

EARLY MUSIC ONLINE

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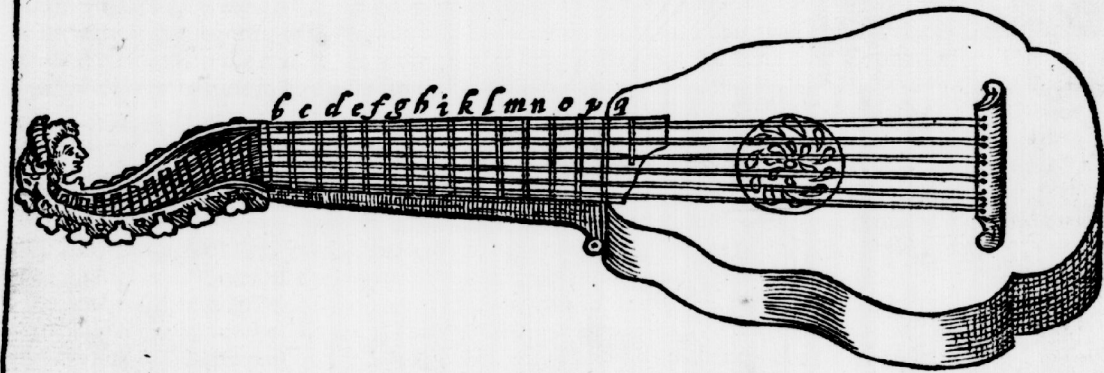
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A newv Booke of Tabliture for the Bando.

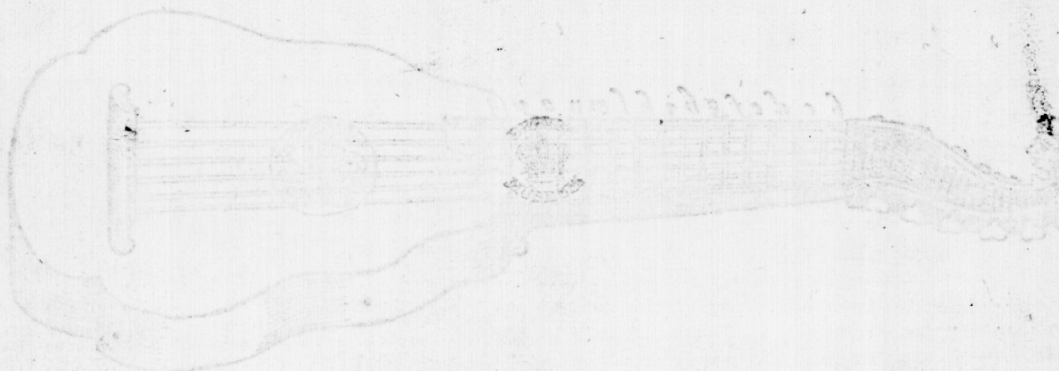
ra : Contayning fundrie sorts of lessons, collected together out of diuers good Authors for
the furtherance and delight of such as are desirous to practise on this Instrument.
Newer before Published.



Imprinted at London for VVilliam Barley, and are to be sold at his shop in Gratiours
street neere Leaden-Hall.

A new Booke of the Bandora for the Bandora

In: Concerning the best way of playing on the Bandora, and the manner of tuning it, as the Author hath taught in the former two bookes.



Inscribed at London by William Baskin, and sold by him at the Sign of the Hand in St. Dunstons Church.

Gentle Reader, I have not discontinued my purpose, to procure thy pleasure and delight, by acquainting thee with the Bandora in in this booke, as well as I have done with the Lute and Orpharion, in the former two bookes : which labour and cost of mine, if thou take in good part, I will not cease my travail for thy further good, but I will likewise acquaint thee with the very ground worke, whereupon the whole frame of musique is built, which matter well looked into, and practised at such convenient times, as thy pleasure will afford thee, thou mayest thereby be the better able to iudge of the worthines and excellencie of this Arte, which hath bene imbraced, and highly commended, euen from the first beginning thereof. And although at the first it seeme vnto thee very hard and difficult, yet by willing dilligence it will become easie and pleasant: for as it is said, the roote of science is verie bitter, but the fruite verie delectable and sweet. And as for the Instrument it selfe, it is easie to be played vpon, and is an Instrument commendable and fit, either in consort or alone, and for the fingering of it, let that suffice to instruct thee that I have said in the preface of the Orpharion: Only this note, that the manner of tuning doth a little differ from the Lute and Orpharion : Therefore to teach thee how to tune it, let this example suffice that followeth.

Example.

The vse of this example is thus. First begin with the countertenor wresting the stringes higher or lower, till they agree in vnitie of sounde, then come to your small meanes, and stoppe them in d. wresting the stringes higher or lower, till they agree in vnitie of sound with the stringes of your countertenor open, then stoppe your countertenor & c. and make the treble stringes agree in vnitie with them, then stop your treble stringes in d. and wrest the stringes of your great meanes higher or lower till they agree in vnitie, then stoppe your great meanes in c. and wrest the stringes of your tenor higher or lower till they agree in vnitie, then come to your treble againe & stoppe it in d. and the wrest higher or lower the stringes of your base till they likewise agree in vnitie of sound, and then haue you done tuning. so let this rule suffice till experience shall acquaint thee howe to tune it by eare, which is the best and most exquisite way of all. Thus gentle Reader hoping that thou wilt take my well meaning in good part, I bid thee farewell.



W. B.

AN INSTRUCTION TO THE BANDORE.

Handwritten musical notation for the first page of 'AN INSTRUCTION TO THE BANDORE.' The page contains four systems of music, each consisting of a five-line staff with notes and rests. The notation is written in a historical style, likely for a lute or similar stringed instrument. The first system begins with a treble clef and a common time signature. The notes are primarily quarter and eighth notes, with some rests. The second system continues the piece, showing a variety of rhythmic patterns. The third system features a change in the melodic line, with some notes beamed together. The fourth system concludes the page with a final cadence.

AN INSTRUCTION TO THE BANDORE.

Handwritten musical notation for the second page of 'AN INSTRUCTION TO THE BANDORE.' The page contains four systems of music, each consisting of a five-line staff with notes and rests. The notation is written in a historical style, likely for a lute or similar stringed instrument. The first system begins with a treble clef and a common time signature. The notes are primarily quarter and eighth notes, with some rests. The second system continues the piece, showing a variety of rhythmic patterns. The third system features a change in the melodic line, with some notes beamed together. The fourth system concludes the page with a final cadence.

AN INSTRUCTION TO THE BANDORE.

Musical notation for the first system on page 1. It consists of a single staff with notes and rests. The notation includes various rhythmic values and accidentals. At the end of the system, there is a section labeled "Quadron pauan:" followed by "Finis." with decorative flourishes.

AN INSTRUCTION TO THE BANDORE.

The Quadron Galiard.

Musical notation for the second system on page 2. It consists of a single staff with notes and rests. The notation includes various rhythmic values and accidentals. At the beginning of the system, there is a section labeled "The Quadron Galiard." The notation continues with several measures of music.

AN INSTRUCTION TO THE BANDORE.

Quadron
Gallarde

AN INSTRUCTION TO THE BANDORE.

A Perludium.

Aprudium. finis

B ;

AN INSTRUCTION TO THE BANDORE.

The new
Hunt sun-
dry waics
made by
Frances
Cutting.

The first page of musical notation consists of five systems of staves. Each system contains a single melodic line with various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Above the notes are vertical stems, some topped with flags or beams. The notation is arranged in a single column across the five systems.

AN INSTRUCTION TO THE BANDORE.

The second page of musical notation consists of five systems of staves, similar in format to the first page. It features a single melodic line per system with rhythmic notation and vertical stems. The notation continues across the five systems.

AN INSTRUCTION TO THE BANDORE.

The left page contains four systems of musical notation. Each system consists of two staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and clefs. There are also some decorative flourishes and bar lines. The notes are written in a historical style, with some letters (a, b, c, d, e, f) used to denote pitch.

AN INSTRUCTION TO THE BANDORE. A

The right page contains musical notation similar to the left page. It features a system of two staves with notes and clefs. A notable feature is a section of the notation that includes the text "The new" and "finis" written in a cursive hand. Below the musical notation, there are several empty staves. At the bottom center of the page, there is a large letter "C".

AN INSTRUCTION TO THE BANDORE.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic symbols (vertical stems with flags) and letters (a, b, c, d, e, f, g, h) placed above and below the lines. The letters are arranged in a sequence that suggests a specific melodic or rhythmic pattern.

Handwritten musical notation on a five-line staff, continuing the sequence from the previous block. It features rhythmic symbols and letters (a, b, c, d, e, f, g, h) in a structured arrangement.

Handwritten musical notation on a five-line staff, continuing the sequence. The notation includes rhythmic symbols and letters (a, b, c, d, e, f, g, h) in a structured arrangement.

Handwritten musical notation on a five-line staff, continuing the sequence. The notation includes rhythmic symbols and letters (a, b, c, d, e, f, g, h) in a structured arrangement.

AN INSTRUCTION TO THE BANDORE.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic symbols and letters (a, b, c, d, e, f, g, h) placed above and below the lines.

Handwritten musical notation on a five-line staff, continuing the sequence from the previous block. It features rhythmic symbols and letters (a, b, c, d, e, f, g, h) in a structured arrangement.

Handwritten musical notation on a five-line staff, continuing the sequence. The notation includes rhythmic symbols and letters (a, b, c, d, e, f, g, h) in a structured arrangement.

Handwritten musical notation on a five-line staff, continuing the sequence. The notation includes rhythmic symbols and letters (a, b, c, d, e, f, g, h) in a structured arrangement. At the end of the staff, the word "Fims." is written, followed by a double bar line and the letters "A.D.D."

AN INSTRUCTION TO THE BANDORE.

Those eies
which see
my l'ance
on a fire.

The first system on the left page features a vocal line on a single staff with a treble clef and a common time signature. The lyrics are written to the left of the staff. Below the vocal line is a bandore accompaniment consisting of three staves. The top staff uses a treble clef, the middle a bass clef, and the bottom a lute clef. The notation includes various rhythmic values and accidentals.

The second system on the left page continues the musical piece. It follows the same format as the first system, with a vocal line and a three-staff bandore accompaniment. The notation includes various rhythmic values and accidentals.

AN INSTRUCTION TO THE BANDORE.

The first system on the right page features a vocal line on a single staff with a treble clef and a common time signature. Below the vocal line is a bandore accompaniment consisting of three staves. The notation includes various rhythmic values and accidentals.

The second system on the right page continues the musical piece. It follows the same format as the first system, with a vocal line and a three-staff bandore accompaniment. The notation includes various rhythmic values and accidentals. The system concludes with the word "finis." written in a decorative script.

AN INSTRUCTION TO THE BANDORE.

Howe can
the tree
but waste
and wither
away.

Musical notation for the first system on the left page. It features a treble clef, a key signature of one flat (B-flat), and a melody line with a repeat sign. Below the melody are two staves of lute tablature, with letters (a, b, c, d, e, f) and numbers (1-6) indicating fret positions.

Musical notation for the second system on the left page, continuing the melody and tablature from the first system. It includes a treble clef, a key signature of one flat, and a melody line with a repeat sign. Below the melody are two staves of lute tablature.

AN INSTRUCTION TO THE BANDORE.

Musical notation for the first system on the right page. It features a treble clef, a key signature of one flat (B-flat), and a melody line with a repeat sign. Below the melody are two staves of lute tablature, with letters (a, b, c, d, e, f) and numbers (1-6) indicating fret positions. The system concludes with a double bar line and the word "finis" written in a decorative font.

AN INSTRUCTION TO THE BANDORE.

Oneioy of
ioyes Ion-
lyfelt.

Musical notation for the first system on the left page, featuring a treble clef staff with a key signature of one flat and a common time signature. The notation includes diamond-shaped notes and rests. Below the staff are four lines of lute tablature with letters a, b, c, d, e, f, g.

Musical notation for the second system on the left page, continuing the piece with similar notation and tablature as the first system.

AN INSTRUCTION TO THE BANDORE.

Musical notation for the first system on the right page, featuring a treble clef staff with a key signature of one flat and a common time signature. The notation includes diamond-shaped notes and rests. Below the staff are four lines of lute tablature with letters a, b, c, d, e, f, g.

Musical notation for the second system on the right page, including a 'Finis' marking and a 'D' time signature at the end.

D

AN INSTRUCTION TO THE BANDORE.

But this &
then no
more it is
my last of
all,

Musical notation for the first system on the left page. It consists of a vocal line with a treble clef and a bandore tablature line with a G-clef. The tablature uses letters 'a', 'b', 'c', 'd', 'e', 'f' to represent fret positions. The system contains two measures of music.

Musical notation for the second system on the left page. It consists of a vocal line with a treble clef and a bandore tablature line with a G-clef. The tablature uses letters 'a', 'b', 'c', 'd', 'e', 'f' to represent fret positions. The system contains two measures of music.

AN INSTRUCTION TO THE BANDORE.

Musical notation for the first system on the right page. It consists of a vocal line with a treble clef and a bandore tablature line with a G-clef. The tablature uses letters 'a', 'b', 'c', 'd', 'e', 'f' to represent fret positions. The system contains two measures of music.

Musical notation for the second system on the right page. It consists of a vocal line with a treble clef and a bandore tablature line with a G-clef. The tablature uses letters 'a', 'b', 'c', 'd', 'e', 'f' to represent fret positions. The system contains two measures of music.

AN INSTRUCTION TO THE BANDORE.

Trefcho-
cs.

AN INSTRUCTION TO THE BANDORE.

AN INSTRUCTION TO THE BANDORE.

Trefcho-
cs.

AN INSTRUCTION TO THE BANDORE.

AN INSTRUCTION TO THE BANDORE.

THose eyes that set my fancie on a fire,
 those crisped haire which hold my hart in chaines.
 Those dantie hands which conquered my desire,
 that wit which of my thought doth hold the raines.
 Then loue be Iudge what hart may therewith stand,
 such eyes, such head, such wit and such a hand:
 Those eyes for clearenes doth the starres surpass,
 those haire of foure the brightnes of the sunne.
 Those hands more white than euer luorie was,
 that wit euen to the skies hath glory wonne:
 Oh eyes that pearce our hearts without remorse,
 Oh haire of right that weares a royall crowne:
 Oh hands that conquere more than Caesars force,
 Oh wit that turnes huge kingdomes vpside downe.

Short is my rest whose toyle is ouer long,
 my ioyes are darke but cleare is seene my woe:
 In saferie small great wracks I bide through wrong,
 whose time is swift and yet my hope but slow.
 Each griefe and wound in my poore soule appeares,
 that laugheth houres and weepeth many yeares.
 Deedes of the day are fables for the night,
 sighes of desire are smokes of thoughtfull teares:
 My steps are false although my path is right,
 disgrace is bold my fauour full of feares.
 Disquiet sleepe, keeps audit of my life,
 where rare content doth make displeasure rise:
 The dolefull clocke which is the voice of time,
 calles on my end before my hap is seene.

Thus fallies my hopes whose harmes haue power to clime,
 not come to haue which long in wish haue beene,
 I trust you loue and feare not others hate,
 be you with me and I haue Caesars fate.

FINIS.

How can the tree but waste and wither away,
 that hath not sometime comfort of the sunne:
 How can the flower but vade and soone decay,
 That alwaies is with darke clouds ouer runne,
 Is this a life? nay death I may it call:
 That feeles each paine, and knowes no ioy at all.

What foodles beast, can liue long in good plight,
 Or is it life, where fences there be none?
 Or what auileth eyes without their sight,
 Or else a tongue to him that is alone?
 Is this a life? &c.

Whereto serues cares, if that there be no sound,
 Or such a head where no deuce doth grow:
 But al of plaints, since sorrow is the ground,
 Wherby the heart, doth pine in deadlie woe.
 Is this a life? nay death I may it call:
 That feeles each paine, and knowes no ioy at all.

FINIS.