

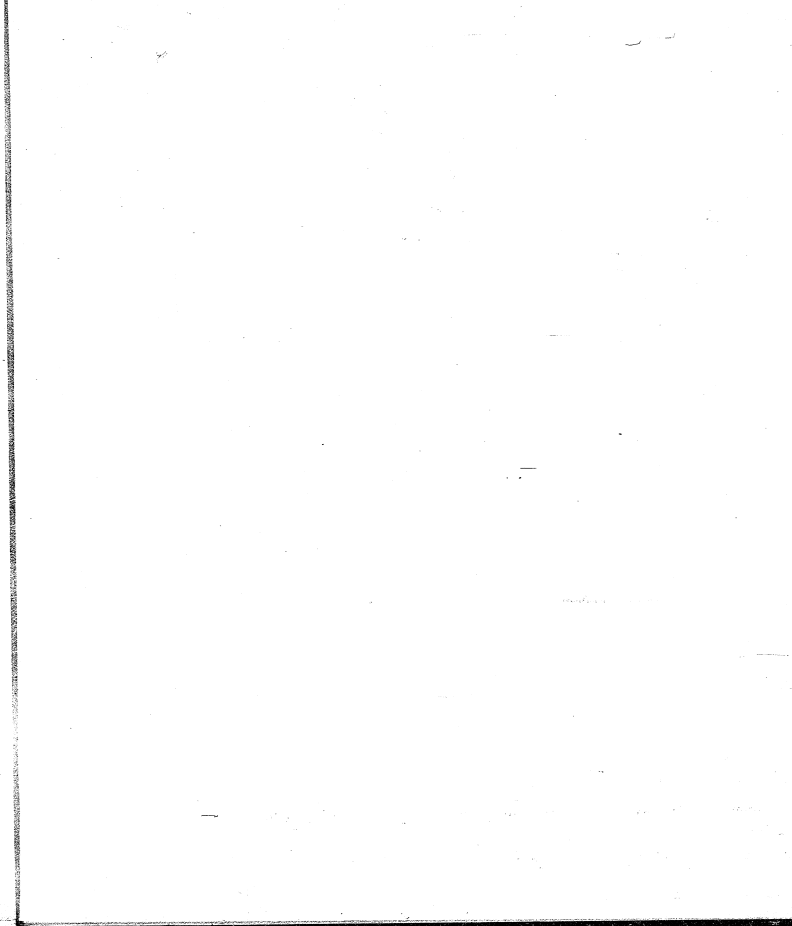
W. H. Miller; et al. September 2.

A full list part in the Lib. of the Royal Coll. of Surgeons
a list of part of an earlier edition (1597) by the
same author, Woodman etc., before a catalogue under
the name

part of the ... 1608

~~C. S. L. & S. S. S.~~

H. 1. 6. 7.







THE
FIRST BOOKE OF
Centort Lessons, made by ciuers
exquisite Authors, for sixe In-
struments to play together: *its,*
the *Fredic Lute,* the *Pandora,*
the *Ceterne,* the *La & Cava,*
the *Flute,* and the
Treble-Viol.

Collected by *Thomas Morley,*
Gentleman, and now newly cor-
rected and enlarged.

LONDON:
Printed by *Thomas Snodham* for
I. W. Aspin and are to be sold at
his Shop in *S. Dunstons church-*
yard in Fleetstreet.

The Second Edition







THE
FIRST BOOKE OF
Confort Lessons, made by diuers
exquisite Authors, for sixe In-
struments to play together: *viz.*
the *Treble Lute*, the *Pandora*,
the *Citterne*, the *Base-Violl*,
the *Flute*, and the
Treble-Violl.

Collected by *Thomas Morley*,
Gentleman, and now newly cor-
rected and enlarged.

LONDON:
Printed by *Thomas Snodham* for
John Browne and are to be sold at
his shop in S. Dunstons church-
yard in Fleetstreet.

The Assigne of *William Barley*.





TO
**THE RIGHT HONOURABLE, SYR
 STEPHEN SOMER** Knight, Lord *MAYOR*
 of the Citie of London, and to the Right Worshipfull

the Aldermen of the same: *Thomas Morley*, Gentleman of her Maiesties
 Chappel, withleth long health, and felicitie.



RIGHT Honourable: *I am bold to present vnto your good Lordship,*
with the Right Worshipfull Aldermen, your assistants in the govern-
ment of this Nobl: Citie, some few fruits of perfection of the most
perfect men in their qualitie, that in the censure of many who can wel-
ludge in Musicke, haue benee, and are at this day held very rare and
excellent both for their skill and practise: whose workes that I might
not abuse in deuoting them to a meane Patron, nor abuse the workers,
in ioyning them Disorders for their true Defiant, I chose your Lord-
ships vertue with the rest, to grace their deserts with your gracious fa-
uours: and not to disgrace my care and trauaile, which at the instant
request of my very good friend, haue benee very carefull, truly so set
them out. The Songs are not many, least soo great plenty should breede
a scarcensse of liking: they be not all of one kinde, because mens fantasies seeke after varietie: thy
be not curious, for that men may by diligence make vse of them: and the exquisite Musitian may addo
in the handling of them to his greater commendation. They be set for diuers Instruments: to the
end that whose skullor liking regardeth not the one, may attempt some other. The paine 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 reprouing excellencie, neuer attaine to the first degree of any commendable Science or Misterie. But
as the auncient custome of this most Honourable and renowned Citie hath benee euer, to retaine and
maintaine excellent and expert Musicians, to adorne your Honours fauours, feasts, and solemne meetings:
so those your Lordships Ways, after the commencing these my labours to your Honourable patro-
nage: I recommend the same to your Seruants carefull and skilfull handling, that the wants of exquisite
harmeny apparant, being left unsupplied, for breuitie of Proportions, may be excused by their melodious
additions, purposing hereafter to giue them more testimonie of my Love towards them. Thus as with
my protested dutifull endeavour and obsequie I begun to your Honour, and the right Worshipfull Brethren:
so with my humble petitions to the Almighty for your prosperous preseruations, I end.

Your Honours in all duty

and humilitie

THOMAS MORLEY.

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FINIS.

For the Flute.

He Quadro Pain.

The first system of music for 'He Quadro Pain' begins with a large, ornate initial 'H' on the left. The music is written on a single staff with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, with some notes marked with an 'x' above them. The system ends with a repeat sign.

The second system of music continues the piece 'He Quadro Pain' with a single staff of music, maintaining the same notation style as the first system.

The third system of music continues the piece 'He Quadro Pain' with a single staff of music, maintaining the same notation style as the first system.

The fourth system of music continues the piece 'He Quadro Pain' with a single staff of music, maintaining the same notation style as the first system.

He Galliard to the Quadro Pain.

The first system of music for 'He Galliard to the Quadro Pain' begins with a large, ornate initial 'T' on the left. The music is written on a single staff with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, with some notes marked with an 'x' above them. The system ends with a repeat sign.

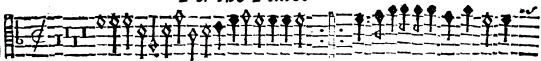
The second system of music continues the piece 'He Galliard to the Quadro Pain' with a single staff of music, maintaining the same notation style as the first system.

The third system of music continues the piece 'He Galliard to the Quadro Pain' with a single staff of music, maintaining the same notation style as the first system.

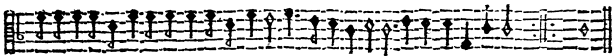
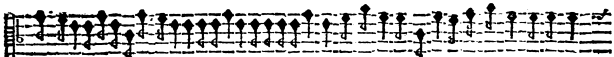
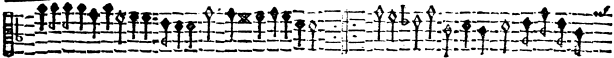
For the Flute.

3

D

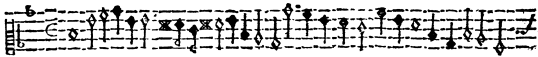


E la Tromba Pauin.

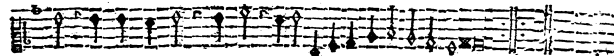
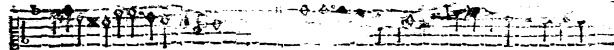
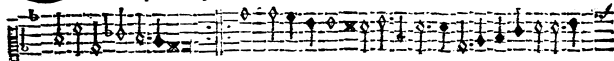


4

C

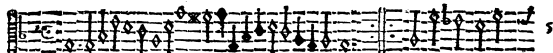


Aptaine Pipers Pauin.

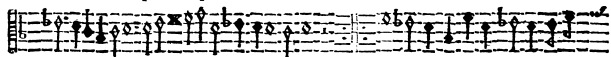


For the Flute.

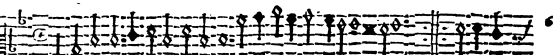
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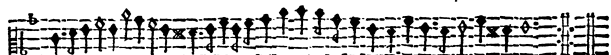
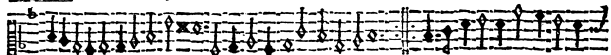
Aptaine Pipers Galliard.



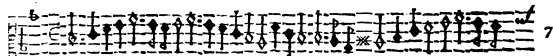
C



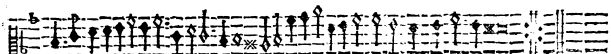
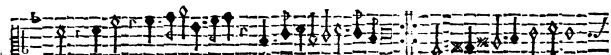
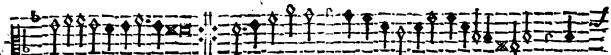
Alliard, can the excuse



L



Acrimæ Pauin.



For the Flute.

8

P

Hillips Pauin.

Musical score for 'Hillips Pauin' for flute. It consists of three staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. The music is written in a single melodic line with various note values, rests, and accidentals. The second and third staves continue the piece, with the third staff ending with a double bar line and repeat dots.

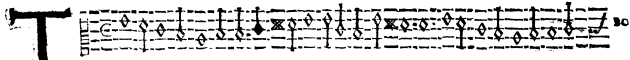
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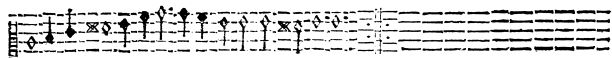
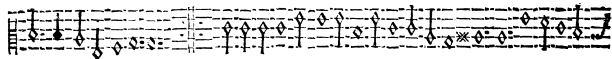
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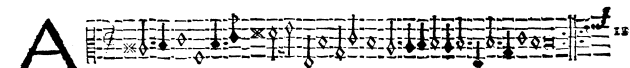
Alliard to Phillips Pauin.

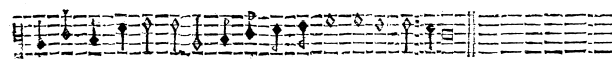
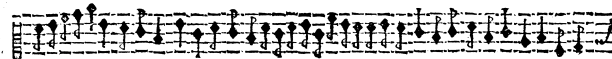
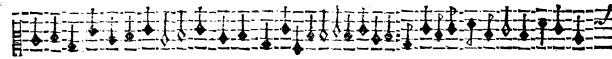
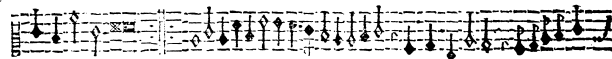
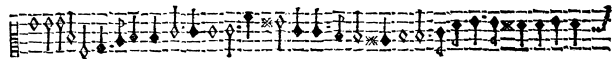
Musical score for 'Alliard to Phillips Pauin' for flute. It consists of three staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. The music is written in a single melodic line with various note values, rests, and accidentals. The second and third staves continue the piece, with the third staff ending with a double bar line and repeat dots.

For the Flute.

T  30
He Frog Galliard.



A  18
Lilons Knell.



For the Flute.

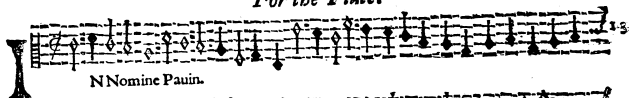
22

G

Of from my Window.

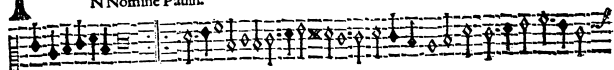
The image shows a musical score for a flute, starting with a large 'G' and the title 'Of from my Window.' The score consists of ten staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a single melodic line. The notation includes various note values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece concludes with a double bar line and repeat dots.

For the Flute.

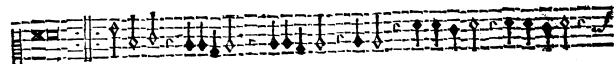


Musical staff 1, starting with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes and rests, ending with a fermata and the number 13.

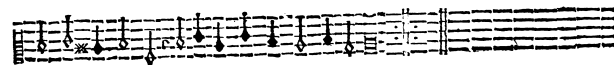
N Nomine Pain.



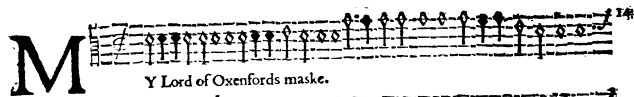
Musical staff 2, continuing the melody from staff 1.



Musical staff 3, continuing the melody from staff 2.

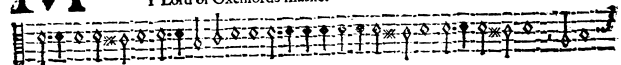


Musical staff 4, continuing the melody from staff 3.

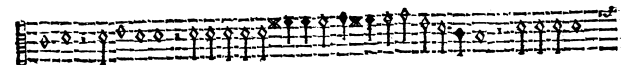


Musical staff 5, starting with a large initial letter 'M' and a treble clef. The staff contains a sequence of notes and rests, ending with a fermata and the number 14.


Y Lord of Oxenforde maske.



Musical staff 6, continuing the melody from staff 5.



Musical staff 7, continuing the melody from staff 6.



Musical staff 8, continuing the melody from staff 7.

For the Flute.

35 **M** *Oanfiers Almaine.*

This musical piece is marked with a large 'M' and the number 35. It is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. There are several accidentals, including flats and naturals, throughout the piece.

Oanfiers Almaine.

This block shows the continuation of the musical notation for 'Oanfiers Almaine' on a single staff with a treble clef and a key signature of one flat. The notation continues with various rhythmic values and accidentals.

36 **M** *Ichels Galliard.*

This musical piece is marked with a large 'M' and the number 36. It is written on a single staff with a treble clef and a key signature of one flat. The melody starts with a quarter rest, followed by eighth and sixteenth notes. There are several accidentals, including flats and naturals.

Ichels Galliard.

This block shows the continuation of the musical notation for 'Ichels Galliard' on a single staff with a treble clef and a key signature of one flat. The notation continues with various rhythmic values and accidentals.

37 **I** *Oyne hands.*

This musical piece is marked with a large 'I' and the number 37. It is written on a single staff with a treble clef and a key signature of one flat. The melody begins with a quarter rest, followed by eighth and sixteenth notes. There are several accidentals, including flats and naturals.

Oyne hands.

This block shows the continuation of the musical notation for 'Oyne hands' on a single staff with a treble clef and a key signature of one flat. The notation continues with various rhythmic values and accidentals.

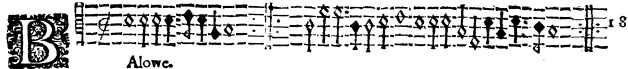
Oyne hands.

This block shows the continuation of the musical notation for 'Oyne hands' on a single staff with a treble clef and a key signature of one flat. The notation continues with various rhythmic values and accidentals.

Oyne hands.

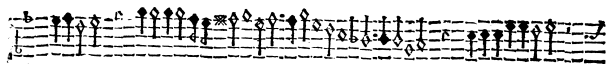
This block shows the continuation of the musical notation for 'Oyne hands' on a single staff with a treble clef and a key signature of one flat. The notation continues with various rhythmic values and accidentals.

For the Flute.

B  18
Alowe.

O  19
Mistresse mine.

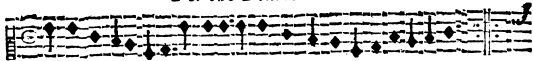
S  20
Ola Soletta.

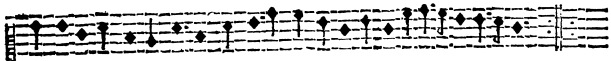
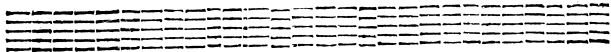




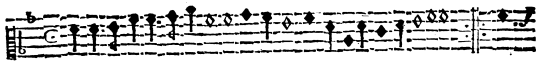


For the Flute.

21 **L**  **Auolto.**

Detailed description: This block contains the first exercise, numbered 21. It begins with a large letter 'L'. The first staff of music is in G major (one sharp) and 6/8 time, starting with a treble clef and a common time signature 'C'. The melody consists of eighth and sixteenth notes. Below the first staff, the word 'Auolto.' is written. The second staff continues the melody. Below the second staff is an empty musical staff.

22 **L**  **A Coranto.**



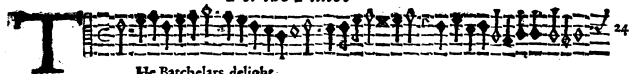

Detailed description: This block contains the second exercise, numbered 22. It begins with a large letter 'L'. The first staff of music is in G major (one sharp) and 6/8 time, starting with a treble clef and a common time signature 'C'. The melody consists of eighth and sixteenth notes. Below the first staff, the word 'A Coranto.' is written. The second staff continues the melody. Below the second staff is an empty musical staff.

23 **T**  **He Lord Souches Maske.**

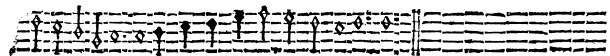
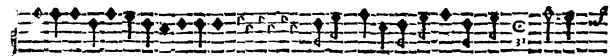
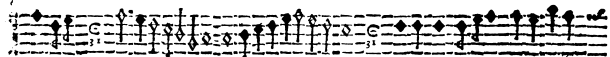
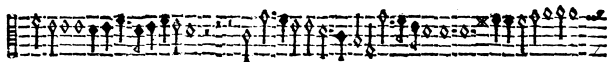
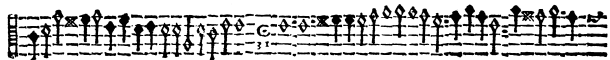
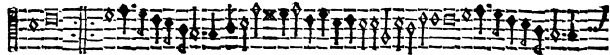


Detailed description: This block contains the third exercise, numbered 23. It begins with a large letter 'T'. The first staff of music is in G major (one sharp) and 6/8 time, starting with a treble clef and a common time signature 'C'. The melody consists of eighth and sixteenth notes. Below the first staff, the words 'He Lord Souches Maske.' are written. The second staff continues the melody.

For the Flute.

T  24

He Bachelars delight.



For the Flute.

25

R

Esponce Pauin.

FINIS.

