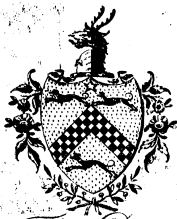


Not in Herbert

Mary Boston

Douce

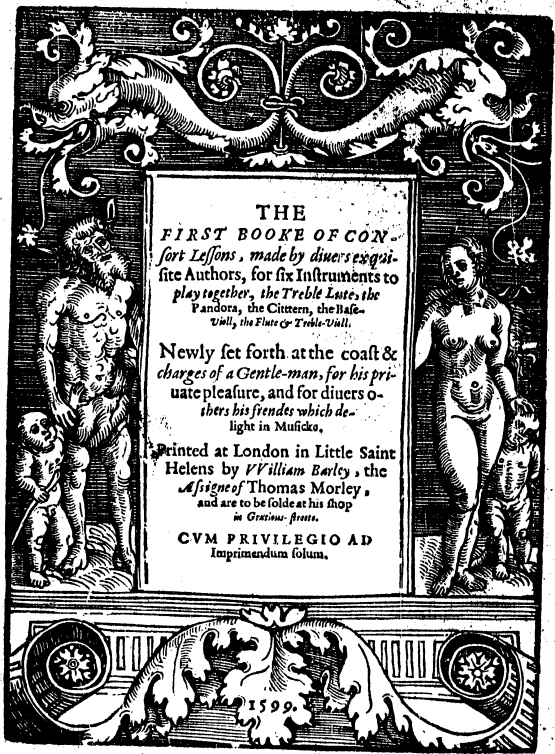
M. M. 388 410



Francis Douce

1794

Feb 23



THE
FIRST BOOKE OF CON-
fort Lessons, made by diuers exquisi-
site Authors, for six Instruments to
play together, the Treble Lute, the
Pandora, the Cittern, the Base-
Violl, the Flute or Treble-Violl.

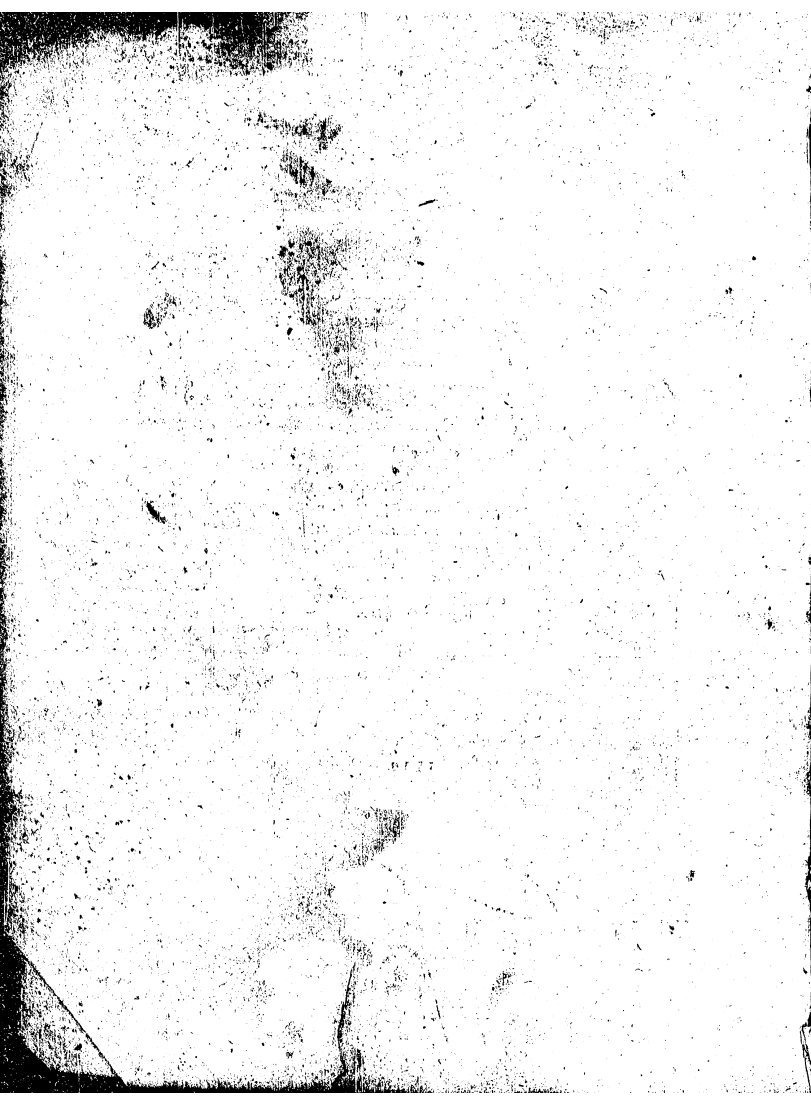
Newly set forth at the coast &
charges of a Gentle-man, for his pri-
uate pleasure, and for diuers o-
thers his friends which de-
light in Musicko,

Printed at London in Little Saint
Helens by William Barley, the
Assigne of Thomas Morley,
and are to be sold at his shop
in Gracious street.

CVM PRIVILEGIO AD
Imprimendum solum.

Autograph of Thomas Morley





TO

THE RIGHT HONORABLE, SIR STEPHEN
SOME KNIGHT, LORD MAYOR OF THE CITY OF
LONDON AND TO THE RIGHT WORSHIPFUL THE
Aldermen of the same, *Thomas Morley* Gent. of her Maiesties Chap-
pell, wisheth long health and felicitie.

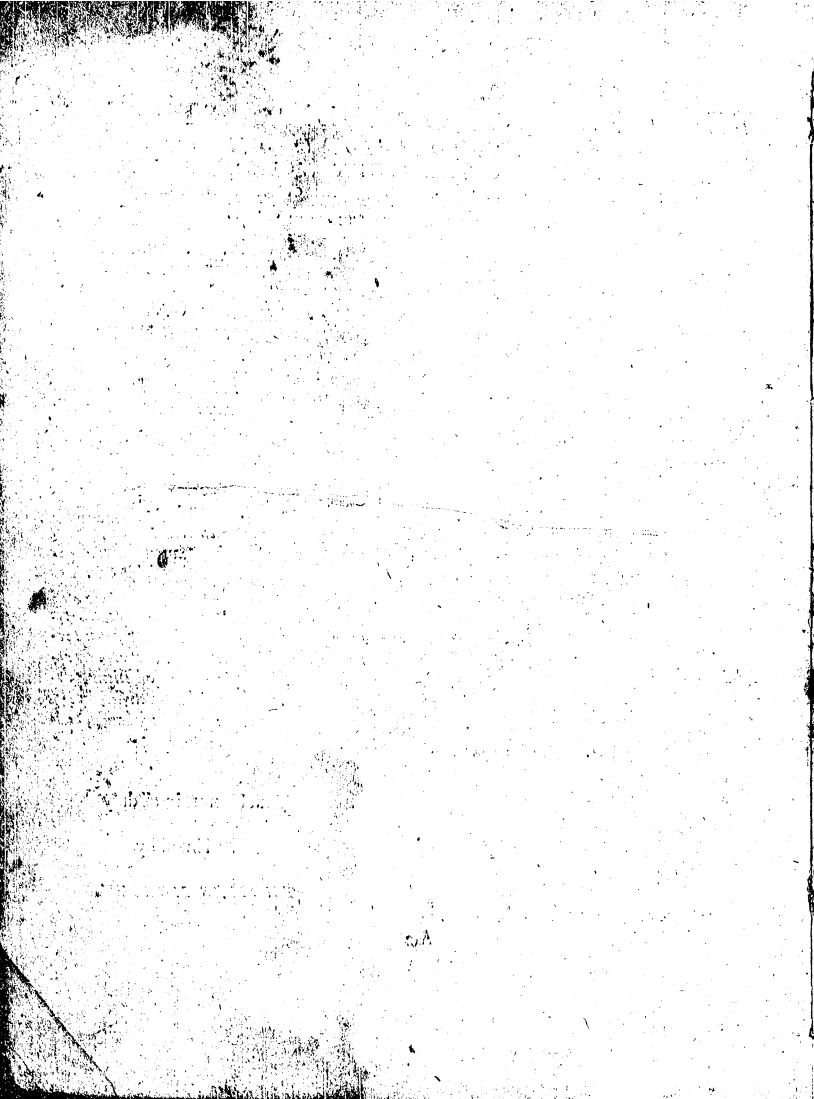


I Am bolde to present unto your good Lordship, with the right worshipfull Aldermen your assistants in the gouernment of this noble City, some few frutes of perfection of the most perfect men in their quality, that in the censure of many which can well iudge in Musicke, haue beene, and are at this day held very rare and excellent, both for their skill and practise: whose works that I might not abuse in denoting them to a meane patron, nor abuse the workers in ioyning them disorders for their true descant, I chose your Lordships vertue with the rest, to grace their deserts with your gracious fauours: and not to disgrace my care and trauaile which at the instant request of my very good friend haue beene very carefull, truly to set them out. These songs are not many, least too great plenty should breede a scarcenes of liking: they be not all of one kinde, because mens fancies seeke after variety: they be not curious, for that men may by diligence make vse of them: and the exquisite Musition may adde in the handling of them to his greater commendation. They be set for diuers Instruments: to the ende that whose skill or liking regardeth not the one, may attempt some other. This pain is past, in hope to procure your Lordships pleasure and recreation: and your Honorable acceptance shall be a sufficient warrant that my time is well spent: for I desire not to satisfie bablers, which are baser then brute beasts in reproouing excellencie, neuer attaine to the first degree of any commendable Science or misterie. But as the ancient custome is of this most honorable and renowned Cittie hath beene euer, to retaine and maintaine excellent and expert Musicians, to adorne your Honors fauours, Feasts and solemne meetings: to those your Lordships Waits, after the commending these my labors to your Honorable patronage: I recommend the same to your seruants carefull and skilfull handling: that the wants of exquisite harmony apparent being left unsupplied, for breuitie of Proportions, may be excused by their melodious additions, purposing hereafter to giue them more testimonie of my loue towards them. Thus as with my protested dutifull and obsequie I begun to your Honor and the right worshipfull Brethren: so wish my humble petitions to be Almightie for your prosperous preseruations, I end.

Your Honors in all duty

and humility

THOMAS MORLEY.



For the Gibbern.

T

He Quadro Pauin.

He Quadro Pauin.

He Quadro Pauin.

He Quadro Pauin.

He Quadro Pauin.

For the Cithern.

2. **G**

Alliard to the Quadro Pain.

3. **D**

De la Trombo Pain.

For the Cithern.

5.

G

Alliard to Captaine Pipers Pain.

Three staves of musical notation with tablature. The first staff begins with a large 'G' and contains the title 'Alliard to Captaine Pipers Pain.' The notation includes rhythmic flags and letters (a, b, c) representing fret positions on the strings.

6.

C

An the excuse.

Three staves of musical notation with tablature. The first staff begins with a large 'C' and contains the title 'An the excuse.' The notation includes rhythmic flags and letters (a, b, c) representing fret positions on the strings.

For the Cithern.

L

Musical notation for the first system, featuring a treble clef and a common time signature. The notation includes a series of notes with stems and flags, and a bass line with notes and stems. The notes are written in a shorthand style typical of early printed music.

Acrima Paulin.

Musical notation for the second system, continuing the piece. It features a treble clef and a common time signature. The notation includes a series of notes with stems and flags, and a bass line with notes and stems.

Musical notation for the third system, continuing the piece. It features a treble clef and a common time signature. The notation includes a series of notes with stems and flags, and a bass line with notes and stems.

Musical notation for the fourth system, continuing the piece. It features a treble clef and a common time signature. The notation includes a series of notes with stems and flags, and a bass line with notes and stems.

Musical notation for the fifth system, continuing the piece. It features a treble clef and a common time signature. The notation includes a series of notes with stems and flags, and a bass line with notes and stems.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

B

16

For the Cithern.

8.

P

Hillips Patin.

For the Cithern.

G

3

a . a a c a c d d d c d c d d e d
 a a a a a c a a a c c a a a a a c a a . a .
 a a a b a a b a c c a c c a b a a

Alliard to Philips pain.

a a c d d c d d d d d c d a d c d c a c c d d c d d
 a c a c a a a c . c a a a c . a . a a .
 a a c a a c a a a a c a c c c c .
 a b a a b b a a c a b a a a

a a d d d d a c d d c d c d d a c d d d d d d d c d c
 a c a a c a a c a a c a c a a c c a a c c a c a c a . a .
 c a a a a a a c c a a c a c e a c c a a a a a a c a . a .
 b a a b a a b a b b b a b b a b a c c

a a c a a a .
 a b a a

9.

For the Cithern.

13.

N nomine Paui.

The musical score consists of five systems of music. Each system includes a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The notes are written in a style characteristic of early printed music, with stems and flags. Below each staff is a line of tablature, which is a sequence of letters (a, b, c, d, e, f, g) representing fret positions on the strings. The lyrics 'N nomine Paui.' are written below the first system. The score is followed by several empty staves.

For the Cithern.

M 14.
Y Lord of Oxenfords Maske.

This block contains the first system of music for 'Y Lord of Oxenfords Maske.' It features a large initial 'M' on the left. The notation consists of a single staff with rhythmic flags above and a series of letters (a, b, c) below, representing a lute tablature. The piece is numbered 14.

This block contains the second system of music for 'Y Lord of Oxenfords Maske.' It continues the tablature notation with rhythmic flags and letters on a single staff.

This block contains the third system of music for 'Y Lord of Oxenfords Maske.' It continues the tablature notation with rhythmic flags and letters on a single staff.

This block contains the fourth system of music for 'Y Lord of Oxenfords Maske.' It continues the tablature notation with rhythmic flags and letters on a single staff.

M 15.
Ouniers Almaine.

This block contains the first system of music for 'Ouniers Almaine.' It features a large initial 'M' on the left. The notation consists of a single staff with rhythmic flags above and a series of letters (a, b, c) below, representing a lute tablature. The piece is numbered 15.

This block contains the second system of music for 'Ouniers Almaine.' It continues the tablature notation with rhythmic flags and letters on a single staff.

This block contains the third system of music for 'Ouniers Almaine.' It continues the tablature notation with rhythmic flags and letters on a single staff.

For the Cithern.

16.

M

3 a a b b b g f a a f a a c c a c c a a a b b
3 a a b c d e f a c d f a a c c c c c c a

Ichills Galliard.

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

17.

L

3 c a c a c . a a . a c a c . c c a c a c a a . a
3 a a c e a c a a a a a a a a a a c e a a a a
b a b b a a b b a b b a b b a a

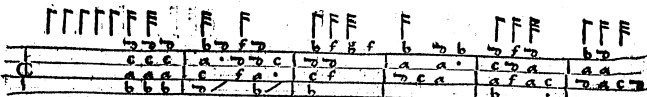
A Volta.

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

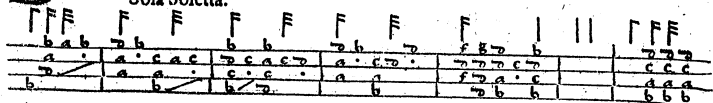
a c a c . c . a a . a c a c . c a a . a
a a . a a . a a b b

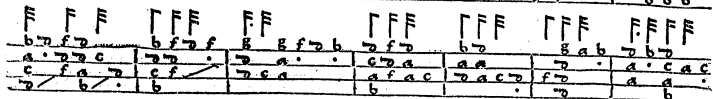
For the Cithern.

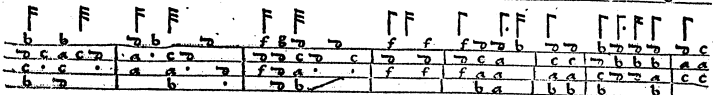
19.

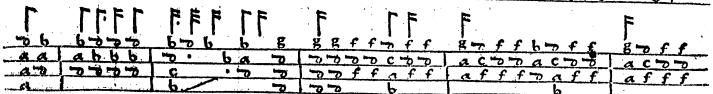
S 

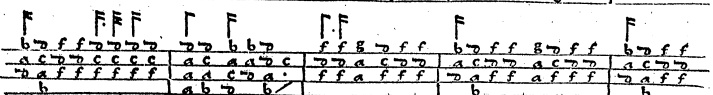
Sola Soletta.

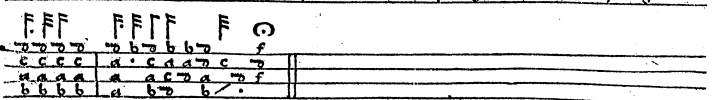


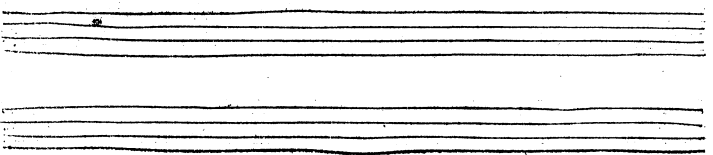












For the Cithern.

I

↑↑↑↑↑	↑↑	↑	↑↑	↑	↑	↑	↑↑	↑
aaacaa	a aaac	a ac c	cc cc	a ac	aaac	a ac	aaac	a ac
aaaaac	a aaaa	a aa c	c ca	a' csc	aaaba	a aaab	a b	c bb a
baa	aa	bb	bbb	c c	b			

Oine hands,

↑↑↑↑	↑↑↑	↑	↑↑	↑	↑↑↑	↑	↑	↑↑	↑
acaaaa	aa	afbb	aa	bb	a	ac	bb	af	
baaac	aa	afaac	aaa	c c c	c c c	c			
baa	aa	bb	bbb	c c	b				

↑↑	↑	↑↑↑↑	↑↑↑↑	↑	↑↑↑	↑	↑	↑
ff	ac	bbba	caaac	aa	aa	bb	fff	ff
a	ca	aaac	caaac	aa	aa	bb	fff	ff
a	b	a	a	c	aba			

↑	↑	↑↑↑↑	↑↑↑↑	⊙
a	ca	aaac	caaac	a
a	ca	aaac	caaac	a
a	b	a	aba	a

Empty musical staves for practice or additional notation.

The Table.

T He Quadro Pauin.	1.
Galliard to the Quadro Pauin.	2.
De la Trombo Pauin.	3.
Captaine Pipers Pauin.	4.
Galliard to Captaine Pipers Pauin.	5.
Galliard Can shee Excuse,	6.
Lacrimæ Pauin.	7.
Phillips Pauin.	8.
Galliard to Phillips Pauin.	9.
The Frog-Galliard.	10.
Allifons Knell.	11.
Goe from my Window.	12.
In Nomine Pauin.	13.
My Lord of Oxenfords Maske.	14.
Mounfers Almaine.	15.
Michills Galliard.	16.
Lauolto.	17.
Balowe.	18.
O Mistresse mine.	19.
Sola Soletta.	20.
Ioyne Hands.	21.
LaCoranta.	22.
The Lord Sowches Maske.	23.

FINIS.