

Dances of Old England, arranged by Andrew Haxell

Here are some transcriptions of country dances for renaissance lute, mostly 7-course, from Playford's *The English Dancing Master*.

I have not closely followed 17th/18th century harmonic practice except for the two items by Purcell (Hole in the Wall, and Old Bachelor) where I have researched and reproduced his harmony. His music is in another league compared to the other pieces, though they all have some interesting features.

The aim has been to provide intermediate level pieces that above all are fun to play and attractive to the ear. I selected tunes which offered the possibility of modulation and interesting harmony or rhythm. Most pieces are from the earlier editions, as the quality distinctly dropped off as the years passed.

I have included variations/divisions with a few of the shorter numbers.

Where I have been able to discover historical information about the music or the titles, I have written a paragraph about it, which I trust will be of interest to UK and international members. - *Andrew Haxell*.

The pieces are:

All in a Garden Green, (7 & 10-c versions), Barn Elms, Camberwell, Chestnut, Childgrove, The Chirping of the Nightingale, Churchill's March. The Country Farmer, Dick's Maggot, Excuse Me, Fain I would, Hole in the Wall, Joan's Placket, Kemp's Jig, The Ladies' Maggot, Lady Cullen, Mr Lane's Minuet, Lull Me Beyond Thee, The Marriage Hater, More the Merrier, Old Bachelor, Petticoat Wag, St. Martin, The Siege of Limerick, Touch and Go, The Twins, The King of Poland, Wallingford House, The Irish Lady, Dissembling love.

Lute, 10-course All in a Garden Green (1651) Trans. T Andrew Haxell
 (Gathering Peascods)

All in a garden green two lovers sat at ease
 As they could scarce be seen among, among the leafy trees.

Handwritten musical score for Lute, 10-course, featuring six systems of music. The music is written on ten horizontal lines, with each system consisting of four measures. The notes are indicated by vertical stems and small letters (a, r, v, e) placed above or below the stems. Measures are separated by vertical bar lines. The lyrics "All in a garden green two lovers sat at ease" are written above the first system, and "As they could scarce be seen among, among the leafy trees." are written above the second system. The score includes various performance markings such as slurs, grace notes, and rests.

The English Dancing Master by John Playford, published 1651-1728.

Lute, 7-course

Barn Elms 1710

Trans. T Andrew Haxell

Barn Elms is an area of West London situated in a loop of the Thames in the Borough of Richmond. Elizabeth I paid three visits to her spymaster, Sir Francis Walsingham who lived there. In the 1660s it was a popular picnic spot reached by boat, mentioned by Samuel Pepys. Barn Elms is the name of a later Georgian house and estate where Handel stayed in 1711. The house was much altered and enlarged over the years but fell into disrepair and finally burnt down in 1954 and was demolished. The estate is now open space mostly given over to playing fields and sports clubs. The London Wetland Centre is nearby, a bird and nature reserve centred on four disused Victorian reservoirs.

Handwritten lute tablature for 'Barn Elms' in 7-course notation. The tablature consists of three staves of five horizontal lines each. The first staff (string 3) has vertical bar lines at measures 1, 2, and 3. The second staff (string 2) has vertical bar lines at measures 1, 2, and 3. The third staff (string 1) has vertical bar lines at measures 1, 2, and 3. The notation uses letter heads (a, b, c, d, e, r, v) and rhythmic values (eighth and sixteenth notes). Measure 1 starts with a single note 'a'. Measures 2 and 3 begin with pairs of notes: 'ra' (two eighth notes), 'ea' (one eighth note followed by a sixteenth note), 'bab' (three eighth notes), 'bab' (three eighth notes), 'aba' (three eighth notes), and 'aba' (three eighth notes). The music continues with a series of eighth and sixteenth note patterns across the three staves.

The English Dancing Master by John Playford, published 1651-1728

Lute, 7-course

Camberwell (1710)

Trans. T Andrew Haxell

Camberwell: an area of London, about three miles south-east of Nelson's Column. It is a settlement of long standing, described in the Domesday Book. It was the location of springs and wells that were believed to heal the sick.

6 7
ro a— a ar | e a— a r | b 7
4 6
r | r | b r | e |

6 7
ro a— a ar | e a— a r | b 7
4 6
r | r | b r | a a— a : |

6 7
r — r a | r — a r | a — r | r — a r f |
4 6
: a | : a | a — r | :
a |

6 7
r — a b | r — a | r — e a | r — e a |
4 6
e | r r | a | e | r | a | e | r | : |

The English Dancing Master by John Playford, published 1651-1728

Lute, 7-course

Chestnut (1651)

Trans. T Andrew Haxell

(later called Dove's Figary)

Lute, 7-course

Churchill's March (1710)

Trans. T Andrew Haxell

Named for John Churchill, 1st Duke of Marlborough, 1st Prince of Mindelheim, 1st Count of Nellenburg, Prince of the Holy Roman Empire, (1650-1722). He was a prominent English military leader and statesman active across the reigns of five royals, (notably during the War of the Spanish Succession), who in 1704 was given Blenheim Palace by a grateful monarch and nation. His direct descendant, Sir Winston Churchill, was born there in 1874.

The English Dancing Master by John Playford, published 1651-1728

Lute, 7-course The Country Farmer (1702) Trans. T Andrew Haxell

Handwritten lute tablature for 'The Country Farmer' in three staves. The notation uses vertical stems to indicate pitch and horizontal strokes to indicate stroke direction. The first staff begins with a 4 over the first two courses and a 4 over the last three courses. The second staff begins with a colon over the first course and a 4 over the last three courses. The third staff begins with a 4 over the first course and a colon over the last three courses.

Staff 1:

4	robba	a	baba	b	ra	ro	ro	ap	a	r	ro
4	i	e		a	a	v	o	o			:
	a			a					a		

Staff 2:

10	a	ar	ar	ro	ra	a	r	ro	ra	a	ro
10		o	o	o	o	e	v	o	o	a	o
	a						v			a	

Staff 3:

4	ro	a	ro	v	o	a	r	ar	a	ro	a
4	o	a		o	o	a	a	v	a	a	o
	v	o		a	a	a			a	a	

From The English Dancing Master by John Playford, published 1651-1728.

7-course lute

Dick's Maggot (1702)

Trans. T Andrew Haxell

The title's meaning is uncertain but might refer to the folk belief that a maggot in the brain will cause eccentric behaviour. Thus, a maggot is a piece of whimsy or a fancy.

A handwritten musical score for a 7-course lute, consisting of six staves of music. The music is written in common time with a mix of quarter and eighth note values. The notation includes various slurs and grace notes. The lyrics, written below the notes, are as follows:

3
a a r a r o a a r o r a a r o a e a :
2 a a r a a a a a r a r :

e e a a r e r e e e e a a a r e a :
r a r r a r r a r r a r r :

r o a r o a r r e r e e e a a r o a :
a a a b b r a a r r a r r a :

a a r a r r a r r a r r a r r a :
r r a r r a r r a r r a r r a :

e e a a r e r e e e e a a r e a :
r r a r r a r r a r r a r r a :

r o a r o a r r e r e e e a a r o a :
a a a a a e a a r r a r r a :

Lute, 7-course

Excuse Me (1686)

Trans. Andrew Haxell

Loosely based on John Dowland's "Can she excuse my Wrongs with Vertues Cloak". This was a very popular tune and appears in many 18th-century ballad operas.

Handwritten lute tablature for 'Excuse Me' in 7-course notation. The tablature uses a standard 7-course lute tuning (G-C-E-A-D-G-B) and consists of five staves of music. Each staff begins with a clef (either C or F), a key signature, and a time signature. The notation uses vertical stems and small circles to indicate note heads, with horizontal strokes indicating string selection. The music is divided into measures by vertical bar lines. The first staff starts with a 6/8 time signature, while the subsequent staves start with 4/4. The notation is highly rhythmic, with many eighth and sixteenth note patterns. The tablature is written on five-line staff paper.

From The English Dancing Master by John Playford, published 1651-1728.

7-course lute

Fain I would (if I could) (1651)

Trans. T Andrew Haxell

This tune is also known as The King's Complaint, the words of which are lost. Fain is an archaic word meaning variously: "glad, joyful, eager", also "compelled", and "content for want of better". "Fain I would, if I could by any means obtain leave of my masters to sit with them again. They say tis such a thing for the worst of them's a King. We will rule still in spite of cavalieres O brave House of Commons, O brave House of Peers".

Handwritten tablature for a 7-course lute, showing four staves of music. The first staff (bottom) shows a continuous line of notes with letter heads (a, b, r) and rests. The second staff (middle) shows a similar pattern with some slurs and a bracket under the notes. The third staff (top) shows a series of eighth-note pairs. The fourth staff (top) shows a series of sixteenth-note pairs. Brackets labeled "1st" and "2nd" are placed under the middle and top staves respectively, likely indicating different sections or endings of the piece.

The English Dancing Master by John Playford published 1651-1728

7/8-course lute

Hole in the Wall (1698)

Trans.T Andrew Haxell

The Hornpipe from Henry Purcell's music for *Abeldazer or The Moor's Revenge*, a tragic play by Aphra Behn, first performed at the Dorset Garden Theatre in 1676. At one time a spy in Antwerp for Charles II, she was one of the first English women to earn a living by writing, under the *nom de plume* Astrea.

Handwritten musical score for a 7/8-course lute, titled "Hole in the Wall (1698)". The score consists of three staves of music, each with a different tuning indicated by letters (e.g., a, b, d, g). The music is written in common time with a 7/8 time signature. The notes are represented by vertical stems with horizontal dashes indicating pitch and duration. The lyrics "Hole in the Wall" are written below the first staff.

The English Dancing Master by John Playford, published 1651-1728

Lute, 7-course Joan's Placket (is Torn, 1698) Trans. T Andrew Haxell

A placket is an opening at the waistband of a skirt or petticoat to enable it to be put on or removed. The earliest written mention of this tune (though it may be much older) was in Samuel Pepys's diary in 1667, in connection with the Dutch Navy's humiliating capture of the English flagship *Royal Charles* during their raid on the Medway. The Dutch sailors reportedly played this tune as a taunt as they towed it away. The melody exists in various forms and under different names; it was used in several 18th century ballad operas, by when it had become associated with political lampooning.

Handwritten lute tablature for Joan's Placket (is Torn, 1698). The score consists of five systems of seven-course lute tabs. The first system starts with a 6-4 tuning. The second system starts with a 5-3 tuning. The third system starts with a 9 tuning. The fourth system starts with a 9 tuning and is labeled "1st time". The fifth system starts with a 9 tuning and is labeled "2nd time". The tabs show various note heads (dots, circles, triangles) and stems, with some notes having vertical stems and others horizontal stems pointing up or down. The lyrics "a rrra rrra" are written above the first system, and "refar refar refar" are written above the second system.

The English Dancing Master by John Playford published 1651-1728

Lute, 7-course

Kemp's Jig (1651)

Trans. T Andrew Haxell

Will Kemp, or Kempe (died c.1603, aged 43) was Shakespeare's clown who famously won a wager that he could not dance for one hundred miles. He danced (in stages) with a musician from London to Norwich, at that time England's second city, and won the bet.

The Elizabethan jig was an often bawdy entertainment by the clowns, featuring costumes, song, dance and rough humour, that followed the main play. This musical jig may have been written after his lifetime.

Handwritten lute tablature for Kemp's Jig (1651). The score consists of three staves. The top staff has two rows of six and four strings respectively, with note heads and stems. The middle staff has three rows of five, four, and three strings respectively. The bottom staff has three rows of five, four, and three strings respectively. The notation uses letter heads (a, b, d, f, g, h) and rests.

The English Dancing Master by John Playford, published 1651-1728

Lute, 7-course The Ladies' Maggot (1701) Trans. T Andrew Haxell

The title's meaning is uncertain but might refer to the folk belief that a maggot in the brain will cause eccentric behaviour. Thus, a maggot is a piece of whimsy or a fancy.

Handwritten lute tablature for 'The Ladies' Maggot' in 7-course notation. The tablature uses a 7-course lute neck (courses 6 down to 1) and includes a basso continuo staff below. The music is divided into four systems by vertical bar lines. The notation includes various note heads (open circles, solid circles, crosses), stems, and rests. Below each course, lowercase letters (a, b, r, f, e, d, c) indicate fingerings. The first system starts with a 3 over the 6th course, followed by a 2 over the 5th course. The second system starts with a 3 over the 6th course. The third system starts with a 3 over the 6th course. The fourth system starts with a 3 over the 6th course. The basso continuo staff below shows sustained notes and rests.

The English Dancing Master by John Playford published 1651-1728

Lute, 6-course Lady Cullen (1651) Trans. T Andrew Haxell

Also known as "My Lady Cullen's Delight". Lady Cullen may be Lady Mary (née O'Brien d.1686), wife of Charles Cokayne, (1602-1661), 1st Viscount Cullen.

Handwritten lute tablature for 'Lady Cullen' in four systems. The notation uses a 6-course lute tablature system with six horizontal lines representing the strings. The first line is the highest string and the sixth line is the lowest. The tablature includes note heads, stems, and various rhythmic and performance markings such as grace notes, slurs, and fermatas. The music consists of four systems of six measures each, with a final measure ending on the first string.

System 1:

a a a	a a a	for a e e	a a a	a a a	d r e
b r	a a	a a	b	b o f	
r	a r		a	p r	

System 2:

a a a	a a a	paro for a e e	a a a	a a a	d r e
b a b o r	a a	a a	a b	b a b o f	
r	a r a	a r a	a	p r	
a					

System 3:

a a a	b o a	a o b	b	a r e a	
b a	b o	a	r o o r	a r o b	
r	o	o	a	r r a	

System 4:

a b a a b o	b a b o a o	b a b o a o	a r e a		
b a	r a	a r a	a r e a		
r	o	o	r r a		

From The English Dancing Master by John Playford, published 1651-1728.

7-course lute

Mr Lane's Minuet (1695)

Trans. T Andrew Haxell

Mr Lane was Charles II's dancing master. Mr Lane's Trumpet-Minuet and Mr Lane's Maggot also appear in *The English Dancing Master*.

3

d.

:39

The English Dancing Master by John Playford published 1651-1728

Lute, 7-course Lull me Beyond Thee (1651) Trans. T Andrew Haxell

Versions of this tune exist in many forms and under different names. More than a century later Robert Burns based a song on it, Craigieburn Wood, though his melody has wandered away from the original. The chorus retains part of the title;

Beyond thee, dearie, beyond thee, dearie,
And O to be lying beyond thee!
O sweetly, soundly, weel he may sleep
That's laid in the bed beyond thee!

Handwritten lute tablature for 'Lull me Beyond Thee' on a 7-course lute. The tablature uses a staff system where each vertical column represents a course. The top row shows the 6th, 5th, 4th, 3rd, 2nd, 1st, and 0th courses from left to right. The bottom row shows the 6th, 5th, 4th, 3rd, 2nd, 1st, and 0th courses from right to left. The notation consists of vertical stems with dots or dashes indicating pitch, and horizontal strokes indicating rhythm. The lyrics are written above the staff, corresponding to the notes.

6 5 4 3 2 1 0 6 5 4 3 2 1 0

a a f h f a o e a a f h f e a :
a e a e r o r r
r e r r r o r r

6 5 4 3 2 1 0 6 5 4 3 2 1 0 6 5 4 3 2 1 0 6 5 4 3 2 1 0

o o r o o o o r a o o r a o o r a
a a a a a a a a
a a a a a a a a

6 5 4 3 2 1 0 6 5 4 3 2 1 0 6 5 4 3 2 1 0 6 5 4 3 2 1 0

r o r a o r a r a r e a a b r a e a :
a e r r r a r r
a e r r r a r r

From The English Dancing Master by John Playford, published 1651-1728.

7-course lute

The Marriage Hater (1695)

Trans. T Andrew Haxell

The Marriage-Hater Matched was a comedy first put on at the Theatre Royal, Drury Lane in January 1692. The cast included the flamboyant actor-manager Colley Cibber, (autobiographer, notorious Shakespearean editor and later Poet Laureate whose verse now only appears in anthologies of bad poems), as Splutter, and the veteran Katherine Corey, admired by Samuel Pepys, one of the first professional female performers on the British stage, as Lady Bumfiddle.

Handwritten musical score for a 7-course lute, titled "The Marriage Hater (1695)". The score consists of five staves of music, each with six or seven horizontal lines. The notation uses various symbols like dots, dashes, and vertical strokes to represent different notes and rests. The first staff starts with a measure of six eighth-note-like strokes followed by a dotted half note. The second staff begins with a dotted half note. The third staff starts with a measure of six eighth-note-like strokes followed by a dotted half note. The fourth staff begins with a dotted half note. The fifth staff starts with a measure of six eighth-note-like strokes followed by a dotted half note.

The English Dancing Master by John Playford, published 1651-1728

Lute, 7-course The More the Merrier (1696) Trans. T Andrew Haxell

This tune appeared in the *Dancing Master* until the final edition of 1728

A handwritten musical score for a 7-course lute, consisting of three staves of tablature. The score is in common time (indicated by a 'C') and includes a key signature of one sharp (F#). The notation uses letter heads (a, b, r) and various rhythmic values (eighth and sixteenth notes, rests) indicated by vertical stems and horizontal dashes. The first staff begins with a short melodic line before transitioning into a repeating harmonic pattern. The second staff continues this pattern. The third staff concludes the piece with a final melodic line.

Lute, 7-course Old Bachelor (1695) by Henry Purcell Trans T. Andrew Haxell

The Old Bachelor was the debut play of William Congreve, a comedy first performed in 1693. Henry Purcell contributed eleven musical numbers including a jig - but not the one below. Instead, Playford's Old Bachelor is based on a jig from Act I of Purcell's *The Fairy Queen*, his semi-opera from 1692. The tunes are almost identical, and here I have used Purcell's harmonies, adapted from his four-part string orchestra setting.

(Playford's added melody notes in brackets)

Handwritten musical score for Lute, 7-course Old Bachelor (1695) by Henry Purcell. The score consists of five staves of music, each with a different tuning indicated by '6' and '4' at the beginning. The music is written in common time with various note heads (circles, triangles, diamonds) and rests. Brackets above the notes indicate specific melodic patterns. The lyrics 'era' are written under the first staff, and '(a)' is written in parentheses next to some notes.

The English Dancing Master by John Playford, published 1651-1728

Lute, 7-course

Parson's Farewell (1651)

Trans. T Andrew Haxell

Described as a bourrée, this tune was in circulation for at least fifty years before the first edition of the *Dancing Master*.

Handwritten lute tablature for Parson's Farewell (1651) in 7-course notation. The tablature uses a standard staff system with seven horizontal lines, each representing a course. The notation includes various note heads (circles, squares, triangles) and vertical strokes (downward, upward, diagonal) indicating specific fingerings or techniques. The music is divided into measures by vertical bar lines. Some measures are grouped by brackets labeled "1st" and "2nd". The lyrics "Parson's Farewell" are written below the notes.

1st
2nd

Parson's Farewell

The English Dancing Master by John Playford published 1651-1728

Lute, 7-course

Petticoat Wag (1651)

Trans T. Andrew Haxell

This jig was also known as The Taylor's Daughter.

Handwritten lute tablature for 'Petticoat Wag' in 7-course notation. The tablature consists of four staves, each representing a course of the lute. The notation uses vertical stems to indicate pitch and horizontal strokes to indicate stroke direction. The first staff begins with a 6 above the staff, indicating the tuning of the top course. The second staff begins with a 4 above the staff. The third staff begins with a 5 above the staff. The fourth staff begins with a 3 above the staff. The music is divided into measures by vertical bar lines. The lyrics are written below the tablature, corresponding to the notes. The lyrics are: '6 a o b o a | r a b | r a b | b o a |', '4 r a | r a | a r a | r a |', '5 a r o a r a | e a a | b r a | o a | b o a |', '3 r a | r a | a r a | f | b o b | r |', '2 a r a r | o | f f o | a b o b | a r o r a |', '1 a r a r | v | r | o r a a r | a b e | a f o a |', 'r a r a | v e r e r f | a a r a | a r a |', 'a a r a | v r | a a r a | r a |'. The lyrics are in common time, indicated by a 'C' at the beginning of the first measure.

The English Dancing Master by John Playford, published 1651-1728

Lute, 6-course

St. Martin (1651)

Trans. T Andrew Haxell

Handwritten lute tablature for 'St. Martin' in four systems. The notation uses a 6-course lute tablature system with a common time signature. The first system starts with a C-clef and a common time signature. The second system starts with a F-clef and a common time signature. The third system starts with a C-clef and a common time signature. The fourth system starts with a F-clef and a common time signature. The tablature includes note heads (a, b, r, f, o) and rests, with some notes having vertical stems and others horizontal stems. The first two systems have a basso continuo staff below them. The third system has a basso continuo staff below it. The fourth system has a basso continuo staff below it. The tablature is written in a cursive hand, with some markings like '1st' and '2nd' written above the staff.

Lute, 7-course

The Siege of Limerick (1695)

Trans. T Andrew Haxell

The first siege of Limerick by the English in 1690 was bravely repulsed by the inhabitants including women. The following year the English returned under a Dutch commander and breached the city walls. The defenders surrendered and negotiated a favourable treaty which was later not honoured.

Handwritten musical notation for 'The Siege of Limerick' on seven-course lute tablature. The notation consists of three staves, each with seven horizontal lines representing the courses. The notes are indicated by vertical stems with small strokes for heads, and the pitch is determined by the position on the staff. The notation uses a common time signature. The first staff begins with '3 a' and ends with '2 r'. The second staff begins with 'a' and ends with 'a'. The third staff begins with 'r' and ends with 'r'. The notation includes various note heads such as 'd', 'a', 'e', 'b', 'f', and 'r', and rests represented by vertical dashes.

The English Dancing Master by John Playford published 1651-1728

Lute, 6-course

Touch and Go (1701)

Trans. T Andrew Haxell

Touch and go: an alternative name for the children's game, tag.

Handwritten lute tablature for 'Touch and Go' (1701) in 6-course lute notation. The tablature consists of eight staves of six horizontal lines each, representing the six courses of the lute. The notation uses vertical stems to indicate pitch and horizontal strokes to indicate stroke direction. The first staff begins with a common time signature (C). The lyrics 'Touch and go' are written above the tablature, corresponding to the first two measures. The music continues with various patterns of strokes and rests, with some measure endings indicated by colons (:) and double bar lines. The lyrics 'Touch and go' appear again in the middle of the piece, followed by other text elements like 'r' and 'a'.

The English Dancing Master by John Playford, published 1651-1728

Lute, 7-course The Twins (1657) Trans. T Andrew Haxell

Handwritten lute tablature for 'The Twins' in 7-course notation. The tablature uses a 7-course lute neck (courses 6 down to 1) and standard musical notation with vertical stems. The music is divided into measures by vertical bar lines. The notation includes letter heads (d, b, a, r, v, f, etc.) and numbers (1, 2, 3, 4) indicating specific fingerings or techniques. The piece consists of six staves of music.

7-course lute

Dissembling Love (1651) Trans. T Andrew Haxell

or "The Lost Heart"

3

The score consists of eight staves of tablature for a 7-course lute. The tablature uses a standard staff system with horizontal bar lines indicating measure boundaries. The notation includes various note heads and rests, such as open circles for open strings and filled circles for stopped strings. The music is divided into measures by vertical bar lines, and the overall structure suggests a repeating pattern or a single continuous piece.

Lute, 7-course

The Irish Lady (1651)

Trans. T Andrew Haxell

Also known as Aniseed-Water Robin, (a well-known real person and most probably a hermaphrodite).

Handwritten lute tablature for 'The Irish Lady' in 7-course notation. The music is divided into four systems. The first system starts with a measure of 'a r r r a f'. The second system begins with a measure of 'd d d d'. The third system begins with a measure of 'd. d. d.'. The fourth system begins with a measure of 'd. d. d.'. The tablature uses vertical stems to indicate pitch and horizontal strokes to indicate plucking direction. The first two systems are labeled '1st' and '2nd' respectively under the first measure of each.

Lute, 7-course Wallingford House (1670) Trans. T Andrew Haxell

During the 1560s Sir Francis Knollys erected the building that became known as Wallingford House. In 1622, George Villiers, 1st Duke of Buckingham, Lord High Admiral of England, favourite and “lover” of James I, bought Wallingford House and so began its 350-year long association with the Navy. It was replaced by the Admiralty Office in 1695, which was quickly found to be inadequate for the rapidly growing Navy and was in turn replaced in 1726 by the Old Admiralty building that still stands today.

Handwritten lute tablature for 'Wallingford House' in 7-course notation. The tablature consists of four staves, each representing a course (6th, 5th, 4th, and 3rd from top). The notation uses vertical stems and horizontal dashes to indicate note heads and stems. The first staff begins with a dotted note followed by a note with a vertical stem and a dash. The second staff begins with a note with a vertical stem and a dash. The third staff begins with a note with a vertical stem and a dash. The fourth staff begins with a note with a vertical stem and a dash.

The English Dancing Master by John Playford published 1651-1728

Lute, 7-course

The King of Poland (1698)

Trans. T Andrew Haxell

Also known as “Courtiers, courtiers”

Handwritten lute tablature for 'The King of Poland' (1698). The score consists of three staves of tablature, each with six horizontal lines representing the courses of the lute. The notation uses vertical stems and dots to indicate pitch and rhythm. The first staff is labeled '1st' under a bracket, and the second staff is labeled '2nd' under a bracket.

The first staff begins with a series of short vertical strokes (dots) followed by longer vertical strokes (circles). The second staff begins with a vertical stroke, followed by a bracketed section containing 'f', 'h', 'i', 'h', 'f', 'c', 'r', 'e', 'f'. The third staff begins with a vertical stroke, followed by 'a', 'f', 'g', 'f', 'r', 'a', 'b', 'a', 'a', 'a'.

Lute, 7-course

Childgrove (1701)

Trans. T Andrew Haxell

Also known as: Buff and Blue, Child Grove, Sic a Wife as Willie Had, Stick the Minister. Childgrove is the name village near Chichester in West Sussex. Alternatively, there is a slight possibility of a connection with Sir Josiah Child, the wealthy and powerful Governor of the East India Company.

The musical score is handwritten on five staves. Staff 1 (top) starts with a '4' and has lyrics: a a a v | o r a r a | a r g a | e a o p a | a a a v
r v | r a | r a | r | r
Staff 2 starts with a '4' and has lyrics: o r r | a e e | a : a | : | :
r a | o a r | r : r | : :
Staff 3 starts with a '4' and has lyrics: a v r a | o a a v o a | v o a r | o o o r | o o o a
a | r | r | r |
Staff 4 starts with a '5' and has lyrics: o r a v a e a | :
f b e e a | :
r a r |
Staff 5 (bottom) starts with a '5' and has lyrics: : |