

**S**umer is icumen in. I hude sing cucu. *S*owþeþ sed and blowþeþ  
*P*erspice xpicola. que dignacio. celicus *agrico*—

med and springþ þe wode nu. *S*ing cucu. *axse* bleteþ after  
*la pro uiril* *vicio*. *filio*— non partent *exposu*

lomb. Ihouþ after calue cu. *B*ulluc stertep. *bucke* uercep  
*it mortis* *exicio*— *Qui captiuos semiuuio*

gurdle sing cucu. *C*ucu cucu. *Wel* singes þu cucu ne swik  
*a supplicio*— *Vite* donat et *sexim* coronat in ce

*H*anc rotam cantare possunt quatuor socij. A paucio-  
 ribus autem qui a tribuo ut saltem duobus no debet  
 dici. preter eos qui dicunt pedem. *C*antat autē sic. *S*acen-  
 tibz ceteris unū inchoat cū his q̄ tenet pedē. Et cū uenerit  
 ad p̄nam notam post cruce. inchoat alius. Et sic de ceteris  
 singli ū repauesent ad paula cōnes septas et  
 in alibi: spacio unius longe note

*P*u nauer nu.  
*u so u o*

*S*ing cucu nu. *S*ing cucu.  
*hoc* repetit unū quociens op̄ est  
*facient* paulacionem in fine.

*P*es  
*S*ing cucu. *S*ing cucu nu.  
*hoc* dicitur alii. paulant in medio et in  
*fine*. *S*i inmediate repetit p̄ncipiū

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SIXTEENTH AND SEVENTEENTH CENTURIES.

ALSO

A SHORT ACCOUNT OF THE MINSTRELS.

BY

W. CHAPPELL, F.S.A.

THE WHOLE OF THE AIRS HARMONIZED BY G. A. MACFARREN.

VOL. I.

"Prout sunt illi Anglicani concentus suavissimi quidem, ac elegantes."

*Thesaurus Harmonicus* LAURENCINI, Romani, 1603.

LONDON:

CRAMER, BEALE, & CHAPPELL, 201, REGENT STREET.



*Lute Music of the time of Queen Elizabeth from William Ballet's Lute Book.*

The image displays five staves of handwritten musical notation. The notation is characteristic of early modern lute tablature, using letters (a, b, c, d, e, f, g) to denote fret positions on the strings. The notes are connected by stems and beams, indicating rhythmic groupings. The notation is written in a cursive, historical style. The first staff begins with a clef-like symbol and a key signature. The notation continues across five staves, with some staves ending in a double bar line and repeat signs.

Alfred K. Dunstons Ltd. London

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Sellinges  
Ronde.

*Sellinges' Round from the Manuscript known as Queen Elizabeth's Virginal Book.*

A handwritten musical score for a piece titled "Sellinges' Round". The score is written on a system of five staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in a common time signature (C) and a key signature of one sharp (F#). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. There are several repeat signs and a double bar line with a "2" below it, indicating a second ending. The handwriting is in a historical style, typical of early modern manuscript notation.

*Utam Music: -17<sup>th</sup> Century.*

**T** He Hunt  
*is up.*

The musical notation for 'He Hunt is up.' consists of a single melodic line. It begins with a large, decorative initial 'T'. The melody is written in a style characteristic of 17th-century manuscript notation, using a single line with various note values and rests. The notes are primarily quarter and eighth notes, with some longer rests. The piece concludes with a double bar line and repeat dots.

*Flageolet Music: -17<sup>th</sup> Century.*

Parthenia.

The musical notation for 'Parthenia.' is presented on a single staff with a treble clef and a 3/4 time signature. The melody is composed of quarter and eighth notes, with frequent rests. The piece is marked with a '3' at the beginning, possibly indicating a triplet or a specific tempo. It ends with a double bar line and repeat dots.