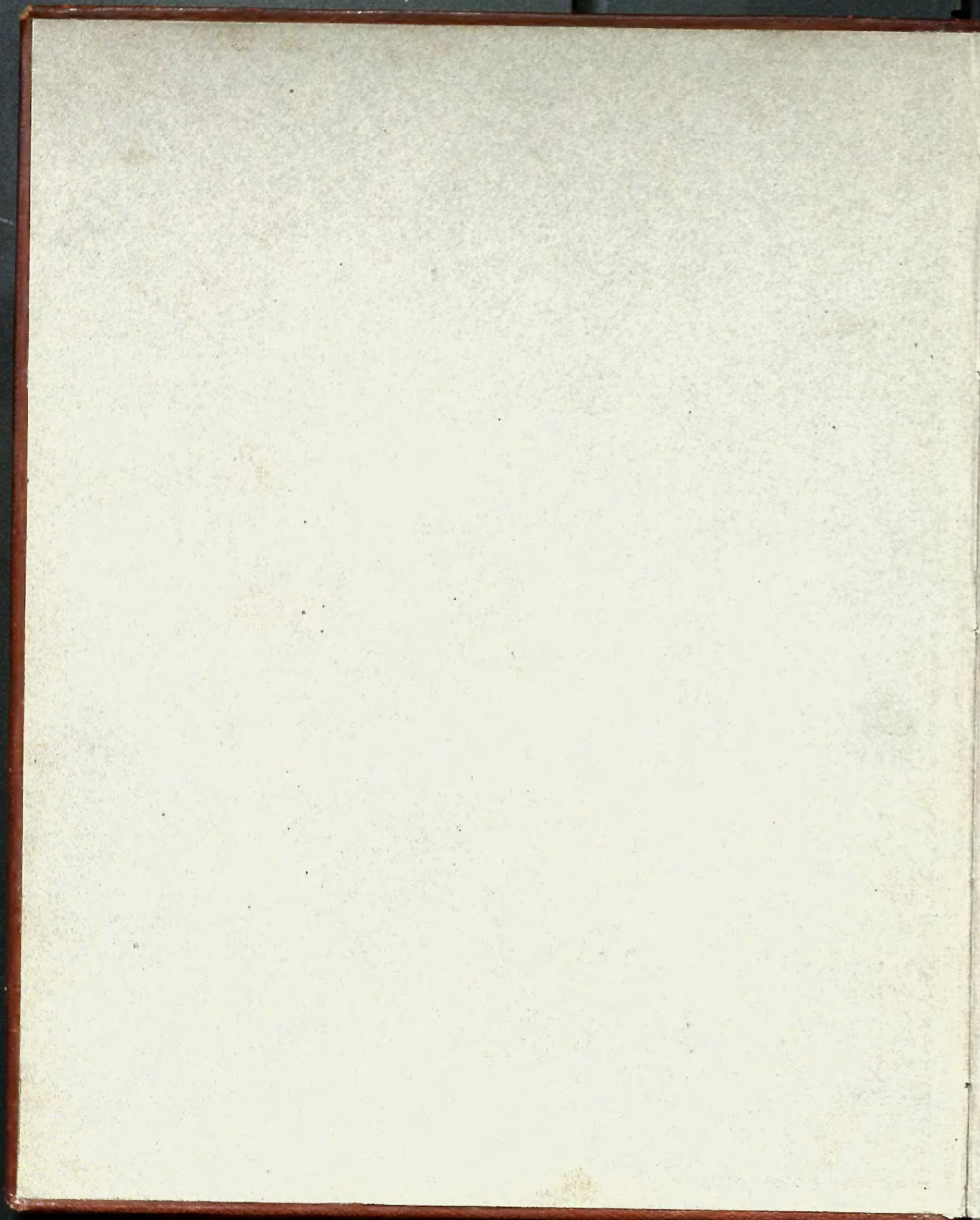


II. E. 40

THE FIRST BOOKE OF  
CONSORT LESSONS  
COLLECTED BY THOMAS MORLEY

TREBLE VIOLL.

1611.



From The Sacred Harmonic Society Library.  
Item 1538

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F. D. 21 (4)  
II. E. 40



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  
*Iohn Browne,* and are to be sold at  
his shop in *S. Dunstons church-*  
yard in *Fleetstreet.*

The Assigné of *William Barlow.*

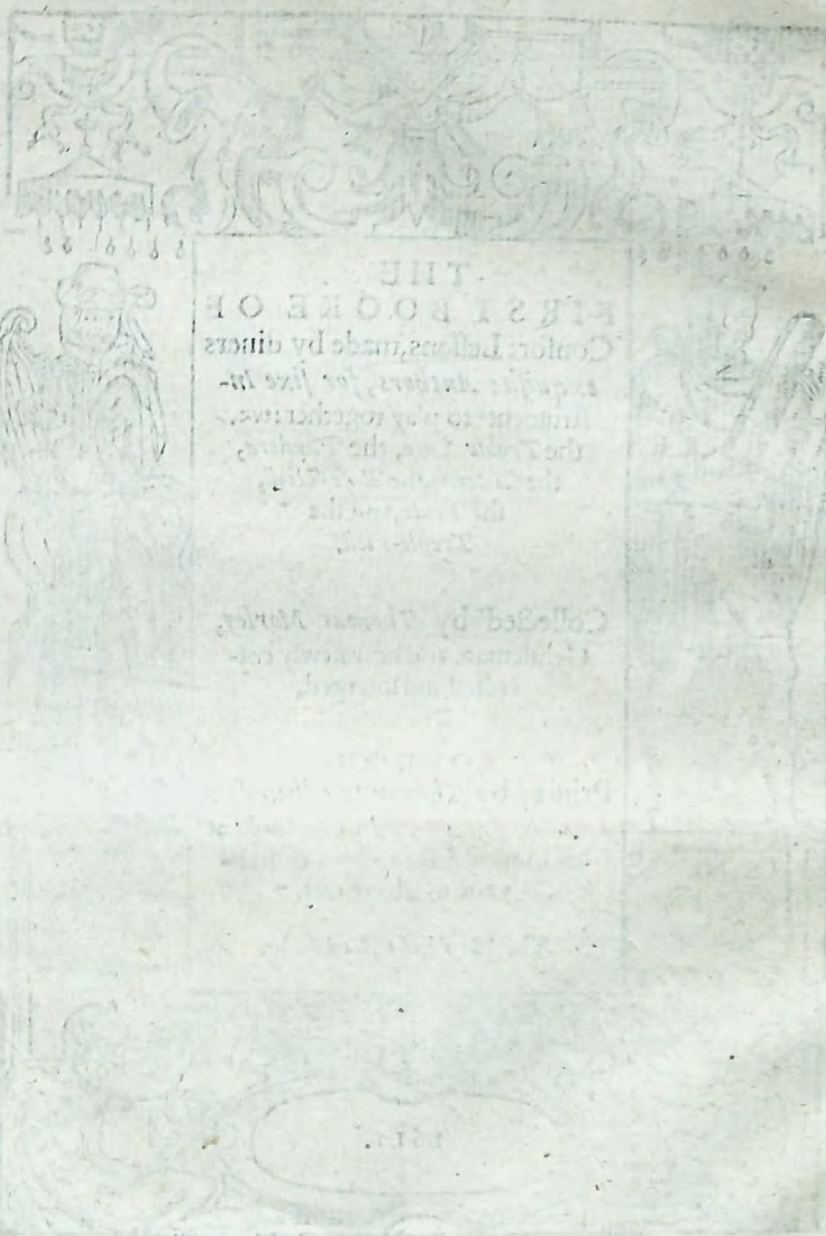


original Base to these pieces, though lost, might be easily conjectured, by scanning  
ist & Flute parts, in w<sup>ch</sup> are contained the principal melody & a 2<sup>d</sup> Treble to  
Pandora, was a species of Lute, w<sup>th</sup> 18 strings; the Citterne a Guitar; w<sup>ch</sup> <sup>is not distinguished</sup> probably with a  
in with the other parts, or accompanied them with Chords. So that, with a part for the Base-  
or Viol da Gamba, both melody & harmony w<sup>d</sup> be sufficiently complete. In the dedica-  
only says: they be left for diuers Instruments: to the use that whose skill or liking regardeth not the

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

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



RIGHT Honourable: I am bold to present unto your good Lordship, with the Right Worshipfull Aldermen, your assistants in the government of this Noble Citie, some few fruits of perfection of the most perfect men in their qualitie, that in the censure of many who can well iudge in Musicke, haue bene, and are at this day held very rare and excellent, both for their skill and practise: whose workes that I might not abase in deuoting them to a meane Patron, nor abuse the workers, in ioyning them Discords for their true Descants, 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 bene very carefull, truly to see them out. The Songs are not many, least too great plenty should breede a scarcenesse of liking: they be not all of one kinde, because mens fantasies seeke after varietie: they be not curious, for that men may by diligence make use of them: and the exquisite Musitian may adde in the handling of them to his greater commendation. They be set for diuers Instruments: so that and that whose skill or liking regardeth not the one, may attempt some other. The paine is past, in hope to procure your Lordships pleasure and recreation: and your honourable 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 aunient custome of this most Honourable and renowned Citie hath bene euer, so retaine and maintaine excellent and expert Musitians, to adorne your Honours fauours, feasts, and solemne meetings: to those your Lordships Wayts, after the commending these my labours to your Honourable patronage: I recommend the same to your Seruants carefull and skilfull handling, that the wants of exquisite harmony, apparant, being left vnsupplied, 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 endeauour and obsequie I begun to your Honour, and the right Worshipfull Brethren: so with my humble peticions to the Almighty for your prosperous preseruations, I end.

Your Honours in all duty

and humilitie

THOMAS MORLEY.

## The Table.

<b>T</b> He Quadro Pavin.	1
Galliard to the Quadro Pavin.	2
De la Tromba Pavin.	3
Captaine Pipers Pavin.	4
Galliard to Captaine Pipers Pavin.	5
Galliard Can she excuse.	6
Lachrimæ Pavin.	7
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The Frog-Galliard.	10
Allisons Knell.	11
Goe from my Window.	12
In Nomine Pavin.	13
My Lord of Oxenford's maske.	14
Mounsiers Almaine.	15
Michills Galliard.	16
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Balowe.	18
O Mistresse mine.	19
Sola Soletta.	20
Lauolto.	21
La Coranto.	22
The Lord Souches maske.	23
The Batchelars delight.	24
Responce Pavin.	25

FINIS.



For the Treble Violl.



He Quadro Pauin.

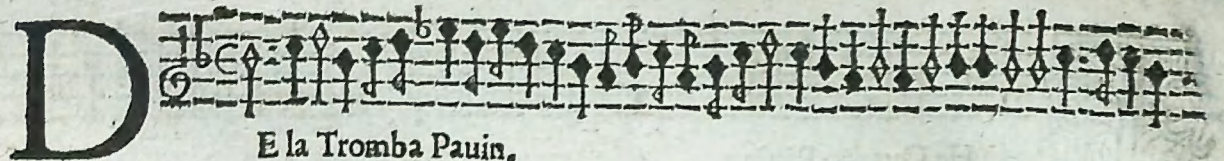
Musical notation for the piece 'He Quadro Pauin'. It consists of four staves of music in treble clef, featuring a series of rhythmic patterns and notes.

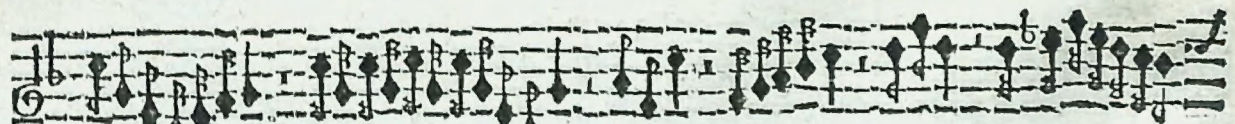
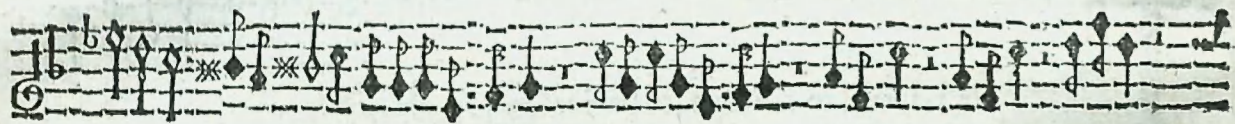
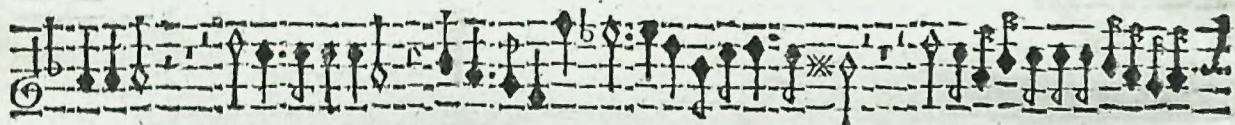
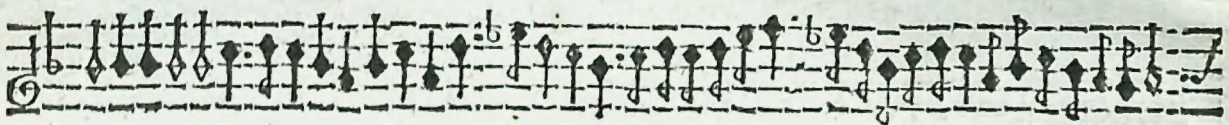
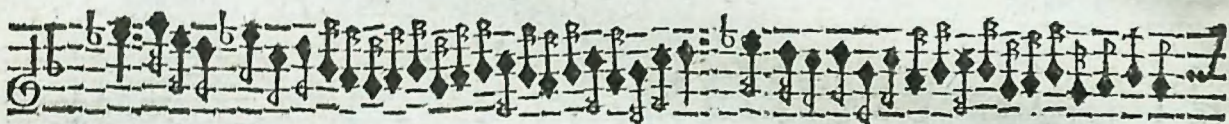
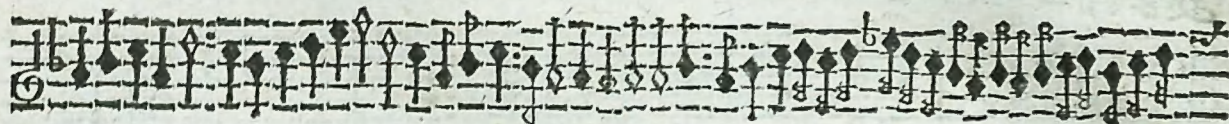


He Galliard to the Quadro Pauin.

Musical notation for the piece 'He Galliard to the Quadro Pauin'. It consists of three staves of music in treble clef, featuring a series of rhythmic patterns and notes.

*For the Treble Violl.*

**D**  *E la Tromba Pauin.*



For the Treble Violl.

**C** 4

Aptaine Pipers Pain.

**C** 5

Aptaine Pipers Galliard.

**C** 6

Alliard, can she excuse.

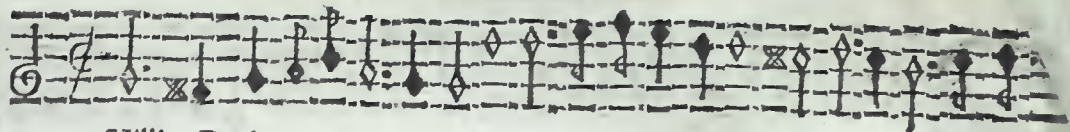
**L** 7

Acrimæ Pain.

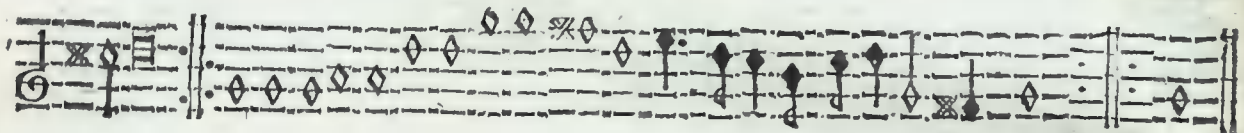
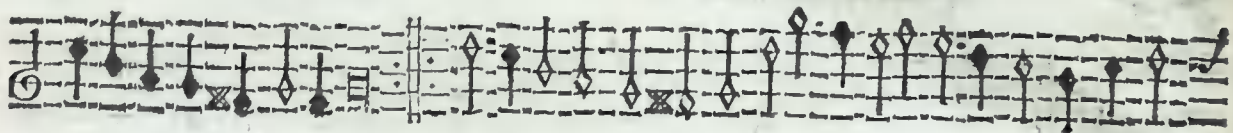
For the Treble Violl.

8

P

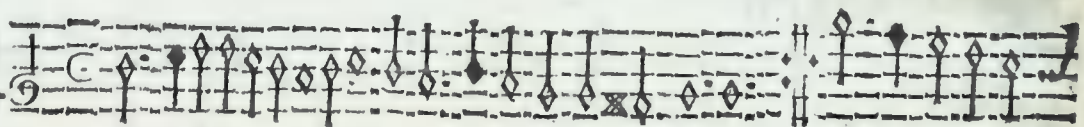


Phillips Paun.

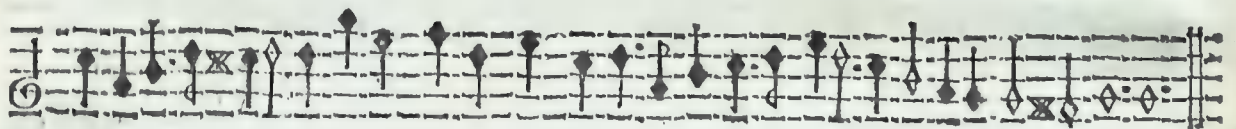


9

G



Alliard to Phillips Paun.

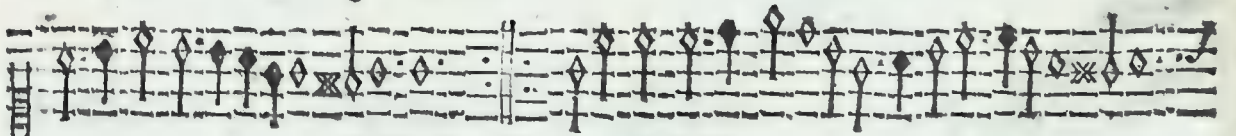


10

T

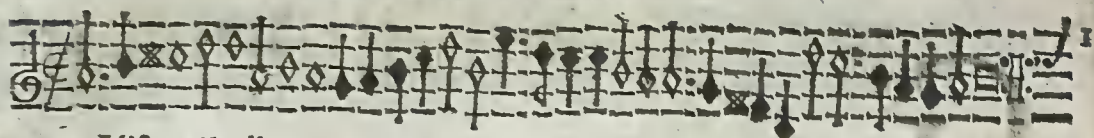


He Frog Galliard.

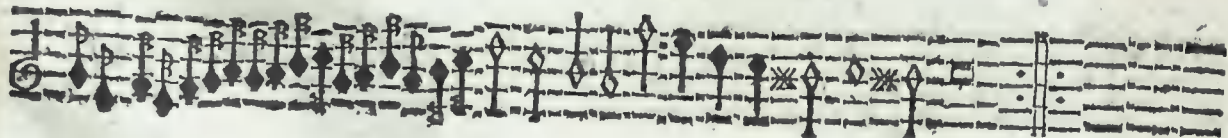
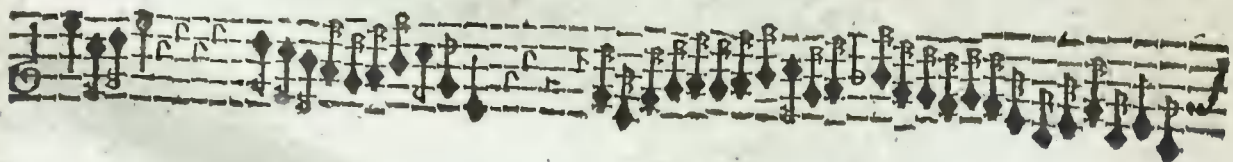
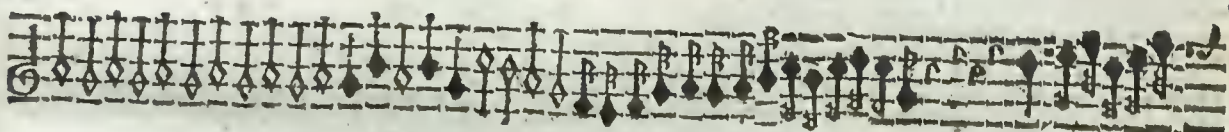
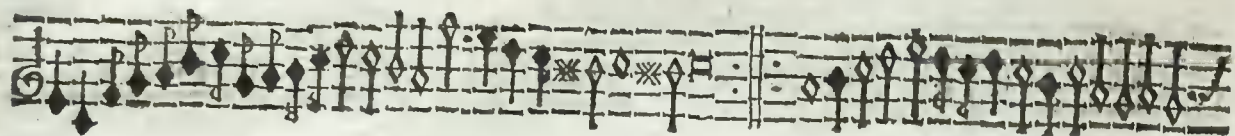
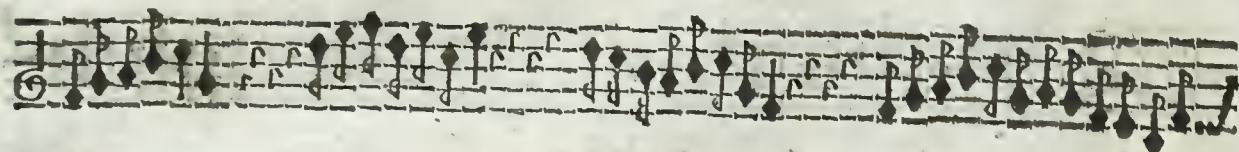
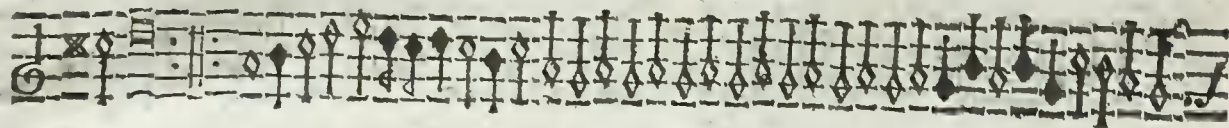
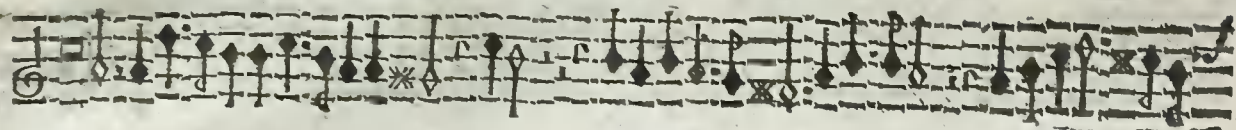


For the Treble Violl.

A



Lifons Kaell.



B

For the Treble Violl.

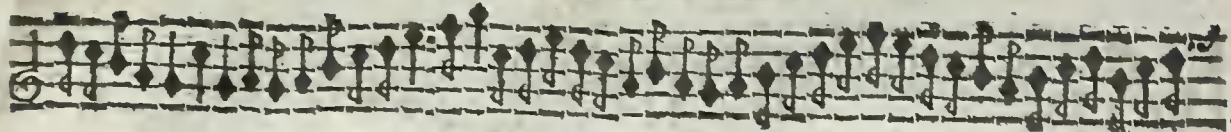
22

G

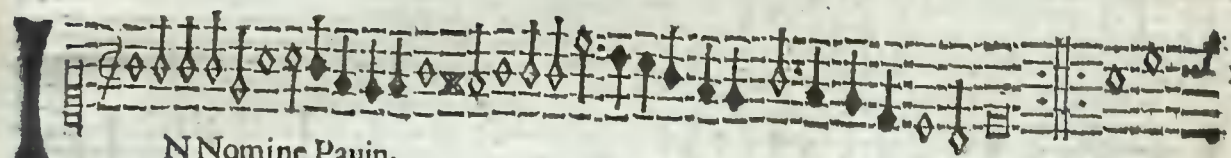
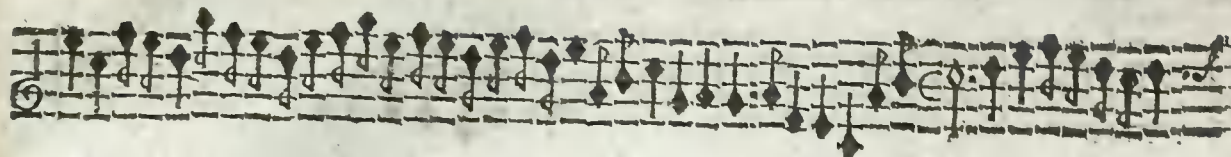
Oe from my Window.

The musical score is written for a Treble Violin and consists of ten staves. The key signature is one sharp (F#), indicating G major. The time signature is not explicitly shown but appears to be common time (C). The music is characterized by frequent use of ornaments, particularly mordents and grace notes, which are indicated by small diamond shapes above the notes. The notation includes a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, often beamed together. The first staff begins with a large 'G' and the title 'Oe from my Window.' The score concludes with a double bar line and a repeat sign.

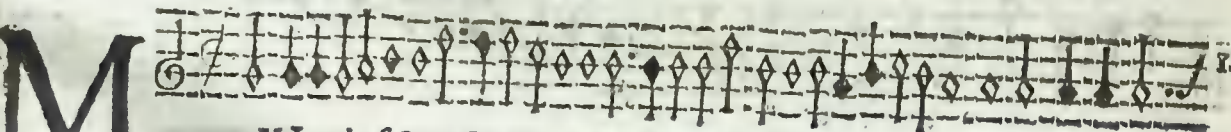
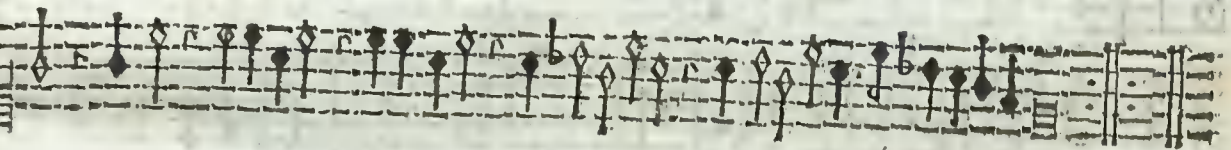
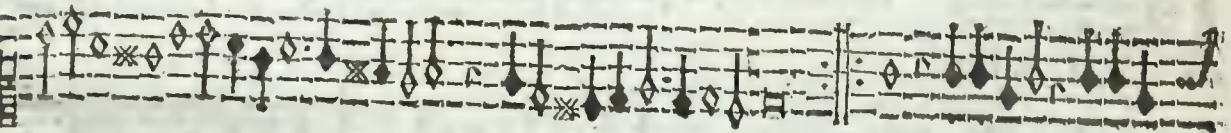
For the Treble Violl.



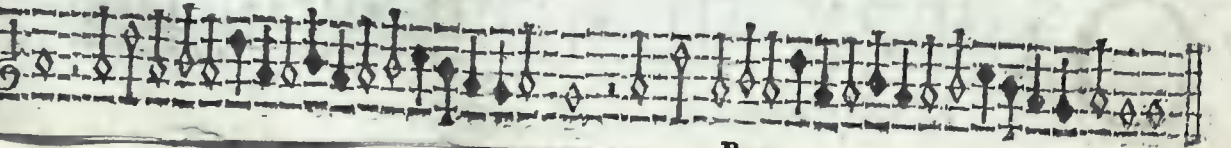
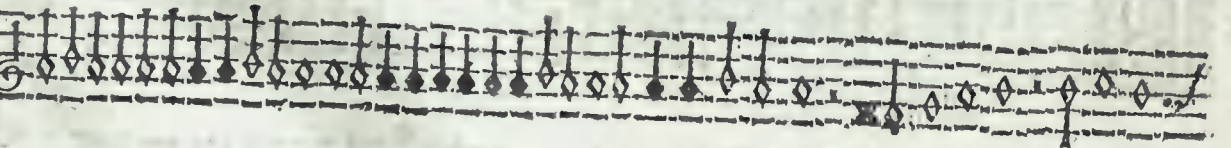
12



**N** Nomine Pauin.



**M** Y Lord of Oxenfords maske.



For the Treble Violl.

15 **M** **Monsieurs Almaine.**

A single staff of music with a treble clef and a common time signature. It contains a sequence of notes and rests, including some accidentals like a sharp and a flat.

16 **M** **Mchels Galliard.**

A single staff of music with a treble clef and a common time signature. It contains a sequence of notes and rests, including a flat and a sharp.

17 **I** **Oyne hands.**

A single staff of music with a treble clef and a common time signature. It contains a sequence of notes and rests, including a flat and a sharp.

A single staff of music with a treble clef and a common time signature. It contains a sequence of notes and rests, including a sharp and a flat.

A single staff of music with a treble clef and a common time signature. It contains a sequence of notes and rests, including a sharp and a flat.

18 **B** **Allowe.**

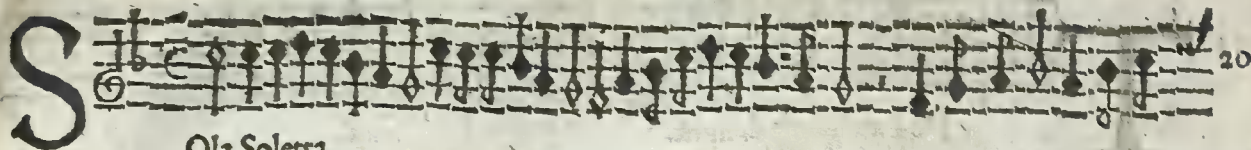
A single staff of music with a treble clef and a common time signature. It contains a sequence of notes and rests, including a sharp and a flat.

19 **O** **Mistresse mine.**


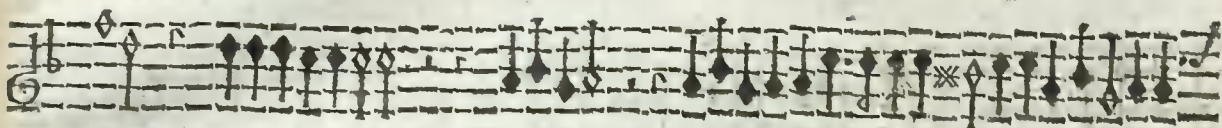
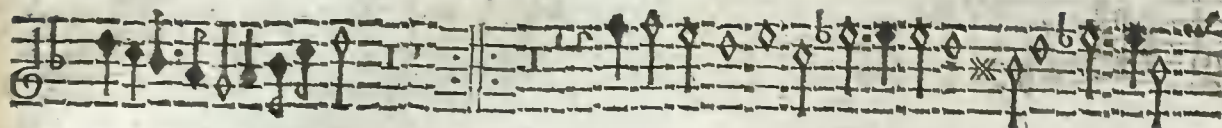
A single staff of music with a treble clef and a common time signature. It contains a sequence of notes and rests, including a sharp and a flat.

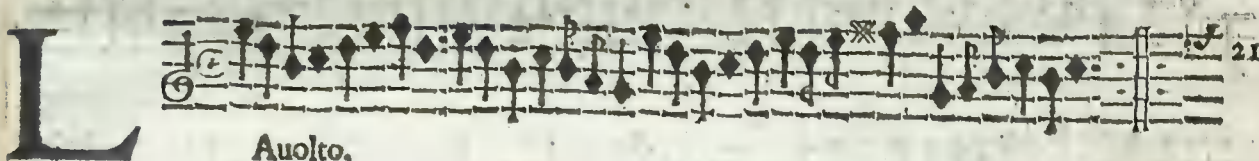


For the Treble Violl.

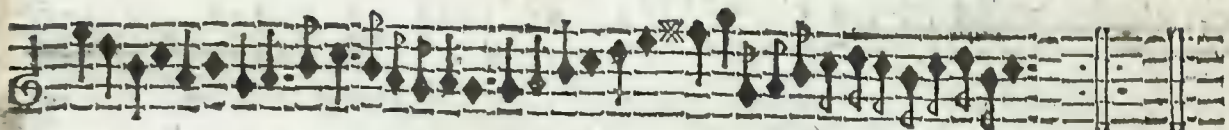
**S**  20

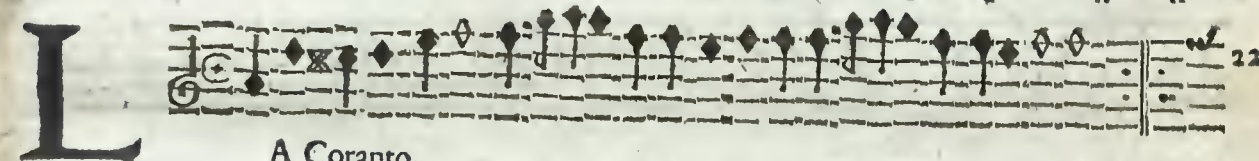
Ola Soletta.



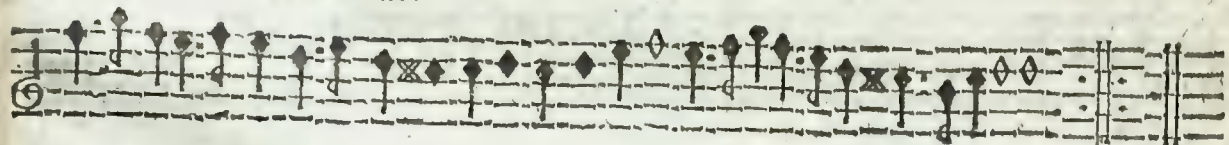
**L**  21

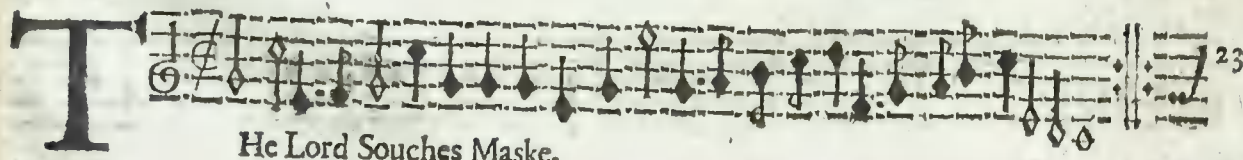
Auolto.



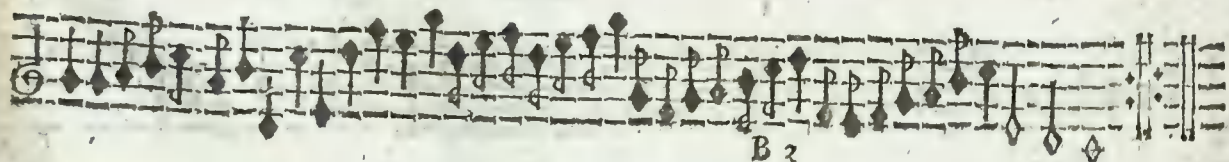
**L**  22

A Coranto.



**T**  23

He Lord Souches Maske.



For the Treble Violl.

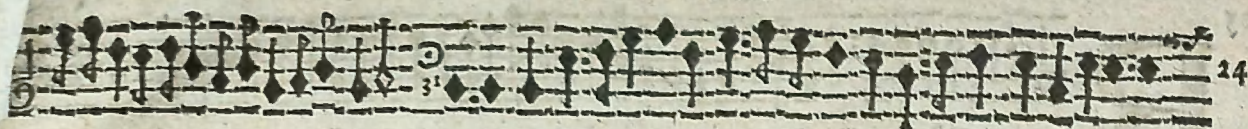
24

**T**

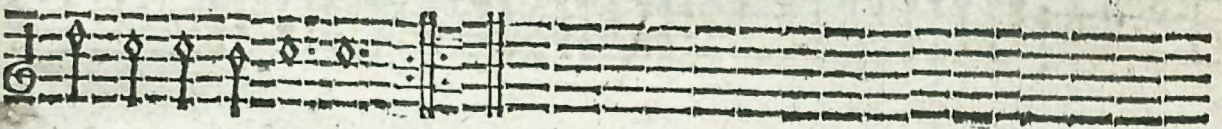
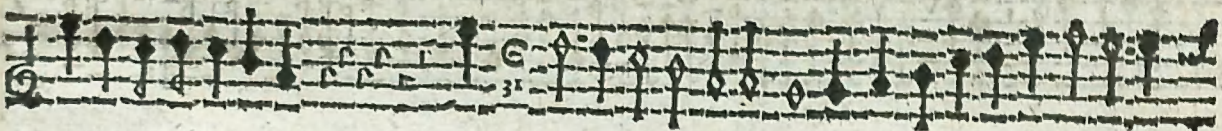
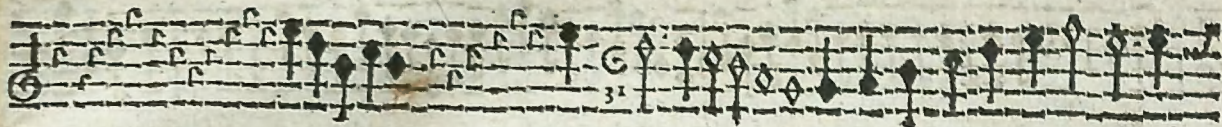
He Batchelars delight.

The musical score is written on eight staves of five-line treble clefs. The notation includes various note values such as minims, crotchets, and quavers, along with rests and bar lines. The music is arranged in a single melodic line. The first staff begins with a large 'T' and the title 'He Batchelars delight.' The notation is dense and characteristic of 17th-century manuscript notation.

For the Treble Violl.



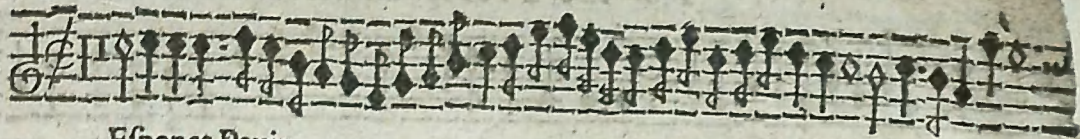
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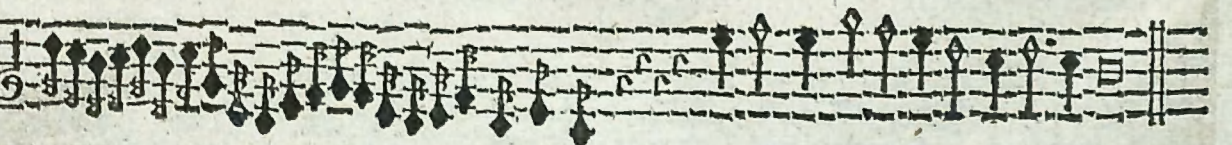
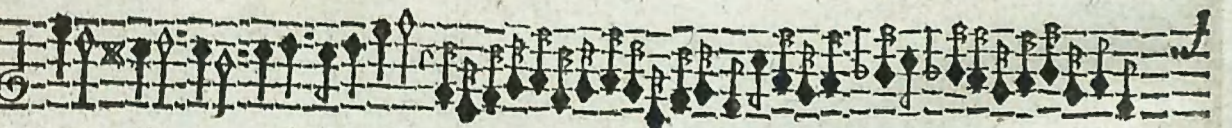
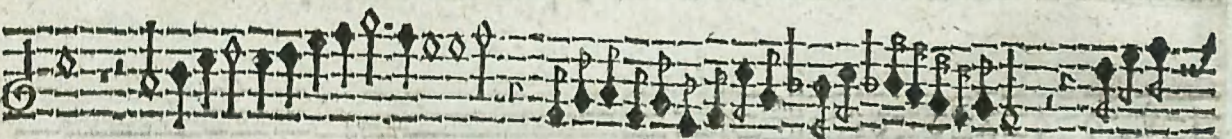
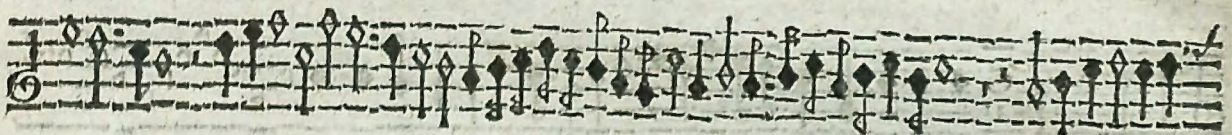
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For the Treble Violl.

R



Esponce Pauin.



FINIS.

