goe thou more cruell faire then faire,  
And now, :||: leaue me to my despaire.



Hall I be with ioyes deceiued? Can Loues bands be



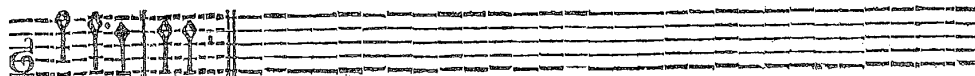
BASSVS.



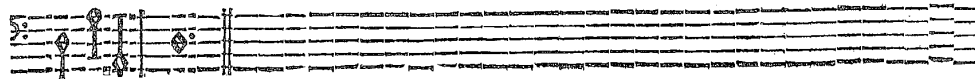
sealed with kisses? Capid of his eyes be- reaued,



Yet in darknesse feldome misfes, Let not dallying lose these bliffes, Let not dallying



lose these bliffes.



2 Sleepe hath sealed their eyes and eares  
That our loues so long haue guarded:  
*Himself* hides your mayden feares,  
Now my loue may be rewarded,  
Let my suite be now regarded.





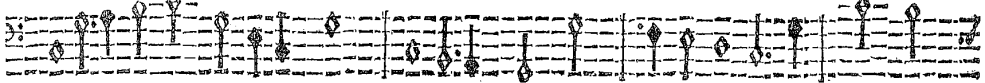
Owne, downe proud minde, thou soarest farre about thy might, Aspiring



BASSVS.



heart, wilt thou not cease to breed my woe? High thoughts, meeete with disdain, Peace and Loue



fight, Peace thou hast wone the field, and Loue shall hence in bondage goe.



This fall from Pride my rising is from griefes great deepe  
That bottome wants, vp to the toppes of happy blisse:  
In peace and rest I shall securely sleepe,  
Where neither scorne, disdain, Loues torment, griefe, or anguish is.

Or this:

Stoope, stoope, proud heart, and mounting hopes downe, downe descend,  
Rise Spleene and burst, hence Ioyes; for, Griefe must now ascend  
My Starres conspire my spoile; which is effected:  
I dye, yet liue in death; of *Loue* and *Life* (at once) reiected.

Then, O descend; and from the height of *Hope* come downe:  
My *Loue* and *Fates* on mee (aye mee) doe ioyntly frowne,  
Then Death (if euer) now come doe thy duty;  
And martir him (alas) that martir'd is by *Loue* and *Beauty*.

Beware faire Maides of Musky Courtiers oathes, Take heede, take

BASSVS.

heede what gifts and fauours you receiue, Let not the fading glosse of Silken Clothes, Dazell your

vertues, or your fame be-reaued. For loofe but once the hould you haue of Grace,

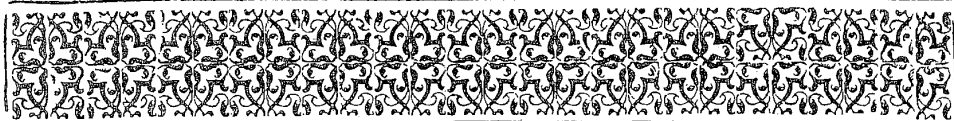
Who will re-gard your fortune, or your face? Who will regard your

fortune, or your face?

2 Each greedy hand will strue to catch the Flower,  
When none regards the stalk it growes vpon:  
Each nature seekes the Fruit still to deuoure,  
And leaue the Tree to fall or stand alone.  
Yet this aduise (faire Creatures) take of mee,  
Let none take Fruit vnlesse he take the Tree.

3 Beleeue no othes, nor much protesting men,  
Credit no vowes, nor their bewaying songs:  
Let Courtiers sweare, forswear, and sweare againe,  
Their hearts doe liue tenne regions from their tongues.  
For, when with othes they make thy heart to bremble,  
Beleeue them least, for then they most dissemble.

4 Beware least *Cesar* doe corrupt thy minde,  
And fond Ambition sell thy modestie:  
Say though a King thou euer courteous finde,  
He cannot pardon thine impurie.  
Beginne with King, to Subiect thou wilt fall,  
From Lord to Lackey, and at last to all.



TO THE MOST NOBLE  
AND VVORTHY BRETHREN,  
S. ROBERT, AND S. HENRY RICH:  
Knights of the Honourable Order of the  
BATH.

**V***N your truly Noble affections there is an heauenly har-  
monie, by the operation of Grace, in your corporall con-  
stitutions, an harmony of the Elements, by the highest art  
of Nature; in your heroicall carriage and actions, an har-  
monie by the worke of wel-discerning Iudgement; and,  
in all, such an highly-commended symphonie each with other, that to no two  
(as One) could I more properly consecrate these ensuing Accents, comming  
from, and tending to Harmonie, then to you. If then they like you, it argues  
them most harmonious, sith like loues the like. But howsoeuer, I humbly  
referre both my selfe and them, to your fauour and good opinion; which  
with my harts-ioy makes such harmonic, as Amphions sweetest straines  
cannot halfe so much glad mee; Euer remayning, the humble honourer and ad-  
mirer of your heroicall perfections.*

William Corkine.



He Fie to see my woes for anger burneth, The Aire in raine for

*(Musical notation: Treble clef, G-clef, notes with lyrics)*

my affliction weepeth, The Sea to Ebbe for griepe his flowing turneth, The Earth with

*(Musical notation: Treble clef, G-clef, notes with lyrics)*

pity dull his Center turneth. Fame is with wonder blased, Time runnes away for

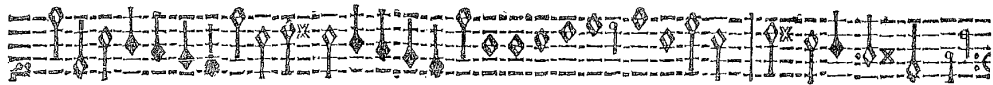
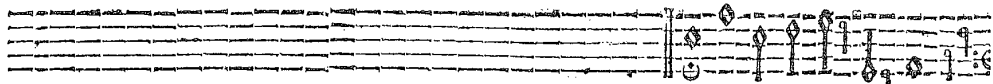
*(Musical notation: Treble clef, G-clef, notes with lyrics)*

sorrow, Place standeth still amafed, To see my night of

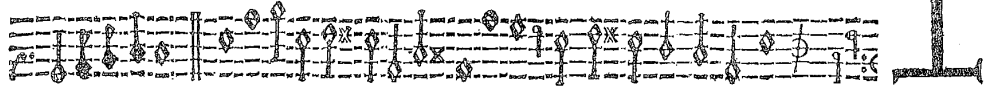
*(Musical notation: Treble clef, G-clef, notes with lyrics)*

ils which hath no morrow. Alas, all onely she no pittie taketh

*(Musical notation: Treble clef, G-clef, notes with lyrics)*



The fire to see my woes, &c.



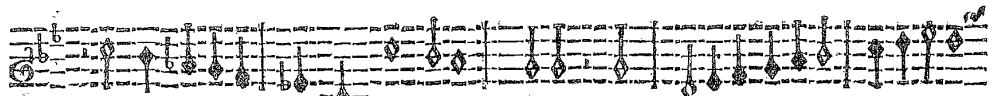
BASSVS.

IX.

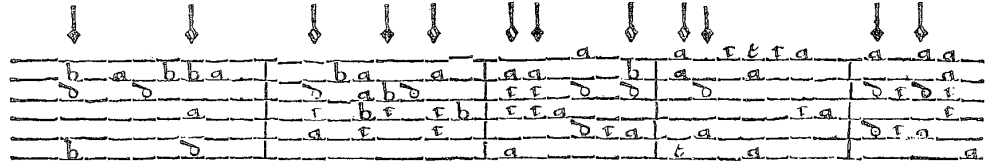
Fire, burne mee quite, till sense of burning leaue mee :  
Aire, let me draw thy breath no more in anguish :  
Sea, drown'd in thee, of tedious life bereaue me :  
Earth, take this earth, wherein my spirits languish.

Fame, say I was not borne,  
Time, haste my dying houre,  
Place, see my graue vptorne.

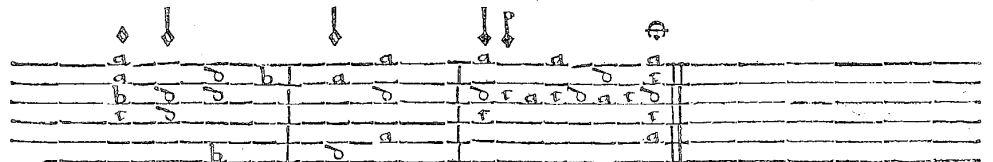
Fire, Aire, Sea, Earth, Fame, Time, Place, show your power.  
Alas, from all their helps I am exiled :  
For hers am I, and death feares her displeasure,  
Eye death thou art beguilde.  
Though I be hers, she sets by me no treasure.



to know my miseries, But Chaft and cruell, My fall her glo- ry ma- keth,



Yet still her eyes giue to my flames their fu- ell.



D

Oe hea-uy thoughts downe to the place of woe, Tell Griefe, tell

BASSVS.

P.ine, and torments how they vſde mee, Say vnto Sorrow who is now my foe, And fretfulnes which

long time hath abuſde mee, Mauger them all, in time they ſhall excuſe mee, Till then my

hart ſhall beare my wrongs ſo hie, Vntill the ſtrings doe burſt, and then I dye.

2 For being dead, what griefe can mee offend?  
 All paines doe ceaſe, all ſorrowes haue their end,  
 Vexation cannot vexe my fleſh no more,  
 Nor any torments wrong my ſoule ſo fore,  
 All liuing will my liueleſſe corps abhorre.  
 Yet thus He ſay, that death doth make concluſion,  
 But yet with righteous foules there's no confuſion.

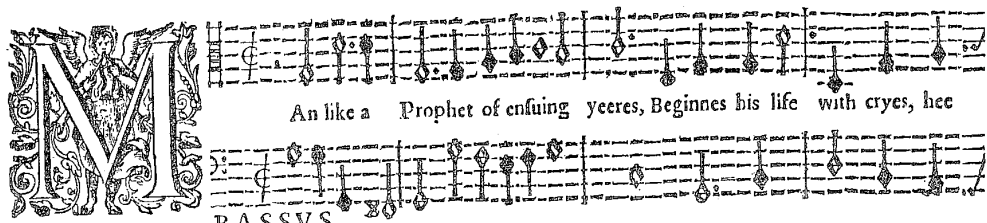
Y deereft Mistriffe, let vs liue and loue, And care not what old doting

BASSVS.

fooles re- proue, Let vs not feare their censures, nor e-sleeme, What they of vs and of our loues shall

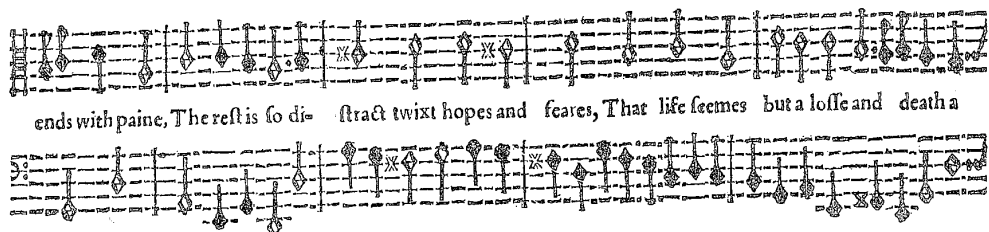
deeme, Old ages criticke and senforious brow, Cannot of youthfull dal-liance alow, Nor neuer could en-

dure that wee should tast, Of those delights which they themselues are past.

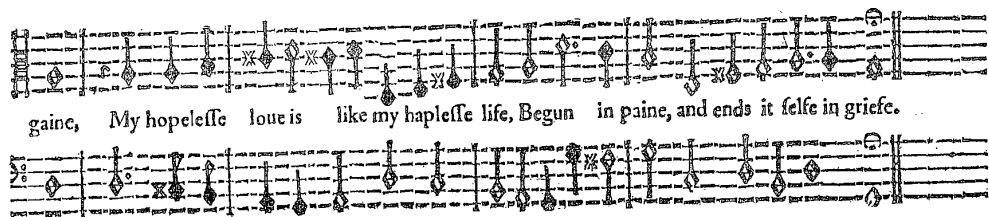


**M** An like a Prophet of ensuing yeeres, Beginnes his life with cryes, hee

BASSVS.



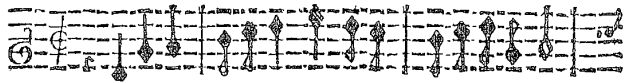
ends with paine, The rest is to di- stract twixt hopes and feares, That life seemes but a losse and death a



gaine, My hopelesse loue is like my haplesse life, Begun in paine, and ends it selfe in grieffe.

Yet death in one's an end of paine and feares,  
 But cruell Loue though ever living dyes:  
 And shee that giues me death when death appears  
 Reuiues my dying hopes, and death denies.  
 My hopelesse loue is like my haplesse life,  
 Begun in paine, and ends it selfe in grieffe.





S by a fountaine chaf Di- a- as fate,



BASSVS.



Viewing of Natures pride, her beauteous face, The waters boild with



loue, the boyles with hate, Chafning their pride with exile from their place, They murmuring ranne to



Sea and being there; Each liquid drop turn'd to a bri- nish teare.





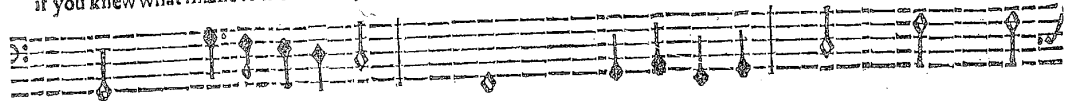
Way, away, a way, call backe what you haue said, When you did vow to liue and dye a Maid, O



BASSVS.



if you knew what shame to them befell, That dance about with bobtaile Apes in hell, You'd breake your oath, and



for a world of gaine, From Hymens pleasing sports no more abstaine. Your selfe, your Virgin girdle would diuide,



And put aside, and put aside, ||: the Maiden vaile that hides the chiefest Iemme of Nature, And would lye,

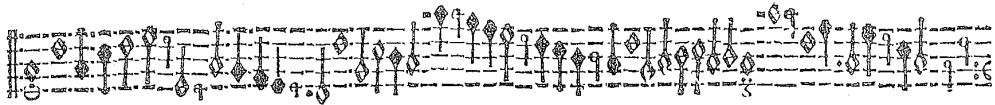


Prostrate to eu'ry Peasant that goes by, Rather then vnder- goe such shame, No tongue can tell, what iniury is

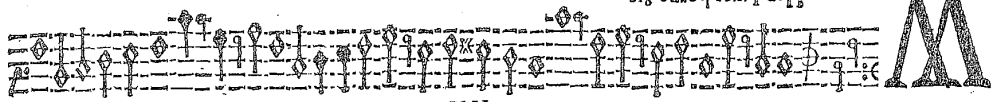


done to Maids in hell. No tongue can tell, What iniury is done to Maids in hell.





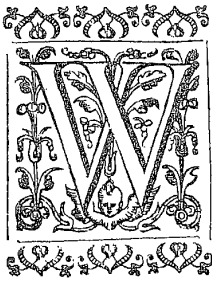
Hen I was borne, &c.



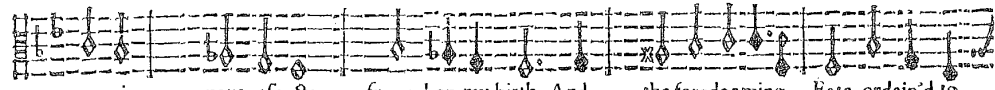
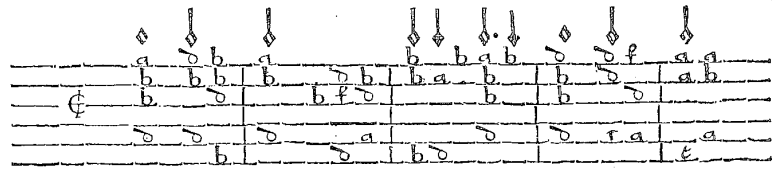
CANTUS.

XV.

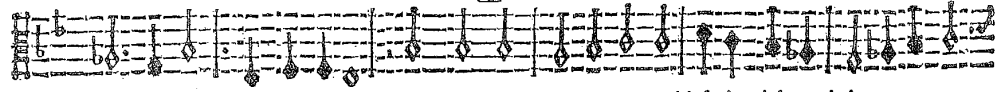
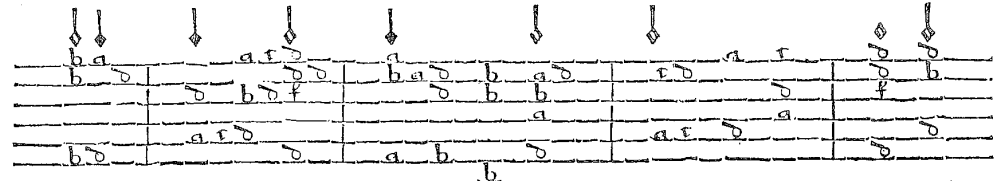
BASSVS.



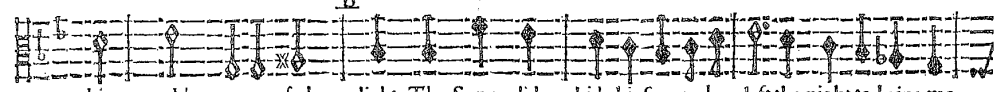
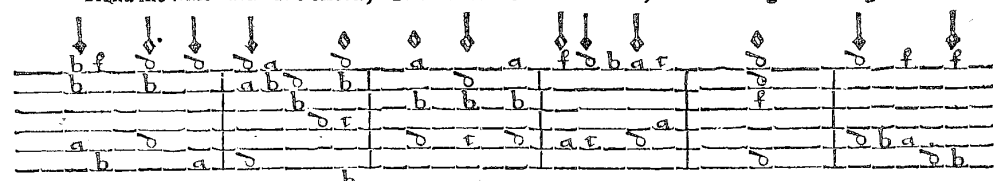
Hen I was borne, *Lucina* crosse-legg'd fate, The angry starres with



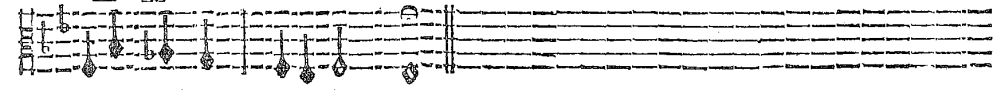
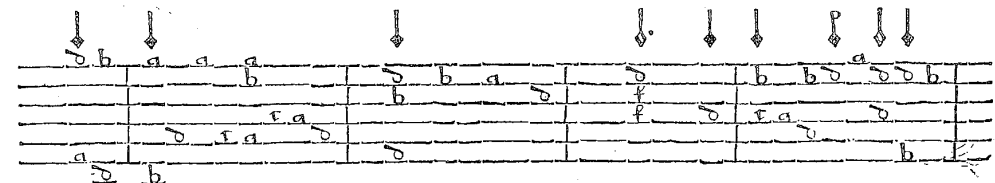
ommi- nous aspects, frownd on my birth, And the foredooming Fate, ordain'd to



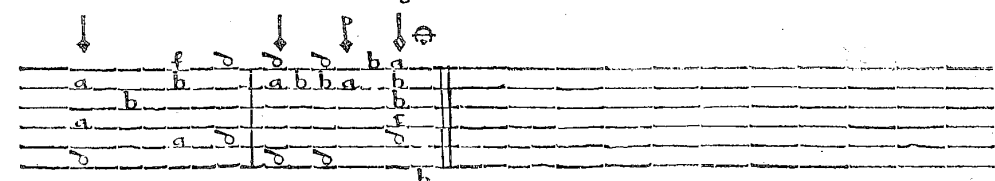
brand me with their dire effects, The Sunne did hide his face, and left the night to bring me to

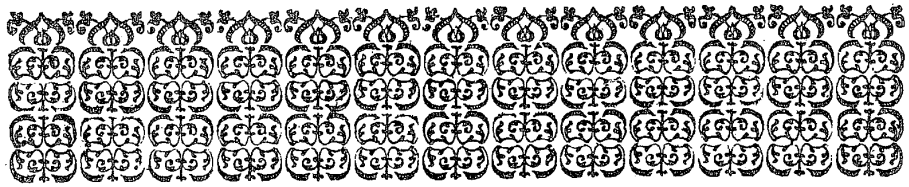


this worlds accur- sed light. The Sunne did hide his face, and left the night to bring me



to this worlds ac- cur- sed light.





TO THE TWO TRVELY VER-  
TVOVS AND DISCREET GENTLE-  
VVOMEN, M<sup>rs</sup> VRSVLA STAPLETON, AND M<sup>rs</sup>  
ELIZABETH COPE, DAUGHTERS TO  
the Right VVorthy Knights, S<sup>r</sup> Robert Stapleton,  
and S<sup>r</sup> Walter Cope.



OH quickiy the Art of Musicke may be abolished, or at least-  
wise fall to decay (worthie Ladies) may easily be conceiued, if  
it were not guarded vnder your Patronaging fauours, or rather  
shrouded vnder such Eagles wings as Yours, to preuent all fu-  
ture malignant reproaches, or by your commanding powers  
(as who knowes not what your beauties may commaund?)  
able to make all tongues silent at any crimes by me committed. To your vertues  
haue I Dedicated these few Songs and *Lyra* Lessons, and the rather because you  
are both welwishers and well-affected to Musicke, and are ledde away with a more  
then ordinarie delight in the same. Onely let me be bould to entreate your faou-  
rable acceptance of them, and that you will not let this Booke be made an Or-  
phant in his birth, but that it may be a Childe of your fostering, and liue vnder  
your protections. Then shall I thinke my selfe happy, and hereafter be encoura-  
ged in more ample sort to publish my poore labours, Thus hoping for no lesse  
then I haue formerly entreated, I euer rest

Yours in all loue, dutie and seruice

*William Corkine.*



Hall a smile, or guilefull glance, Or a sigh, that is but



BASSVS.



fayned, Shall but teares that come by chance, make mee



dote that was dis- dayned? No, I will no more be chayned,



z Shall I sell my freedome so,  
Being now from Loue remised?  
Shall I learne (what I doe know  
To my cost) that Loue's disguised?  
No, I will be more aduisd.

g Must she fall (and I must stand?  
Must she flye? and I pursue her?  
Must I giue her hart, and land,  
And, for nought, with them endue her?  
No, first I will finde her truer.



Et yet a- gree, but shall be

Et yet a- gree, but shall be

Straight wayes out, Thy pafions are fo harsh and ftrange to me, The time is

Straight wayes out, Thy pafions are fo harsh and ftrange to me, The time is

loft which I haue fpend for thee, for thee, Yet one the ground muft be which you fhall

loft which I haue fpend for thee, for thee, Yet one the ground muft be which you fhall

proue, That defcant on my loue. That defcant on my loue, That defcant on my

proue, That defcant on my loue. That defcant on my loue, That defcant on my

loue, That defcant on my loue.

loue, That defcant on my loue.



Be yet agree, but shall be straight wayes out, Thy

BASSVS secundus.

Pasions are so harsh and strange to mee, That when the concord's perfect I may doubt,

The time is lost which I haue spent for thee, Yet one the ground must be, which you shall proue, Can

beare all parts that descant on my loue, That descant on my loue, :: That

descant on my loue,



Ly swift my thoughts, posseſſe my Miſtris

Fly swift my thoughts, posseſſe my Miſtris

heart, And as you finde her loue plead my deſert, If ſhe be

heart, my Miſtris heart, And as you finde her loue plead my deſert, If ſhe be

ſomewhat wayward happy my deſires, A lit- tle coyneſſe doth but blow mens fires, But

ſomewhat wayward happy my deſires, A lit- tle coyneſſe doth but blow mens fires, But will

will ſhe needs forbid the baines I craue, Re- tire, re- tire, and be burid in your Maſters graue.

ſhe needs forbid the baines I craue, Re- tire and be burid in your Maſters graue.



# A Lesson for two Lyra Viols.

Musical notation for two Lyra Viols, consisting of four systems of staves. Each system contains two staves with notes, accidentals, and fingerings. The notation is written in a historical style, with some notes having stems and flags. The systems are arranged vertically, with the first system at the top and the fourth at the bottom. The fourth system includes a decorative initial 'V' on the right side.

Musical notation for two Lyra Viols, featuring a decorative initial 'A' on the left. The notation consists of two staves with notes and accidentals. Above the notes are several downward-pointing arrows, some of which are grouped together. The notes are written in a historical style, with some having stems and flags.

Lesson for two Lyra Viols.

Musical notation for two Lyra Viols, consisting of two staves with notes and accidentals. Above the notes are several downward-pointing arrows, some of which are grouped together. The notes are written in a historical style, with some having stems and flags.

Musical notation for two Lyra Viols, consisting of two staves with notes and accidentals. Above the notes are several downward-pointing arrows, some of which are grouped together. The notes are written in a historical style, with some having stems and flags.

Musical notation for two Lyra Viols, consisting of two staves with notes and accidentals. Above the notes are several downward-pointing arrows, some of which are grouped together. The notes are written in a historical style, with some having stems and flags.


# Lessons for the Lyra Violl.

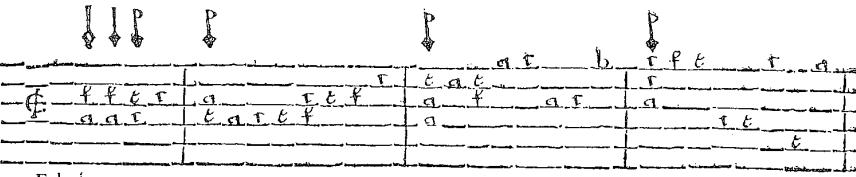


## Finny Complaints.

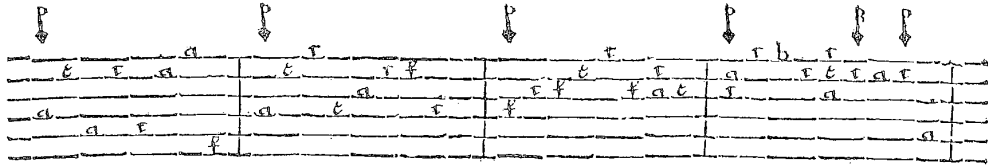
Handwritten musical score for the Lyra Violl, titled "Lessons for the Lyra Violl." and "Finny Complaints." The score consists of 12 systems of music, each with a treble clef and a common time signature (C). The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). Above the staves, there are numerous downward-pointing arrows, some of which are labeled with the letter 'P', indicating fingerings or bowing directions. The music is written in a cursive, handwritten style.

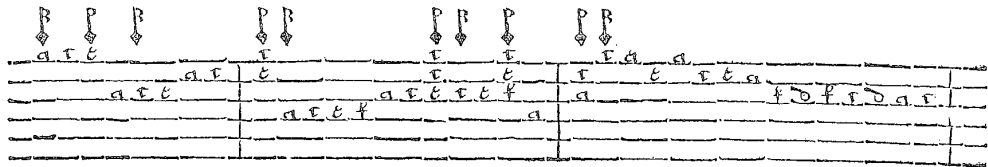
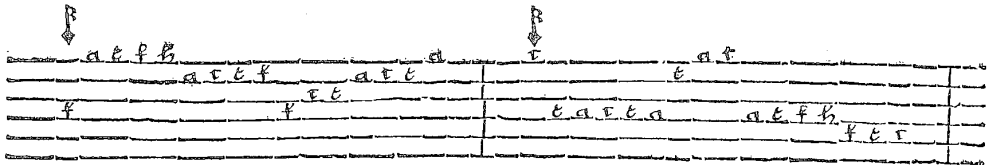
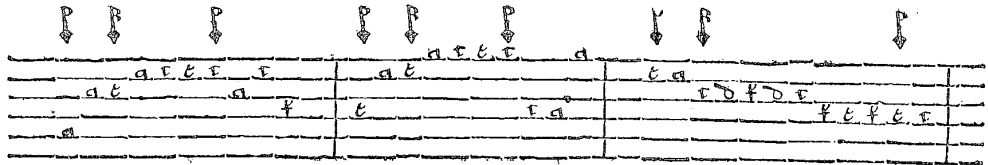
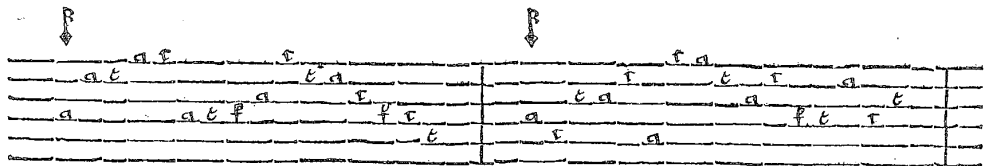
# Lessons for the Lyra Violl.





Erlude.




# Lessons for the Lyra Violl.



First system of musical notation with notes and fingerings (a, b, f) on a five-line staff. Above the staff are several downward-pointing arrows indicating bowing or fingering directions.

One line with me, and be my Loue.

Second system of musical notation with notes and fingerings (a, b, f) on a five-line staff. Above the staff are several downward-pointing arrows.

Third system of musical notation with notes and fingerings (a, b, f) on a five-line staff. Above the staff are several downward-pointing arrows.

Fourth system of musical notation with notes and fingerings (a, b, f) on a five-line staff. Above the staff are several downward-pointing arrows.

Fifth system of musical notation with notes and fingerings (a, b, f) on a five-line staff. Above the staff are several downward-pointing arrows.

Sixth system of musical notation with notes and fingerings (a, b, f) on a five-line staff. Above the staff are several downward-pointing arrows.

Seventh system of musical notation with notes and fingerings (a, b, f) on a five-line staff. Above the staff are several downward-pointing arrows.

Eighth system of musical notation with notes and fingerings (a, b, f) on a five-line staff. Above the staff are several downward-pointing arrows.

Ninth system of musical notation with notes and fingerings (a, b, f) on a five-line staff. Above the staff are several downward-pointing arrows.

Lessons for the Lyra Violl.

First musical staff with notes and bowing marks (P, PP, P). Notes include a, f, d, f, d, a, f, a, b, a, f, d, f, a.

Second musical staff with notes and bowing marks (P, PP). Notes include f, d, f, f, a, d, f, a, a, e, f, a, f, e, f, a, f, d, f, a, d, a, b, a, f, d, a.

Third musical staff with notes and bowing marks (P, PP, P). Notes include a, f, a, f, d, a, a, f, a, a, a, a, a, e, a, f, a, a, a, f, d, a.

Fourth musical staff with notes and bowing marks (P, PP, P). Notes include a, d, f, a, f, d, b, a, f, d, f, a, f, a, a, d, a, b, d, f, d, f, a, a, d, a, f, d, a.

Fifth musical staff with notes and bowing marks (P, PP, P). Notes include f, d, f, a, a, d, f, d, a, f, d, a, f, a, a, a, f, e, a, a, f, d, a, a, a, a, a.

Sixth musical staff with notes and bowing marks (P, PP, P). Notes include f, a, f, a, f, d, a, a, f, a, f, d, f, a, d, f, a, a, f, d, f, a, a, f, d, a, a, f, a, e, f.

Seventh musical staff with notes and bowing marks (P, PP, P). Notes include b, g, h, e, g, e, a, f, e, a, f, e, a, b, a, f, a, e, a, g, a, e, a.

Perlude.

Perlude musical staff with notes and bowing marks (P, PP, P). Notes include a, f, d, a, f, a, d, e, a, f, d, e, a, e, f, f, b, d.

Eighth musical staff with notes and bowing marks (P, PP, P). Notes include f, e, e, e, e, e, f, a, e, a, g, a, f.

# Lessons for the Lyra Violl.



First system of musical notation with notes and bowing directions (down and up strokes).

Allingham.

Second system of musical notation with notes and bowing directions.

Third system of musical notation with notes and bowing directions.

Fourth system of musical notation with notes and bowing directions.

Fifth system of musical notation with notes and bowing directions.

Sixth system of musical notation with notes and bowing directions.

Seventh system of musical notation with notes and bowing directions.

Eighth system of musical notation with notes and bowing directions.

Ninth system of musical notation with notes and bowing directions.

Lessons for the Lyra Violl.

First system of musical notation. It consists of two staves. The upper staff contains notes with stems and flags, with dynamics markings 'f' and 'p' above it. The lower staff contains notes with stems and flags, with dynamics markings 'f' and 'p' below it.

Second system of musical notation. It consists of two staves. The upper staff contains notes with stems and flags, with dynamics markings 'f' and 'p' above it. The lower staff contains notes with stems and flags, with dynamics markings 'f' and 'p' below it.

Third system of musical notation. It consists of two staves. The upper staff contains notes with stems and flags, with dynamics markings 'p', 'pp', and 'ppp' above it. The lower staff contains notes with stems and flags, with dynamics markings 'p', 'pp', and 'ppp' below it.

Coranto.

Fourth system of musical notation, labeled 'Coranto.'. It consists of two staves. The upper staff contains notes with stems and flags, with dynamics markings 'p', 'pp', and 'ppp' above it. The lower staff contains notes with stems and flags, with dynamics markings 'p', 'pp', and 'ppp' below it.

Fifth system of musical notation. It consists of two staves. The upper staff contains notes with stems and flags, with dynamics markings 'p', 'pp', and 'ppp' above it. The lower staff contains notes with stems and flags, with dynamics markings 'p', 'pp', and 'ppp' below it.

Sixth system of musical notation. It consists of two staves. The upper staff contains notes with stems and flags, with dynamics markings 'p', 'pp', and 'ppp' above it. The lower staff contains notes with stems and flags, with dynamics markings 'p', 'pp', and 'ppp' below it.

Seventh system of musical notation. It consists of two staves. The upper staff contains notes with stems and flags, with dynamics markings 'p', 'pp', and 'ppp' above it. The lower staff contains notes with stems and flags, with dynamics markings 'p', 'pp', and 'ppp' below it.

Lessons for the Lyra Violl.



Quiniers Almaine.

Musical score for Lyra Violl, titled "Quiniers Almaine". The score consists of 12 systems of three staves each. The notation includes various rhythmic values (e.g., minims, crotchets, quavers) and dynamic markings (p, f). The piece concludes with a double bar line and repeat dots. A small 'b' is written above the final staff.



Lessons for the Lyra Violl.

First system of musical notation. It consists of three staves. The top staff contains notes with stems and flags, and is marked with four downward-pointing bows. The middle and bottom staves contain notes with stems and flags, some with accidentals.

Second system of musical notation. It consists of three staves. The top staff contains notes with stems and flags, and is marked with four downward-pointing bows. The middle and bottom staves contain notes with stems and flags, some with accidentals.

Third system of musical notation. It consists of three staves. The top staff contains notes with stems and flags, and is marked with five downward-pointing bows. The middle and bottom staves contain notes with stems and flags, some with accidentals.

Fourth system of musical notation. It consists of three staves. The top staff contains notes with stems and flags, and is marked with six downward-pointing bows. The middle and bottom staves contain notes with stems and flags, some with accidentals.

Fifth system of musical notation. It consists of three staves. The top staff contains notes with stems and flags, and is marked with three downward-pointing bows. The middle and bottom staves contain notes with stems and flags, some with accidentals.

Sixth system of musical notation. It consists of three staves. The top staff contains notes with stems and flags, and is marked with ten downward-pointing bows. The middle and bottom staves contain notes with stems and flags, some with accidentals.

Coranto.

Seventh system of musical notation. It consists of three staves. The top staff contains notes with stems and flags, and is marked with ten downward-pointing bows. The middle and bottom staves contain notes with stems and flags, some with accidentals.

Eighth system of musical notation. It consists of three staves. The top staff contains notes with stems and flags, and is marked with seven downward-pointing bows. The middle and bottom staves contain notes with stems and flags, some with accidentals.

Ninth system of musical notation. It consists of three staves. The top staff contains notes with stems and flags, and is marked with three downward-pointing bows. The middle and bottom staves contain notes with stems and flags, some with accidentals.

# Lessons for the Lyra Violl.

First system of musical notation. It features a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation includes a series of rhythmic markings above the staff and a woodcut illustration of a figure, possibly a saint or a historical figure, in a decorative frame. The notes are written in a historical style, with some letters (a, e, g, h, f) used to represent pitches.

He Punckes delight.

The remainder of the page consists of multiple systems of musical notation for the piece "He Punckes delight." Each system follows a similar format to the first system, with rhythmic markings above the staff and notes written in a historical style. The notation includes various rhythmic values and accidentals, and the piece concludes with a double bar line and a final cadence.

Lessons for the Lyra Violl.

First system of musical notation with a large decorative initial 'R' and a key signature of one flat. The notation includes notes, rests, and dynamic markings such as 'f' and 'p'. Above the staff, there are several downward-pointing arrows indicating fingerings or bowing directions.

Avin.

Second system of musical notation, continuing the piece. It features various note values, rests, and dynamic markings. Downward-pointing arrows are placed above the staff to indicate specific performance techniques.

Third system of musical notation, showing further development of the musical theme. The notation includes slurs, accents, and dynamic markings. Arrows above the staff continue to provide performance instructions.

Fourth system of musical notation, with complex rhythmic patterns and dynamic markings. The use of arrows above the staff is consistent with the previous systems.

Fifth system of musical notation, featuring repeated rhythmic figures and dynamic markings. Arrows above the staff indicate the placement of fingers or the bow.

Sixth system of musical notation, continuing the melodic and rhythmic development. The notation includes slurs and dynamic markings, with arrows above the staff.

Seventh system of musical notation, showing a variety of note values and rests. Dynamic markings and arrows above the staff are present.

Eighth system of musical notation, concluding the piece with a final cadence. The notation includes dynamic markings and arrows above the staff.

# Lessons for the Lyra Violl.



Handwritten musical notation for the Lyra Violl. The page contains approximately 15 systems of music. Each system consists of two staves. The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. Above the staves, there are numerous downward-pointing arrows, likely indicating fingerings or bowings. The music is written in a historical style, possibly lute tablature or a similar system for the lute or viola da gamba.

## A Table of all the Songs contained in this Booke.

**E** Ach lovely grace.  
 Truth-trying Time.  
 Two Lovers sat lamenting.  
 T'is true, 't'is day.  
 Deere, though your minde stand so averse.  
 Shall I be with ioyes deceiued?  
 Downe, downe, proud minde.  
 Beware faire Maides.  
 The First to see my woes for anget burneth.  
 Goe heauy thoughts.  
 My dearest Mistresse.  
 Man like a Prophet of ensuing yeeres.  
 As by a fountaine chaff Diemalate.

- |     |                                   |     |
|-----|-----------------------------------|-----|
| 1.  | Away, away.                       | 14. |
| 2.  | When I was borne.                 | 15. |
| 3.  | Shall a smile.                    | 16. |
| 4.  | Wee yet agree.                    | 17. |
| 5.  | Fly swift my thoughts.            | 18. |
| 6.  | A lesson for two Viols.           | 19. |
| 7.  | If my Complaints.                 | 20. |
| 8.  | Come liue with me and be my loue. | 21. |
| 9.  | Wallingham.                       | 22. |
| 10. | Mouniers Almaine.                 | 23. |
| 11. | The Puncles delight.              | 24. |
| 12. | Pauin.                            | 25. |
| 13. | Almaine.                          | 26. |
|     |                                   | 27. |
|     |                                   | 28. |
- Perlude. 20, 21.  
 Coranto. 24, 25.

FINIS.