THE FIRST PART OF

MUSICK'S HAND-MAID

PUBLISHED BY

JOHN PLAYFORD

Transcribed and edited by

THURSTON DART

Eighty-odd easy keyboard pieces, by Benjamin Sandley, William Lawes, Benjamin Rogers, Matthew Locke, Albertus Bryan and others. First published in 1663, re-issued about 1668 and in 1678, now reprinted in its entirety, the collection includes favourite country-dance tunes as well as other music from the Commonwealth and Restoration periods.

LONDON

STAINER & BELL LTD.

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S. & B. 5679

Musicks Hand-maide

Presenting New and Pleasant LESSONS

FOR THE

Virginals or Harpsycon.

London, Printed for *John Playford* at his Shop in the *Temple*. 1663.

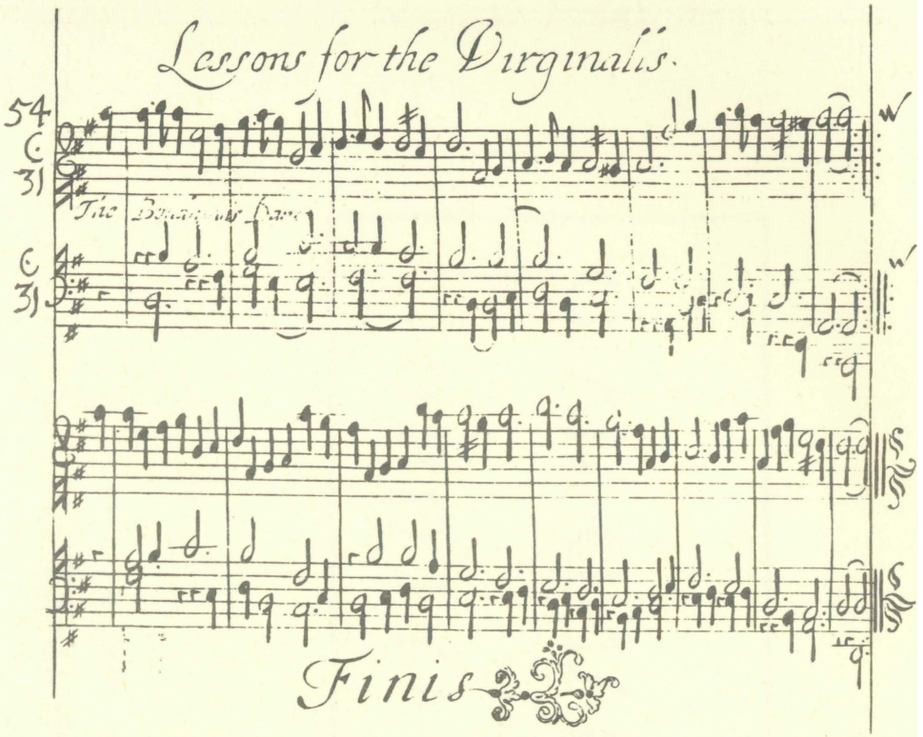
To all Lovers of Musick.

HAving lately published several Books of *Musick*, both *Vocall* and *Instrumentall*, of which there was not any for the *Virginals*; An Instrument of much delight and variety of Harmony, as being the same with the *Harpsycon* and *Organ*; which Excellency hath made it the Delight of many young Ladies and Gentlewomen, whose accommodation Induced me to Select these new and pleasant Lessons, which are not only Easie but Delightfull for young Practitioners being most of them late Tunes and Dances set to the Virginals after the newest mode, and are so composed that the Treble Violin may play the Tunes along with the Virginals, which will be a pleasant Consort.

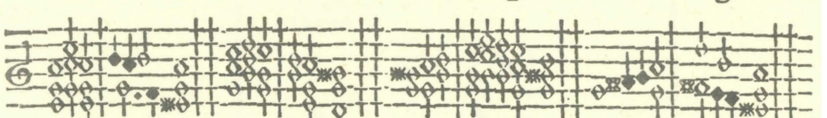
As for Instructions for the Practitioners who do endevour to learn by the Book what they play (which is the best and surest way) there is a Book already published, which will be of much use and help to them, Entituled, *An Introduction to the Skill of Musick*, which doth direct them to understand the *Gamut*, and by it the places and names of their Notes, *&c.* But as for the true Fingering and severall graces used in the playing on this Instrument, it cannot be set down in words, but is to be obtained by the help and Directions of the Skilfull Teachers, and the constant practice of the Learner, for it is the Practick part crowns the Work. And if these my first Endevours of this kind prove useful and acceptable to any, it will encourage me hereafter to publish a second of this kind.

JOHN PLAYFORD.

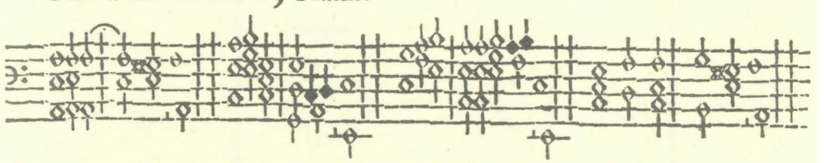
Lessons for the Virginalls.

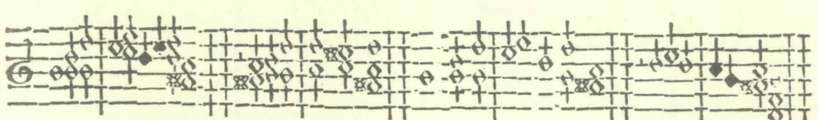


The Tunes of Psalms to the Virginal or the Organ.

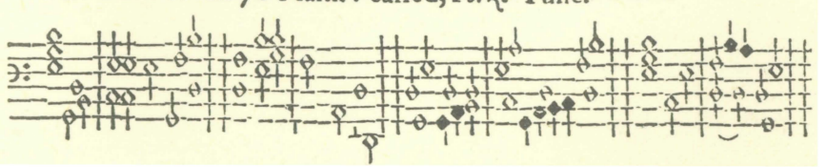


The Tune of the 25 Psalm.





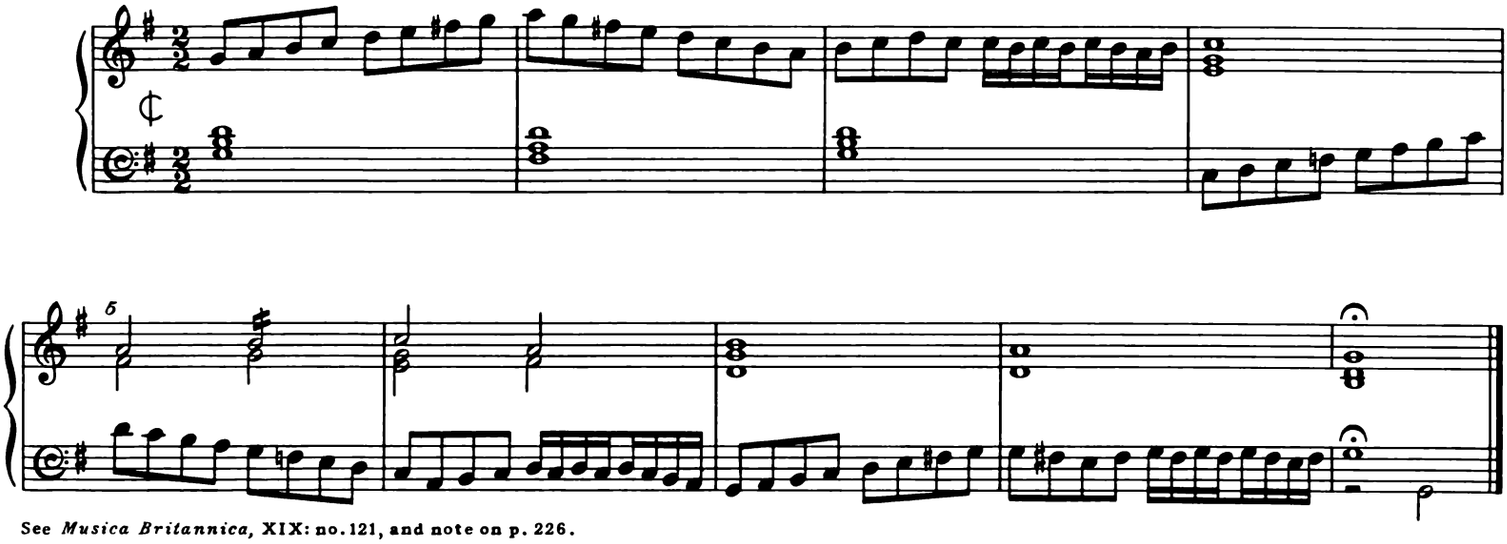
The Tune of the 71 Psalm: called, *Yorke*-Tune.



Four facsimile pages (approximately two-thirds original size) from the earliest edition.

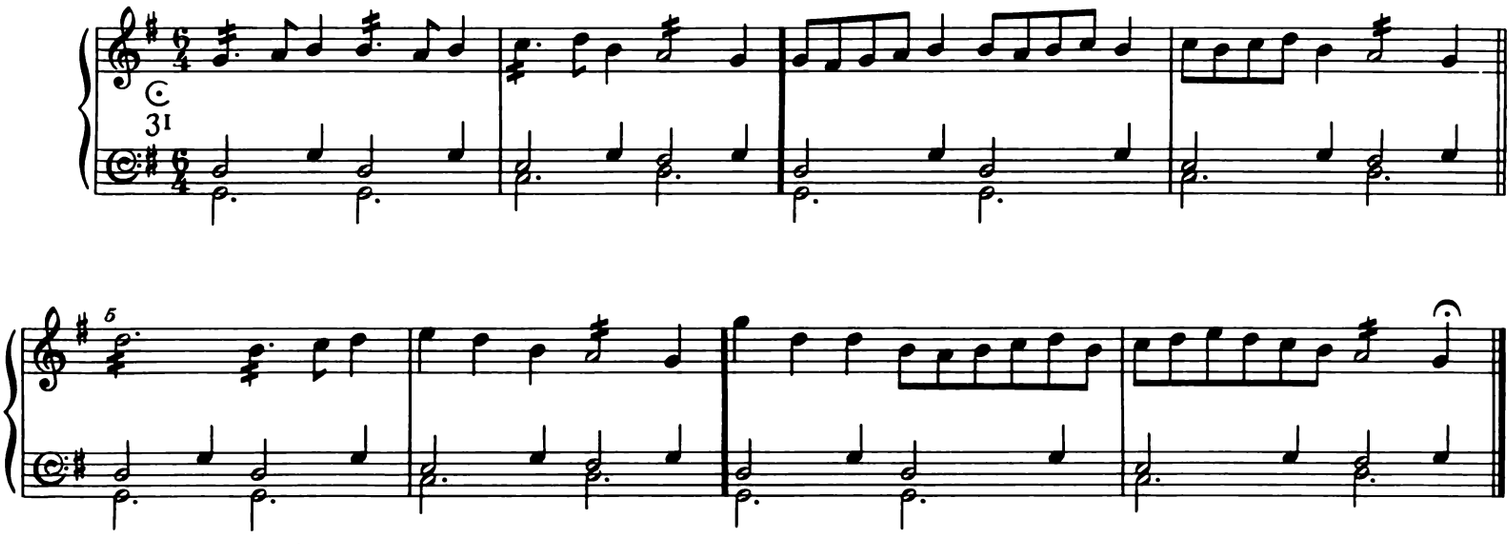
1. Preludium

[after JOHN BULL]



See *Musica Britannica*, XIX: no. 121, and note on p. 226.

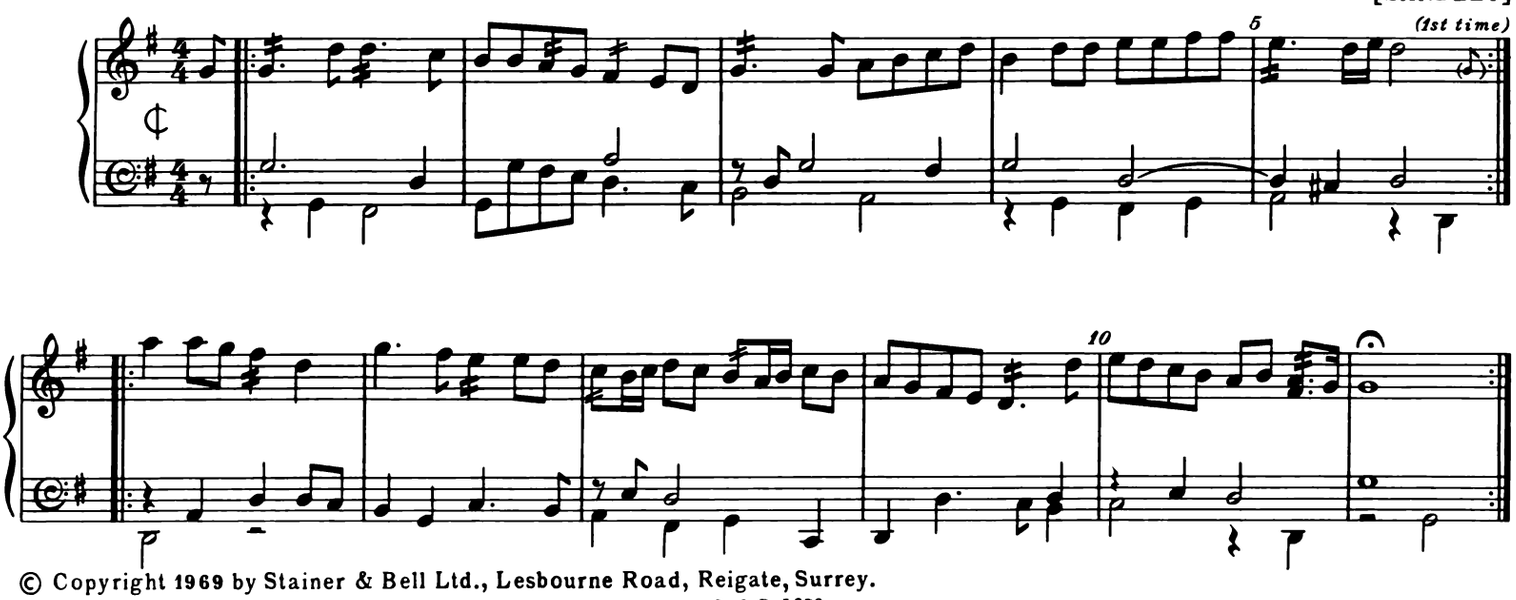
2. The Canaries: or, The Hay



≈ may mean ⁎ or ~ or tr or ♪; ⌣ seems to mean ⁞. The two thick bar-lines are thus in the original.

3. An Ayre

[SANDLEY]



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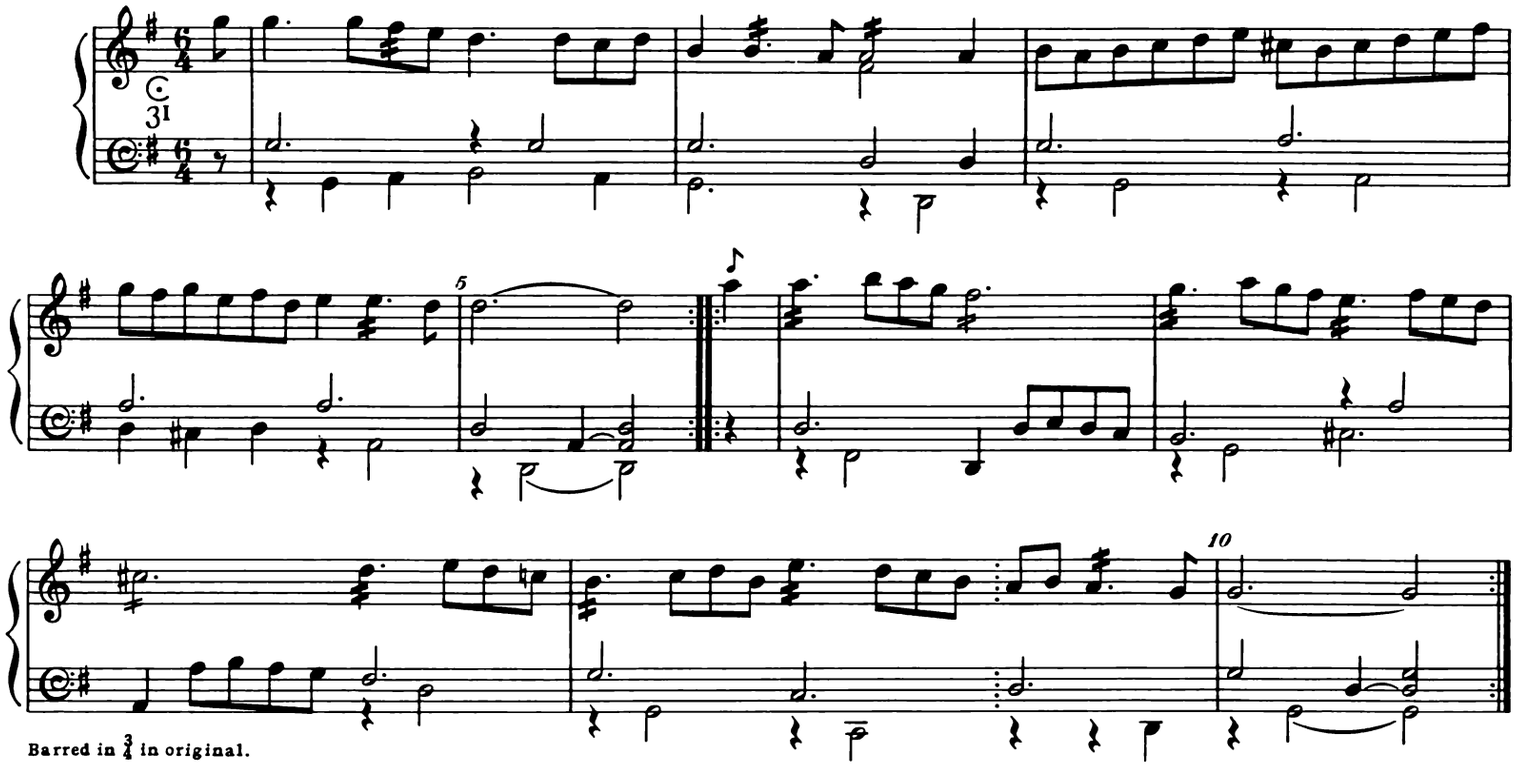
S. & B. 5679

4. Corant

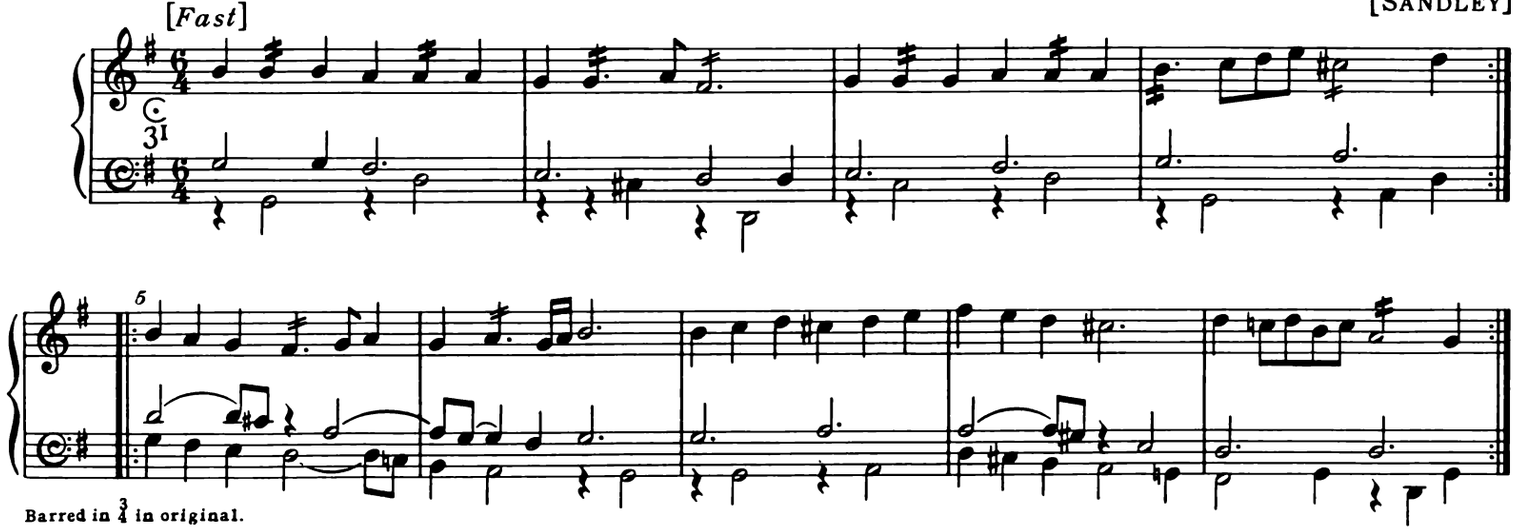
[SANDLEY]



Barred in $\frac{3}{4}$ in original.

5. Saraband

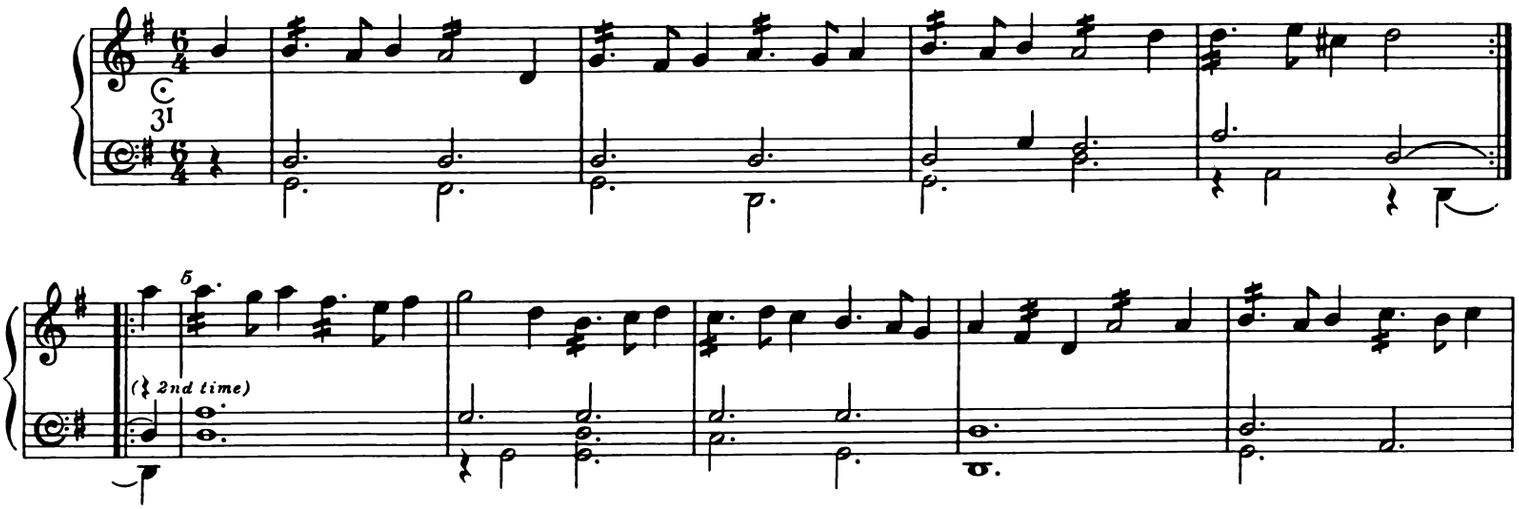
[SANDLEY]

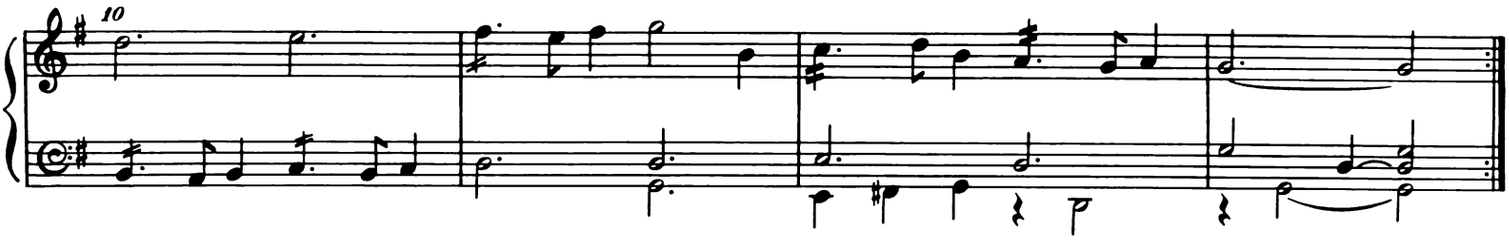


Barred in $\frac{3}{4}$ in original.

6. A Jigg

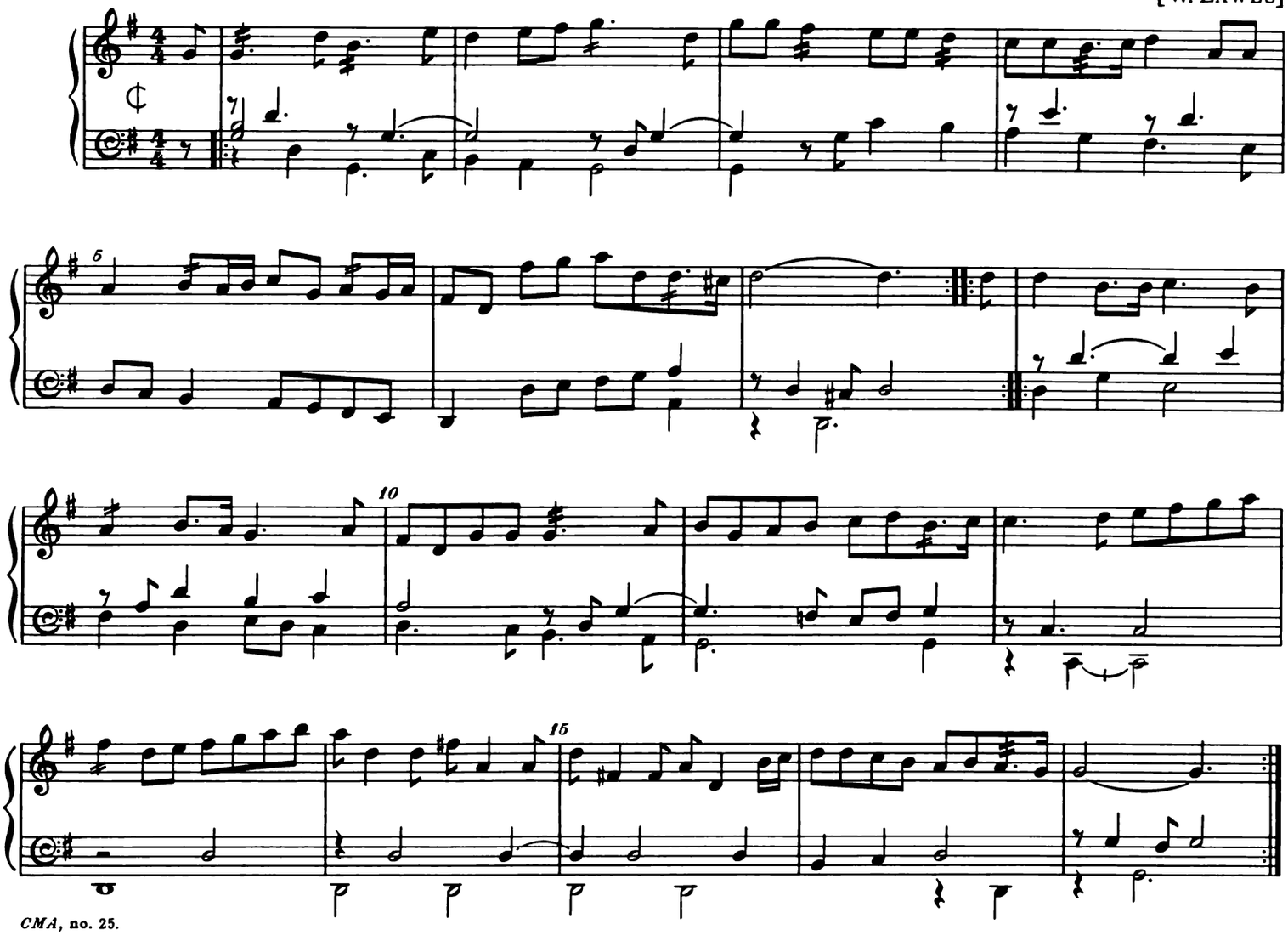
MR. BEN: SANDLEY





7. An Ayre

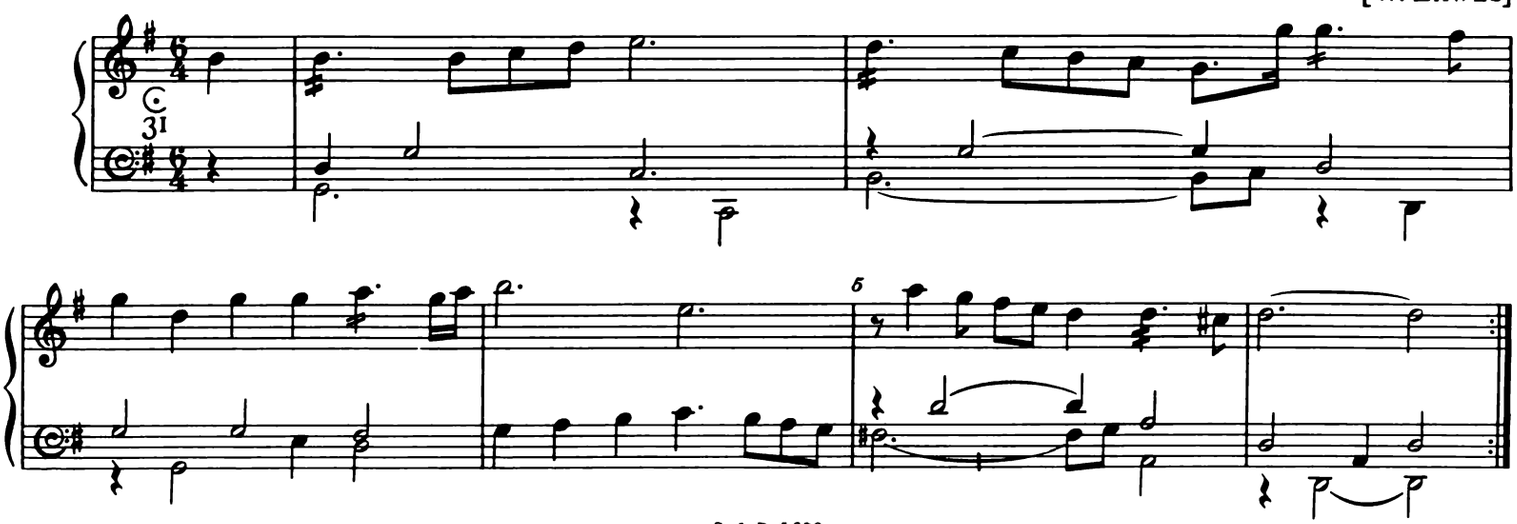
[W. LAWES]

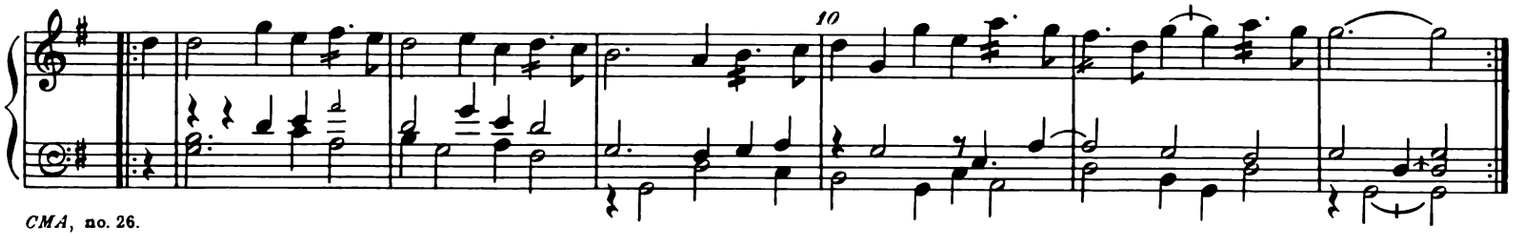


CMA, no. 25.

8. Corant

[W. LAWES]

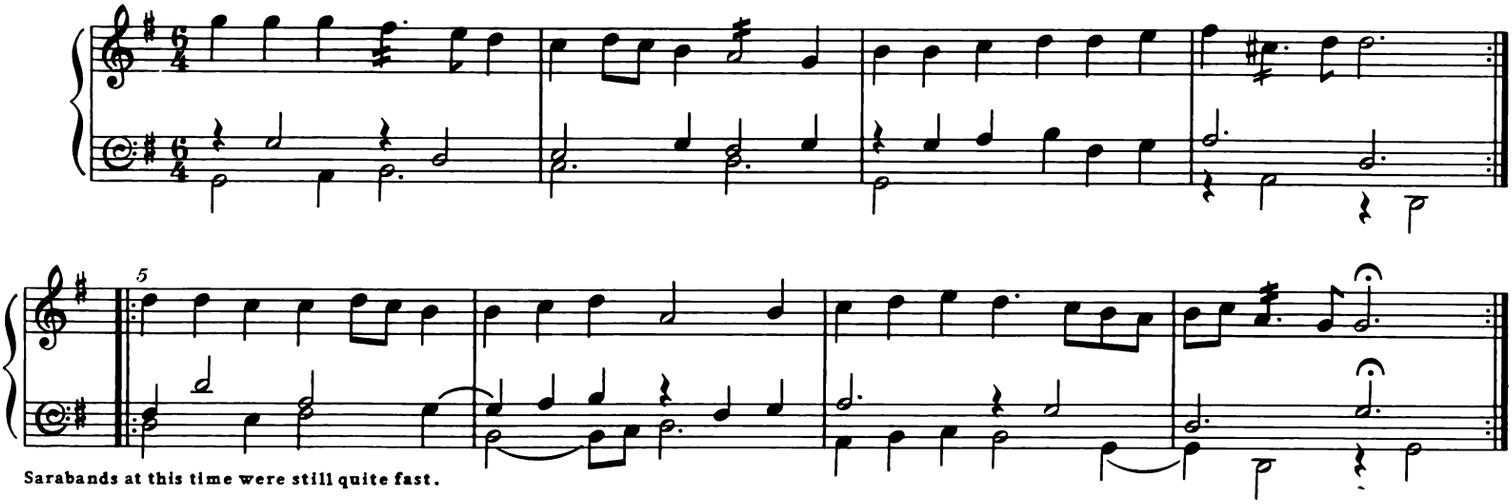




CMA, no. 26.

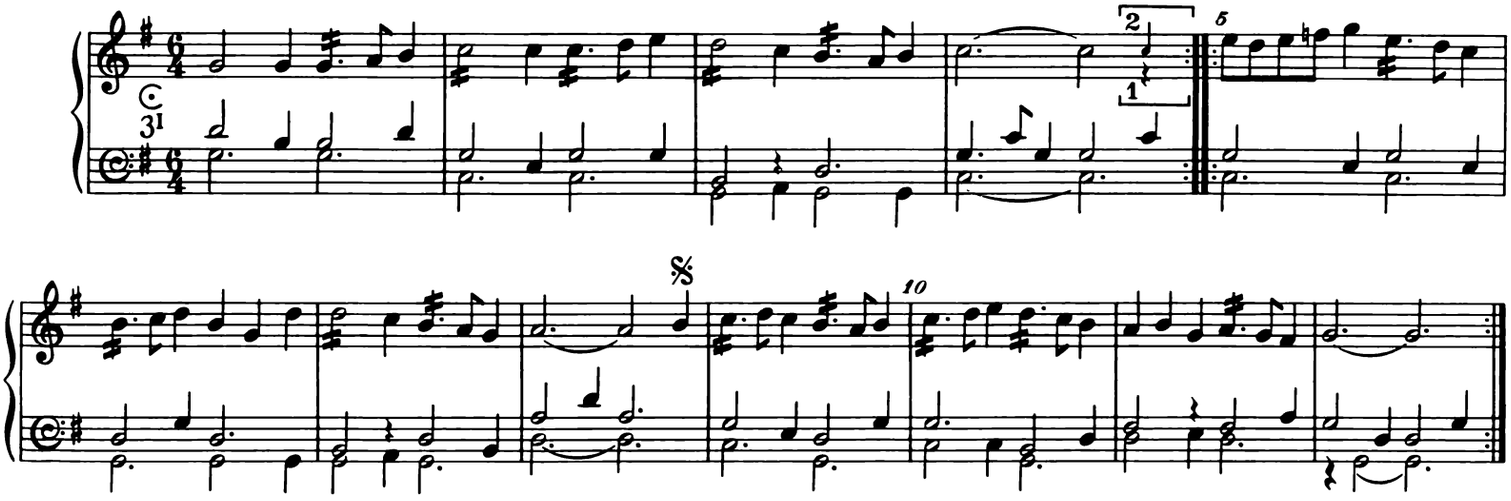
9. Saraband

MR. WM. LAWES

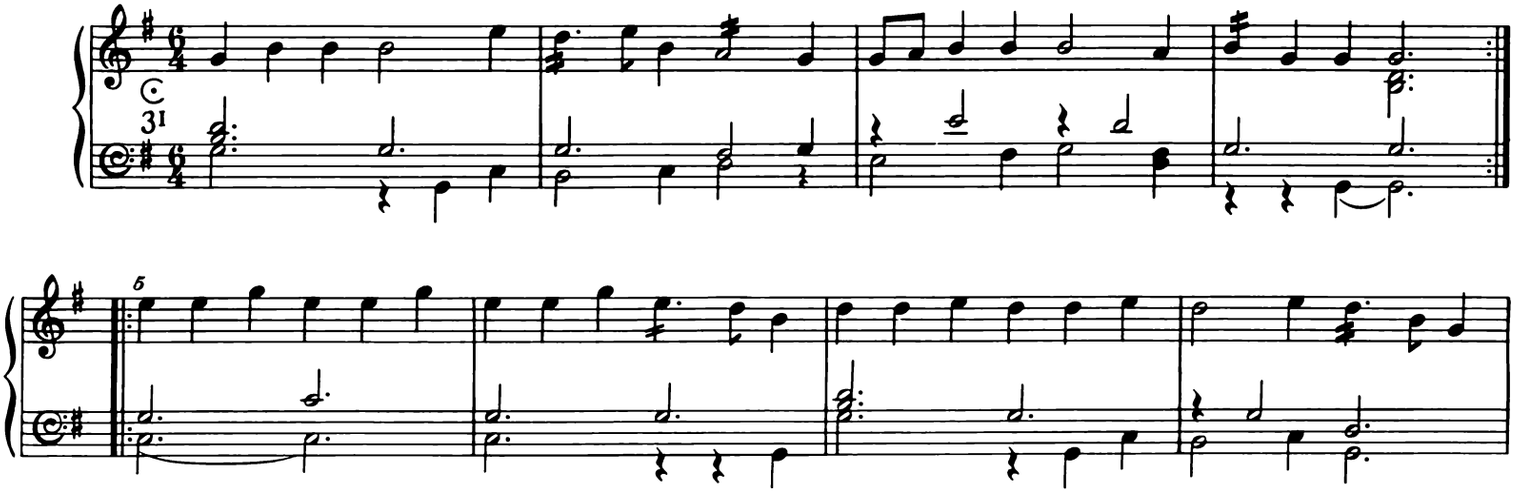


Sarabands at this time were still quite fast.

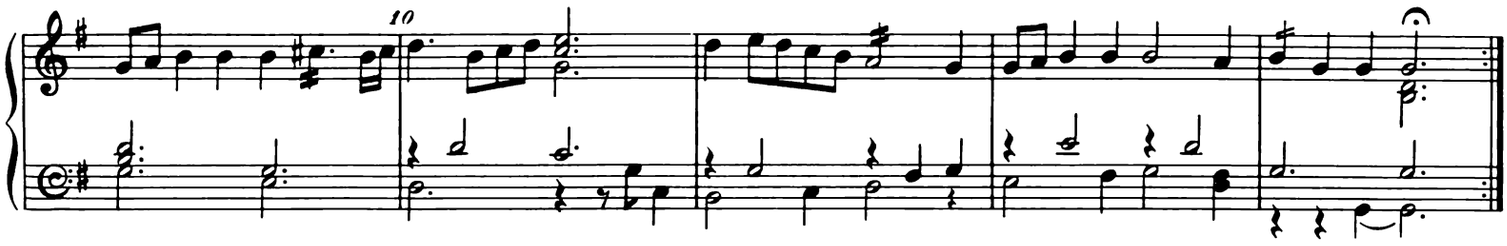
10. Sellinger's Round



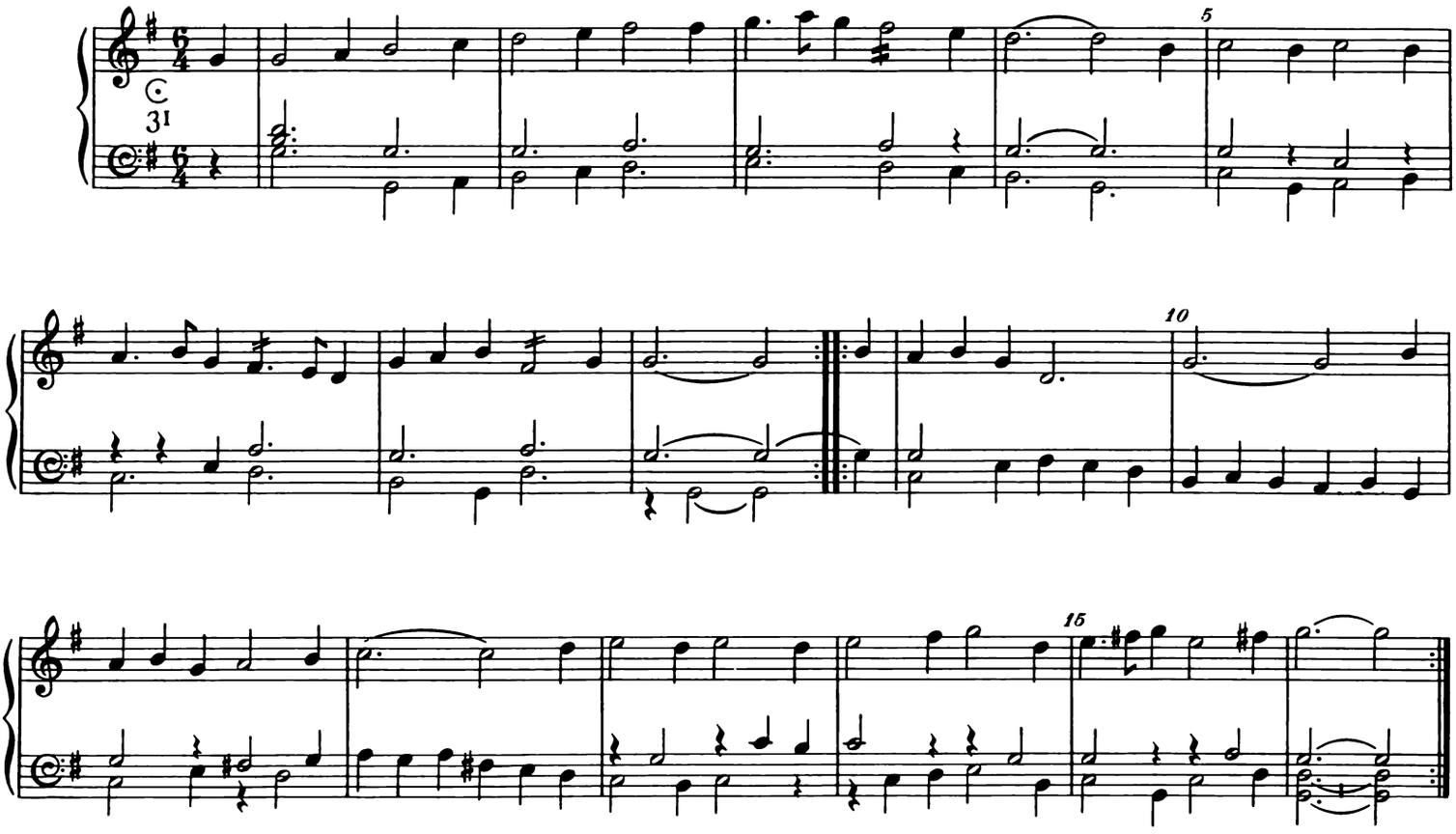
11. Scottish March



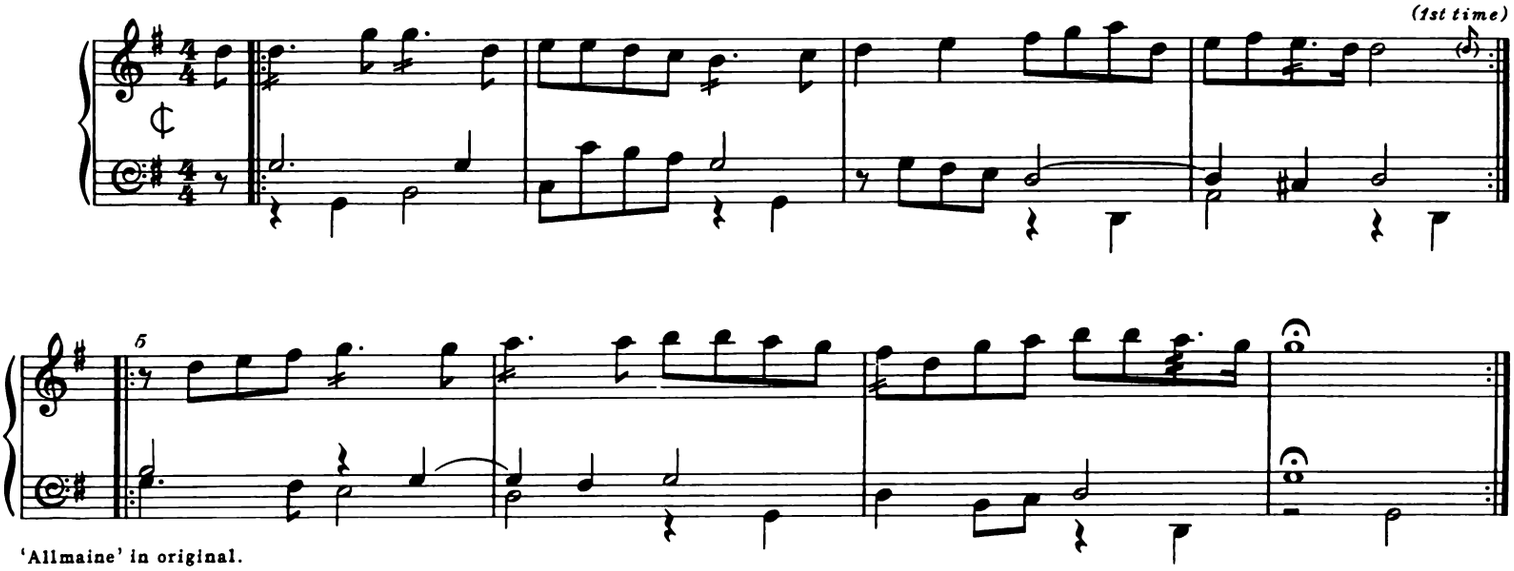
𝄋 shows the 'petite reprise', made only after the 2nd half has been repeated.



12. Freeman's Delight

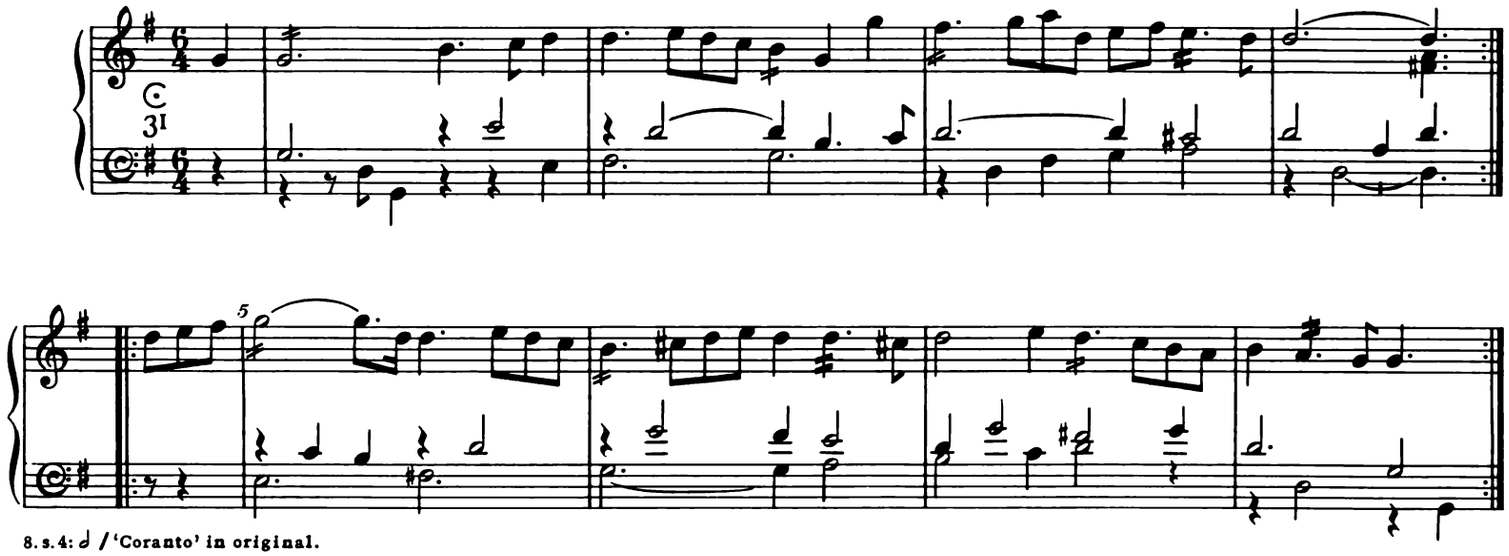


13. Alman



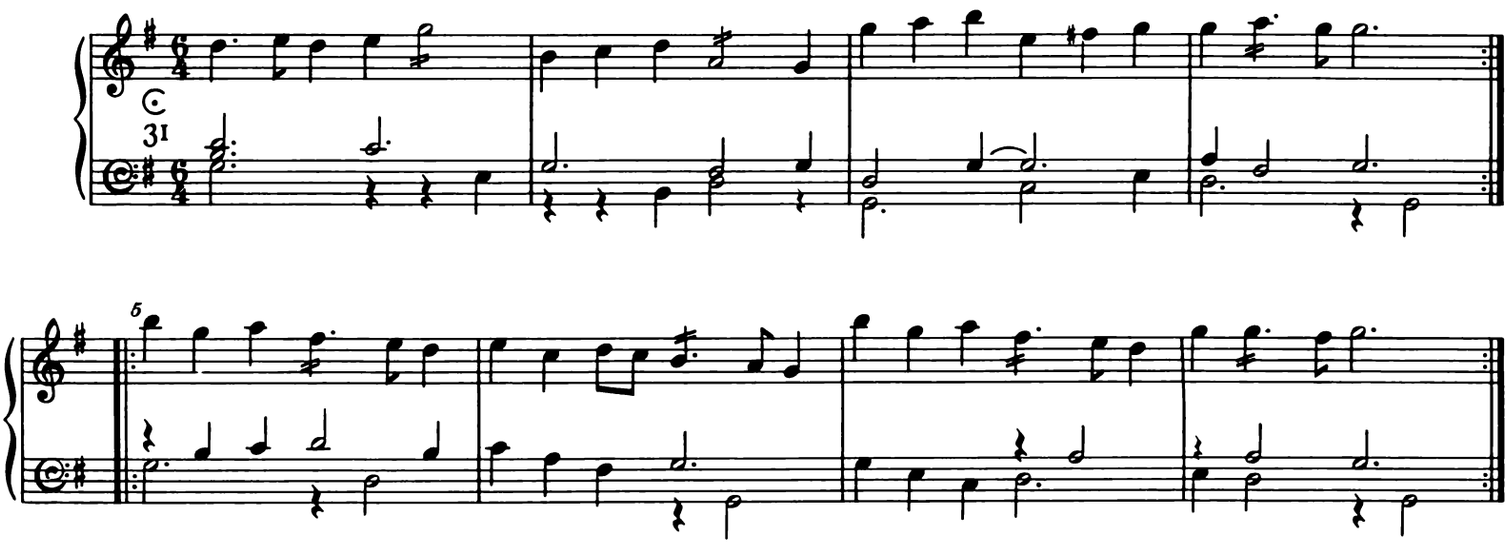
'Allmaine' in original.

14. Corant

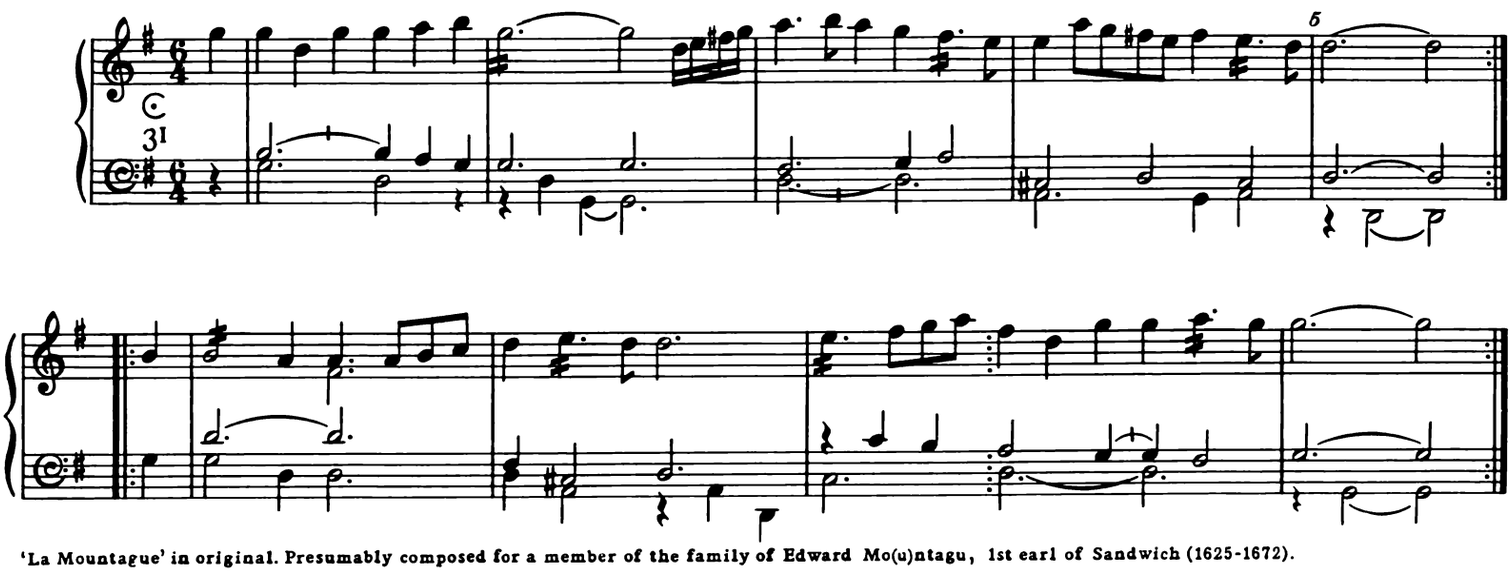


8. s. 4: 𝅗𝅥 / 'Coranto' in original.

15. Saraband

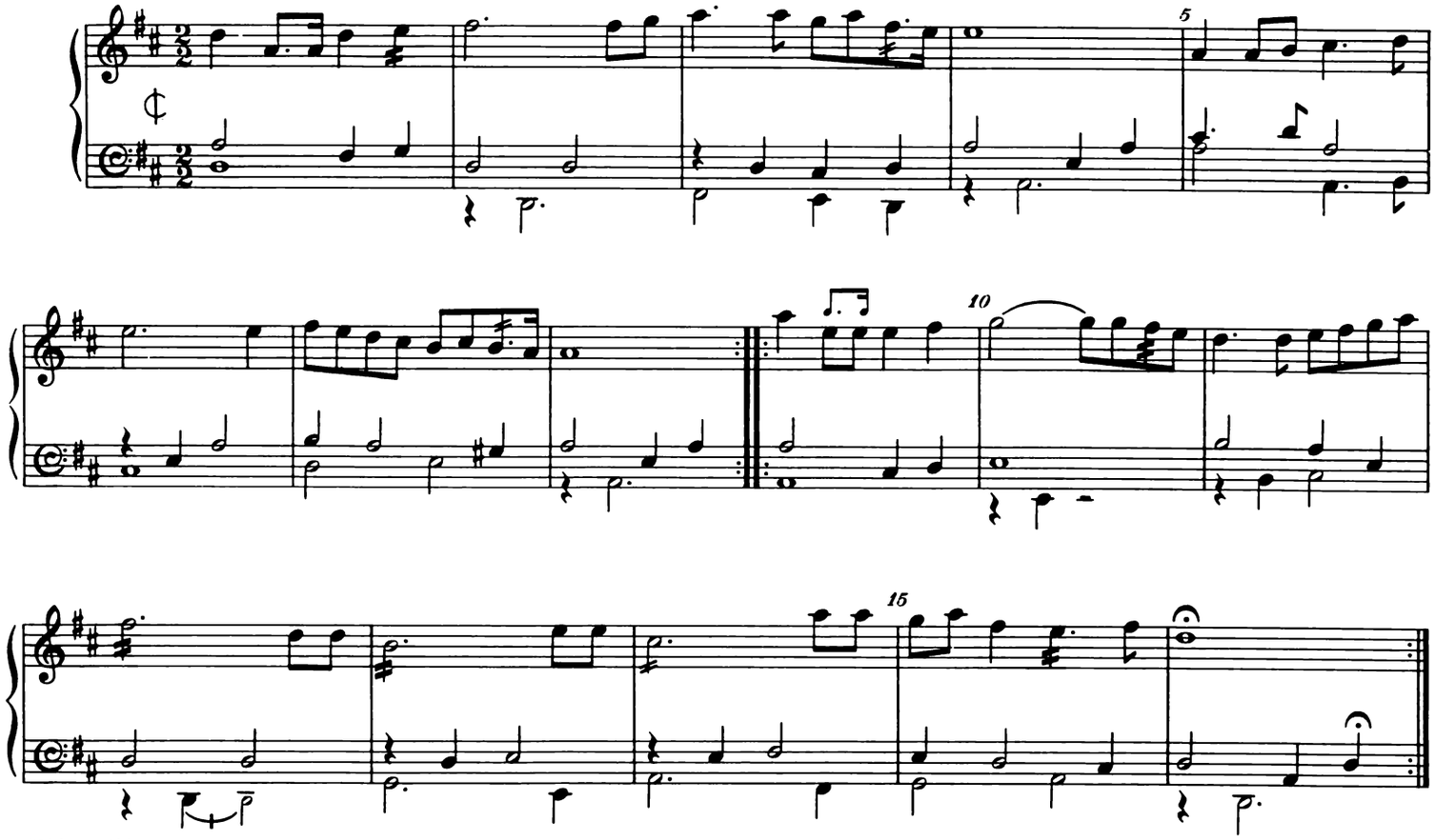


16. Corant 'La Montague'



'La Mountague' in original. Presumably composed for a member of the family of Edward Mo(u)ntagu, 1st earl of Sandwich (1625-1672).

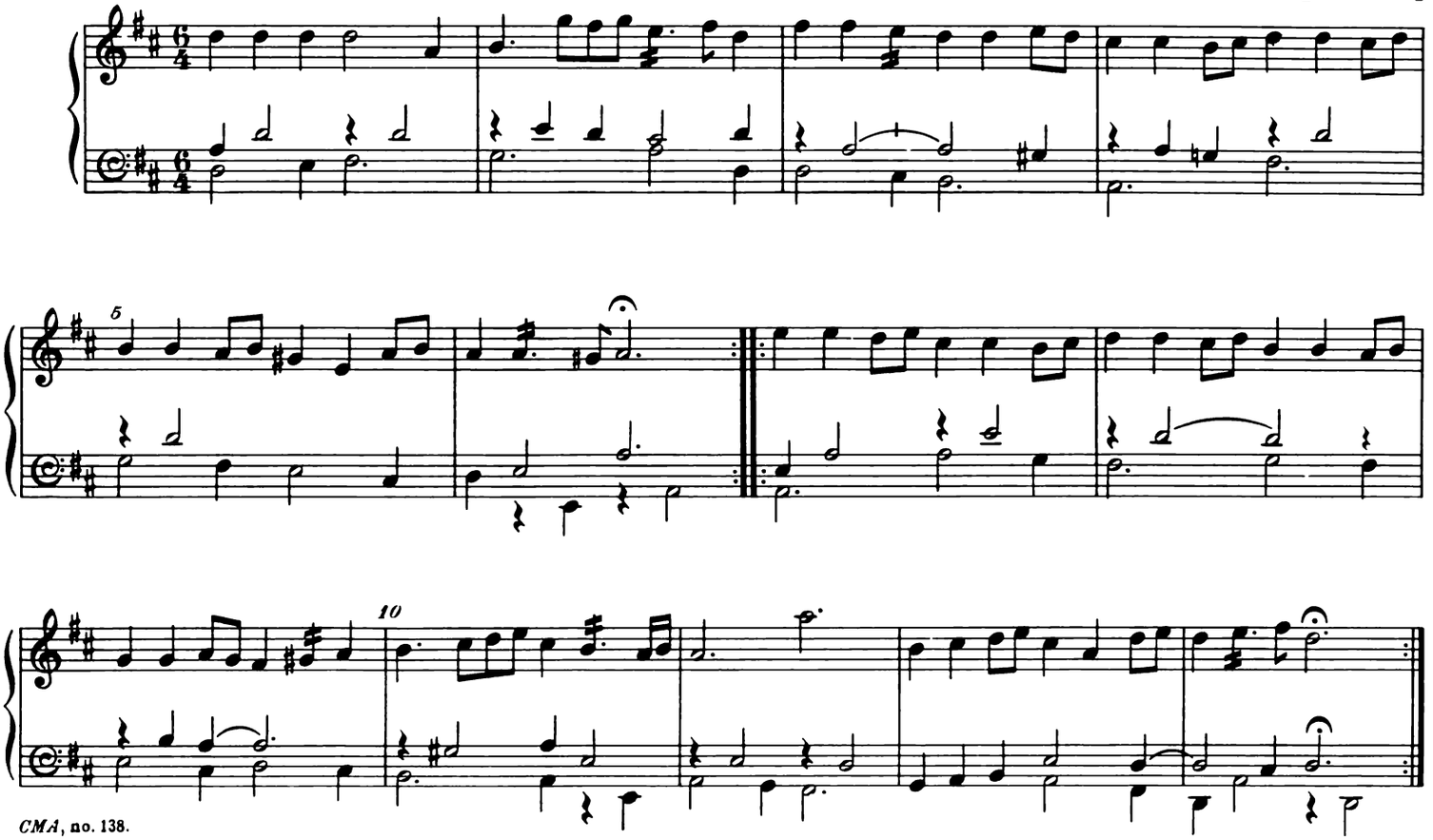
17. The Pleasant Spring



CMA, no. 136A.

18. Saraband

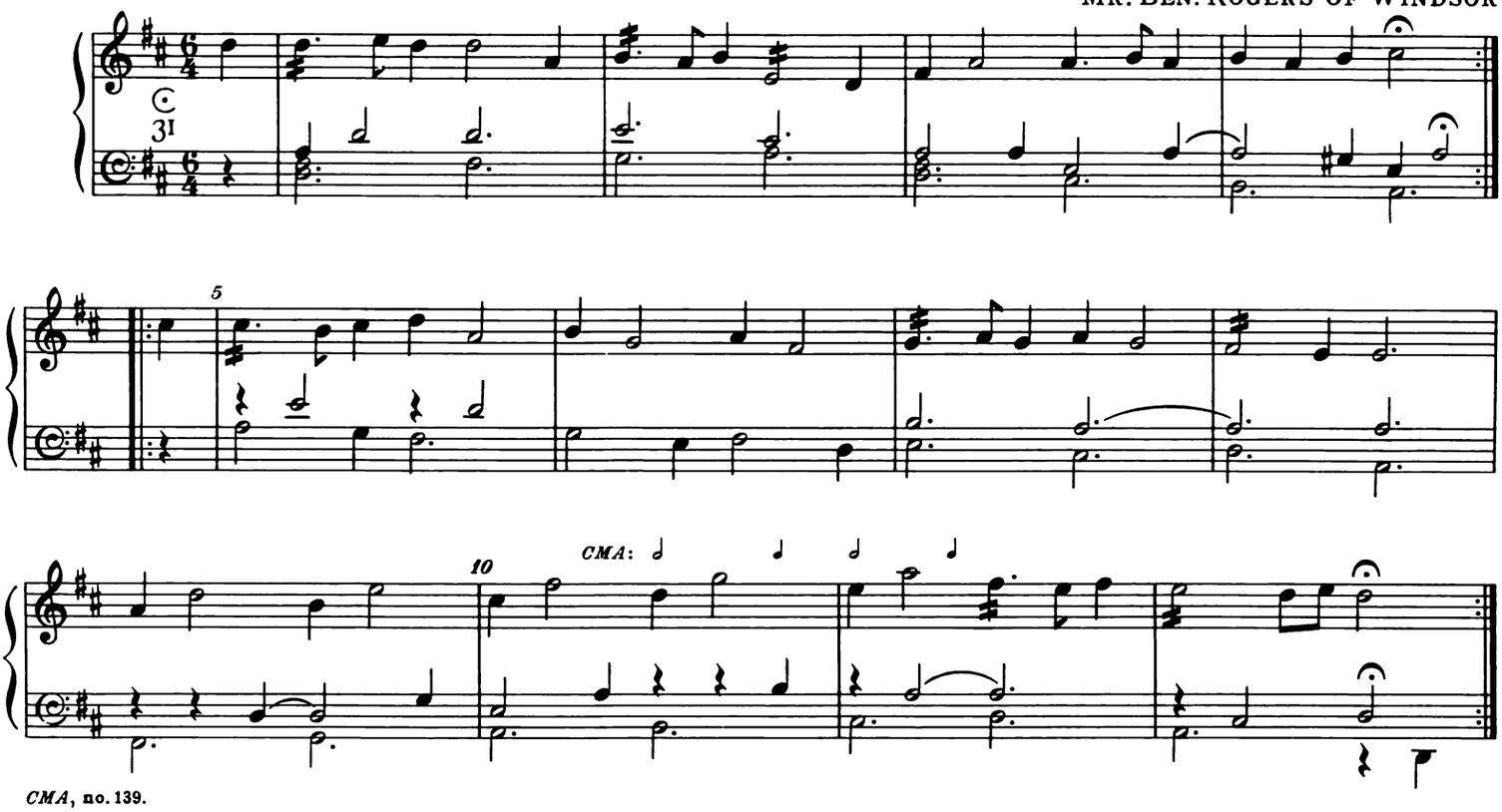
[ROGERS]



CMA, no. 138.

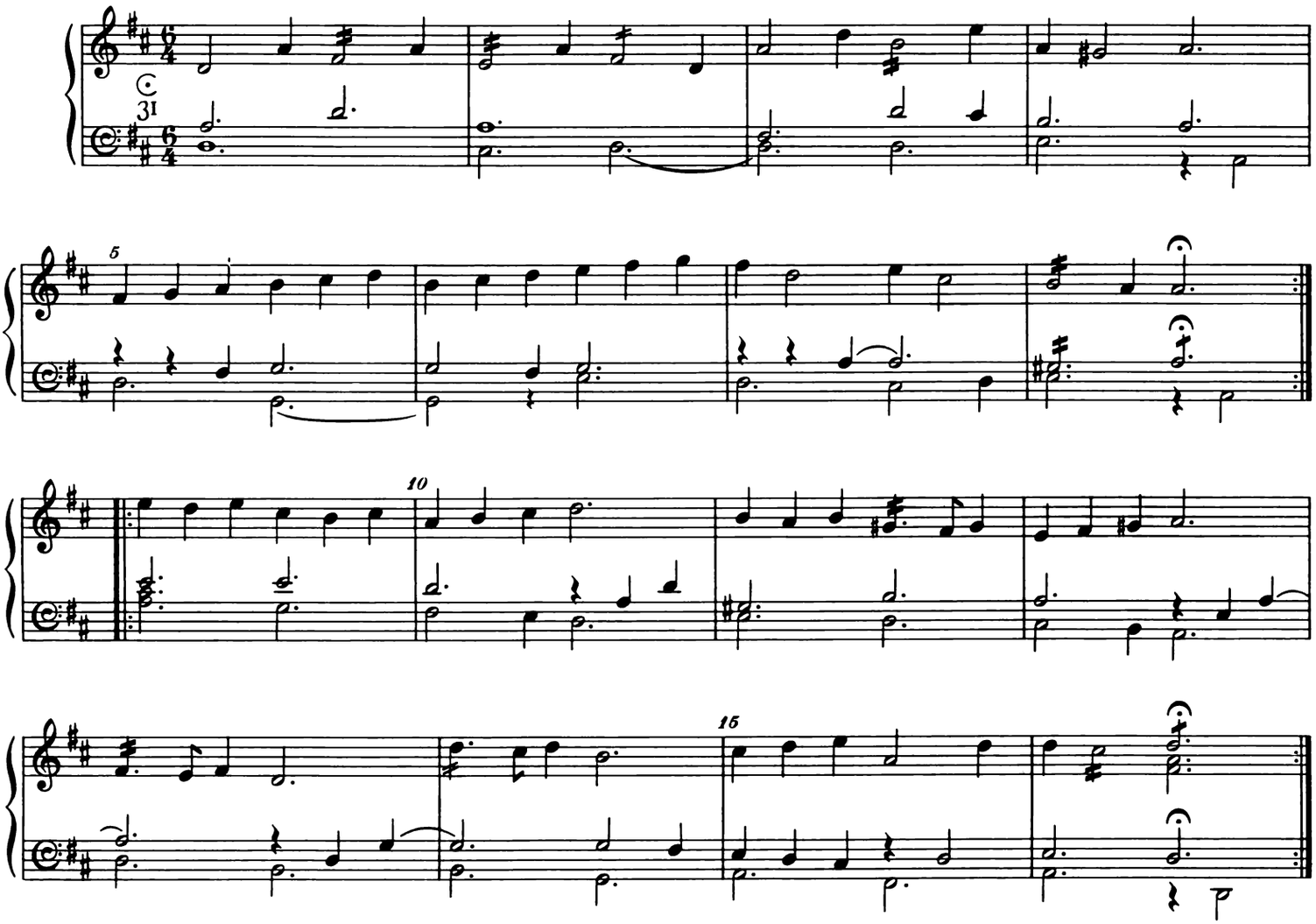
19. A Jigg

MR. BEN: ROGERS OF WINDSOR

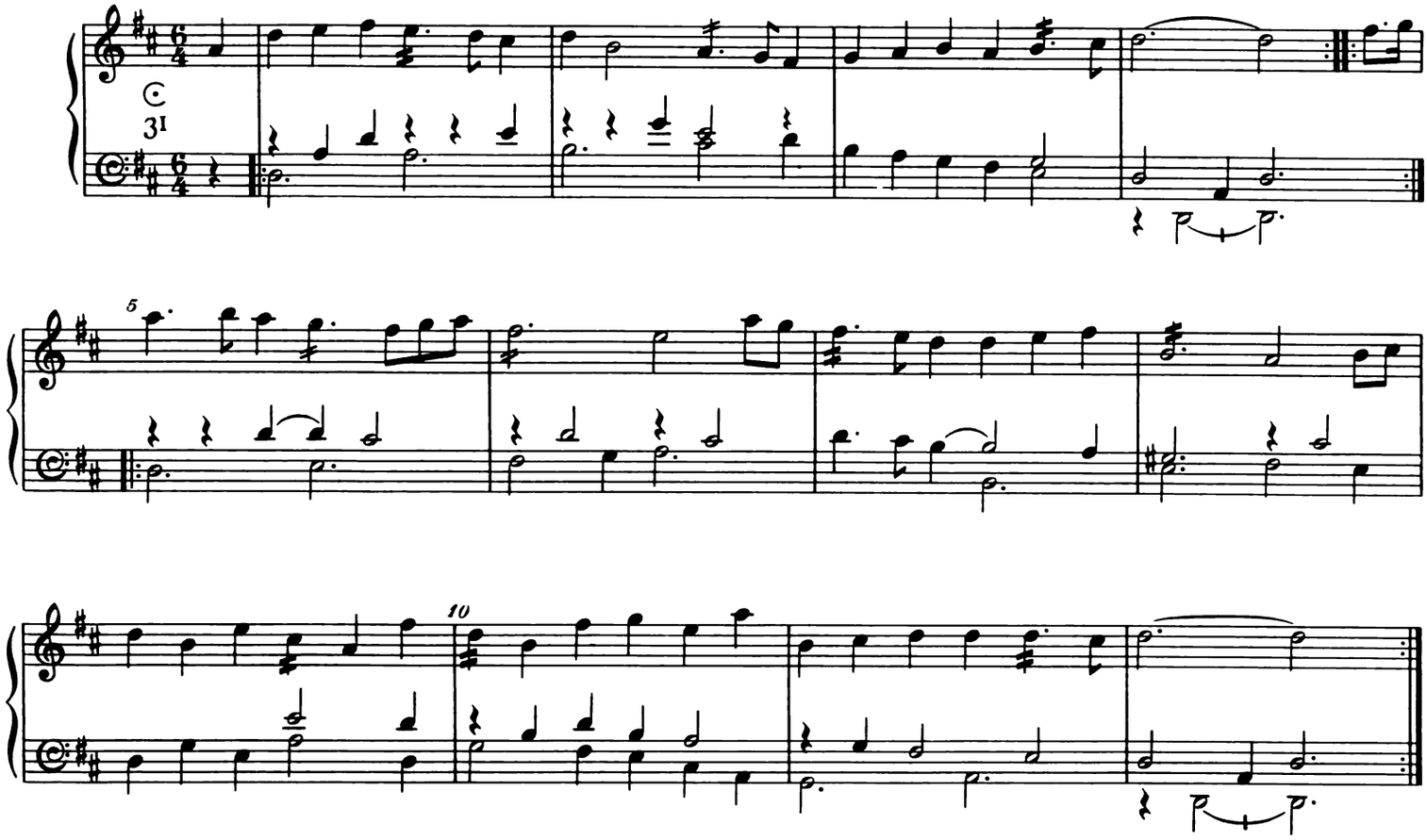


CMA, no. 139.

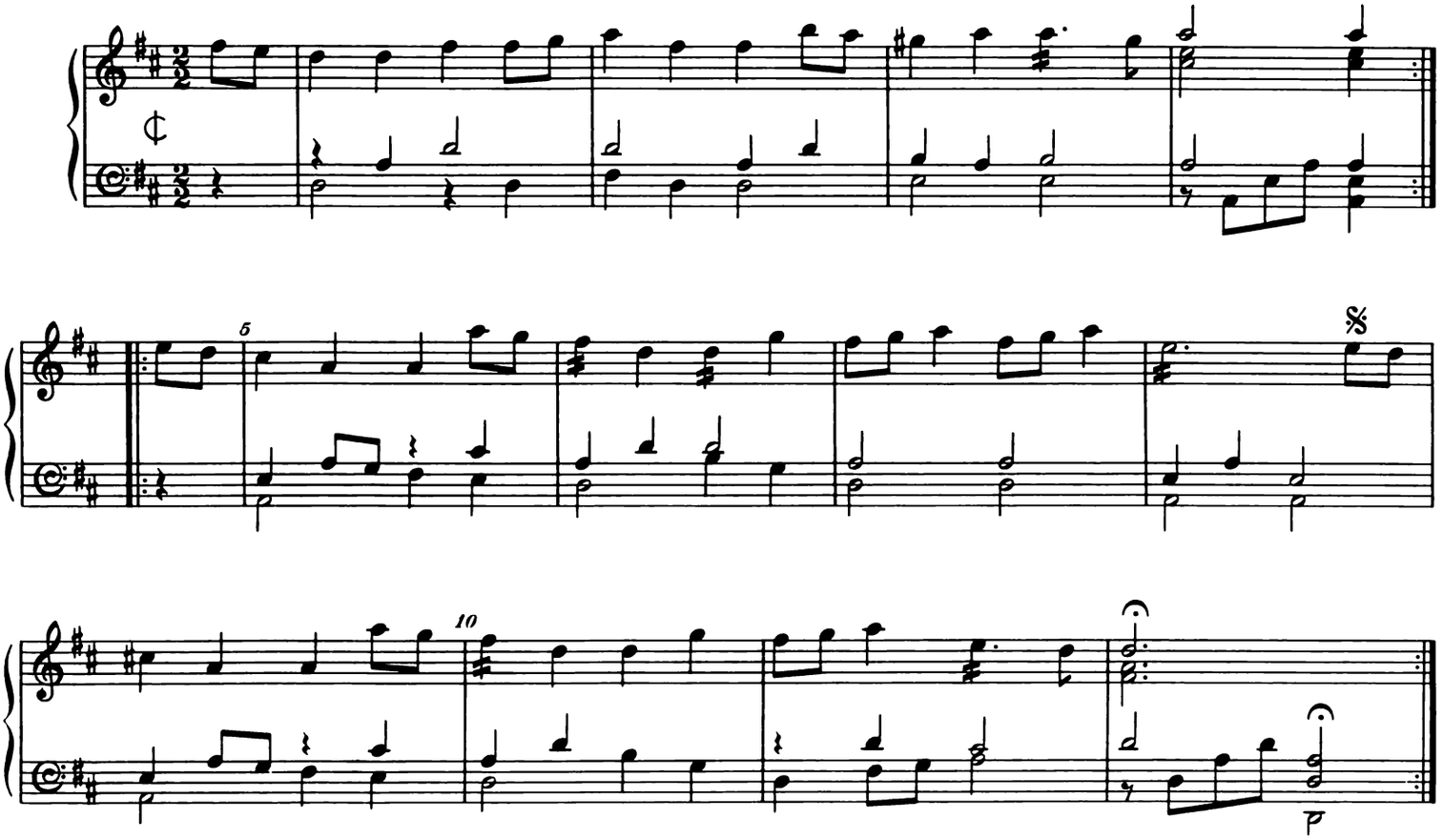
20. A Country Dance



21. The Grange

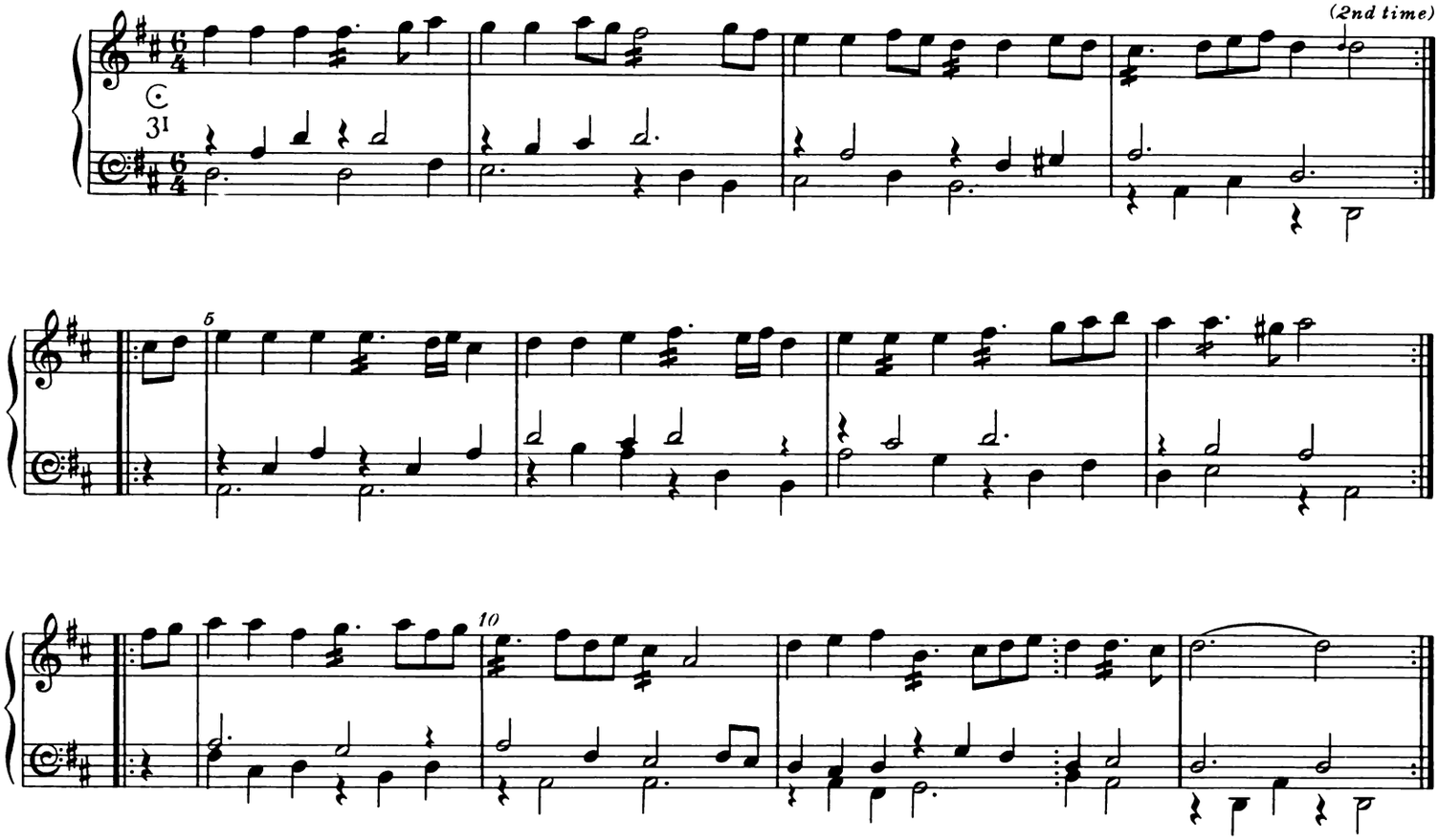


22. Duke of York's March

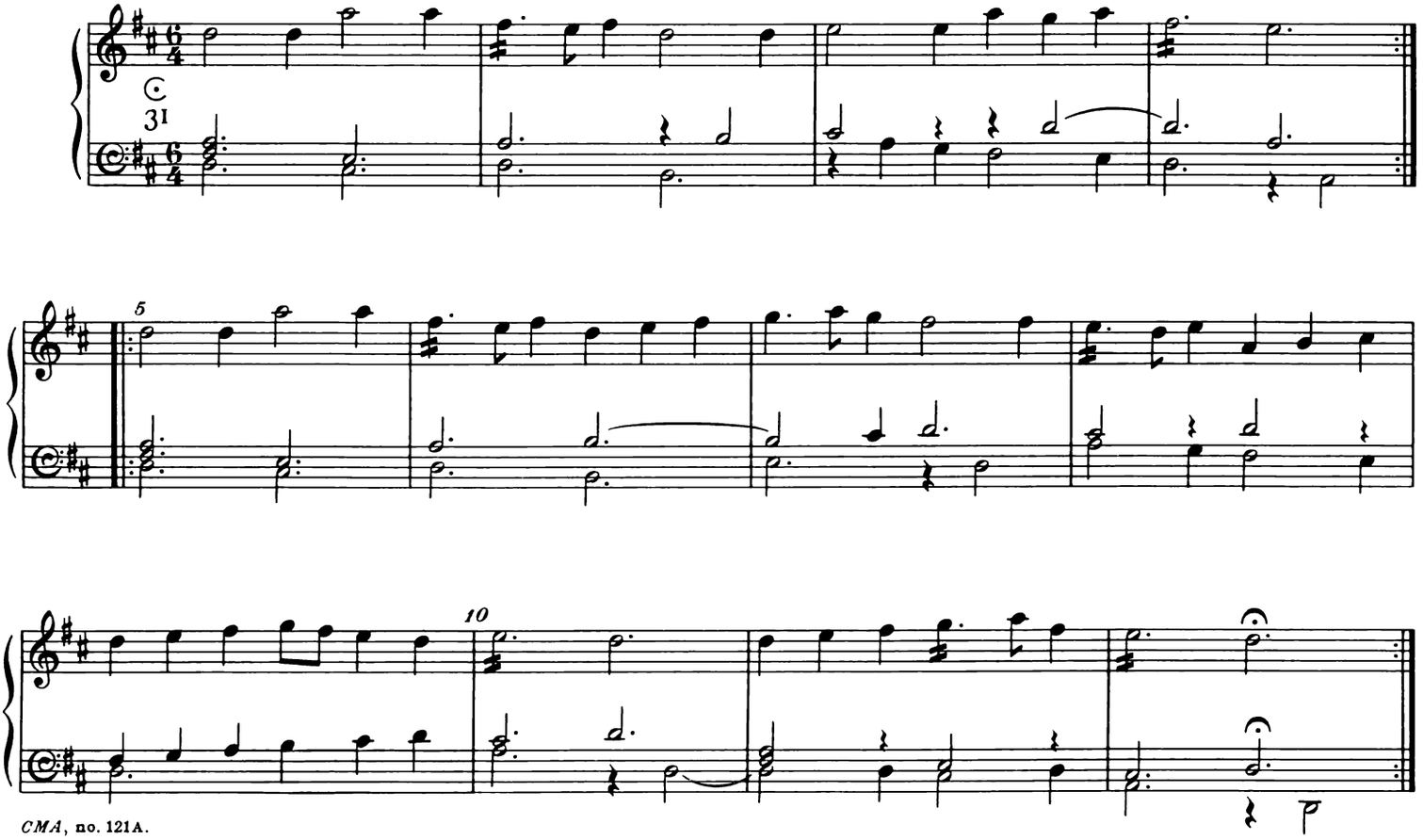


𝄋 shows the 'petite reprise', made only after the 2nd half has been repeated. Named after James Stuart, duke of York, son of Charles I, later becoming James II (1633-1701).

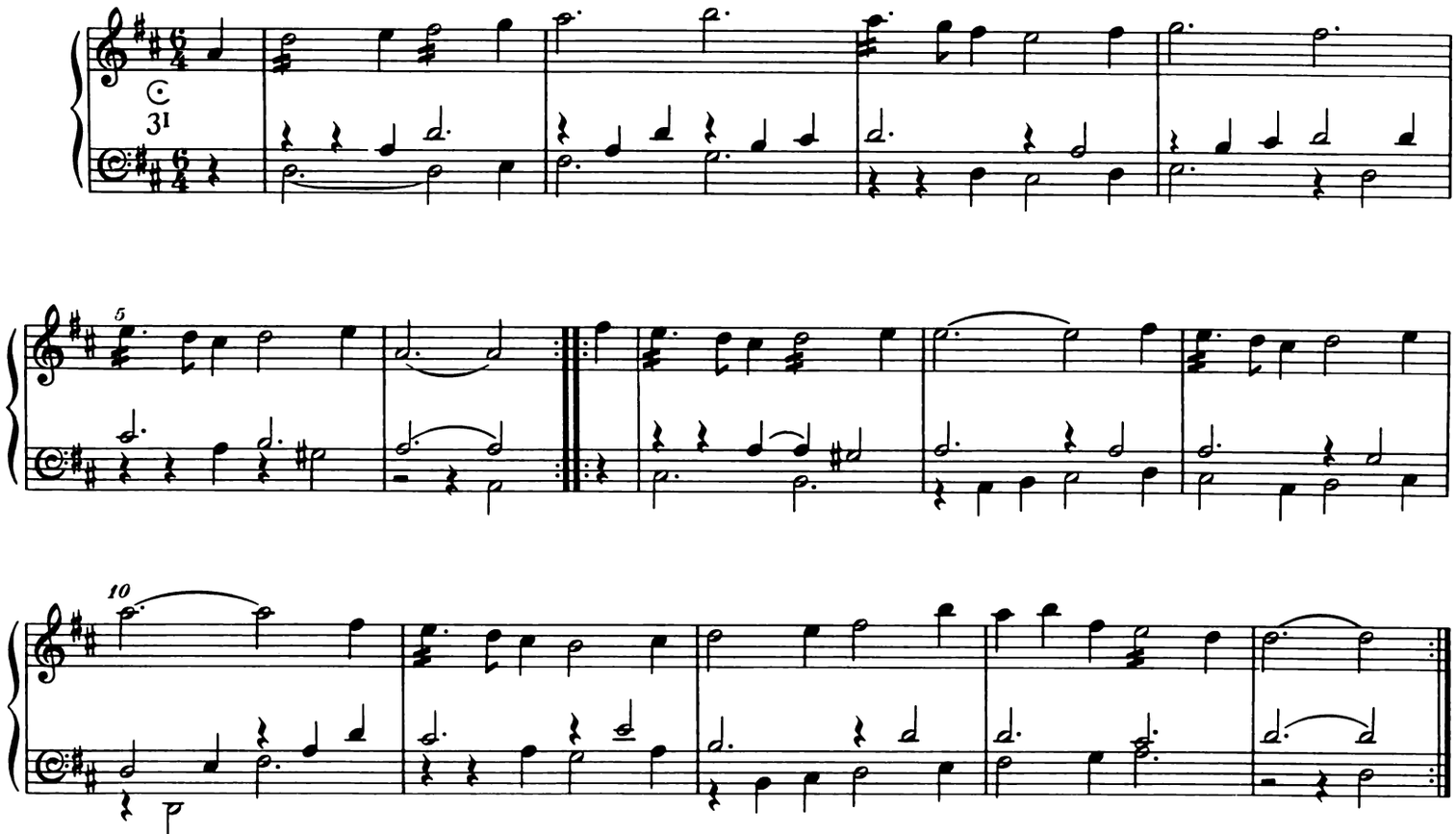
23. Saraband



24. The King's Delight

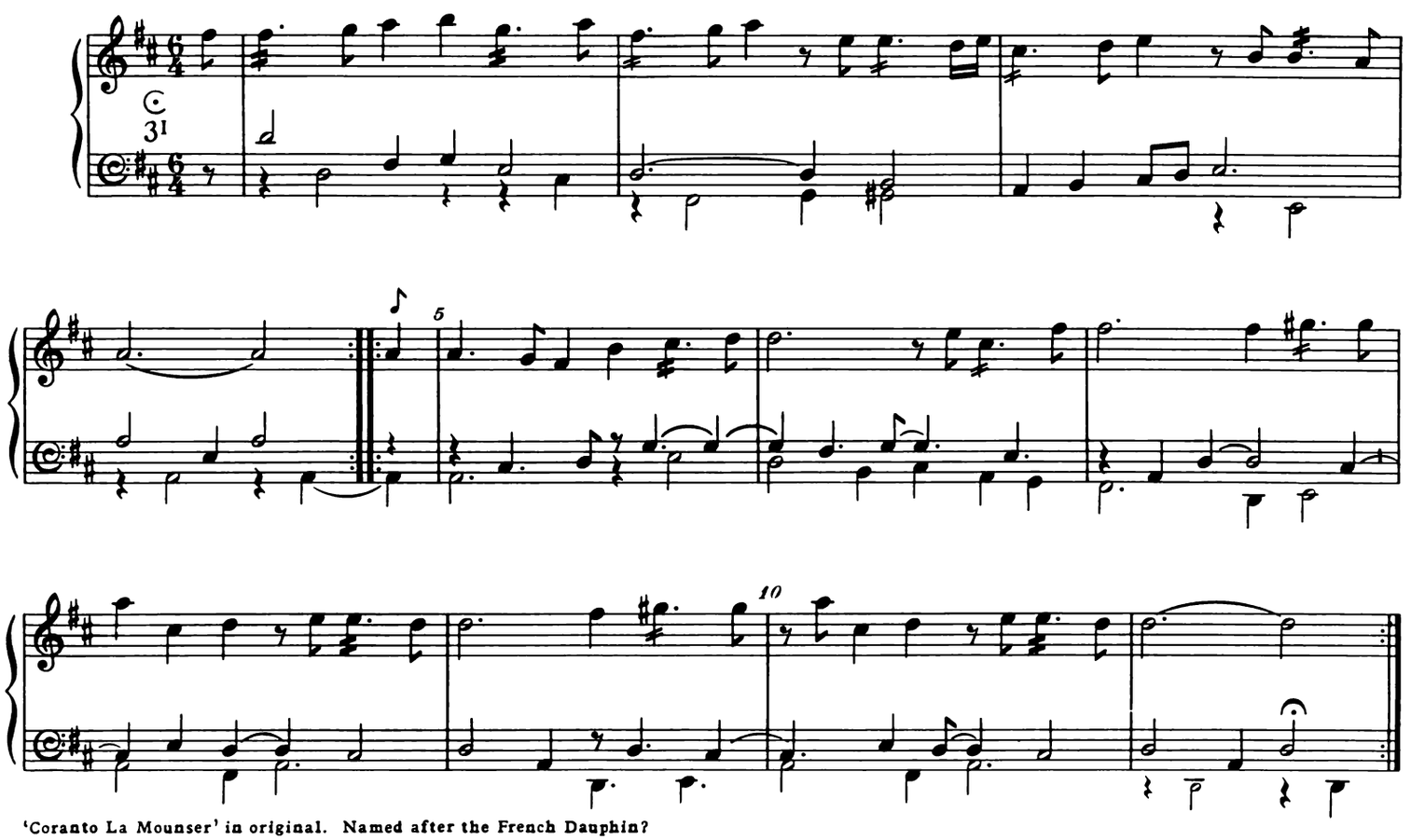


25. Parthenia



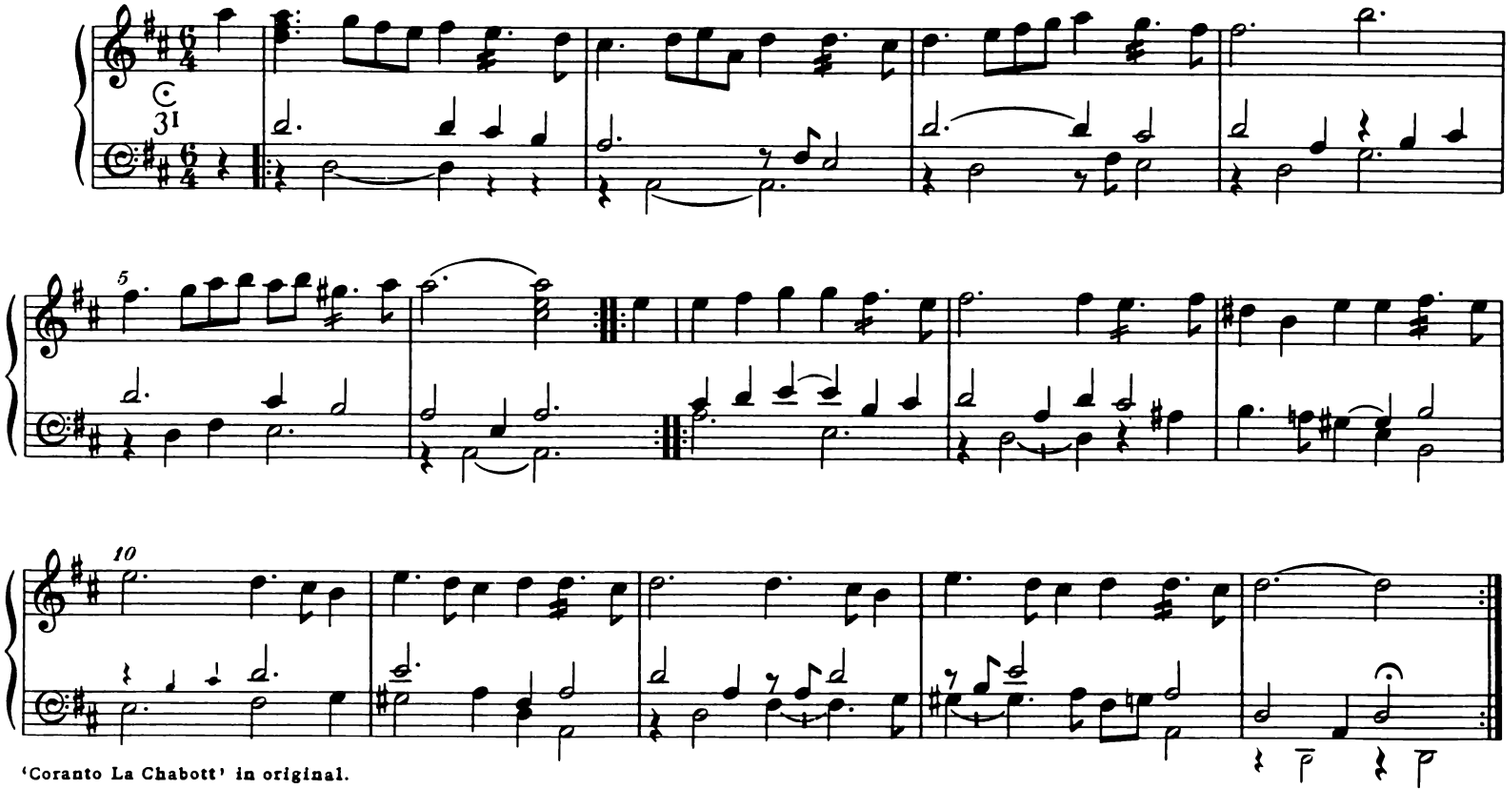
There is no connexion with any of the pieces found in *Parthenia* (1612/13). The casual resemblance to the Pastoral Symphony in *Messiah* is curious. *CMA*, no. 121.

26. Corant 'La Mounseer'



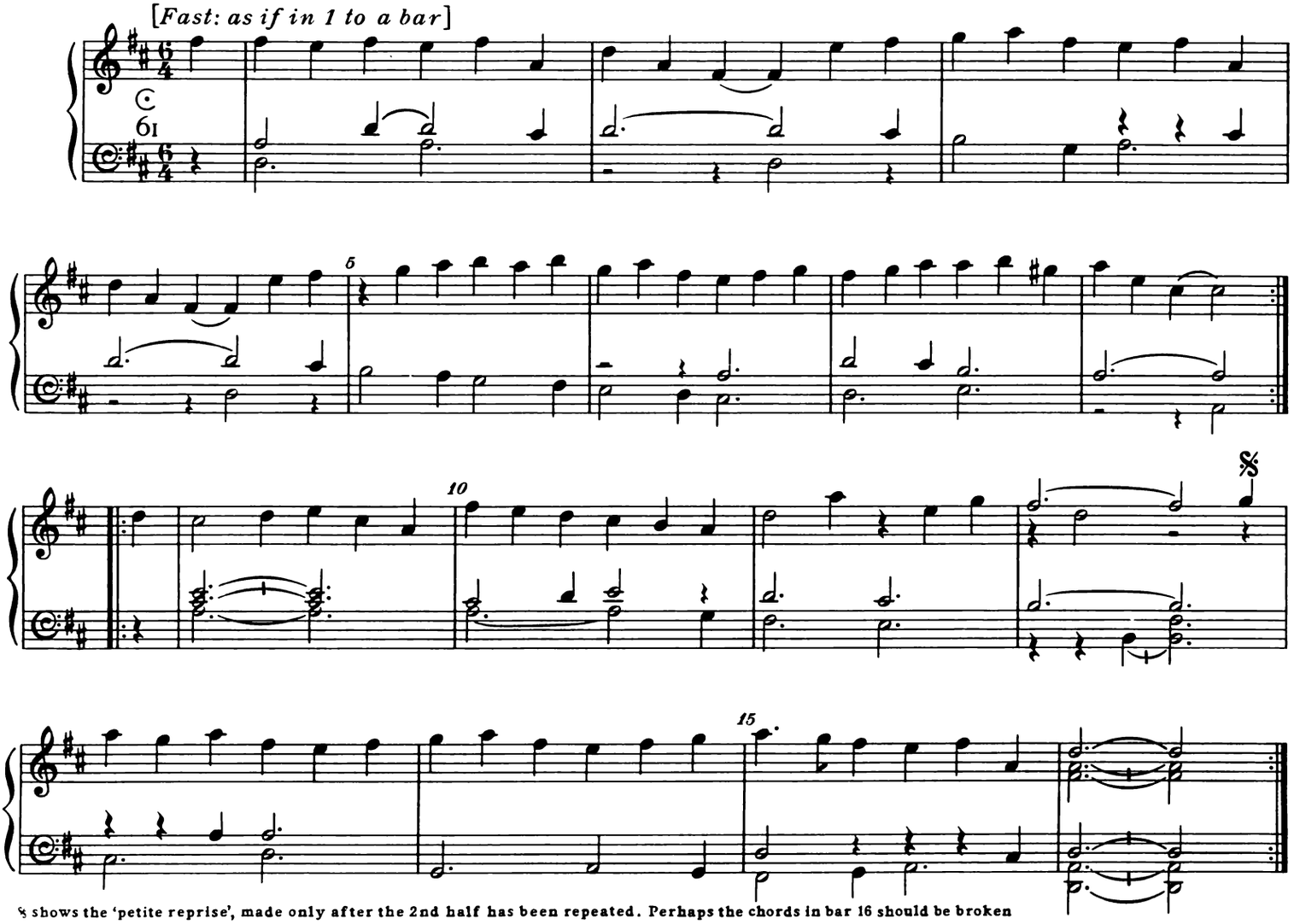
'Coranto La Mounser' in original. Named after the French Dauphin?

27. Corant 'La Chabott'



'Coranto La Chabott' in original.

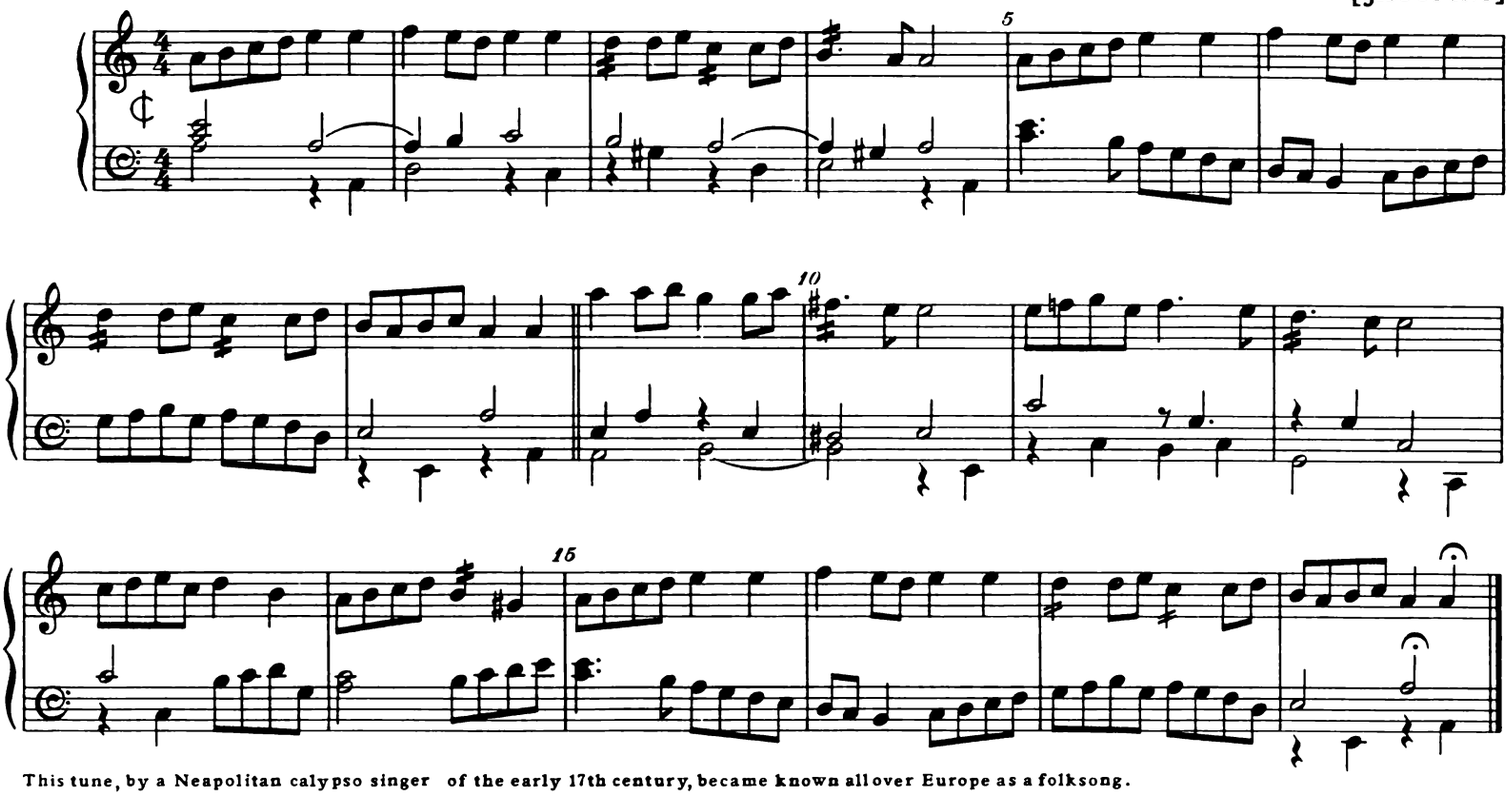
28. Jocobella



𝄋 shows the 'petite reprise', made only after the 2nd half has been repeated. Perhaps the chords in bar 16 should be broken as in bar 8. / 15. s. 6: C.

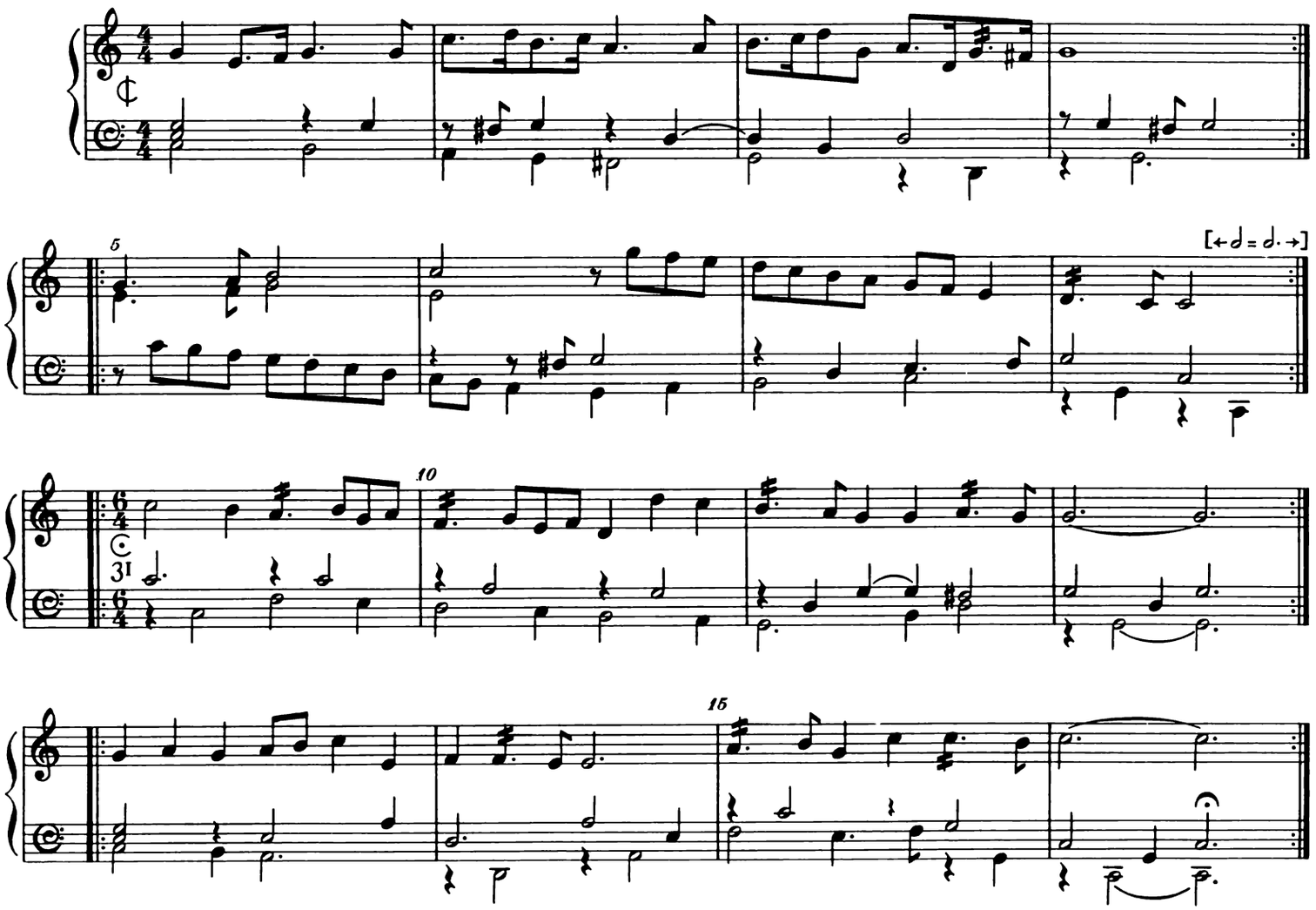
29. Italian Rant

[JACOPINO]

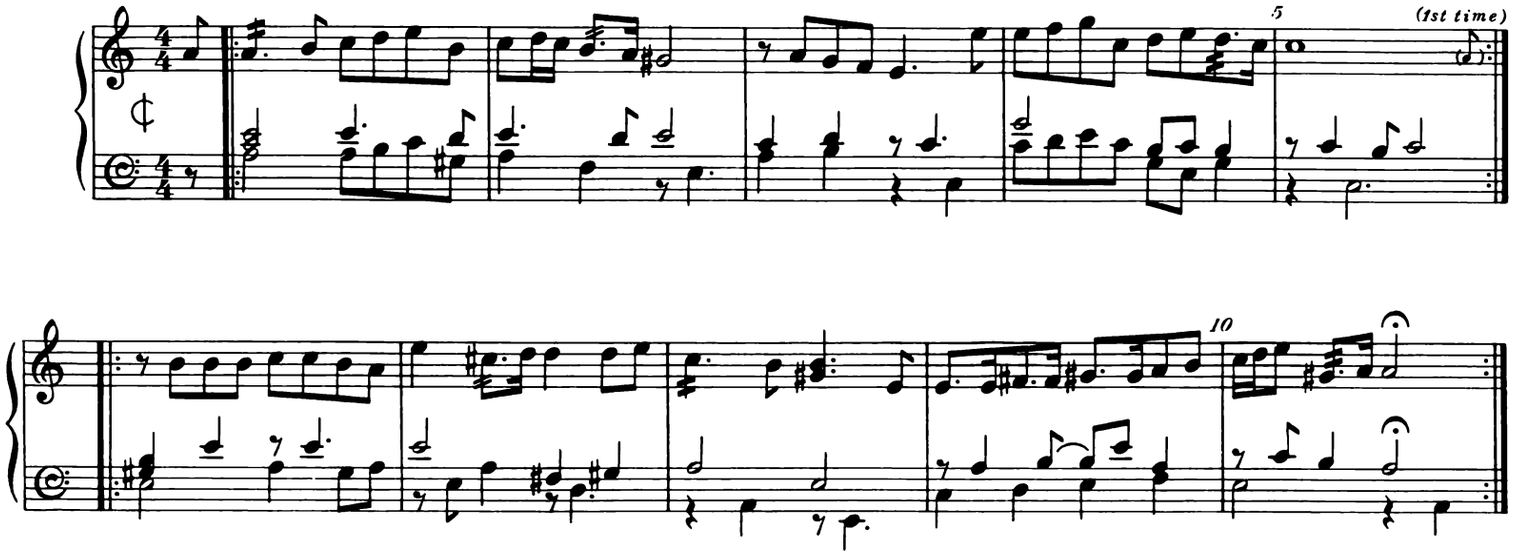


This tune, by a Neapolitan calypso singer of the early 17th century, became known all over Europe as a folksong.

30. Bow Bells

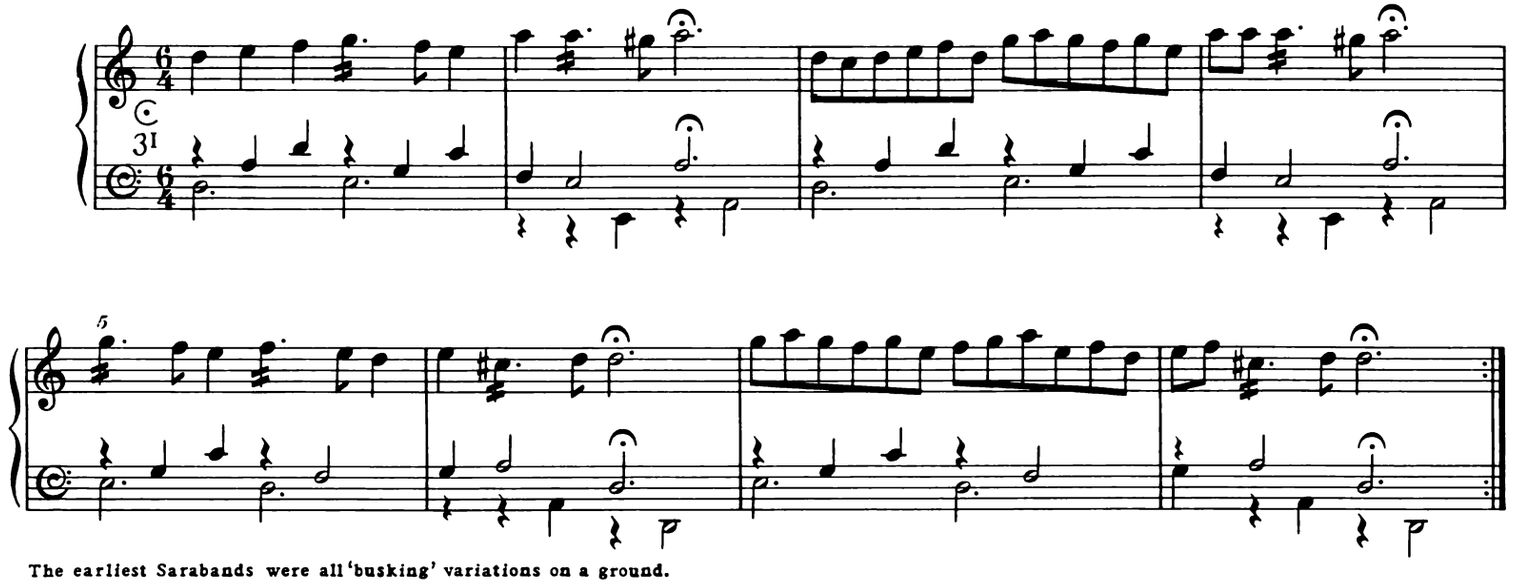


31. Gerard's Mistress



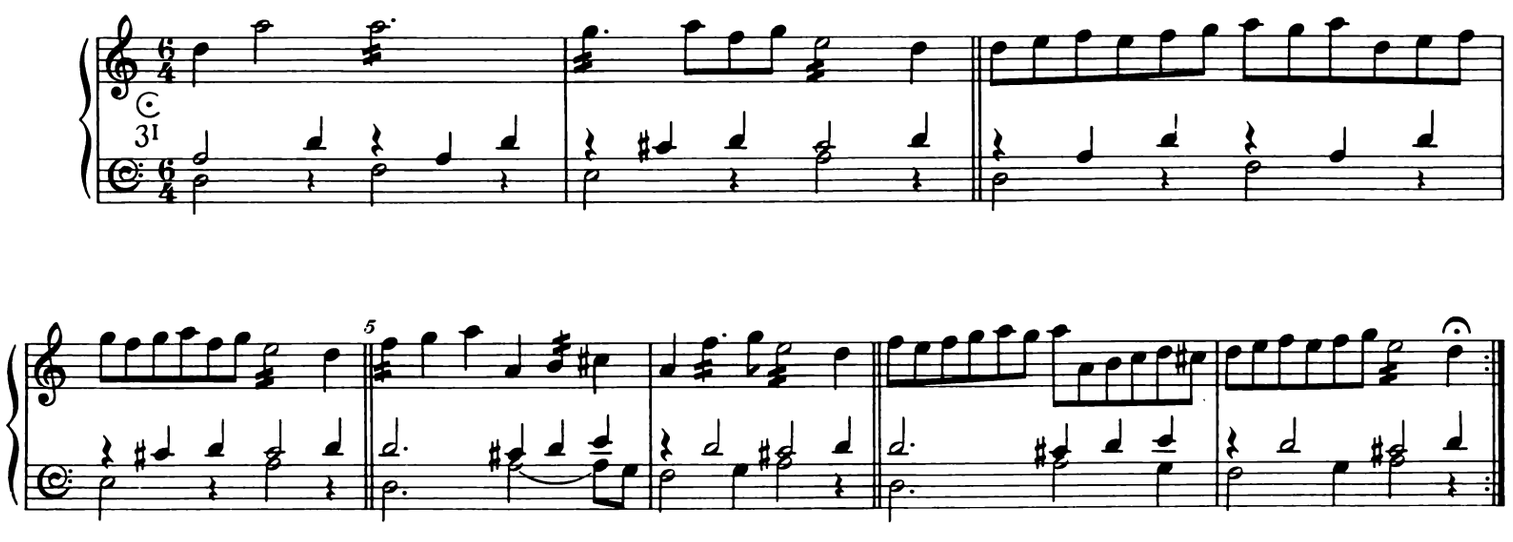
Presumably named after (Lord) Charles Gerard (d. 1694), royalist general and statesman.

32. First Saraband

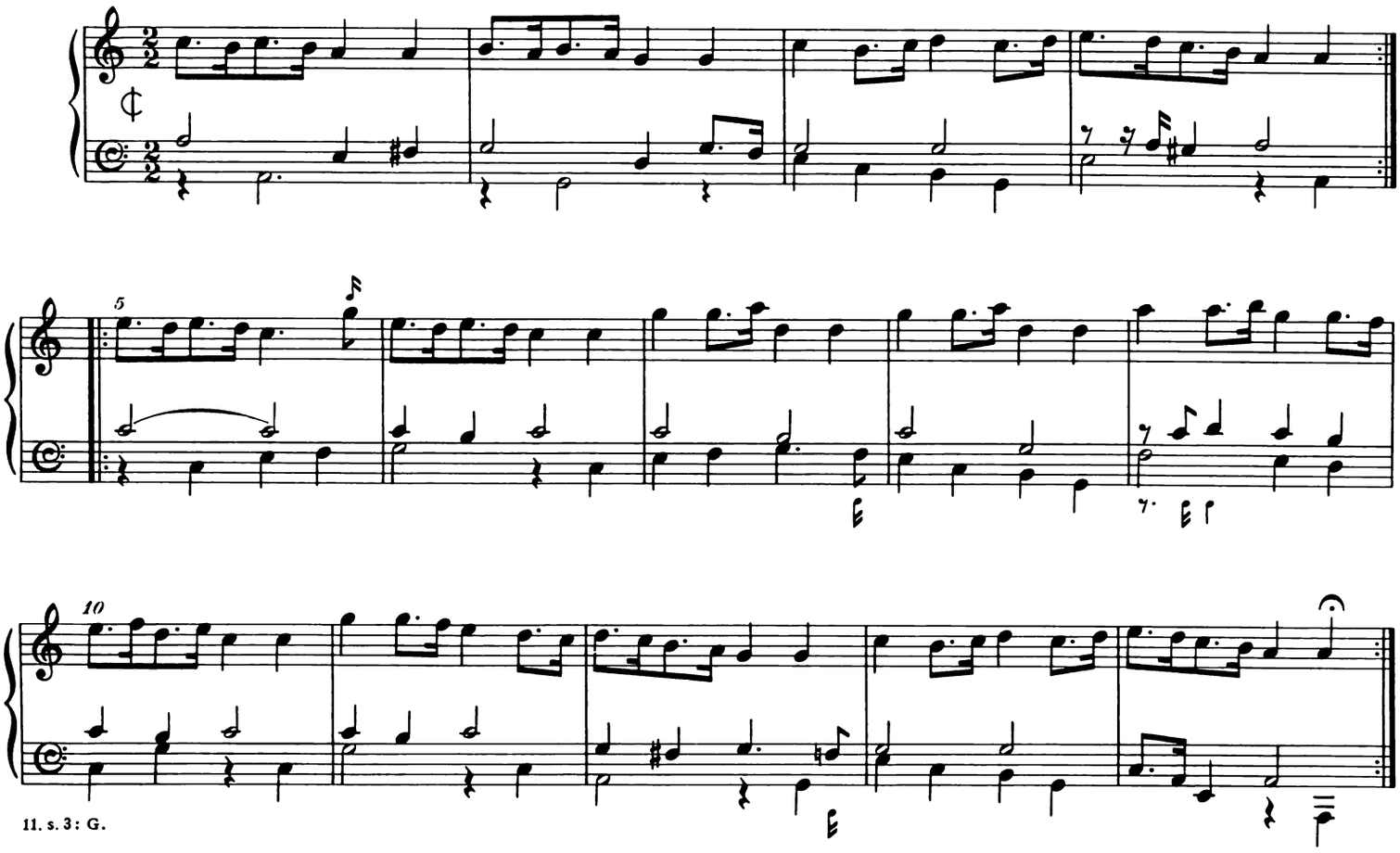


The earliest Sarabands were all 'busking' variations on a ground.

33. Second Saraband



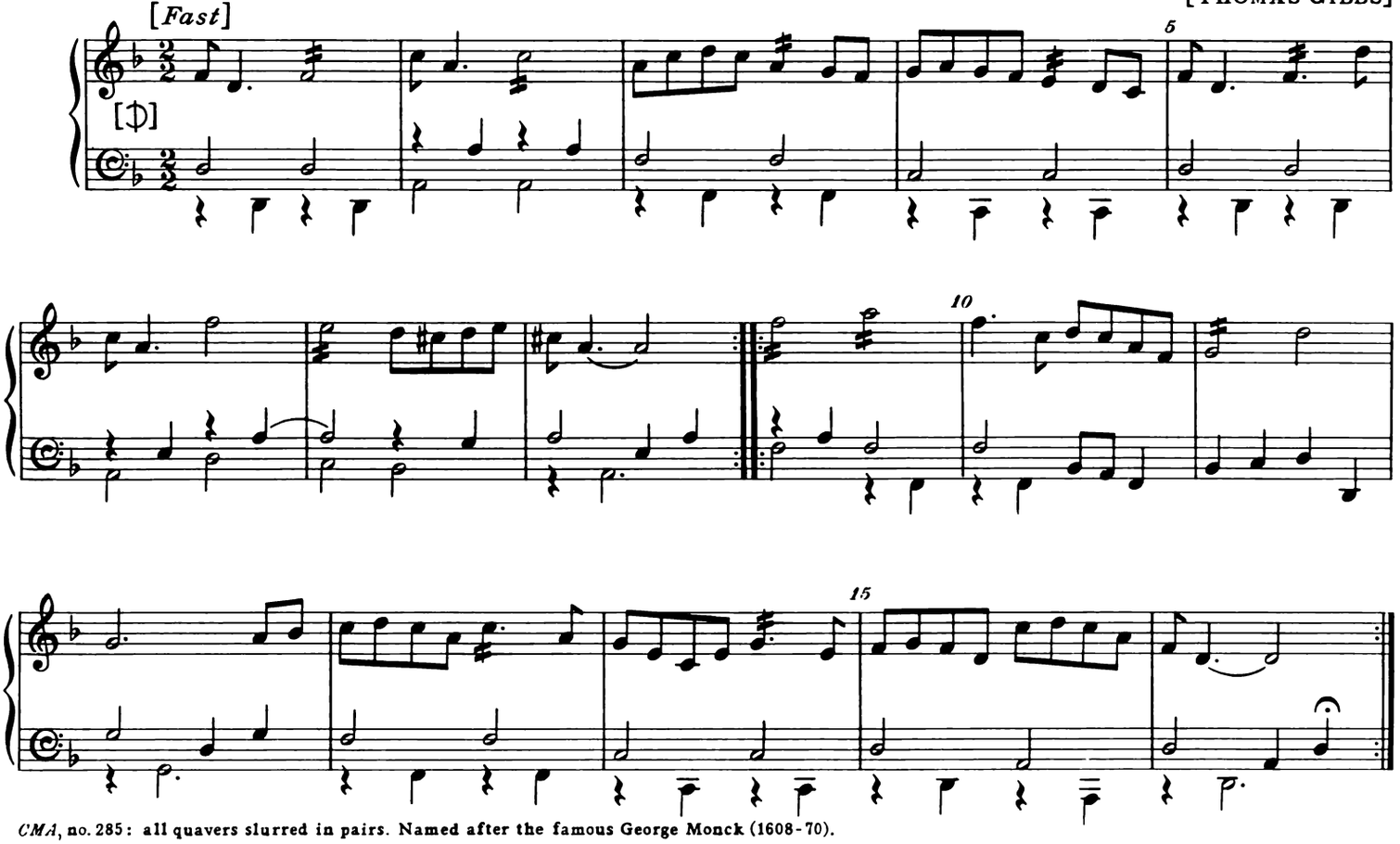
34. Glory of the West



11. s. 3: G.

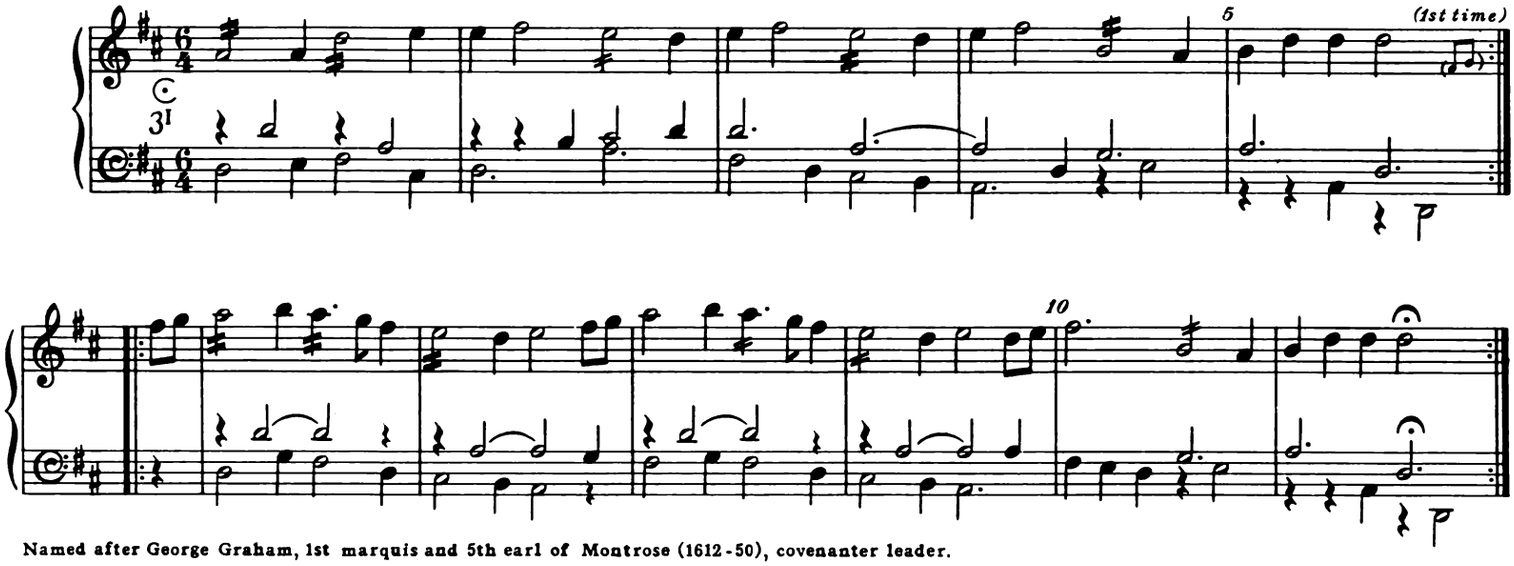
35. The Lord Monck's March

[THOMAS GIBBS]



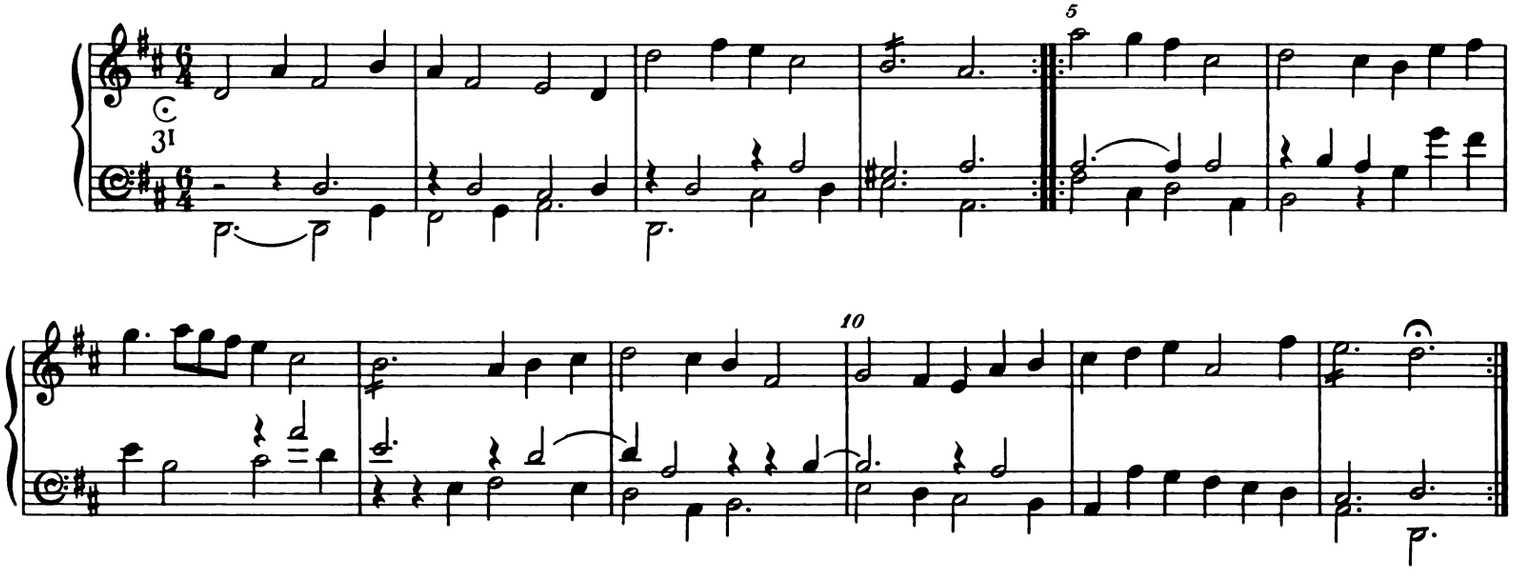
CMA, no. 285: all quavers slurred in pairs. Named after the famous George Monck (1608-70).

36. Montrose's March



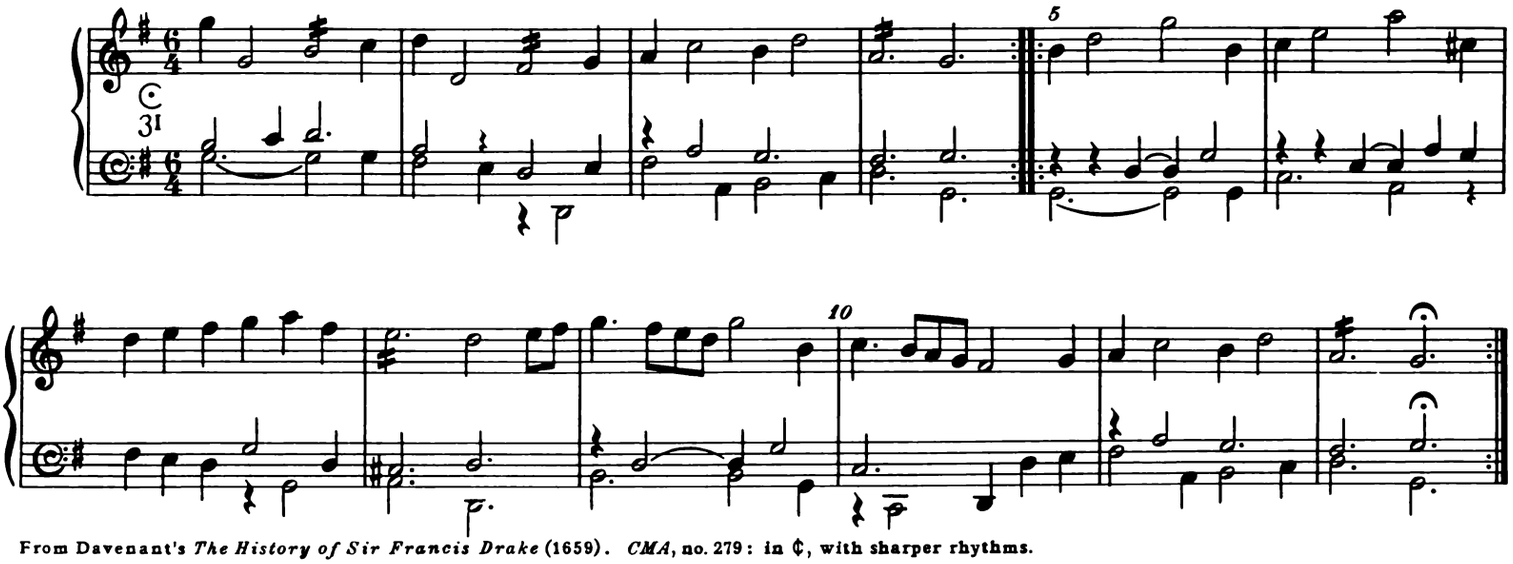
Named after George Graham, 1st marquis and 5th earl of Montrose (1612-50), covenanter leader.

37. Hunsdon House



38. The Cimmerians' Dance

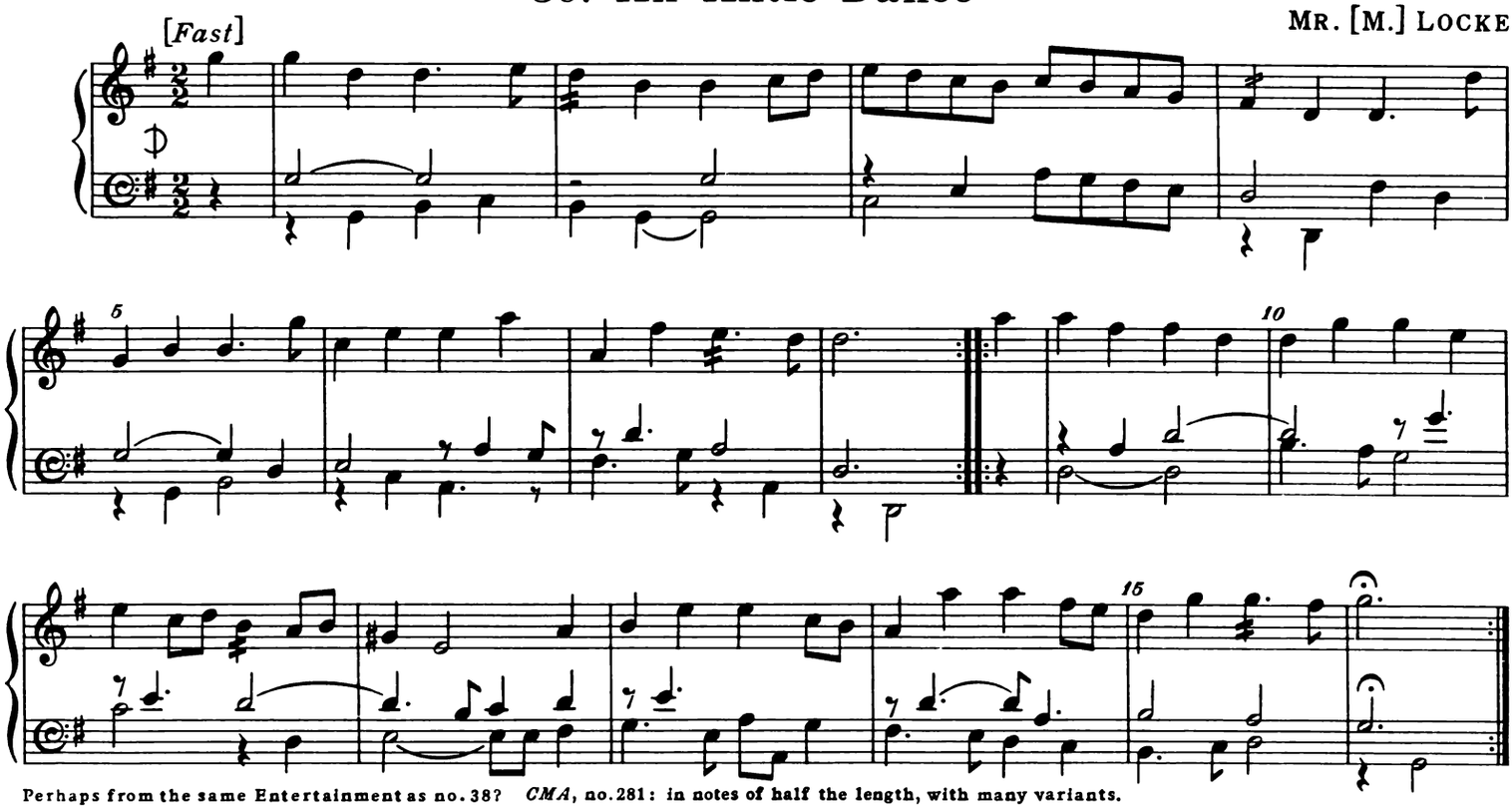
MR. [M.] LOCKE



From Davenant's *The History of Sir Francis Drake* (1659). *CMA*, no. 279: in ¢, with sharper rhythms.

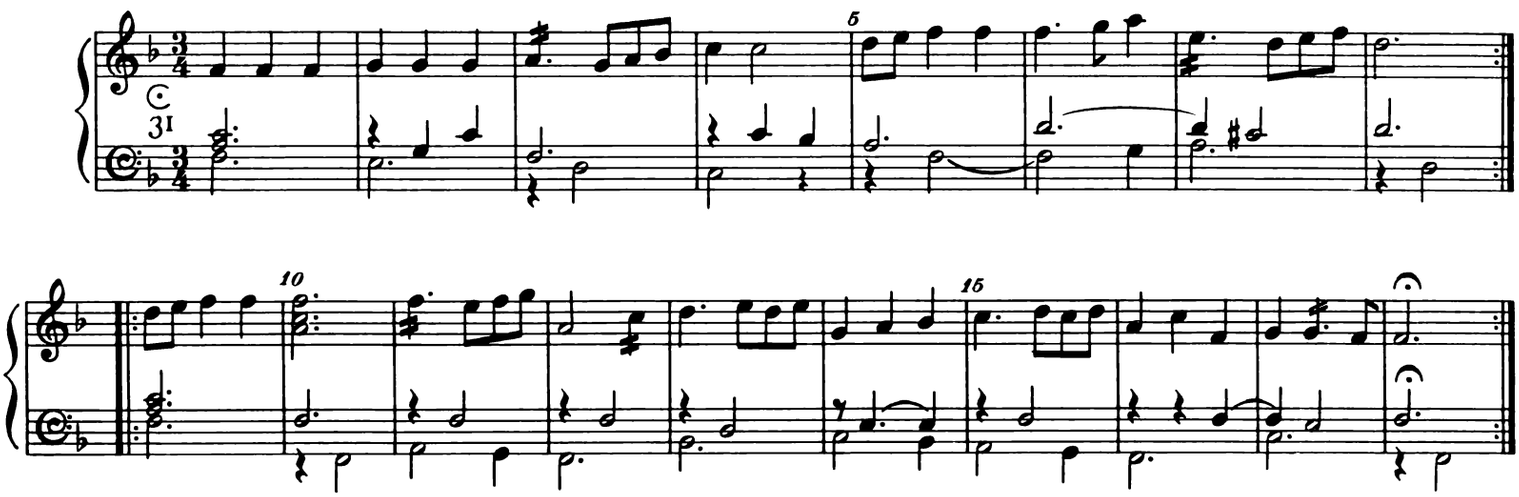
39. An Antic Dance

MR. [M.] LOCKE

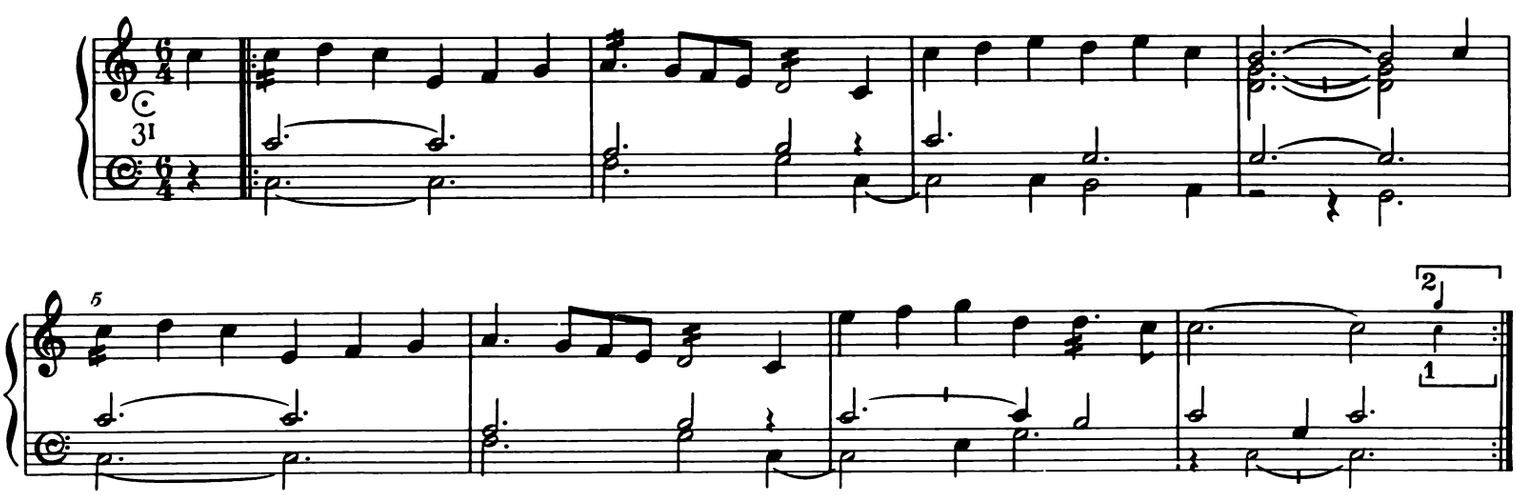


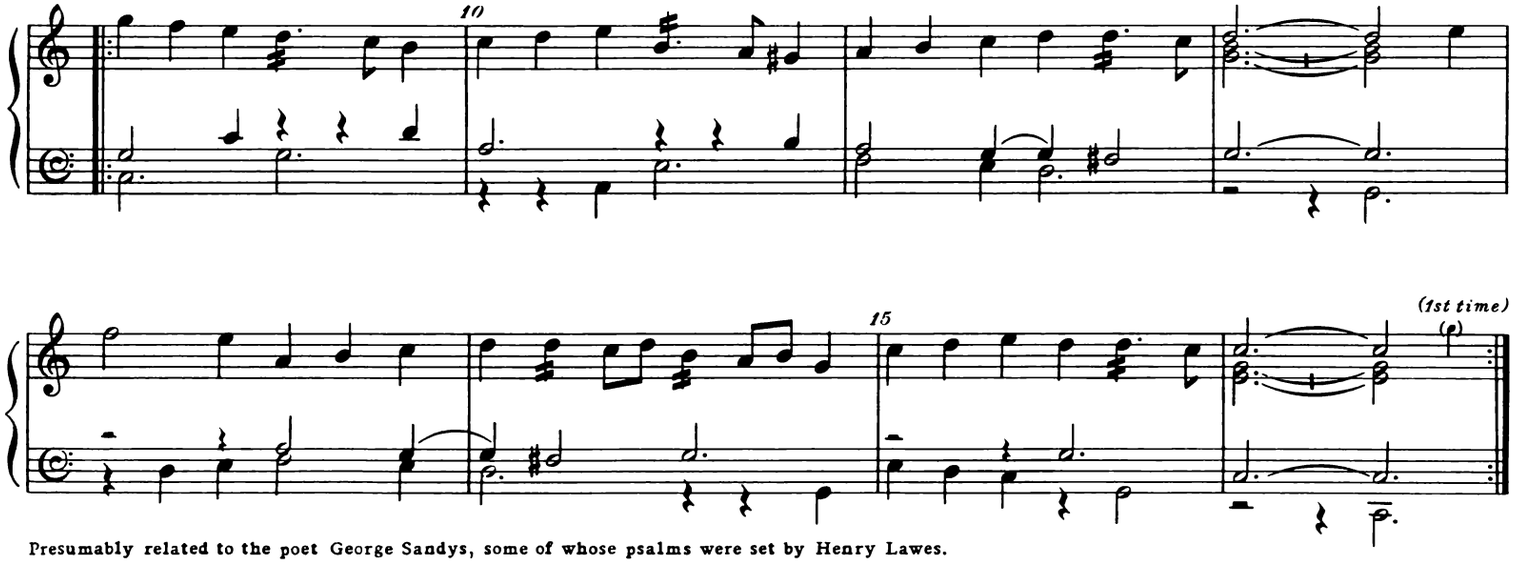
Perhaps from the same Entertainment as no. 38? *CMA*, no. 281: in notes of half the length, with many variants.

40. The Highlanders' March



41. Lady Sandys' Delight

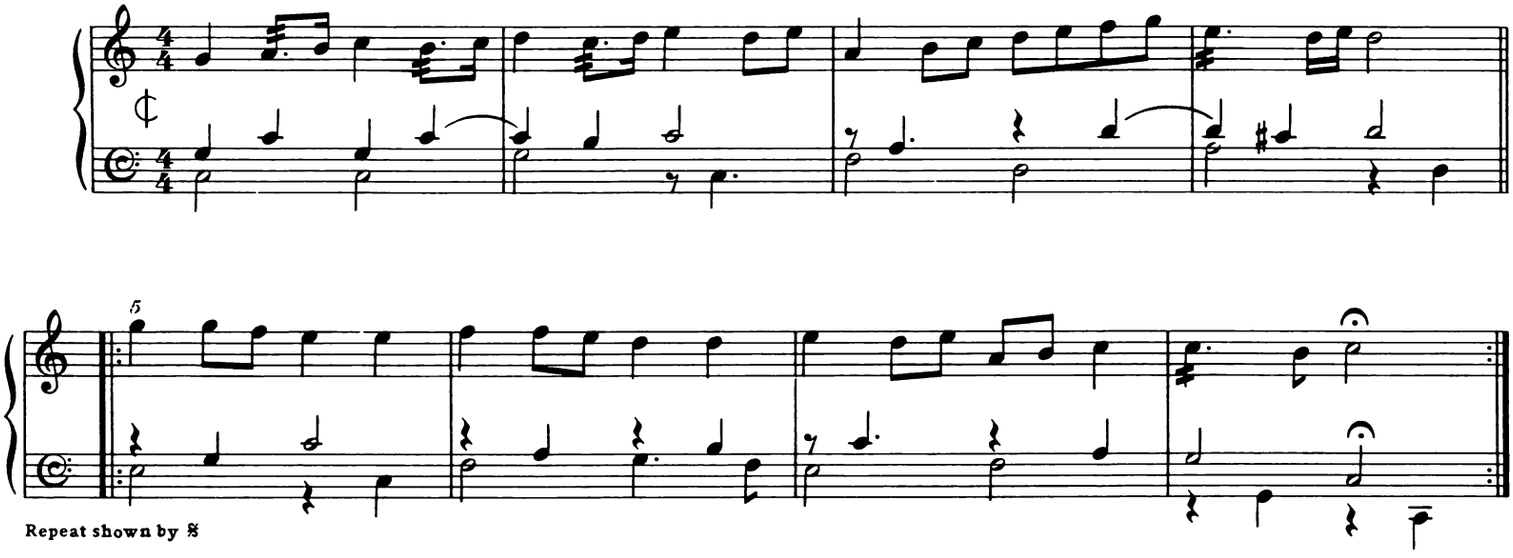




Presumably related to the poet George Sandys, some of whose psalms were set by Henry Lawes.

42. Ayre

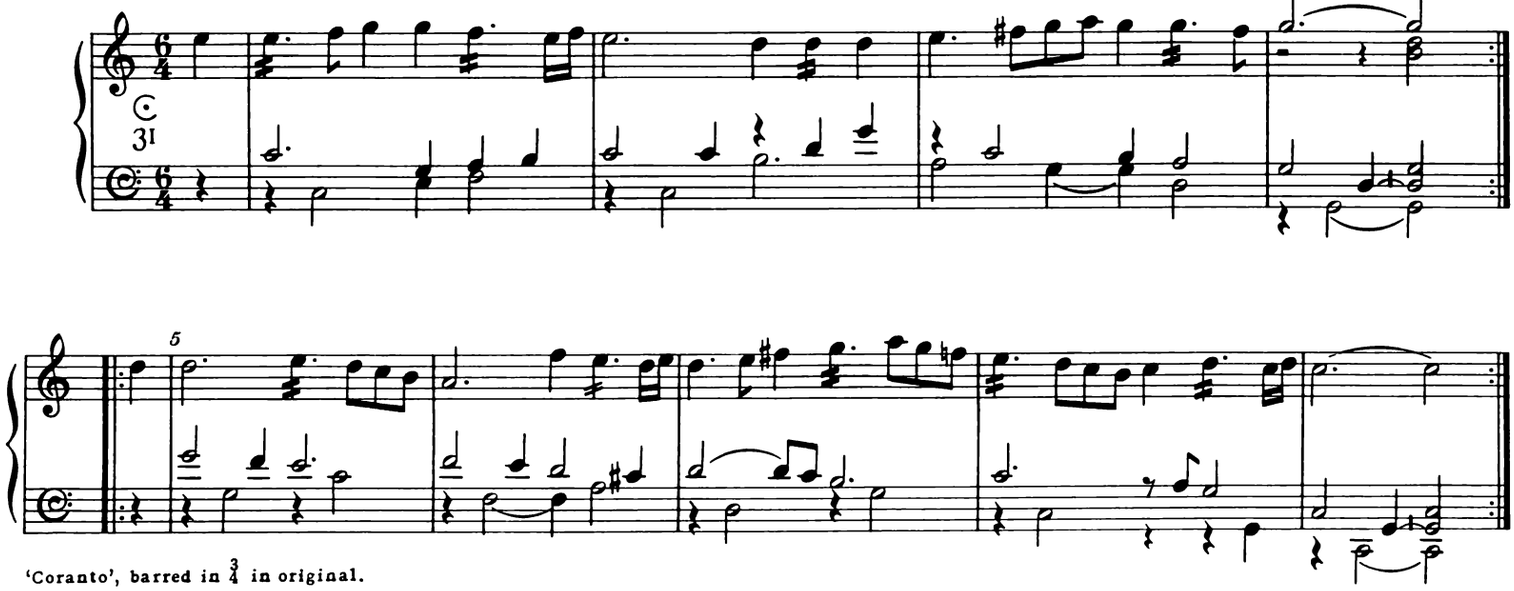
MR. BEN: ROGERS. B. M.



Repeat shown by 𝄋

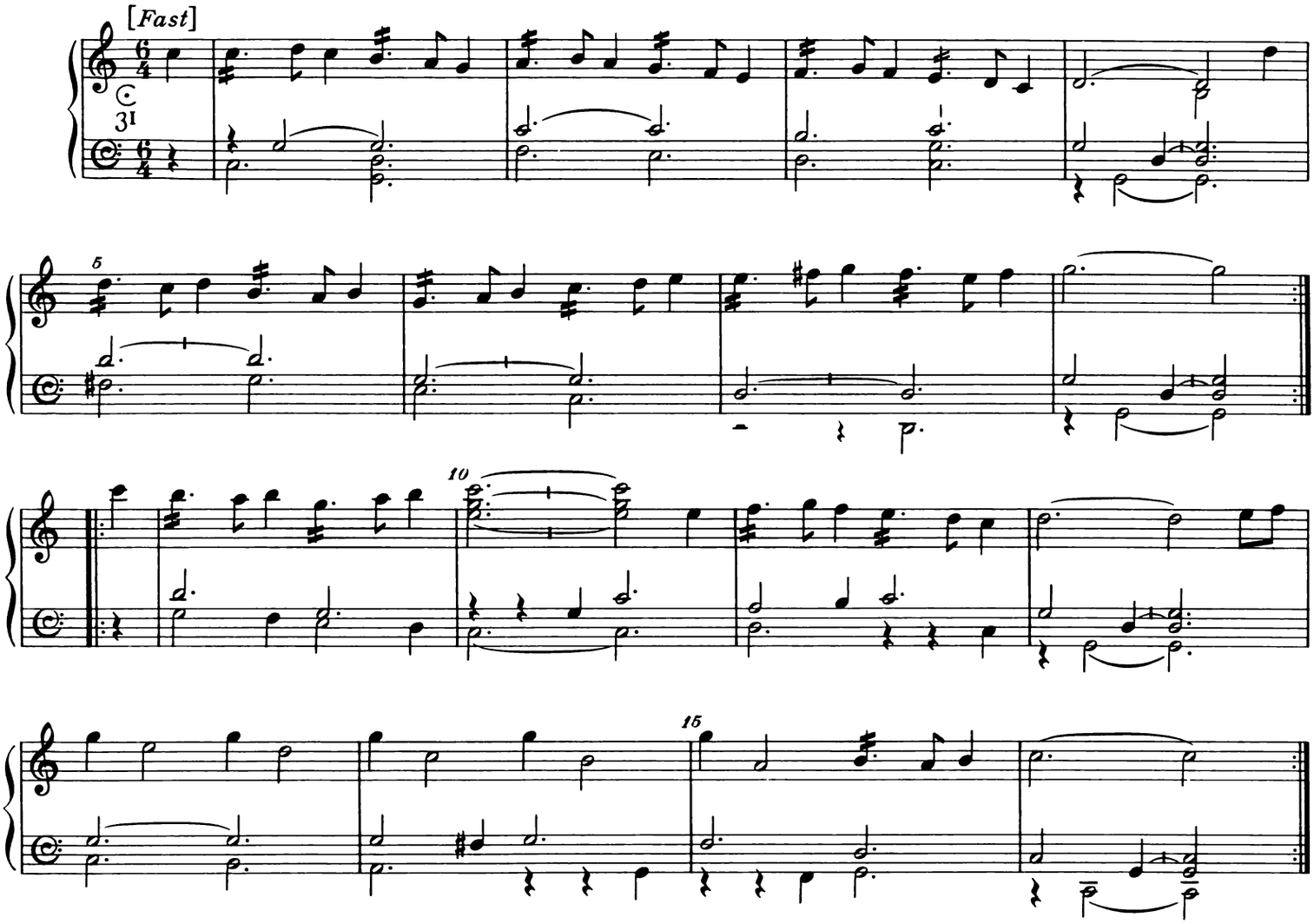
43. Corant

[ROGERS]



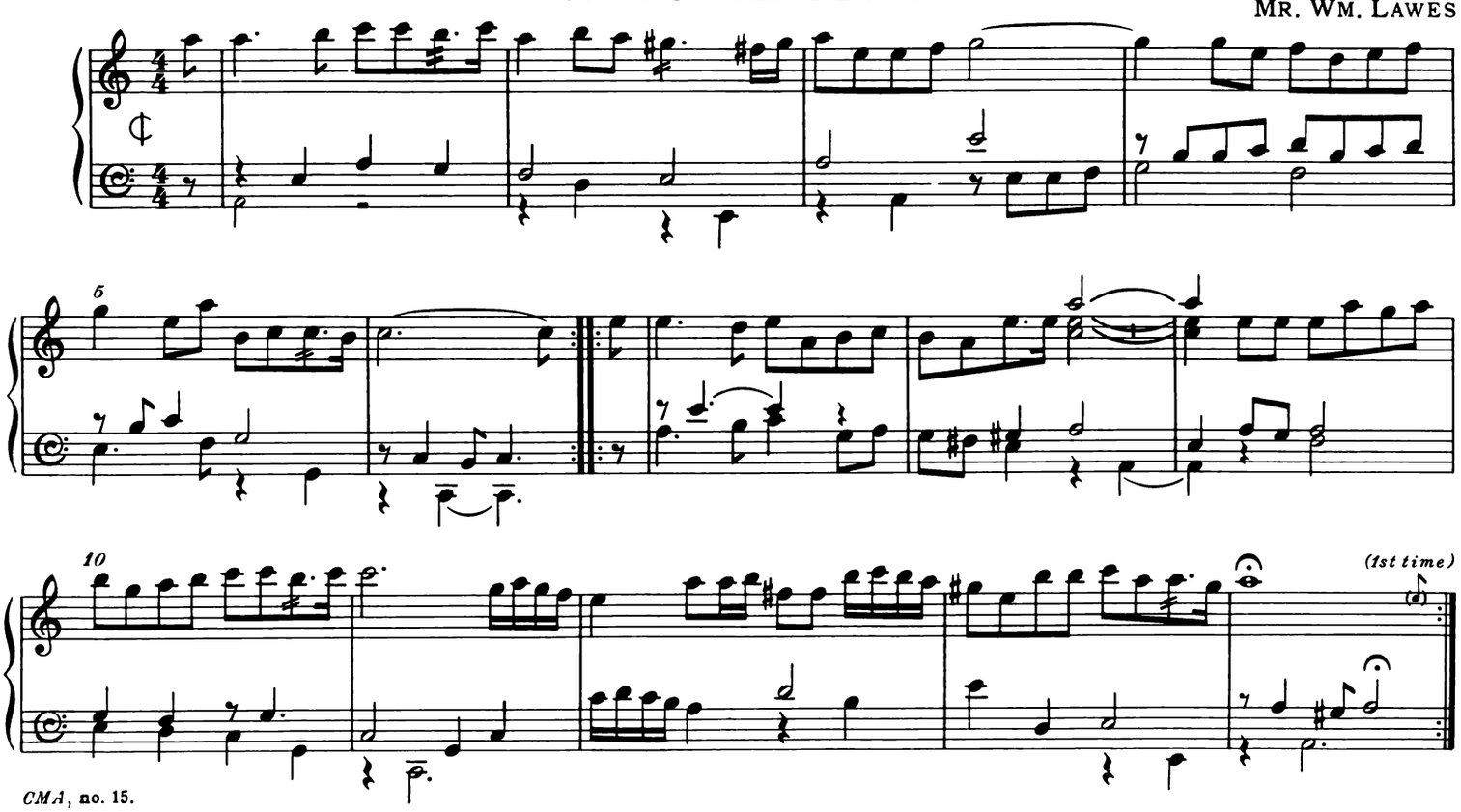
'Coranto', barred in $\frac{3}{4}$ in original.

44. The Mitter Rant



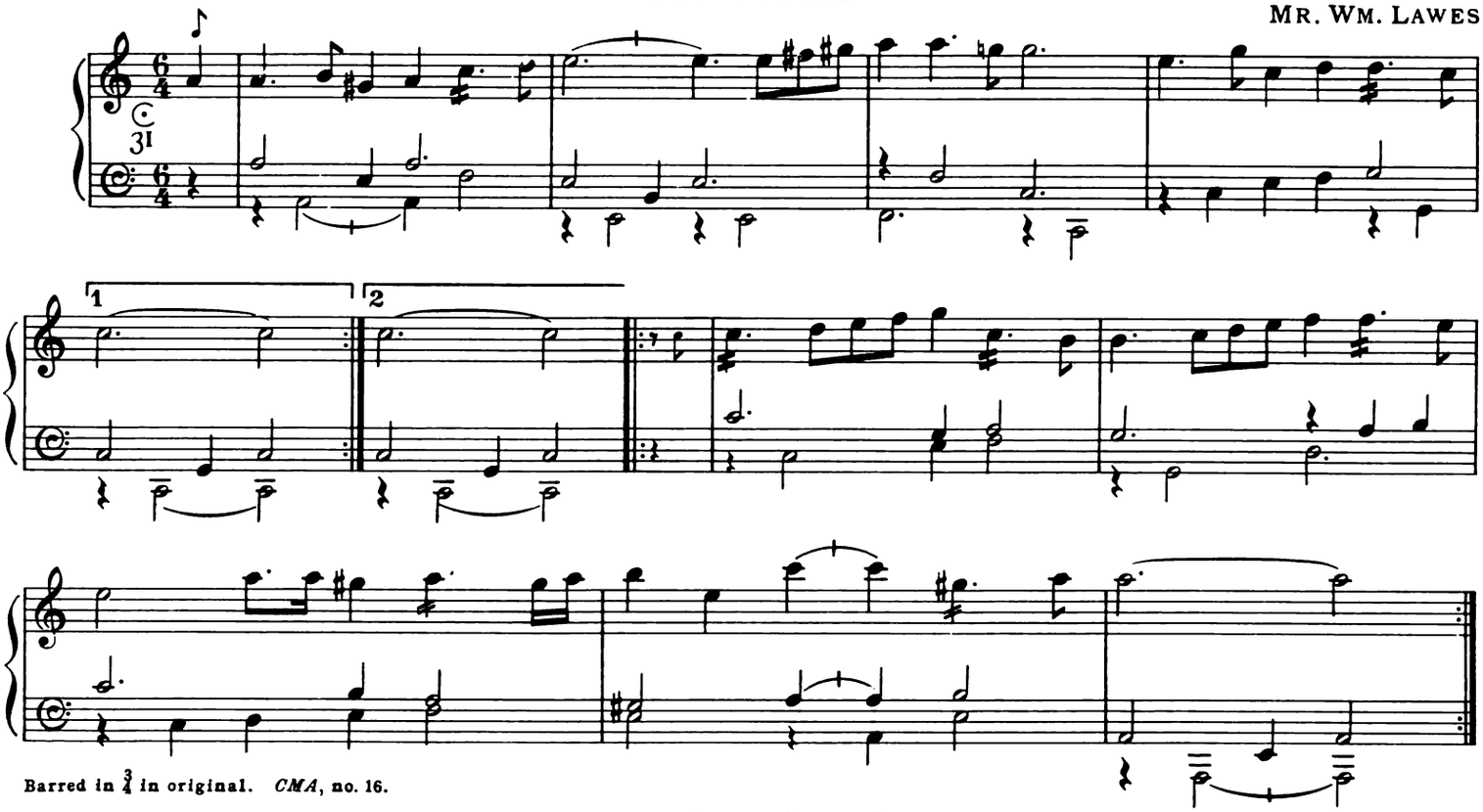
45. Golden Grove

MR. WM. LAWES



46. Corant

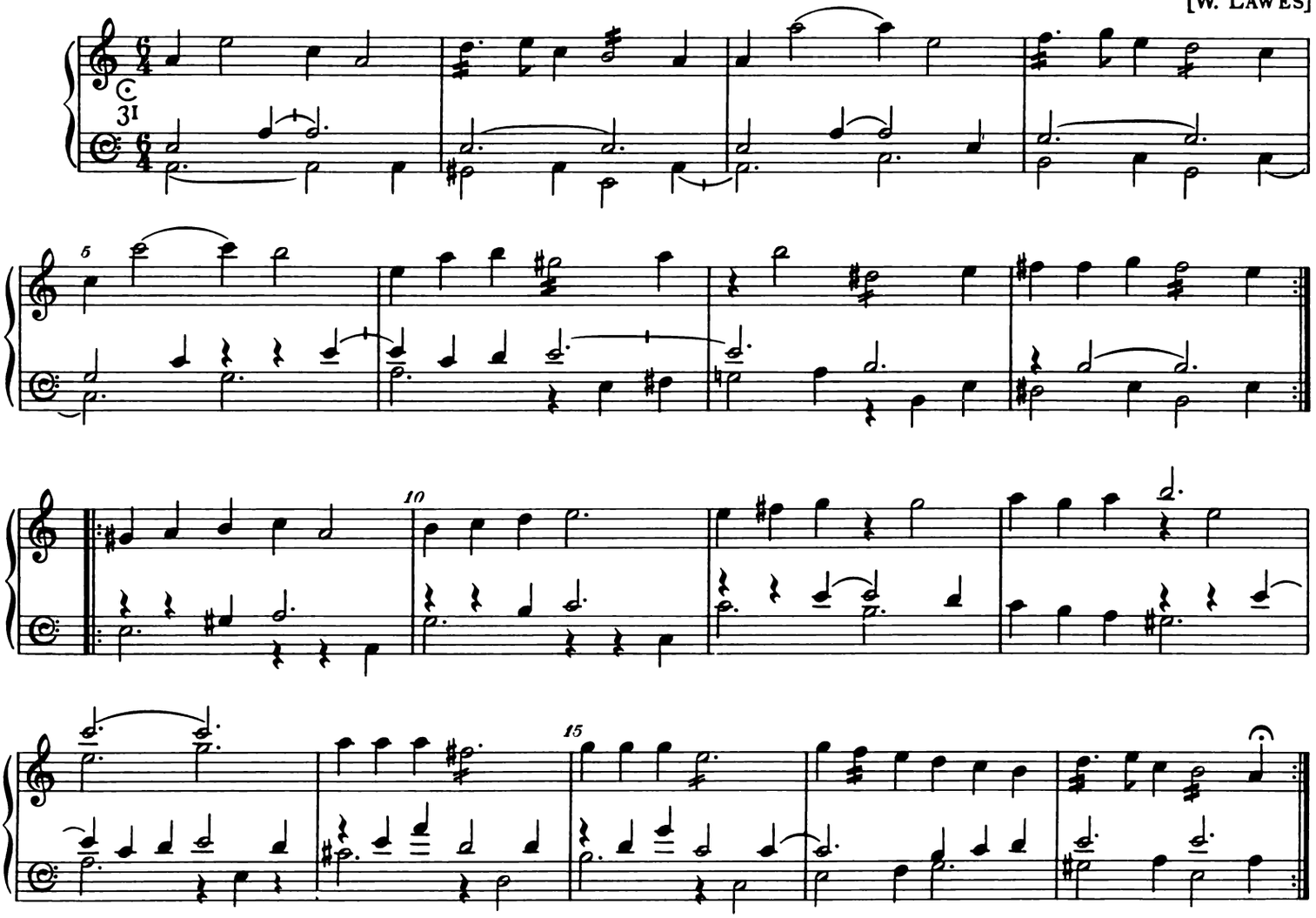
MR. WM. LAWES



Barred in $\frac{3}{4}$ in original. *CMA*, no. 16.

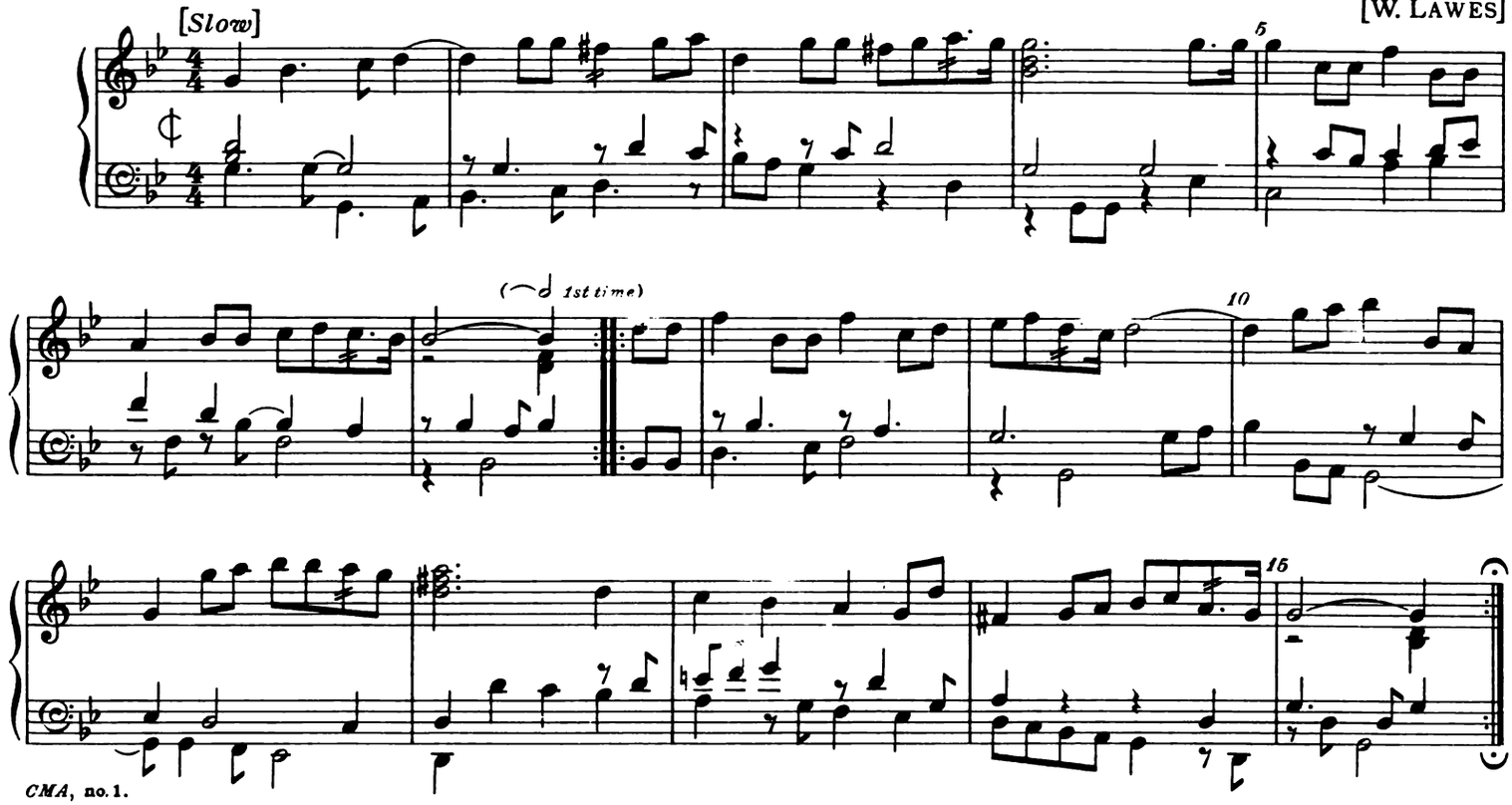
47. Saraband

[W. LAWES]



48. Symphony

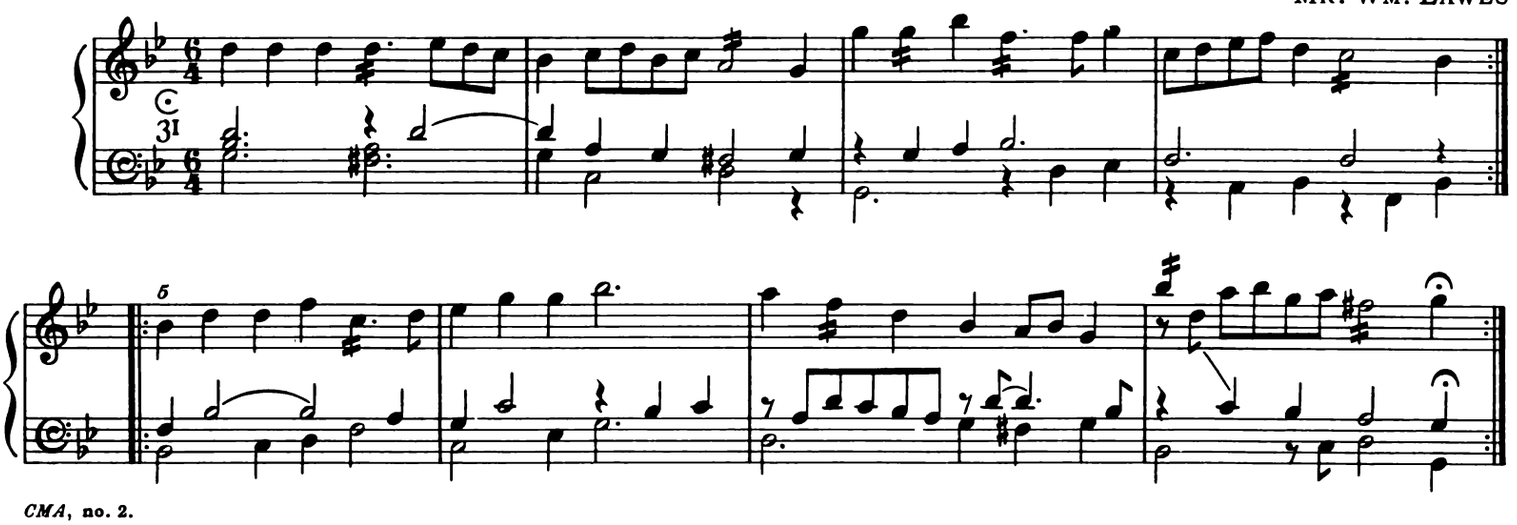
[W. LAWES]



CMA, no. 1.

49. Saraband

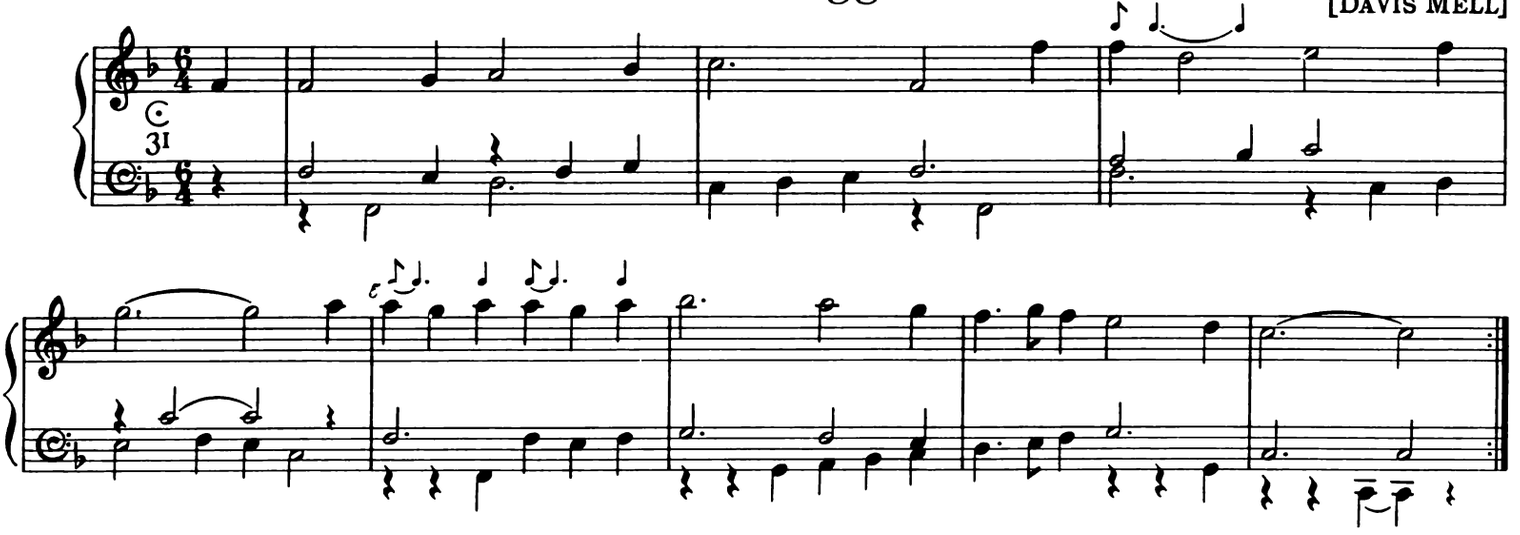
MR. WM. LAWES

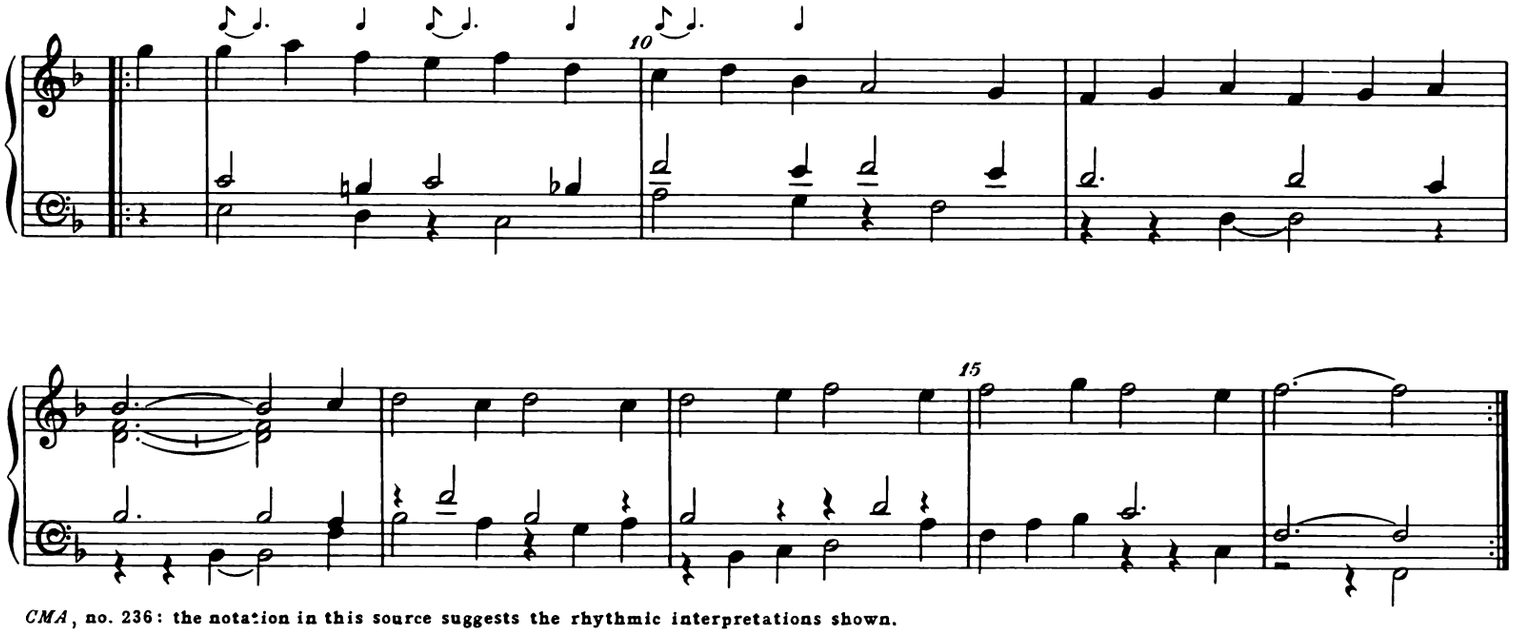


CMA, no. 2.

50. A Jigg

[DAVIS MELL]

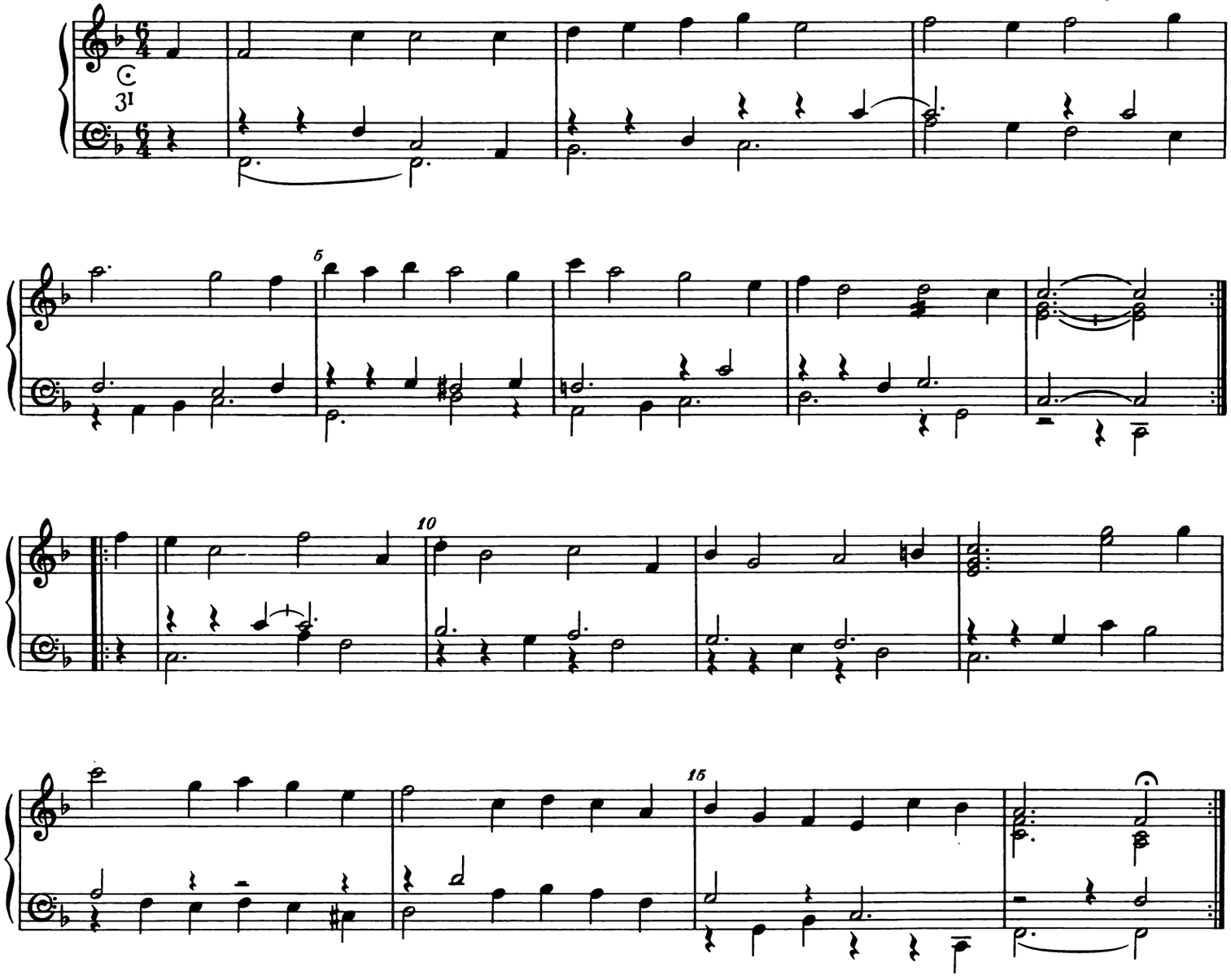




CMA, no. 236: the notation in this source suggests the rhythmic interpretations shown.

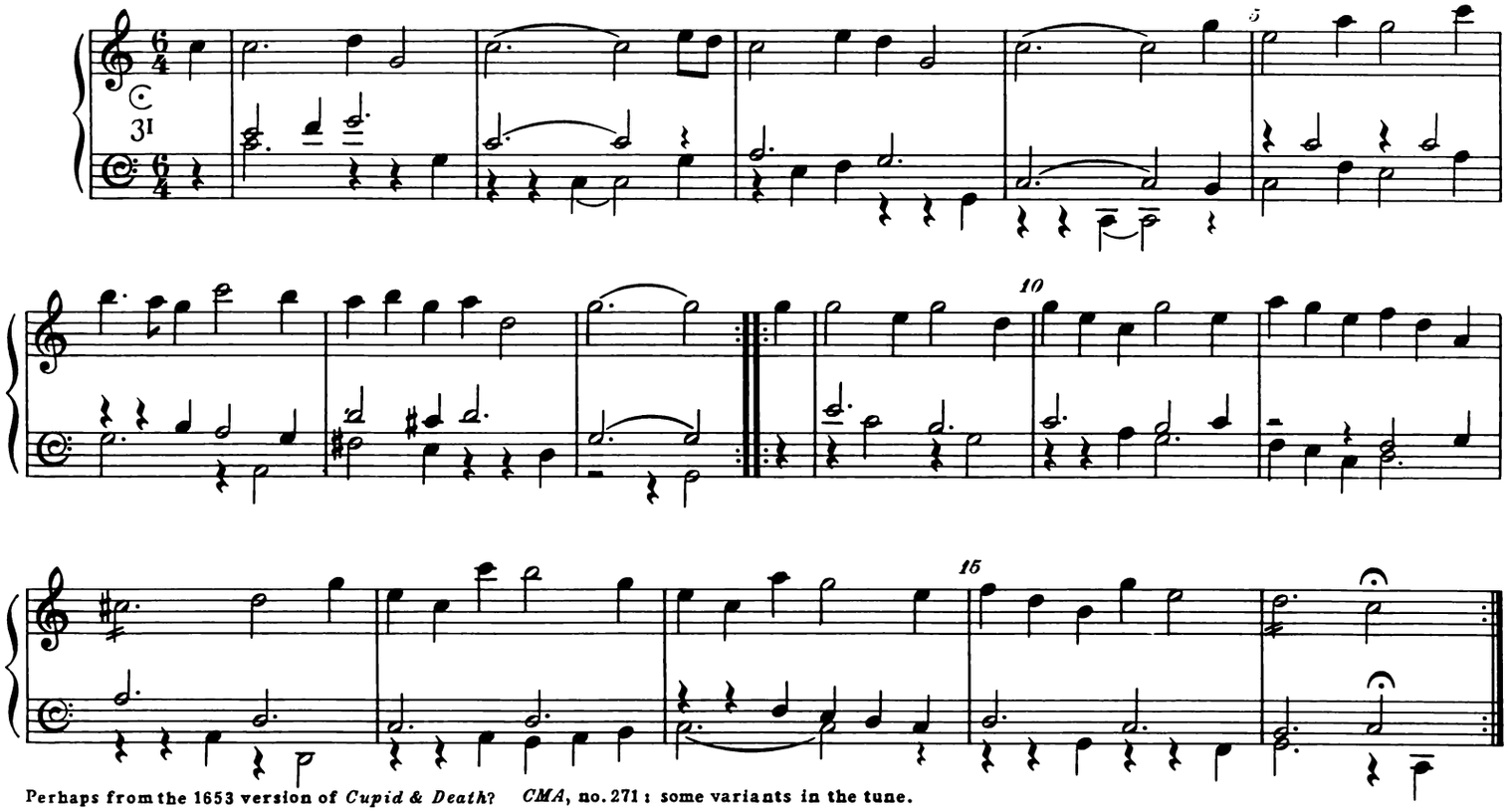
51. A Jigg

MR. JOHN MOSS



52. Apes' Dance

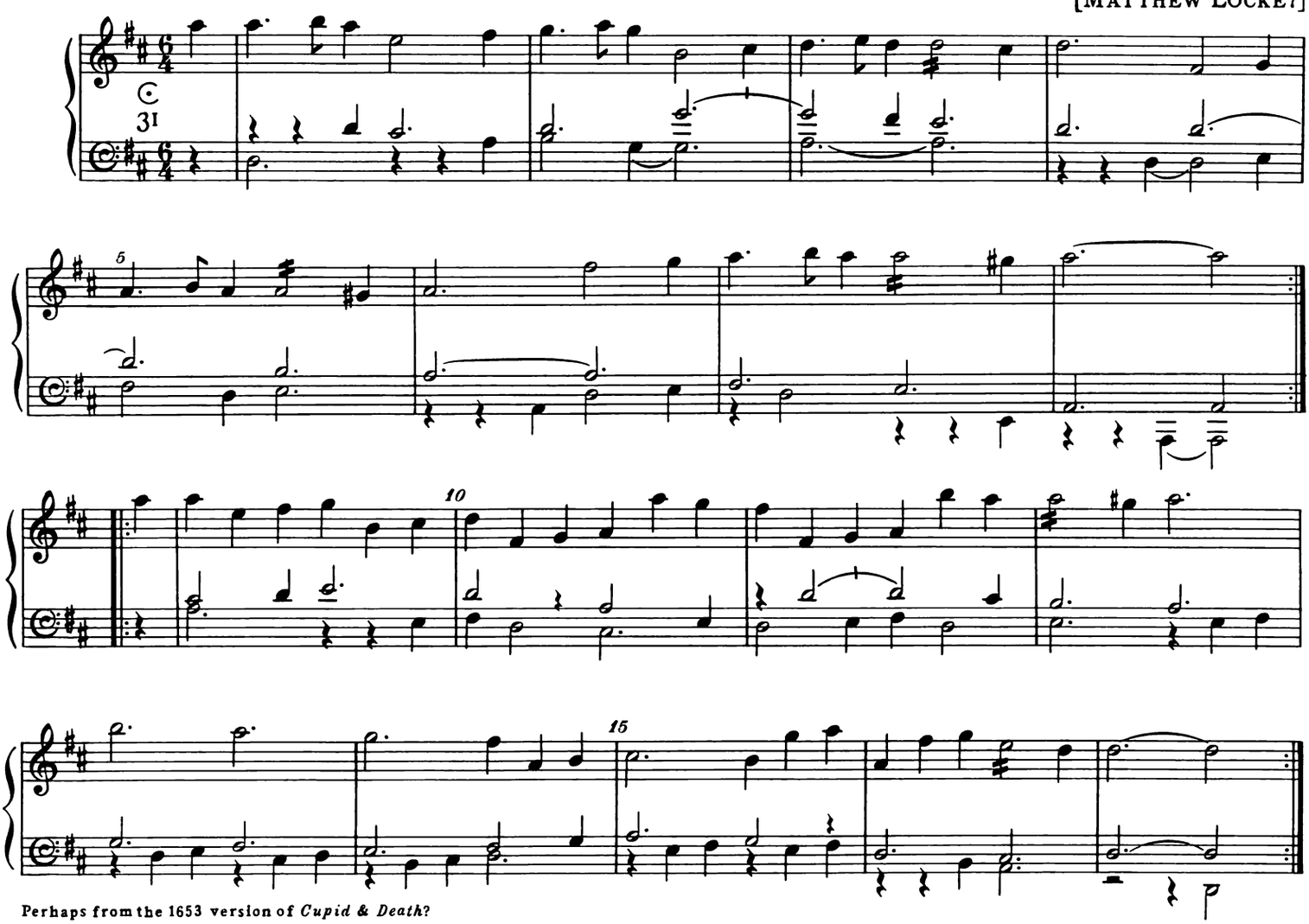
[MATTHEW LOCKE]



Perhaps from the 1653 version of *Cupid & Death*? *CMA*, no. 271 : some variants in the tune.

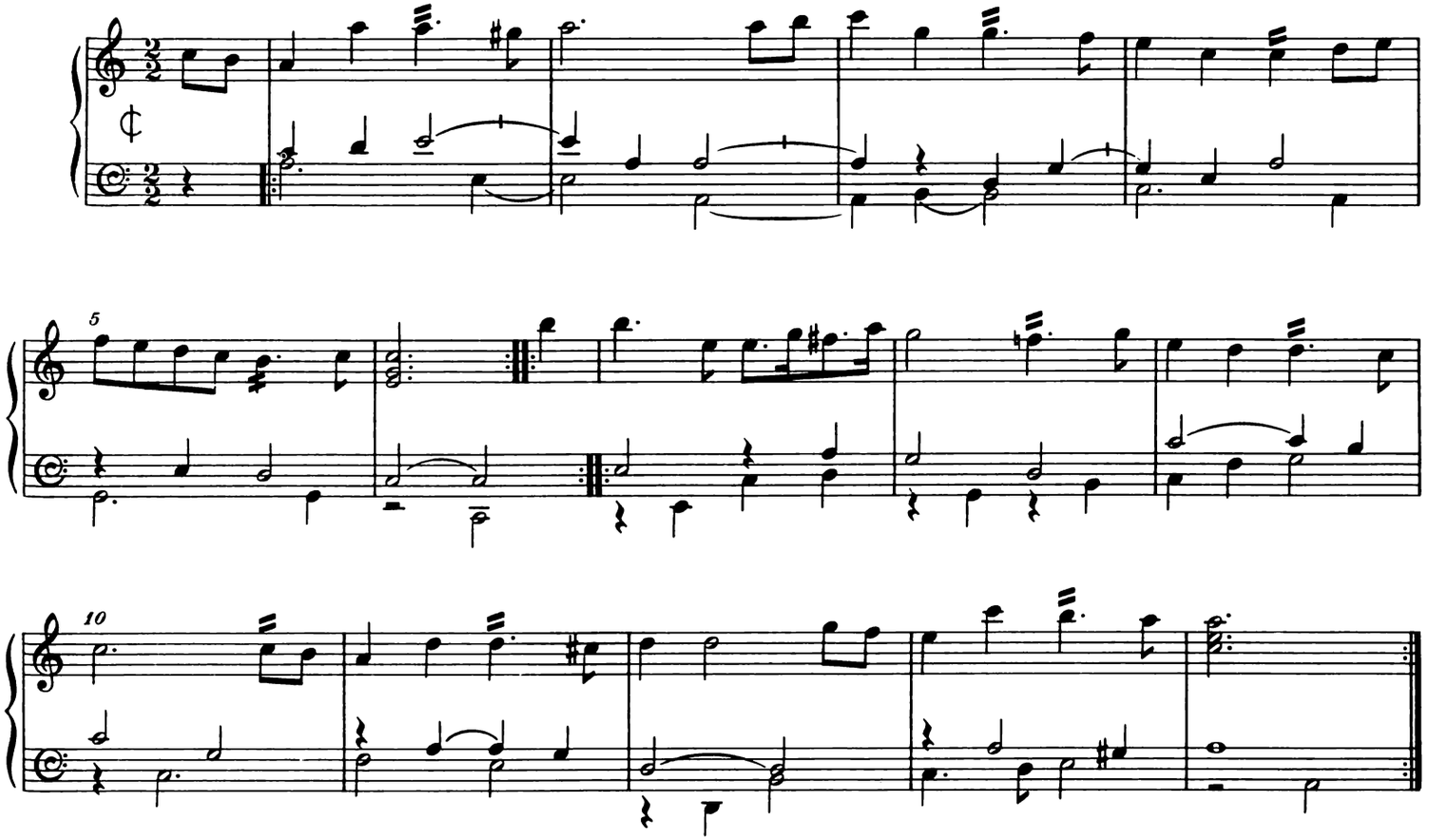
54. The Bondman's Dance

[MATTHEW LOCKE?]



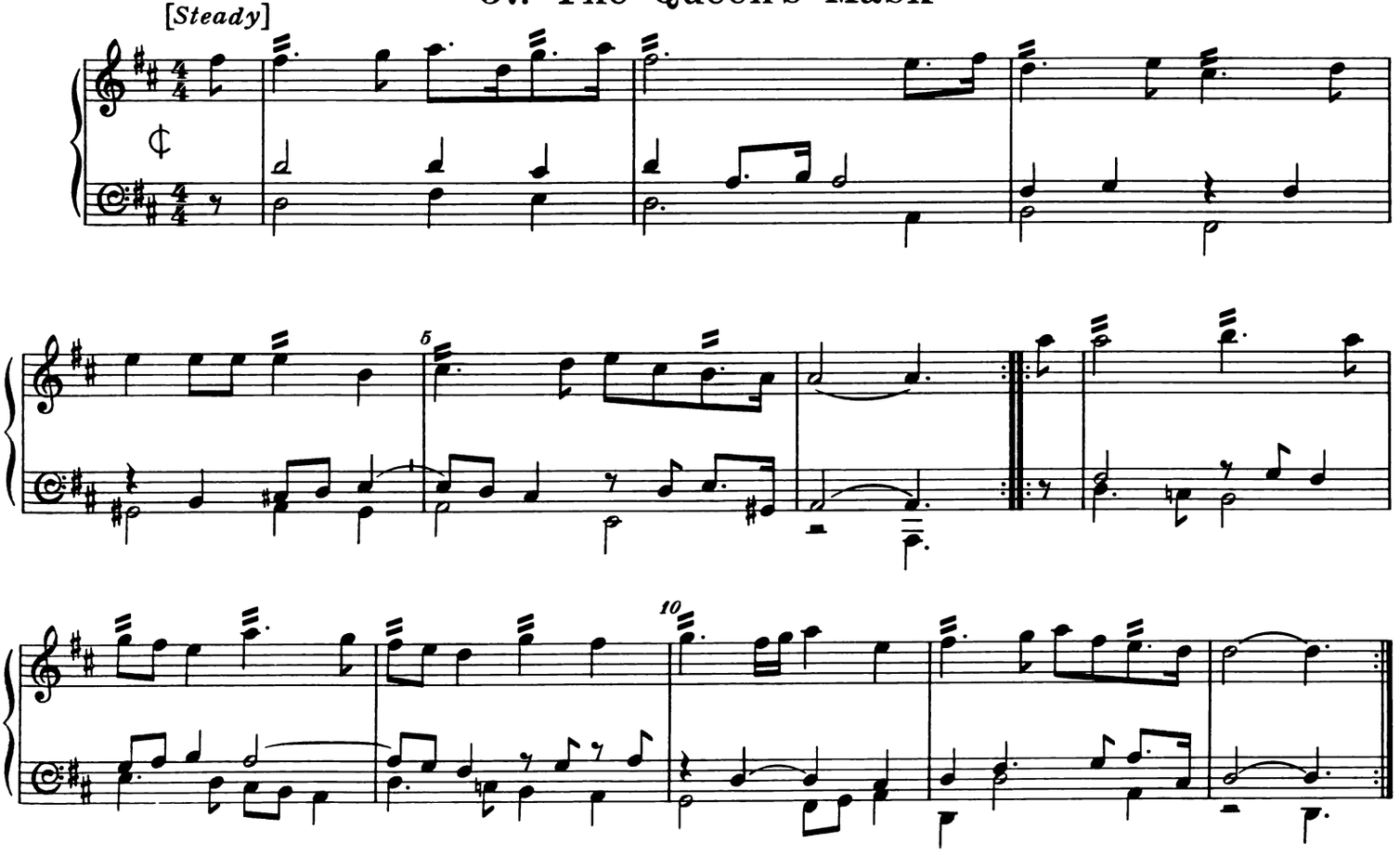
Perhaps from the 1653 version of *Cupid & Death*?

56. Princess Royal

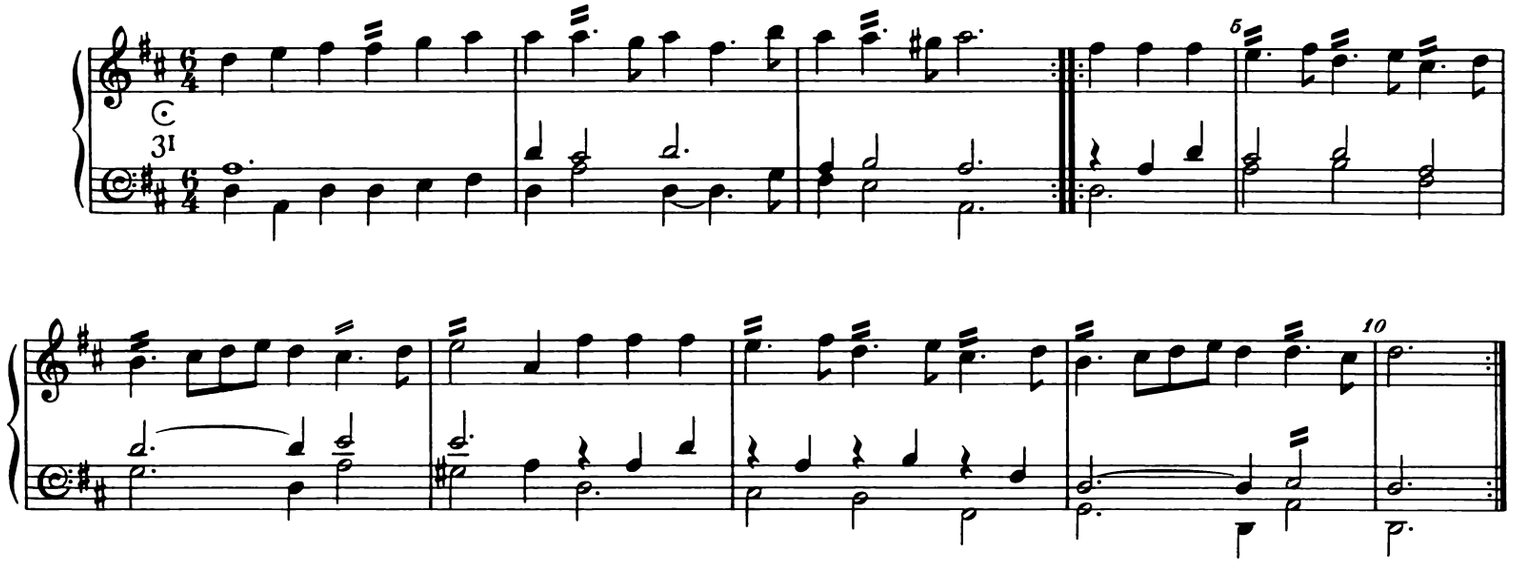


In nos. 56-72 (engraved by a different craftsman) the ornaments are all shown above the notes, in the original.

57. The Queen's Mask

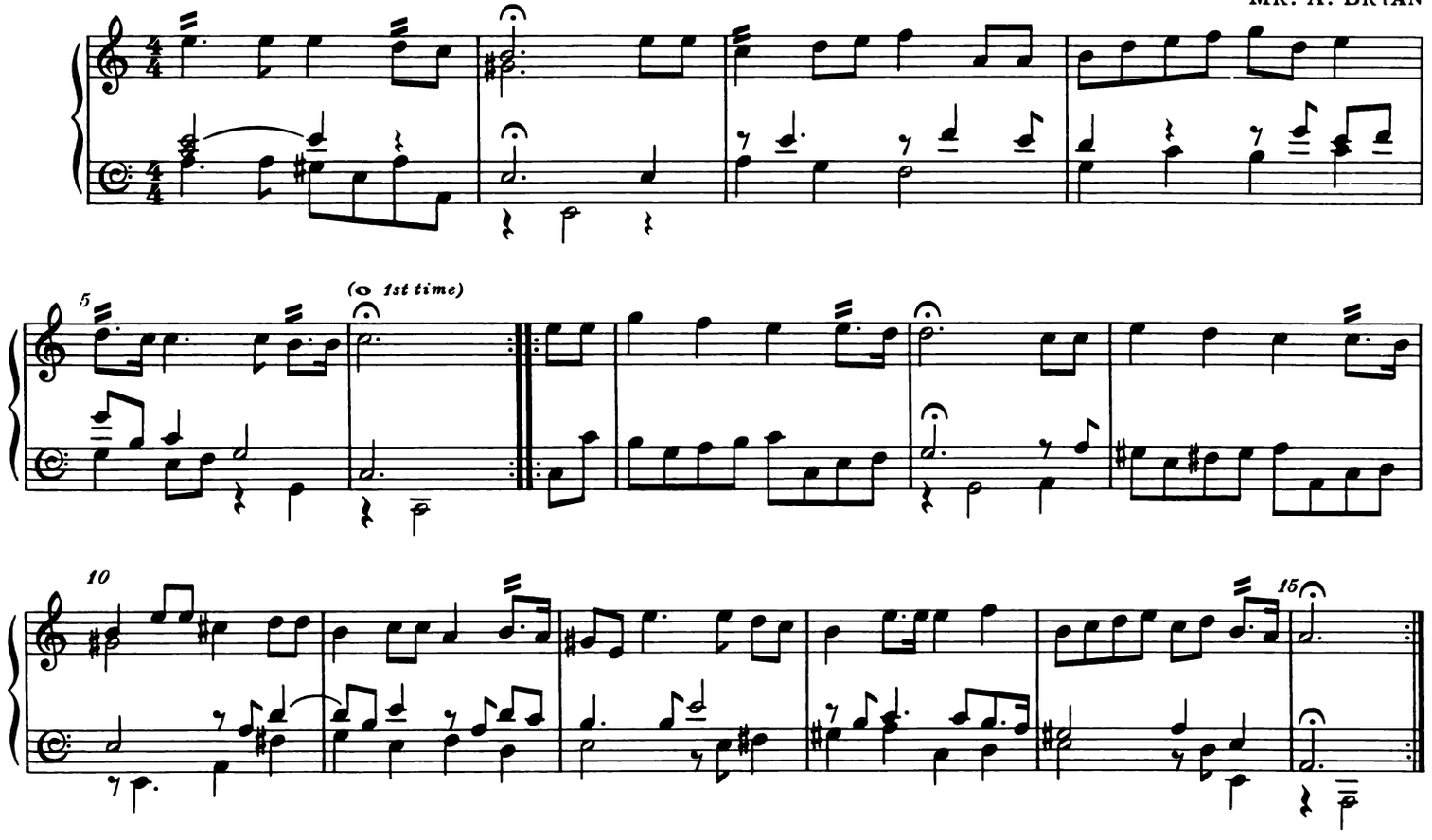


58. Saraband



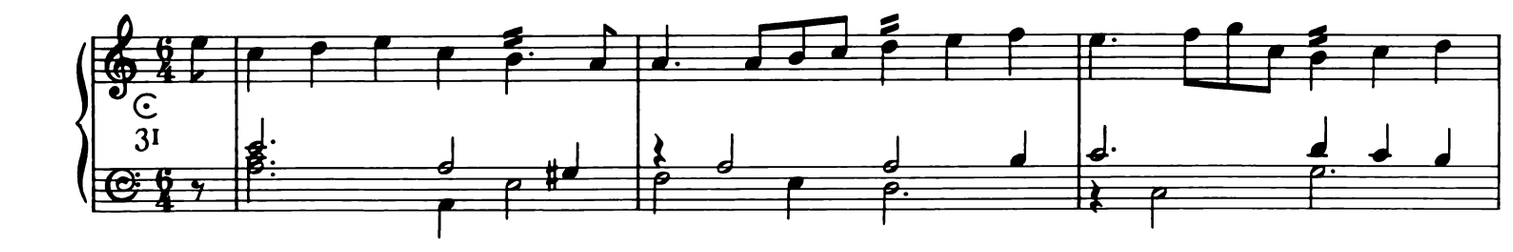
59. Ayre

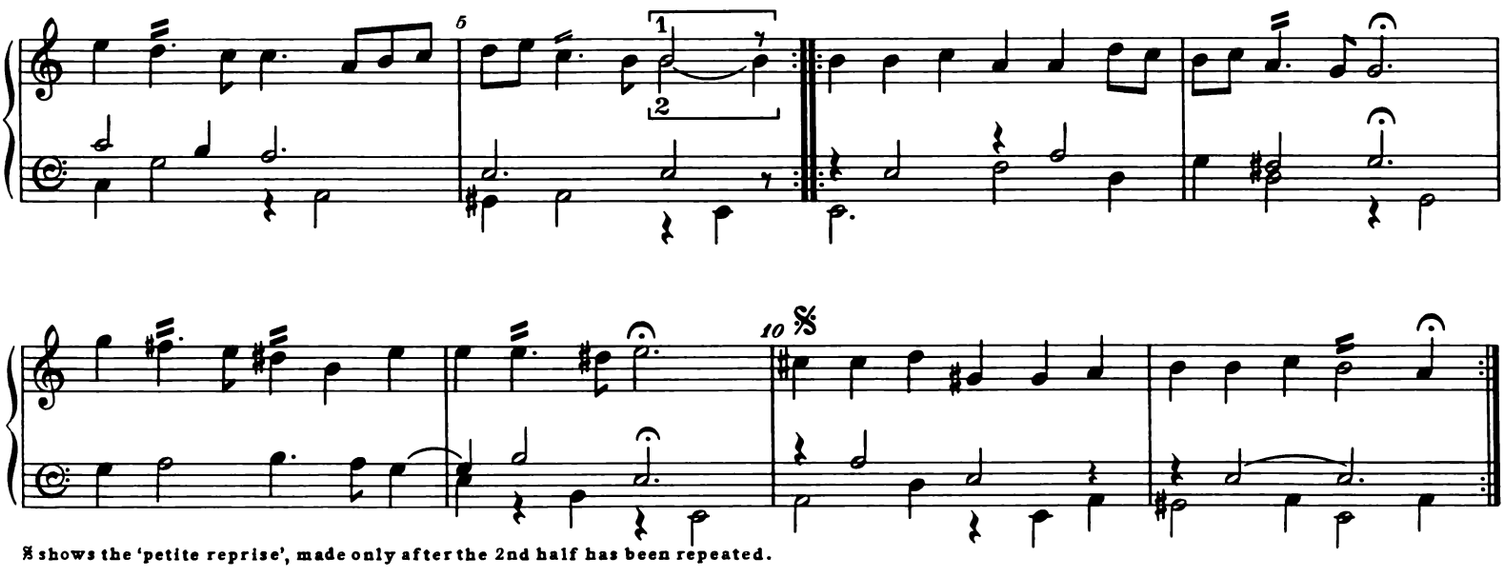
MR. A. BRYAN



60. Corant

MR. ALBERTUS BRYAN

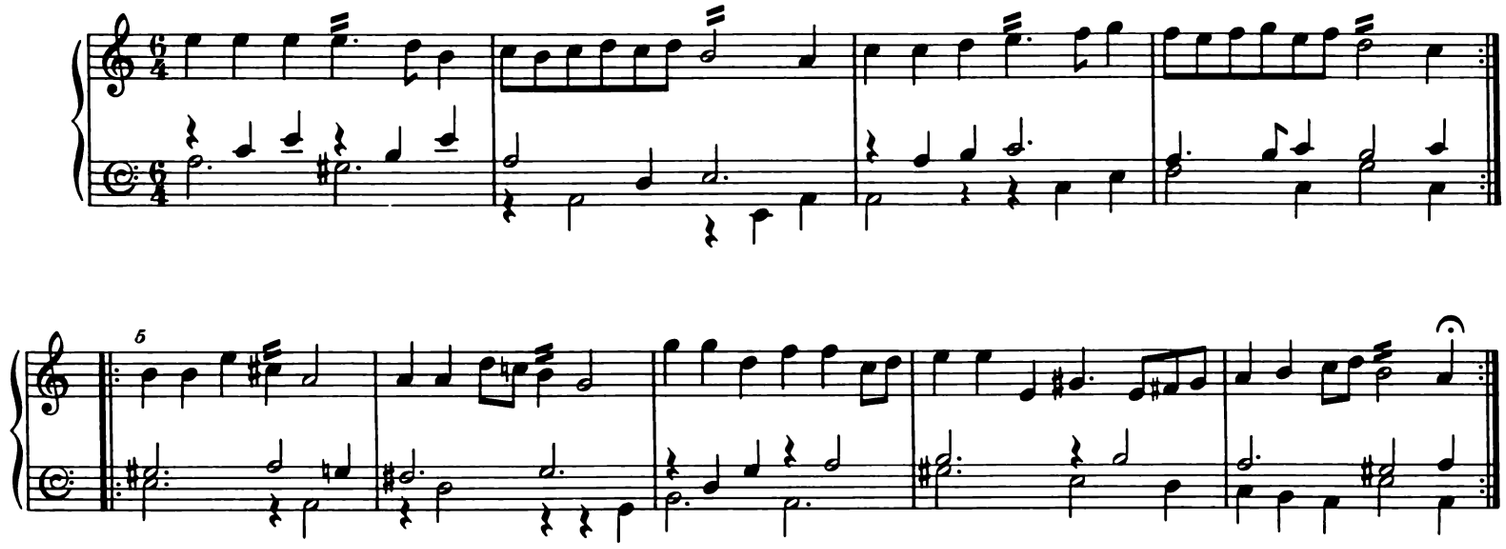




𝄋 shows the 'petite reprise', made only after the 2nd half has been repeated.

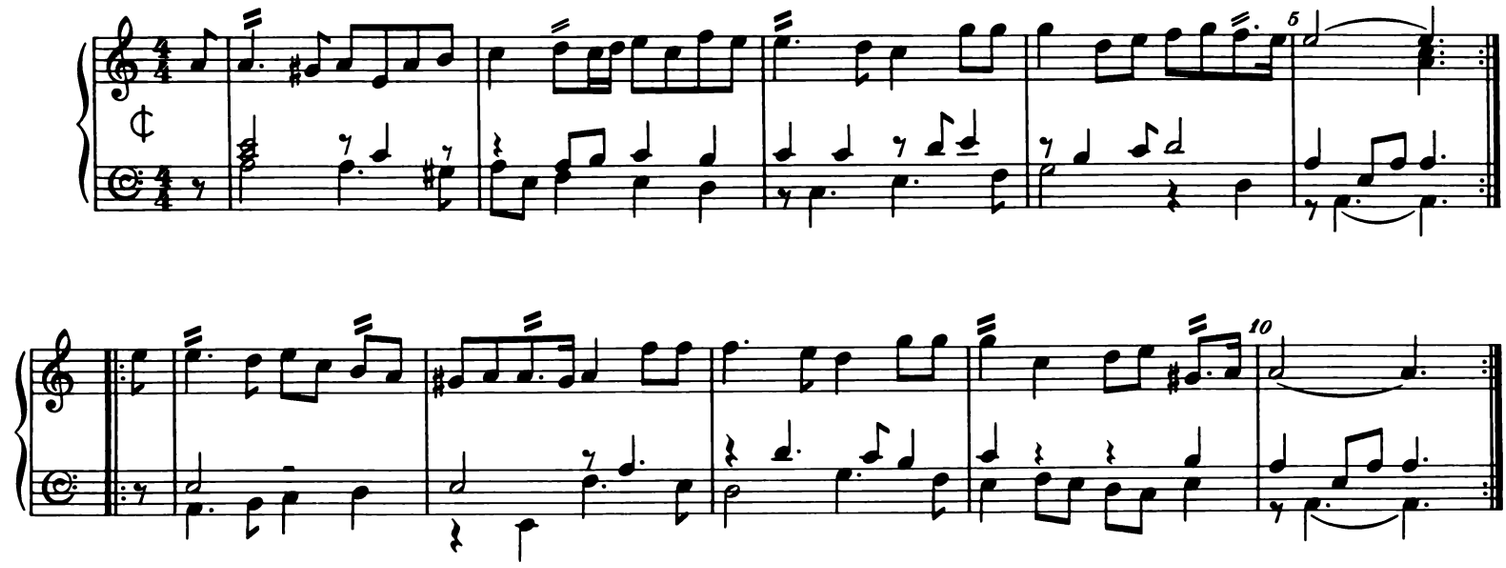
61. Saraband

MR. BRYAN



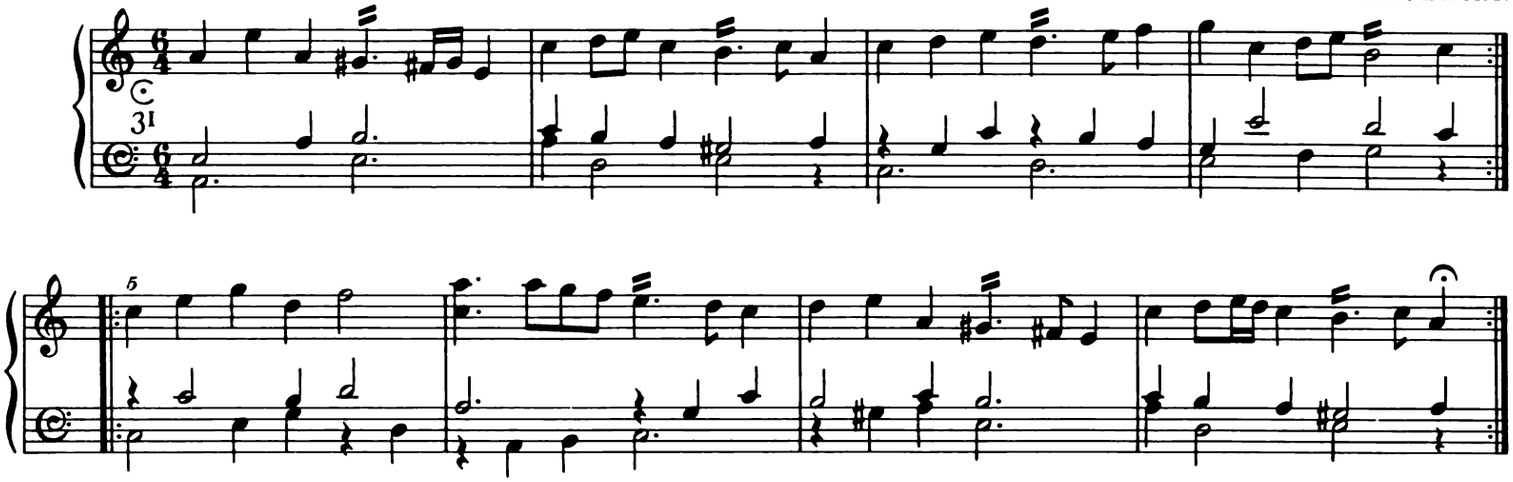
62. Ayre

MR. BRYAN



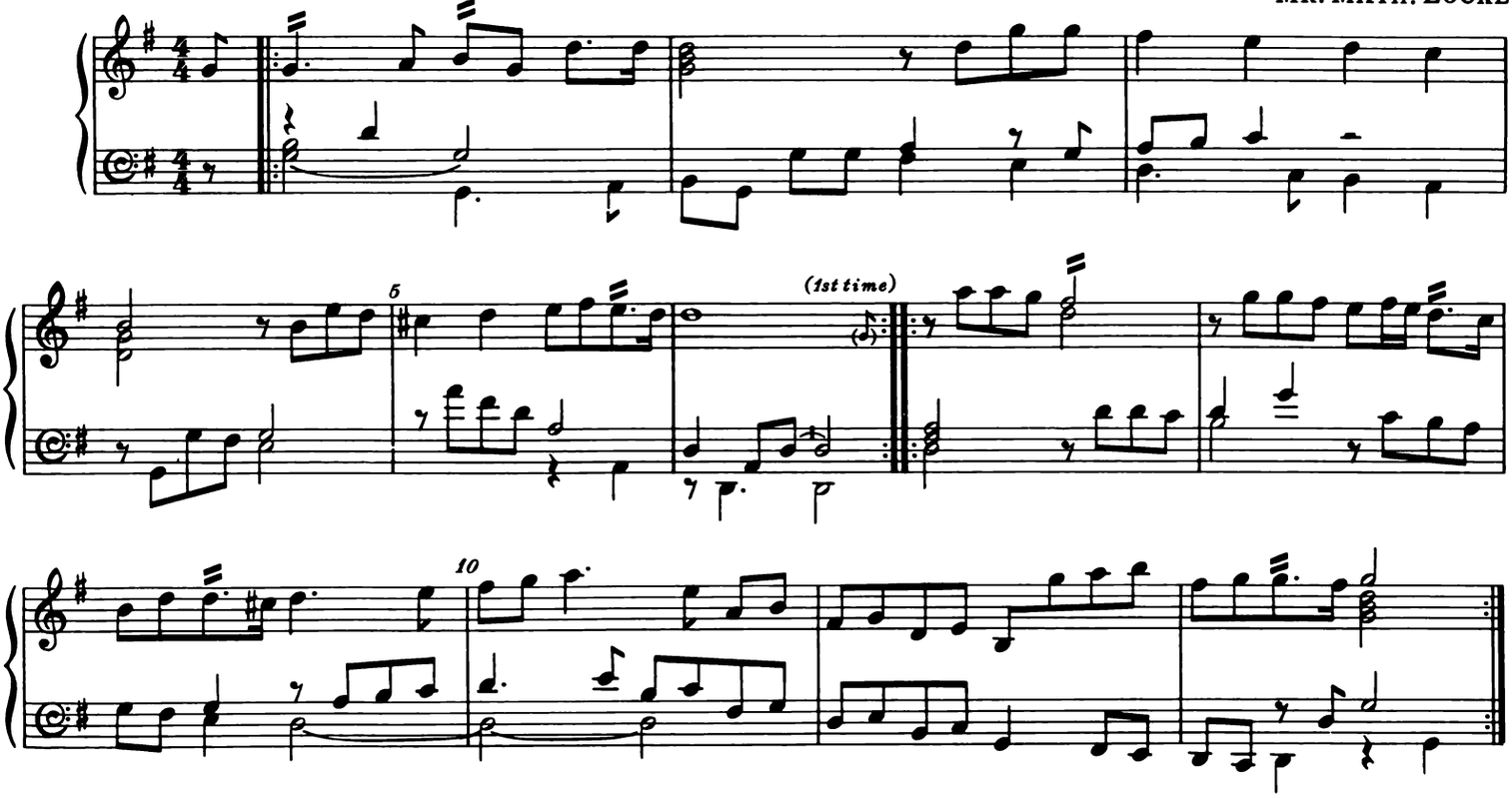
63. Saraband

MR. BRYAN



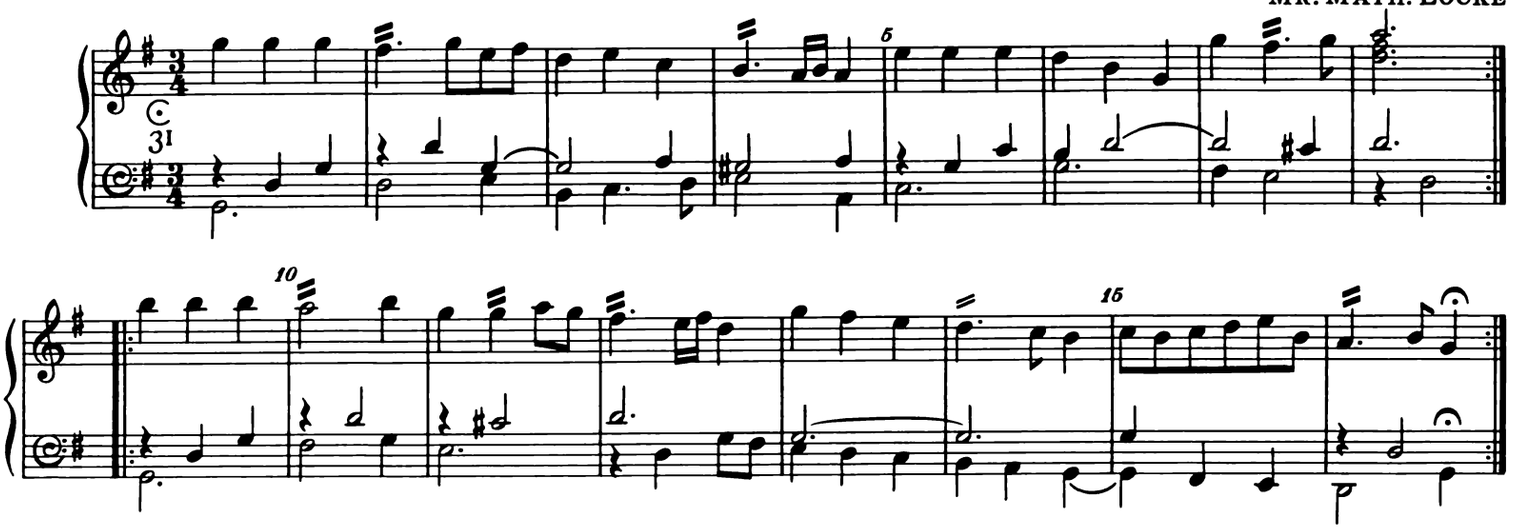
64. Alman

MR. MATH: LOCKE



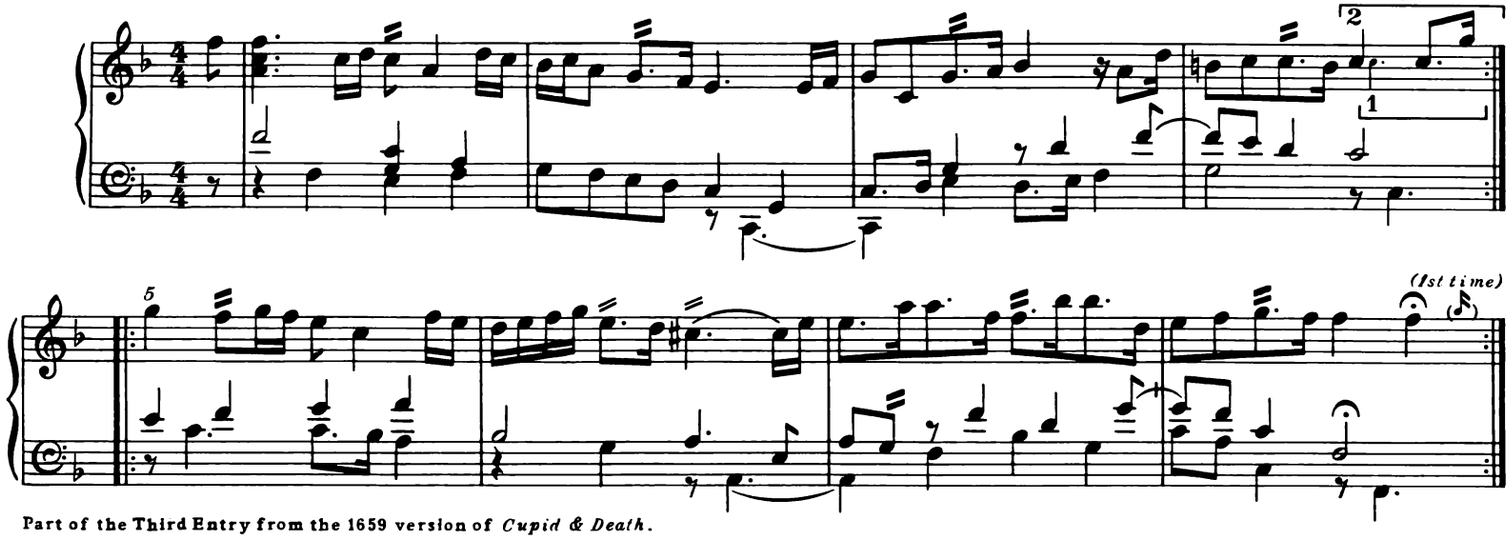
65. Saraband

MR. MATH. LOCKE



66. Ayre

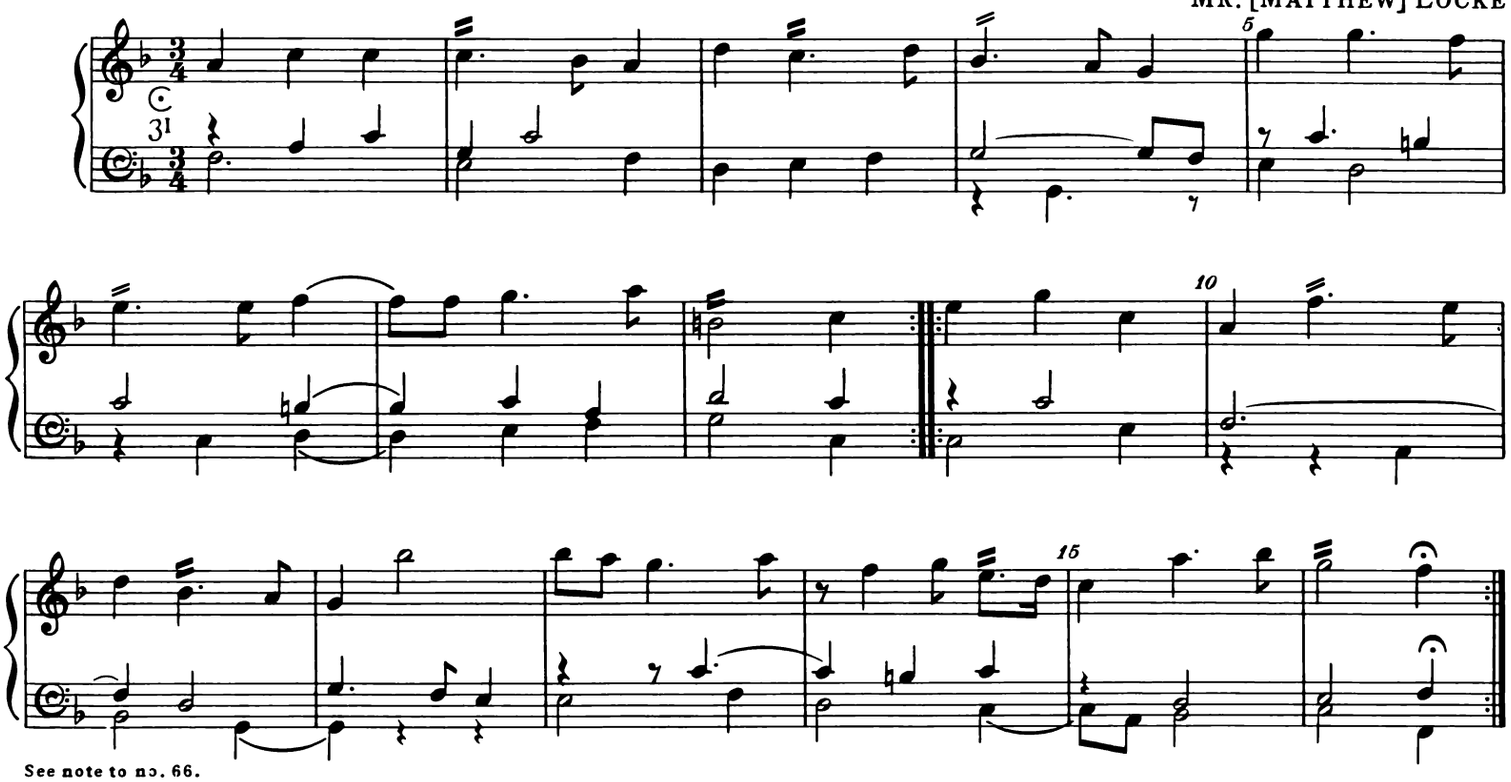
MR. [MATTHEW] LOCKE



Part of the Third Entry from the 1659 version of *Cupid & Death*.

67. Saraband

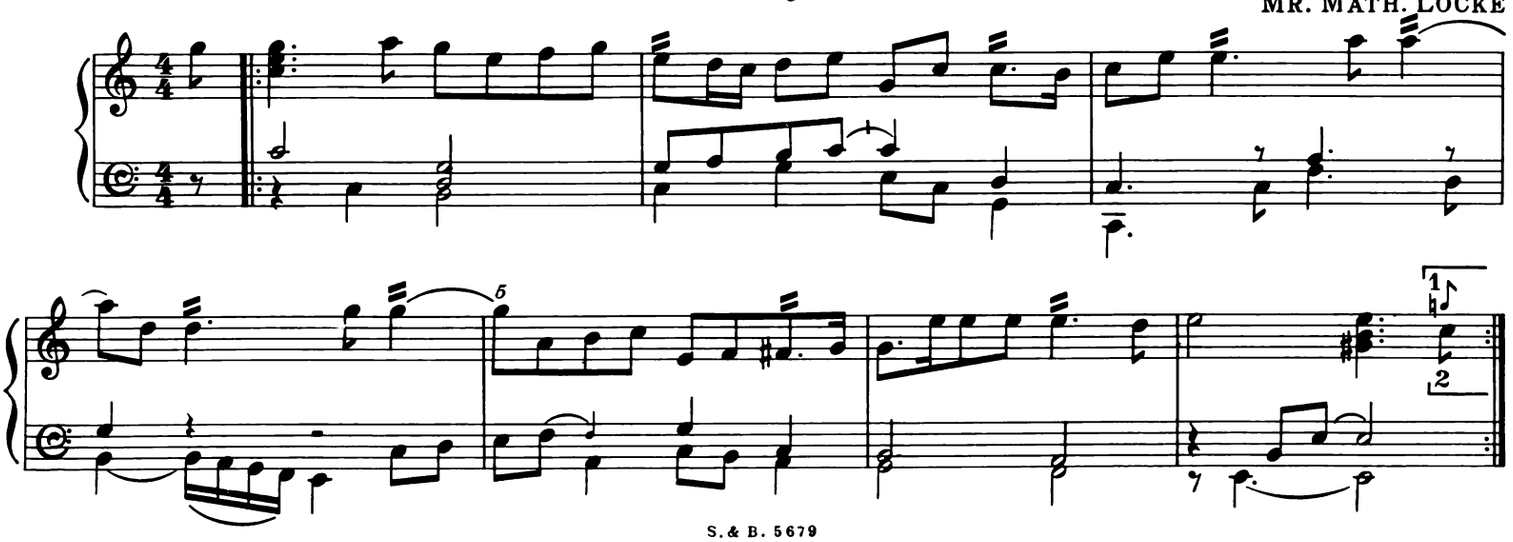
MR. [MATTHEW] LOCKE

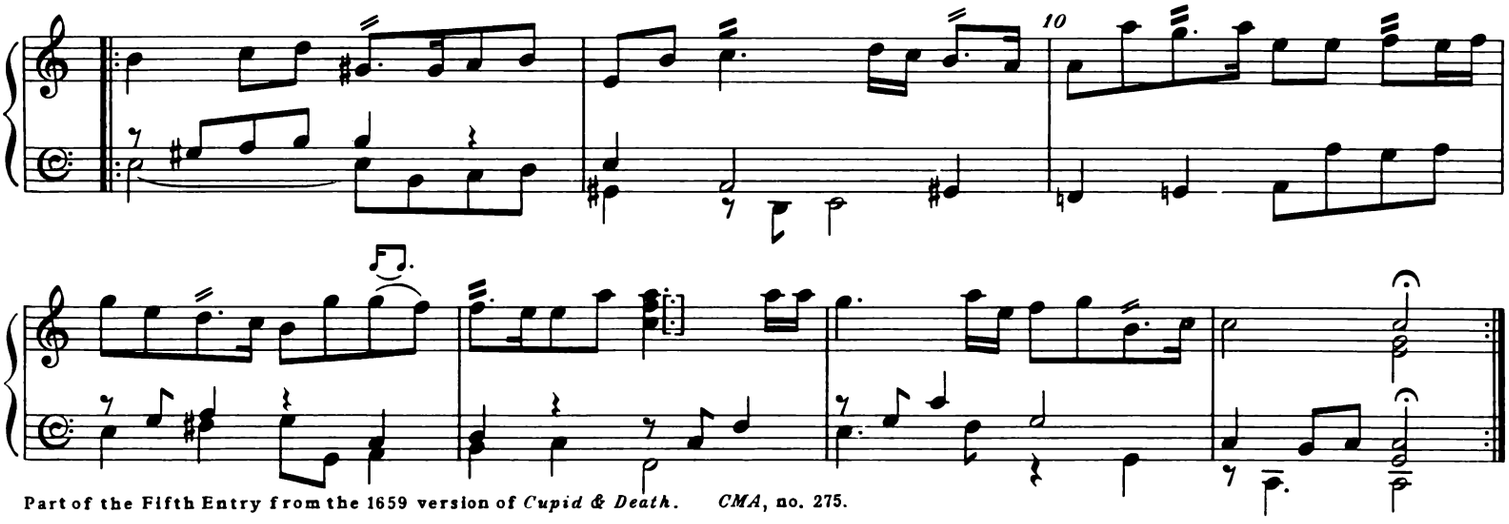


See note to no. 66.

68. Ayre

MR. MATH. LOCKE

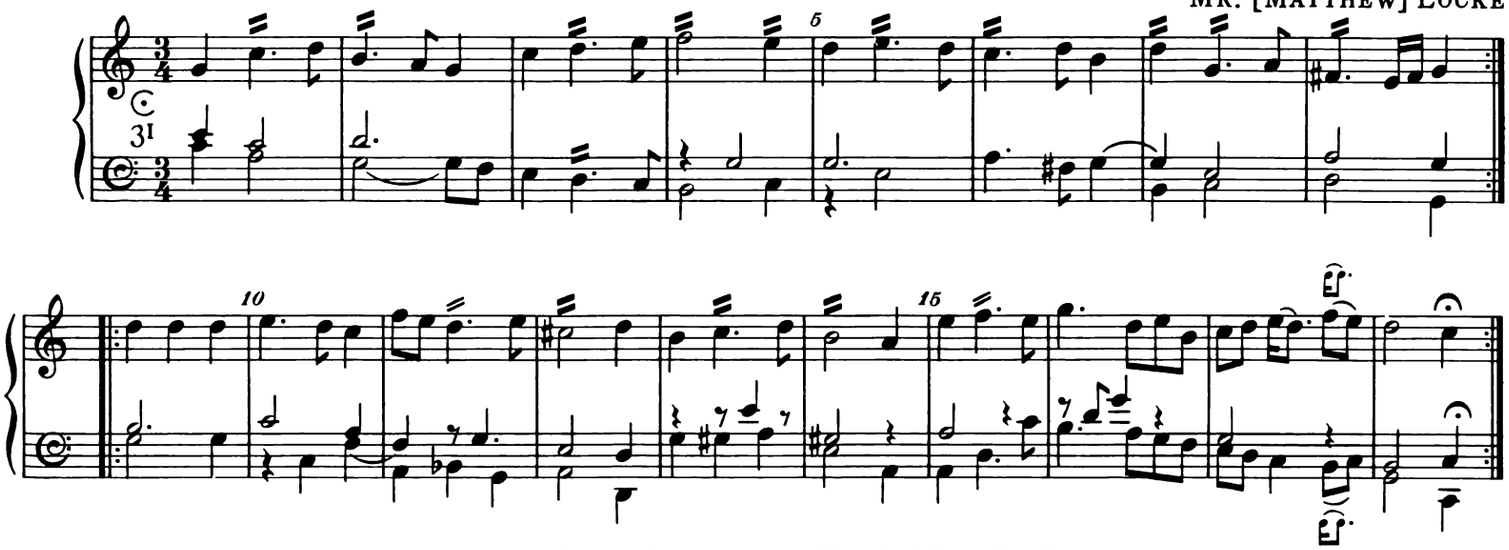




Part of the Fifth Entry from the 1659 version of *Cupid & Death*. *CMA*, no. 275.

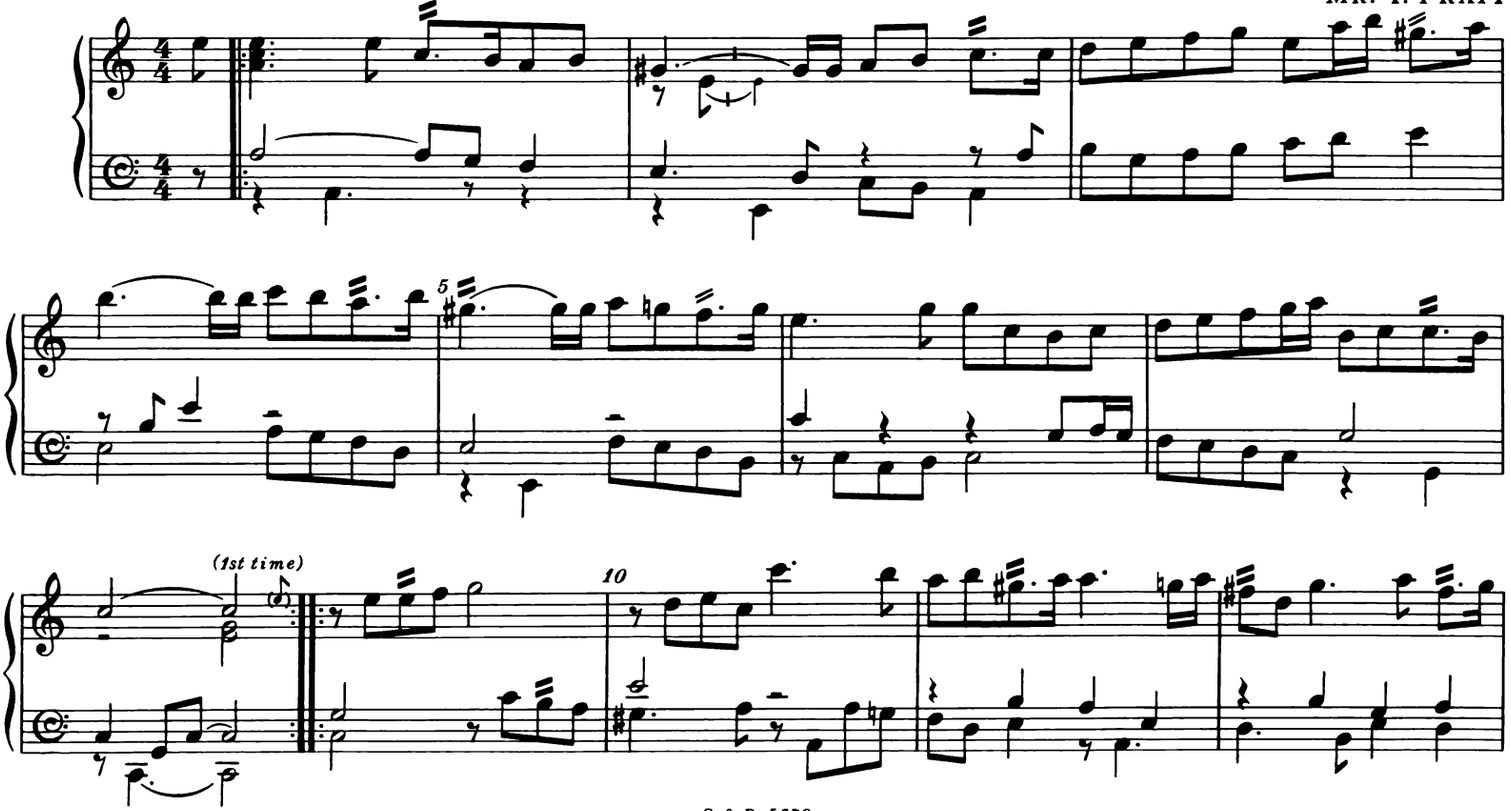
69. Saraband

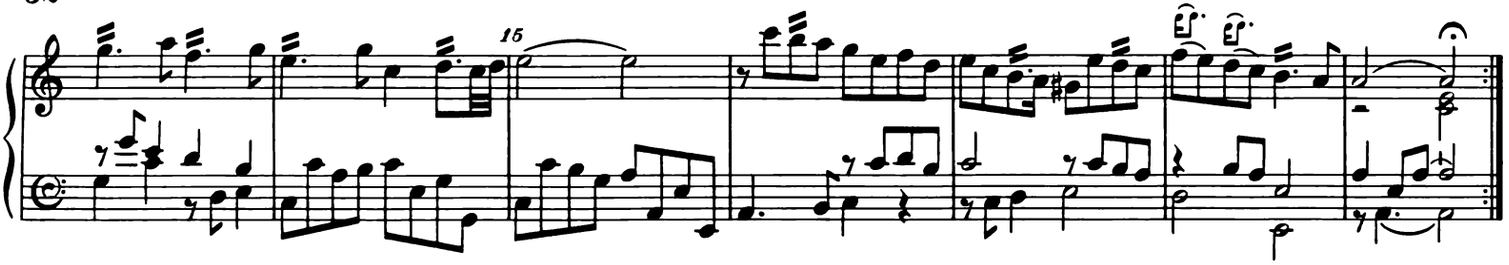
MR. [MATTHEW] LOCKE



70. An Ayre called 'Corke'

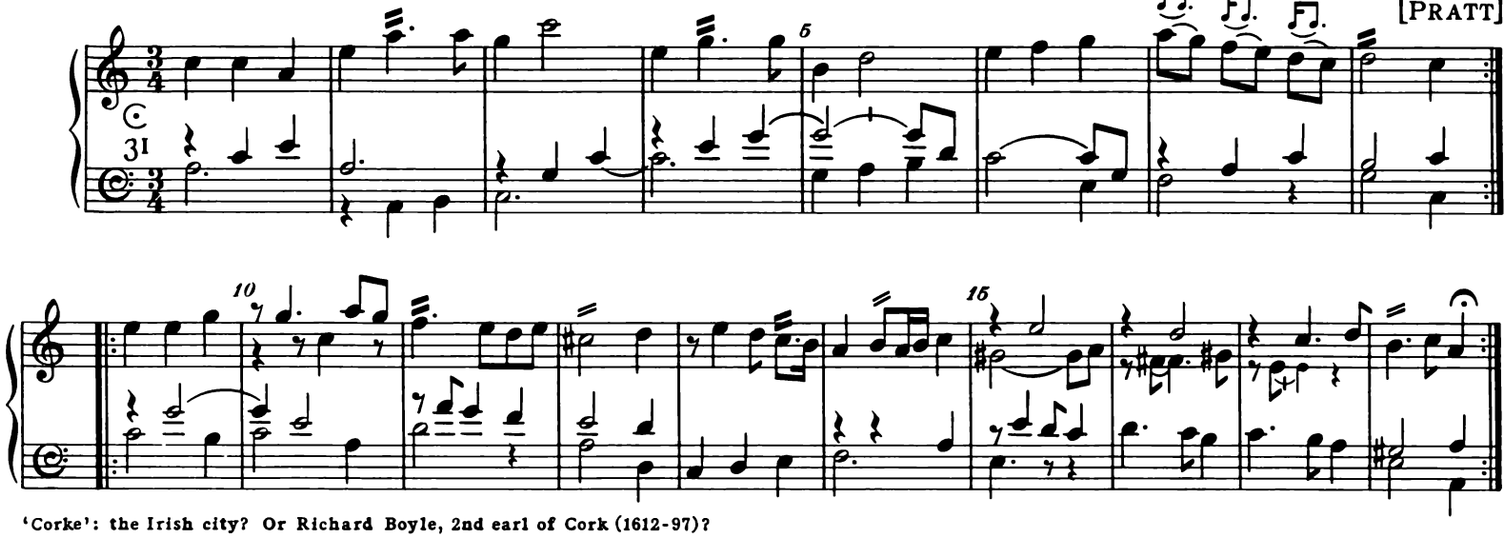
MR. T. PRATT





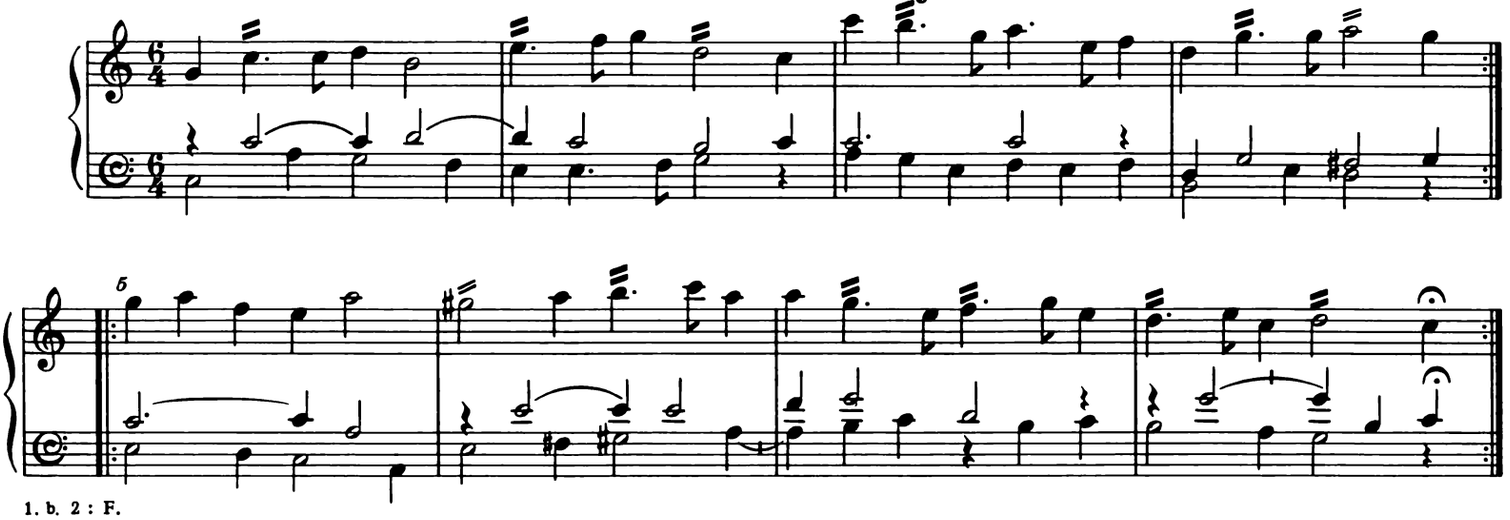
71. Saraband to 'Corke'

[PRATT]



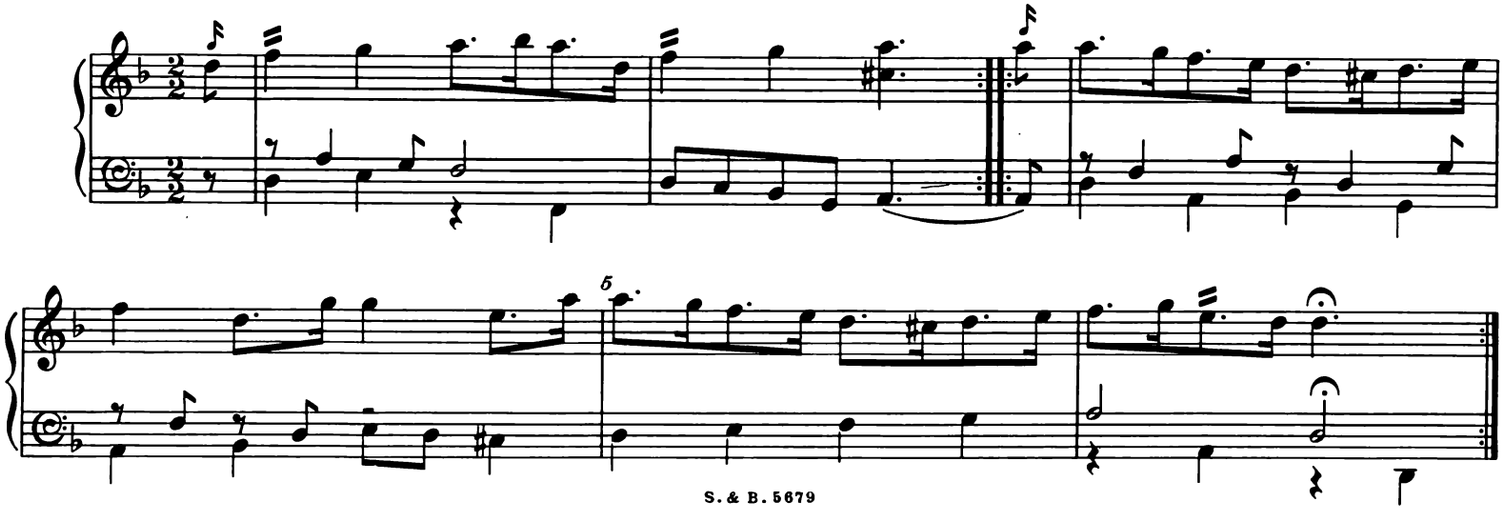
'Corke': the Irish city? Or Richard Boyle, 2nd earl of Cork (1612-97)?

72. Saraband Royal

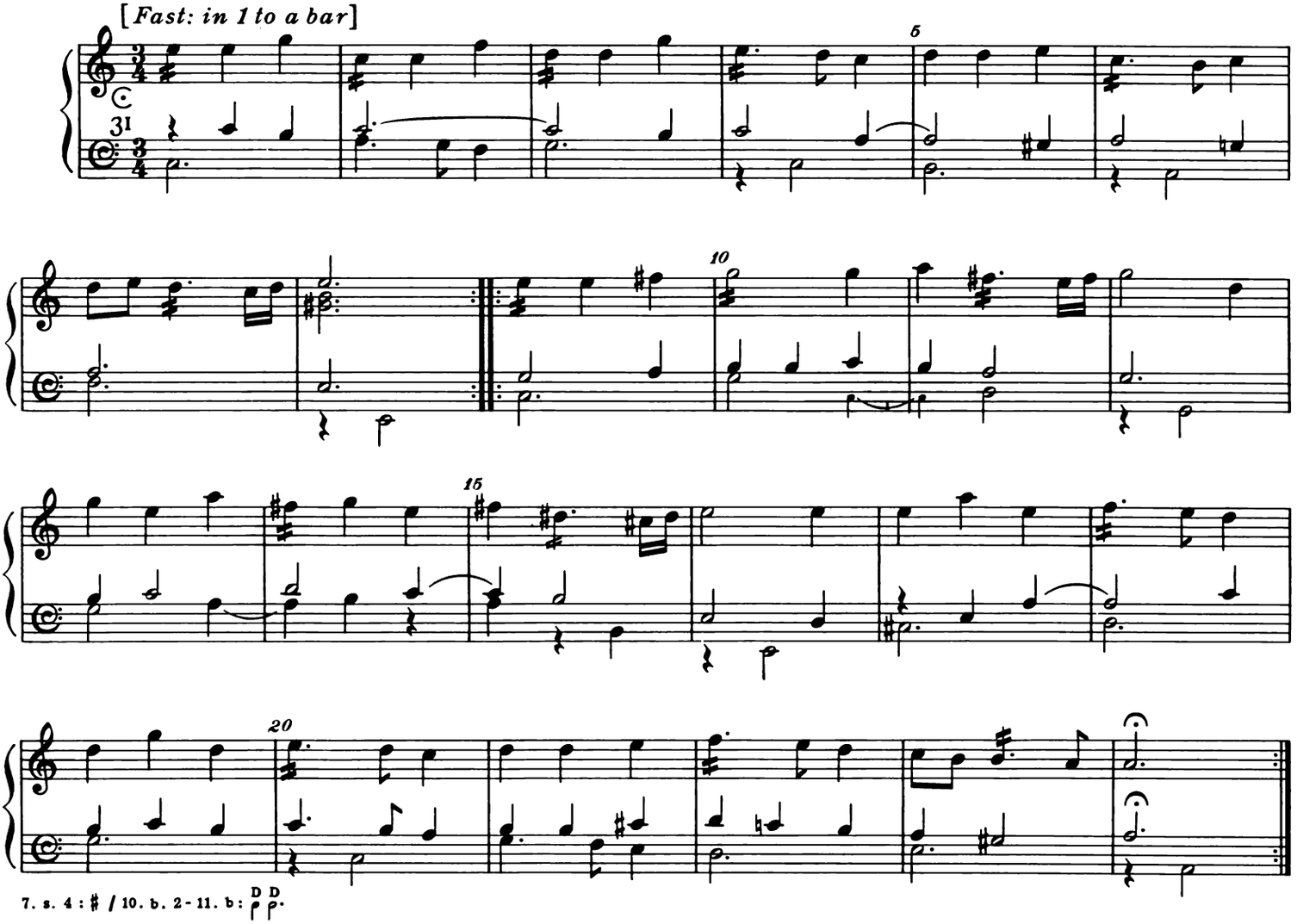


1. b. 2 : F.

[73.] The Running Bourrée

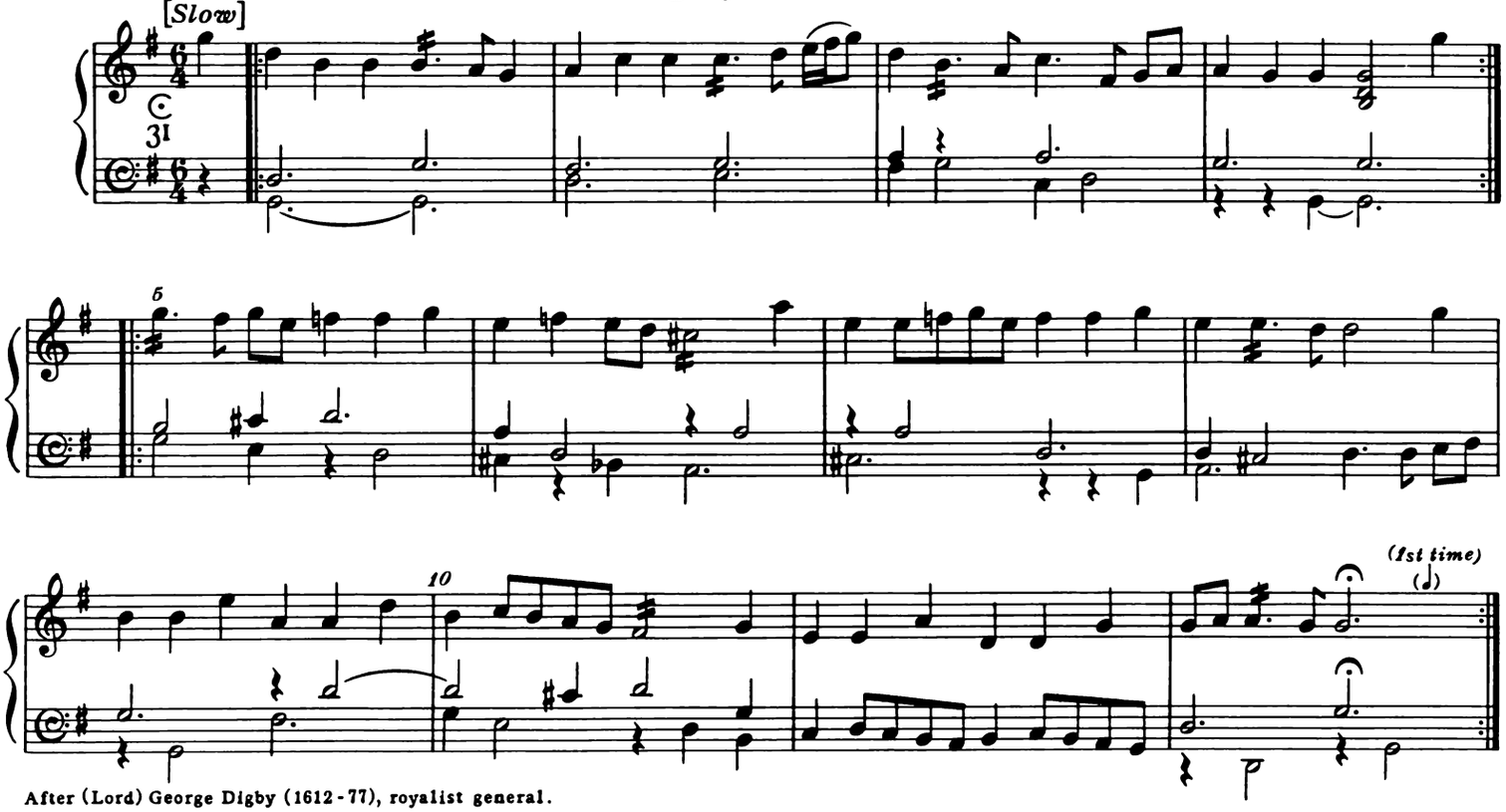


74. The New Minuet



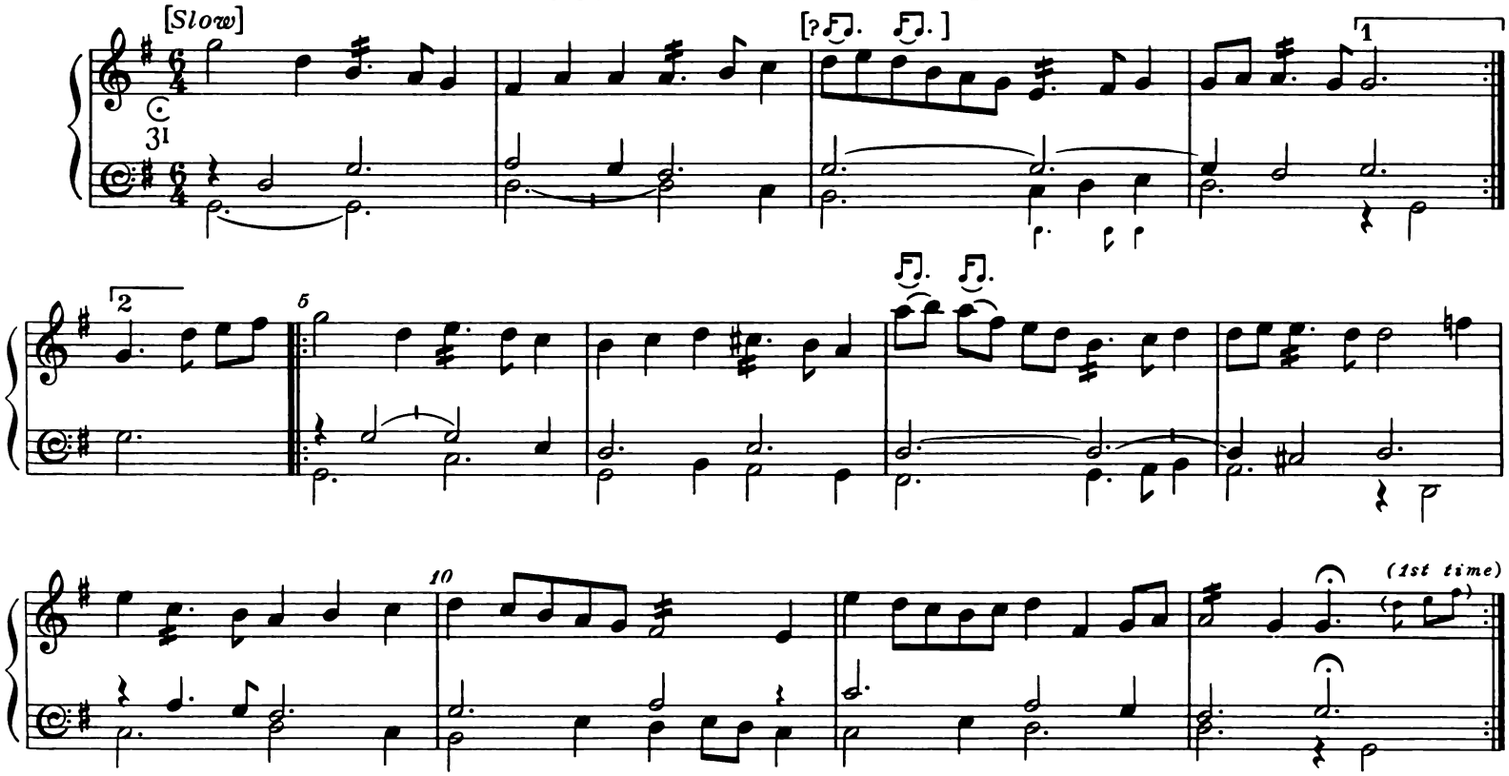
7. s. 4 : ♯ / 10. b. 2 - 11. b : D D

75. Digby's Farewell



After (Lord) George Digby (1612 - 77), royalist general.

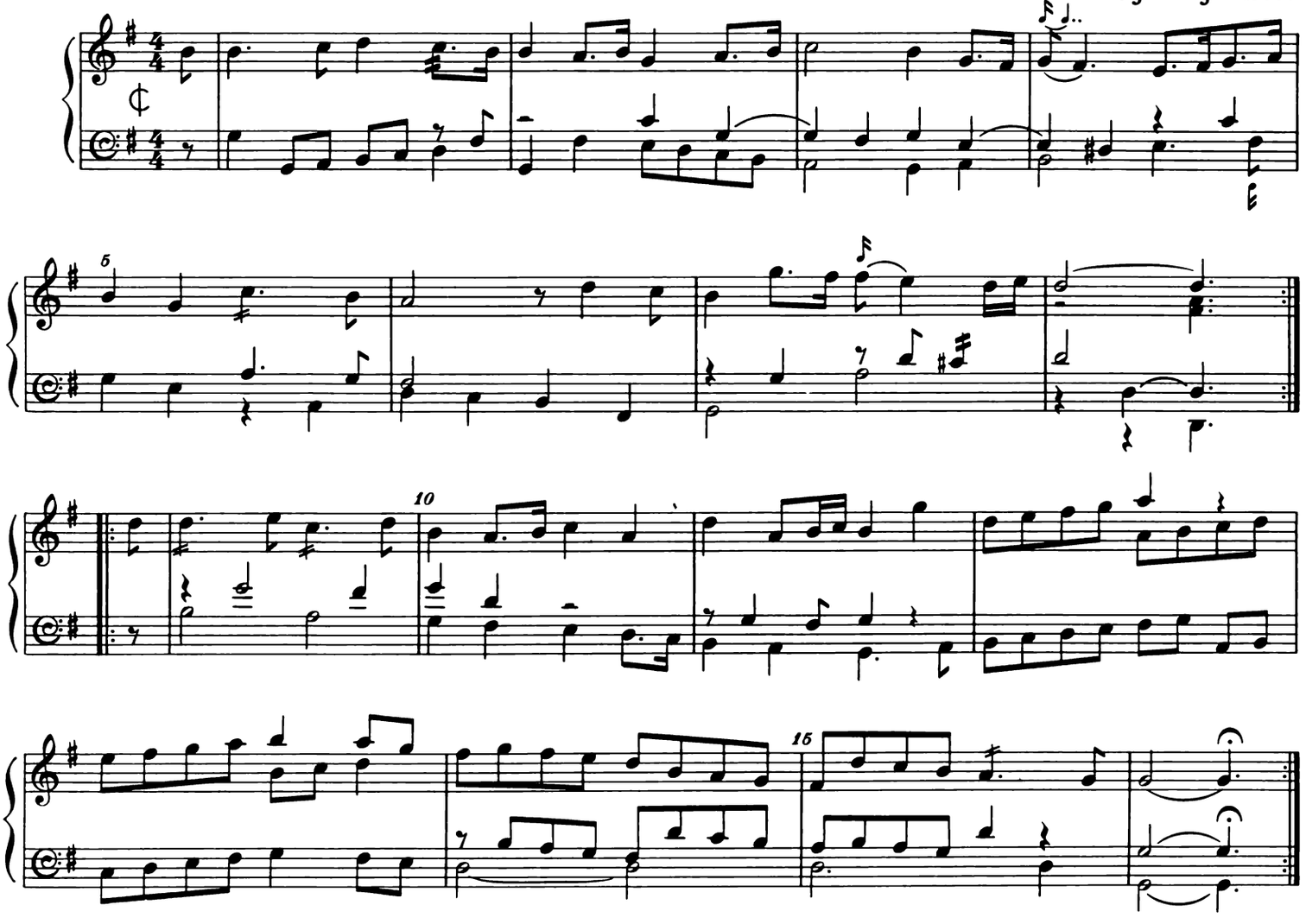
76. Holles' Farewell



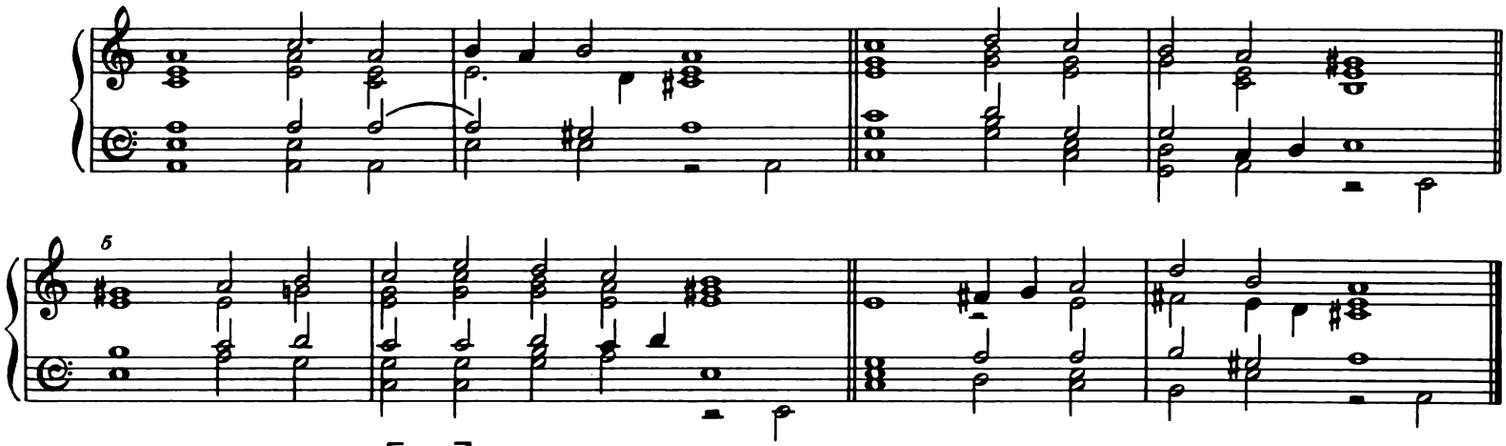
Perhaps all pairs of quavers should be 'humoured' like those in bar 7. Presumably after Gervase Holles (1606-75), royalist soldier and lawyer.

77. A Symphony

MR. JOHN JACKSON

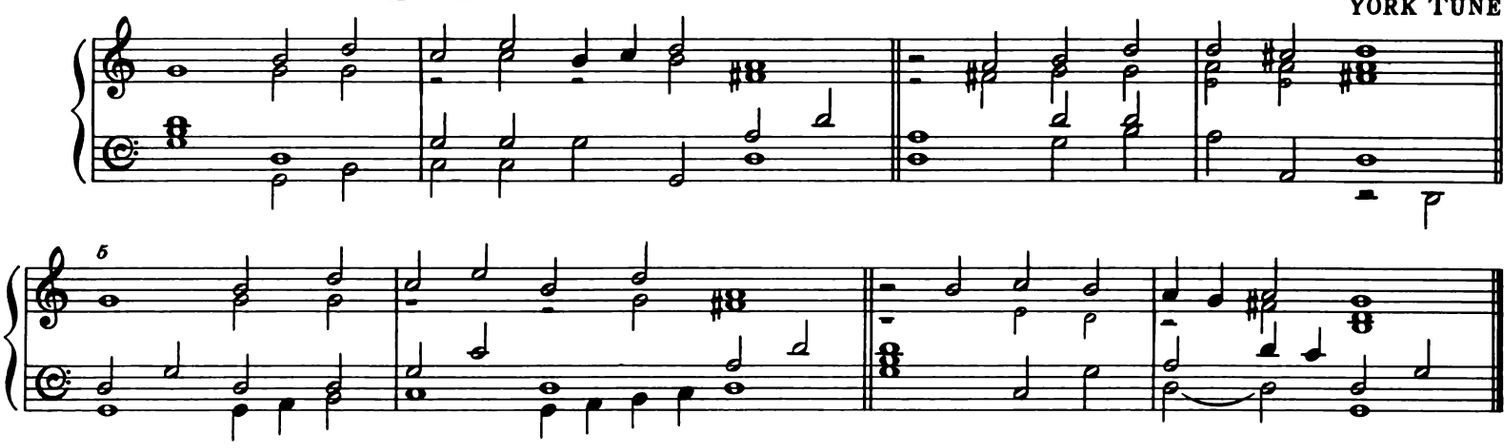


[78.] The Tune of the 25th Psalm



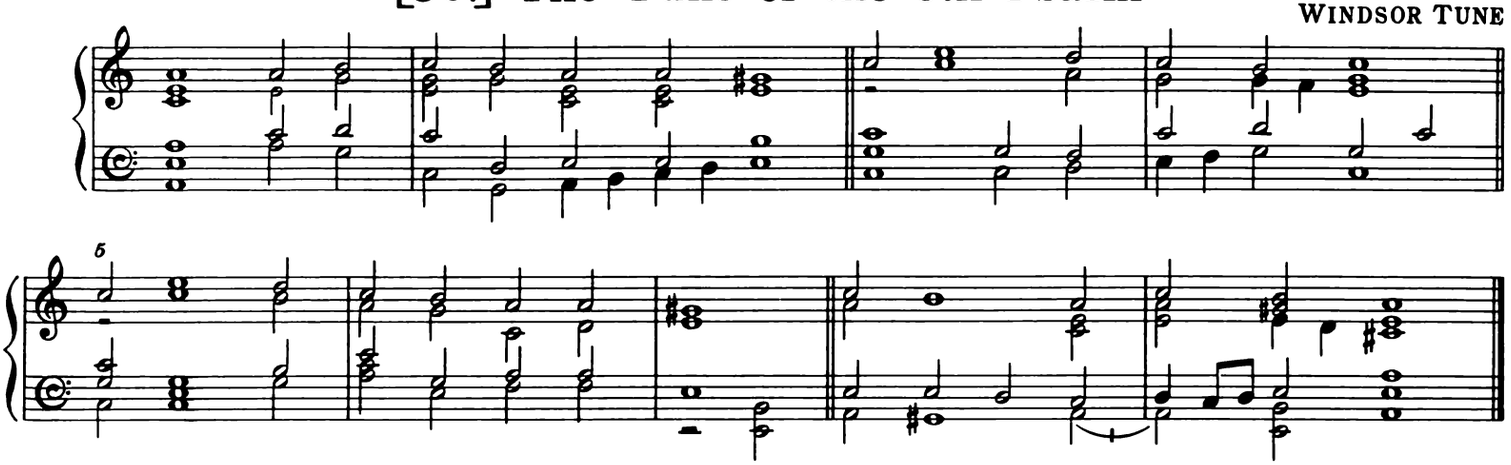
[79.] The Tune of the 71st Psalm

YORK TUNE



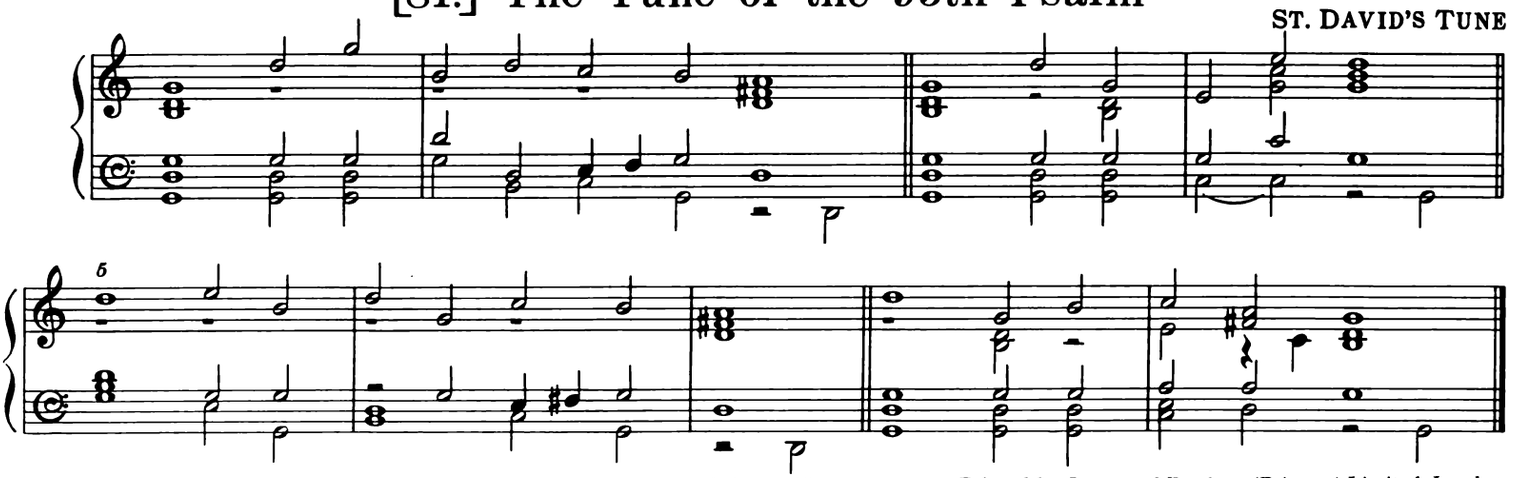
[80.] The Tune of the 6th Psalm

WINDSOR TUNE



[81.] The Tune of the 95th Psalm

ST. DAVID'S TUNE



S. & B. 5679

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CONTENTS

		page
1. Preludium	[*after John Bull*]	3
2. The Canaries: or, The Hay	... ...	3
3. An Ayre	*Benjamin Sandley* ...	3
4. Corant	...	4
5. Saraband	...	4
6. A Jigg	...	4
7. An Ayre	*William Lawes* ...	5
8. Corant	...	5
9. Saraband	...	6
10. Sellinger's Round	... ...	6
11. Scottish March	... ...	6
12. Freeman's Delight ...	... ...	7
13. Alman	...	7
14. Corant	... ...	8
15. Saraband	...	8
16. Corant 'La Montague' ...	... ...	8
17. The Pleasant Spring ...	... ...	9
18. Saraband	*Benjamin Rogers* ...	9
19. A Jigg	...	10
20. A Country Dance	... ...	10
21. The Grange	... ...	11
22. Duke of York's March ...	... ...	11
23. Saraband	... ...	12
24. The King's Delight ...	... ...	12
25. Parthenia	... ...	13
26. Corant 'La Mounseer' ...	... ...	13
27. Corant 'La Chabott' ...	... ...	14
28. Jocobella	... ...	14
29. Italian Rant	[*Jacopino*]	15
30. Bow Bells	... ...	15
31. Gerard's Mistress	... ...	16
32. First Saraband	... ...	16
33. Second Saraband	... ...	16
34. Glory of the West	... ...	17
35. The Lord Monck's March	[*Thomas Gibbs*]	17
36. Montrose's March ...	... ...	18
37. Hunsdon House	... ...	18
38. The Cimmerians' Dance	*Matthew Locke* ...	18
39. An Antic Dance ...	...	19

		page
40. The Highlanders' March ...	... ...	19
41. Lady Sandys' Delight ...	... ...	19
42. Ayre 43. Corant }	*Benjamin Rogers* { ...	20 20
44. The Mitter Rant ...	... ...	21
45. Golden Grove 46. Corant ... 47. Saraband ... } ...	*William Lawes* { ...	21 22 22
48. Symphony 49. Saraband }	*William Lawes* { ...	23 23
50. A Jigg	[*Davis Mell*]	23
51. A Jigg	*John Moss*	24
52. Apes' Dance	[*Matthew Locke*]	25
54. The Bondman's Dance ...	[*Matthew Locke?*]	25
56. Princess Royal	... ...	26
57. The Queen's Mask ...	... ...	26
58. Saraband	... ...	27
59. Ayre 60. Corant 61. Saraband }	*Albertus Bryan* { ...	27 27 28
62. Ayre 63. Saraband }	*Albertus Bryan* { ...	28 29
64. Alman 65. Saraband }	*Matthew Locke* { ...	29 29
66. Ayre 67. Saraband }	*Matthew Locke* { ...	30 30
68. Ayre 69. Saraband }	*Matthew Locke* { ...	30 31
70. An Ayre called 'Corke' 71. Saraband to 'Corke' }	*T[homas] Pratt* { ...	31 32
72. Saraband Royal	... ...	32
[73.] The Running Bourrée ...	... ...	32
74. The New Minuet	... ...	33
75. Digby's Farewell	... ...	33
76. Holles' Farewell	... ...	34
77. A Symphony	*John Jackson*	34
THE TUNES OF PSALMS TO THE VIRGINAL OR THE ORGAN		
[78.] The Tune of the 25th Psalm ...	... ...	35
[79.] The Tune of the 71st Psalm: 'York Tune' ...	... ...	35
[80.] The Tune of the 6th Psalm: 'Windsor Tune' ...	... ...	35
[81.] The Tune of the 95th Psalm: 'St David's Tune'	... ...	35

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