

THE  
FIRST BOOKE OF CONSORT Lessons, made by divers exquiste Authors, for six Instruments to  
play together, the Treble Lute, the  
Pandora, the Cittern, the Base-  
Violl, the Flute & Treble-Violl

Newly set forth at the coast &  
charges of a Gentle-man, for his pri-  
uate pleasure, and for divers o-  
thers his friendes which de-  
light in Musick.

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

CVM PRIVILEGIO AD  
Imprimendum solum.

1599.



TO

THE RIGHT HONORABLE, THE LORD  
MAYOR OF THE CITY OF LONDON, AND  
TO THE RIGHT WORSHIPFUL ALDERMEN  
of the same, Thomas Morley Gent. of her Maiesties Chap-  
pell, wifketh long health and felicitie.



Am bolde to present unto your good Lordship, with the right worshipfull Aldermen your assistants in the government 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 judge in Musick, have beeene, and are at this day held very rare and excellent, both for their skill and practise: whose works that I might not abafe in deuoting them to a meane patron, nor abuse the workers in ioyning them discordes 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 traualle, which at the instant request of my very good friend haue beeene very carefull truly to set them out. The songs are not many, leise too great plenty should breed a scarcenes of liking: they be not all of one kinde, because mens fancies seeke after variety: they bee not curios, for that men may by diligence make vse of them: and the exquisite Musitian 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 reproving excellencies, neuer attaining to the first degree of any commendable Science or mysterie. But as the ancient custome is of this most honorable and renowned Citie hath beeene ever to retaine and maintaine excellent and expert Musitians, to adorne your Honors fauors, 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 skiffull handling: that the wants of exquisite harmony apparent being left unsupplied, for breuite 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 durifull endeuer and obsequie I begun to your Honor and the right worshipfull Brethren: so with my humble petitiones to the Almighty for your profferous preseruations, I end.

Your Honors in all duty

and humility

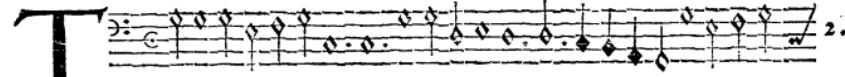
THOMAS MORLEY.



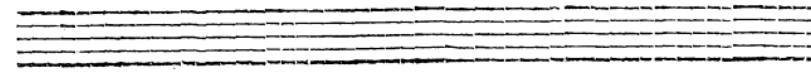
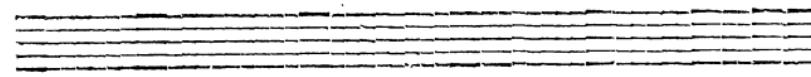
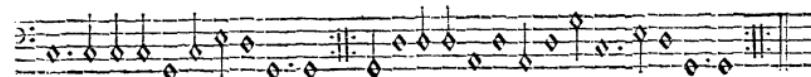
*For the Base Violl.*



He Quadro Pauin.



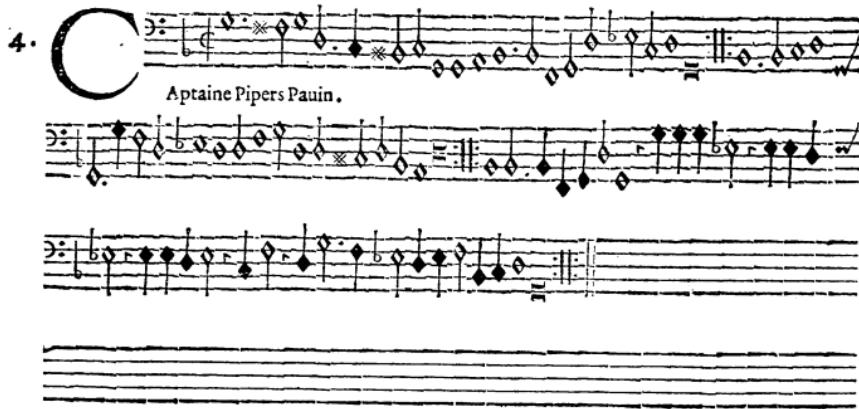
He Galliard to the Quadro Pauin.



*For the Base Violl.*

3. **D** 

E la Trombo Pauin.

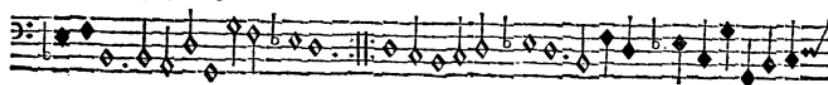
4. **C** 

Aptaine Pipers Pauin.

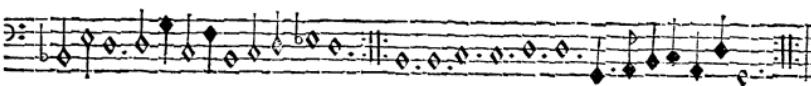
*For the Base Violl.*



Aptayue Pipers Galliard.



Alliard Can shee Excuse.



Acrime Pauing.



*For the Base Violl.*

8. **P**

Hillps Pauin.

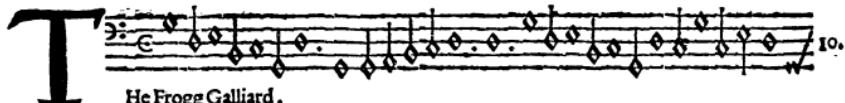
Two staves of musical notation for the base viol. The top staff begins with a large letter 'P'. The notation consists of vertical stems with diamond-shaped heads, typical of early printed music notation. The bottom staff continues the musical line.

9. **G**

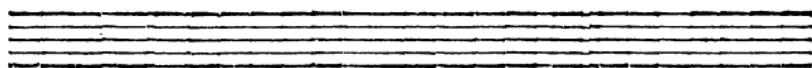
Alliard to Phillips Pauin.

Two staves of musical notation for the base viol. The top staff begins with a large letter 'G'. The notation consists of vertical stems with diamond-shaped heads, typical of early printed music notation. The bottom staff continues the musical line.

*For the Base Viol.*



He Frogg Galliard.



Llyfons Knell.

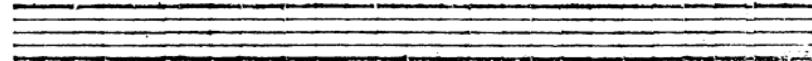
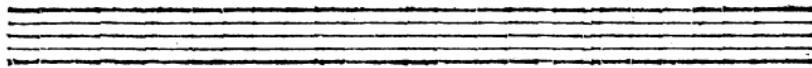
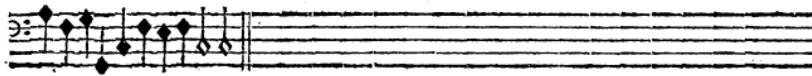


B

*For the Base Violl.*



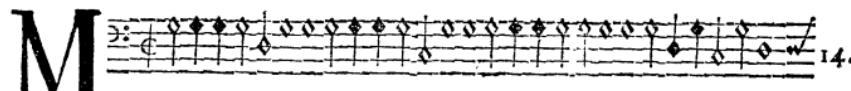
61.



*For the Base Violl.*



N Nomine Pauin.



Y Lord of Oxenfords Maske.

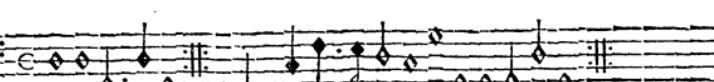
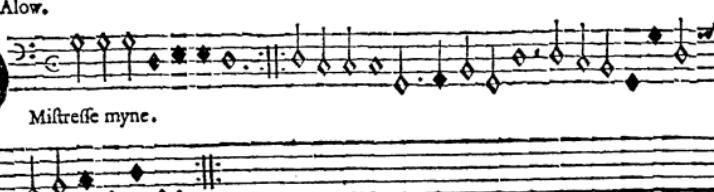


*For the Base Viol.*

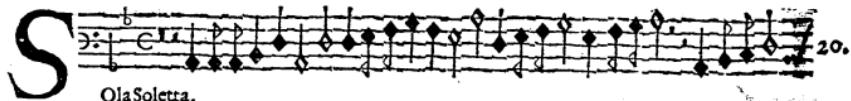
15. **M** Ounsers Almayne.  

16. **M** Ichells Gallyard.  

17. **L** A Volto.  

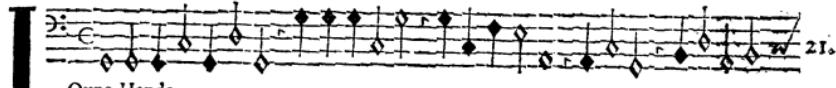
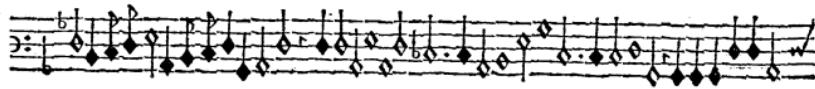
18. **B** Alow.  

19. **O** Mistresse myne.  


*For the Base Violl.*



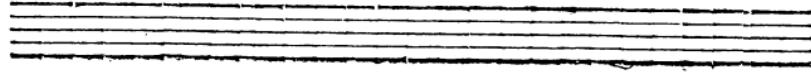
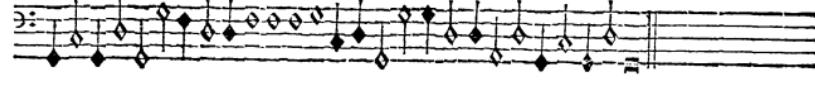
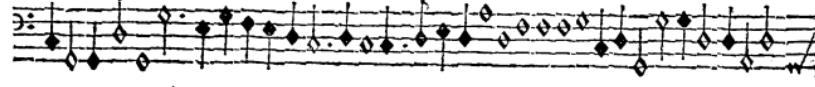
Ola Soletta.

20.



Oyne Hands.

21.



*For the Base Violl.*

22. **L** 

A Coranta.

23. **M** 

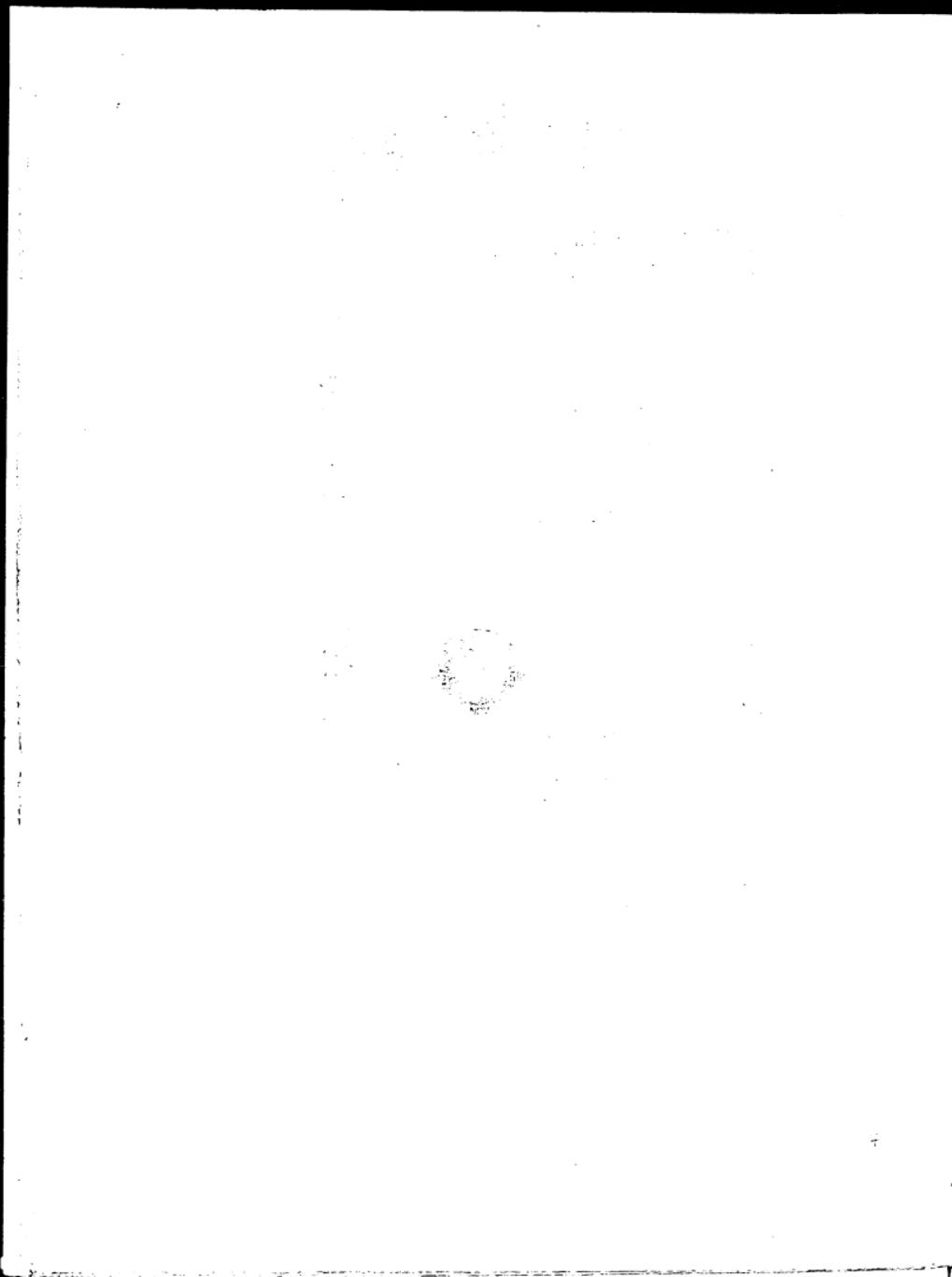
Y Lord Sowches Maske.

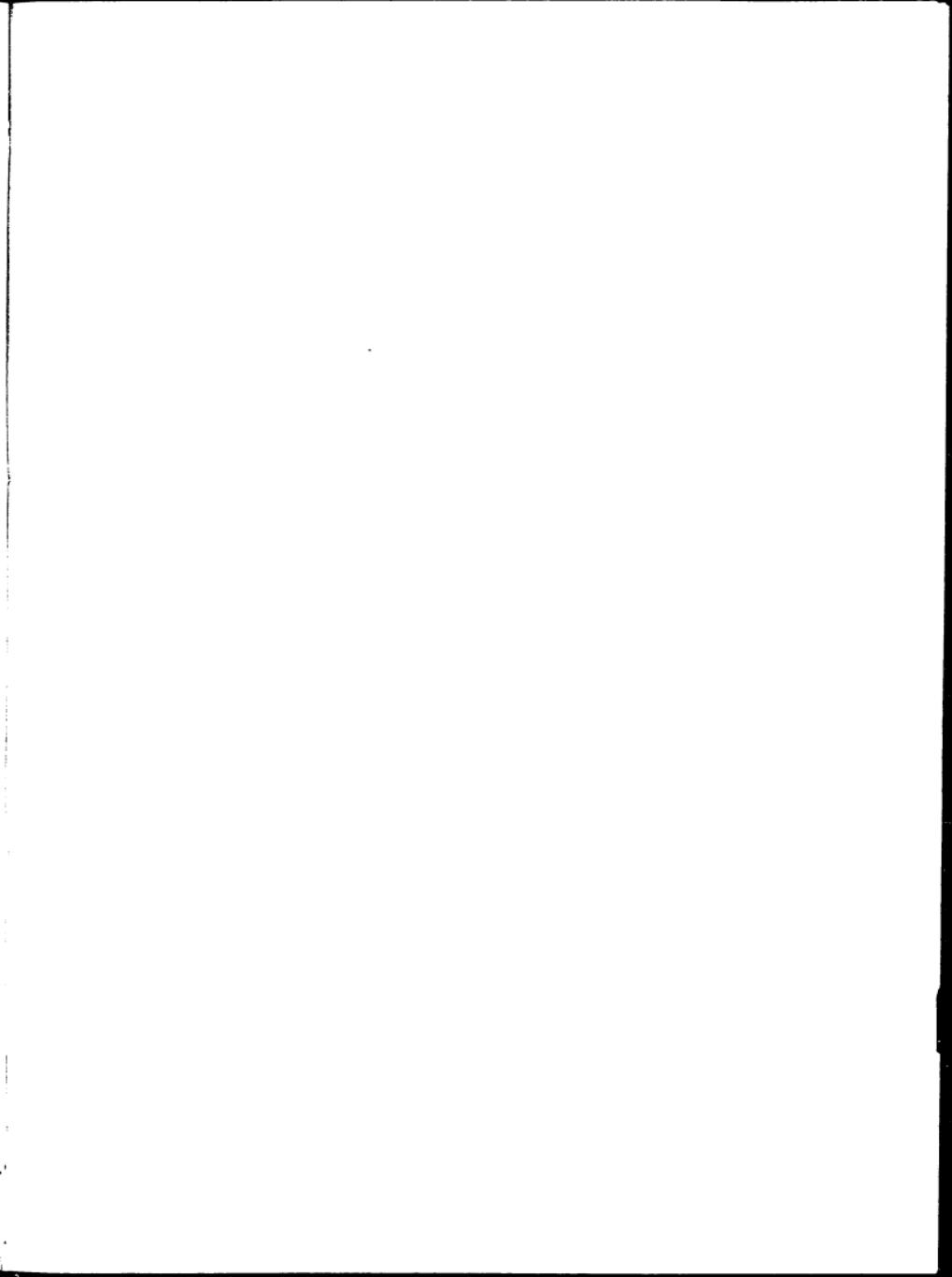


### The Table.

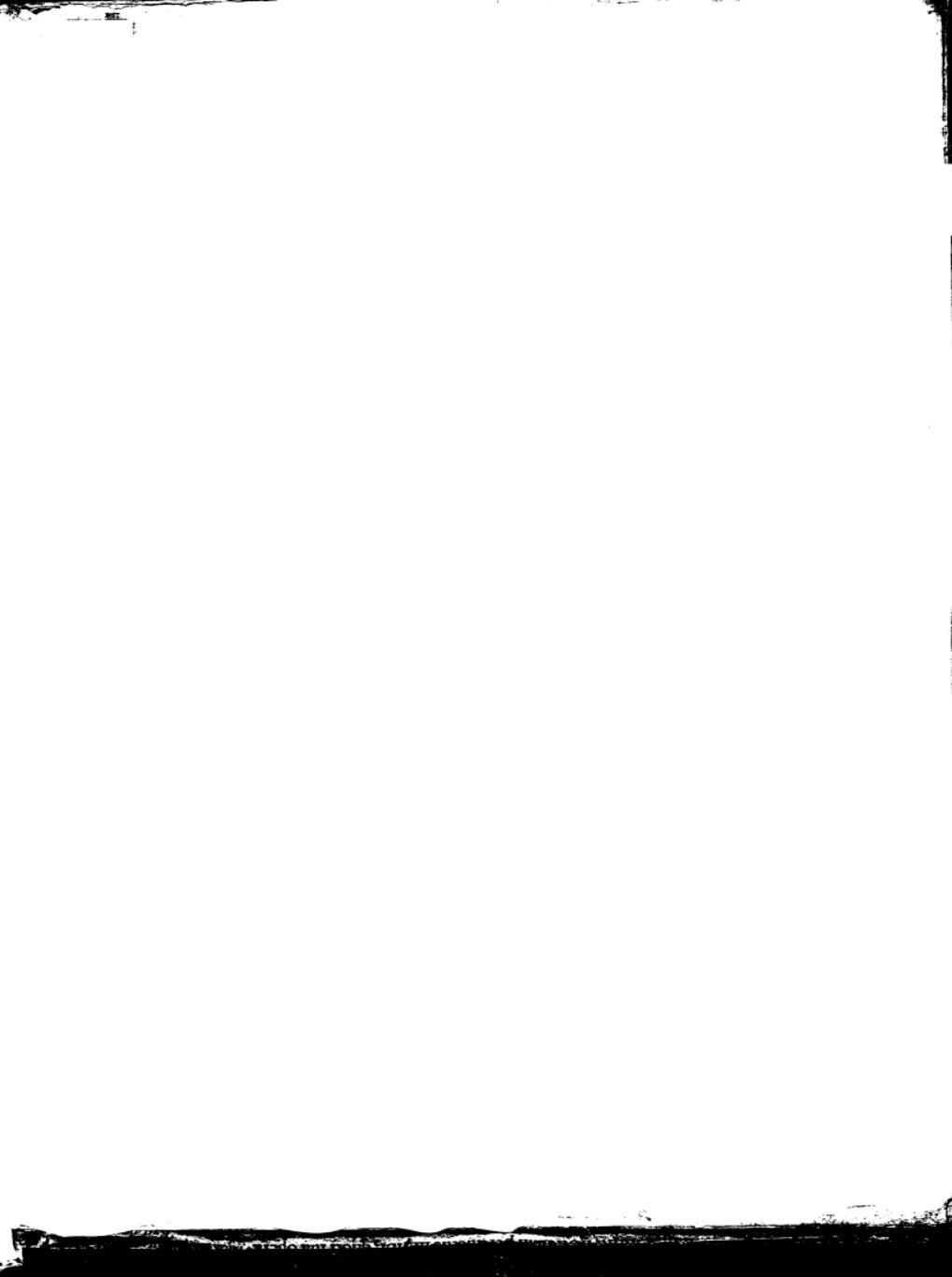
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Lacrimas Pauin.	7.
Phillips Pauin.	8.
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The Frog- Galliard.	10.
Allifons Knell.	11.
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In Nomine Pauin.	13.
My Lord of Oxenfords Maske.	14.
Mounfers Almaine.	15.
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Balowe.	18.
O Mistrefsemire.	19.
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Ioyne Hands.	21.
La Coranta.	22.
The Lord Sowches Maske,	23.

*FINIS.*











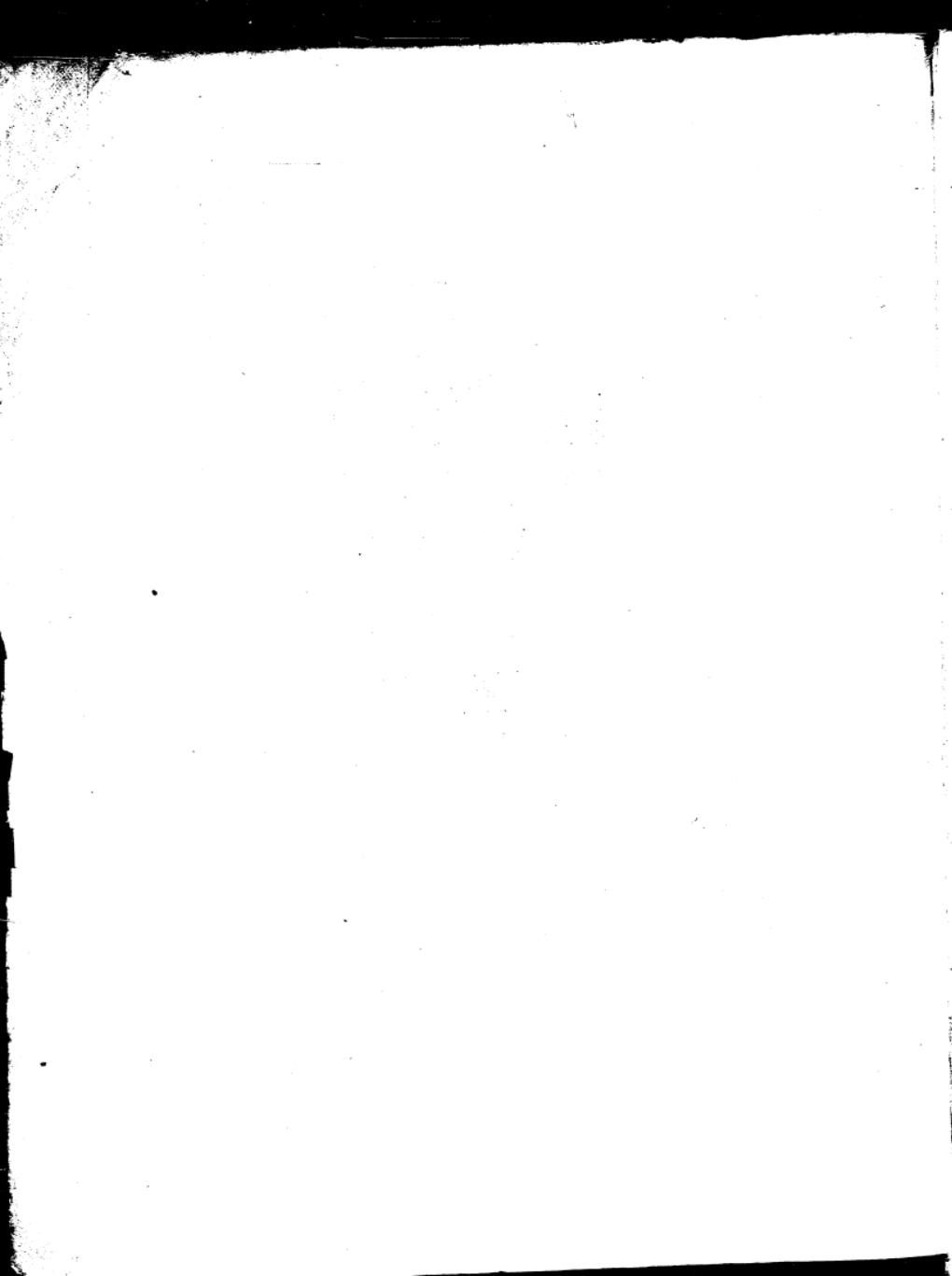
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TO  
THE RIGHT HONORABLE, THE LORD  
M A Y O R O F T H E C I T Y O F L O N D O N , A N D  
T O T H E R I G H T W O R S H I P F V L A L D E R M E N  
of the same, Thomas Morley Gent. of her Maiesties Chap-  
pell, wylsheth long health and felicitie.

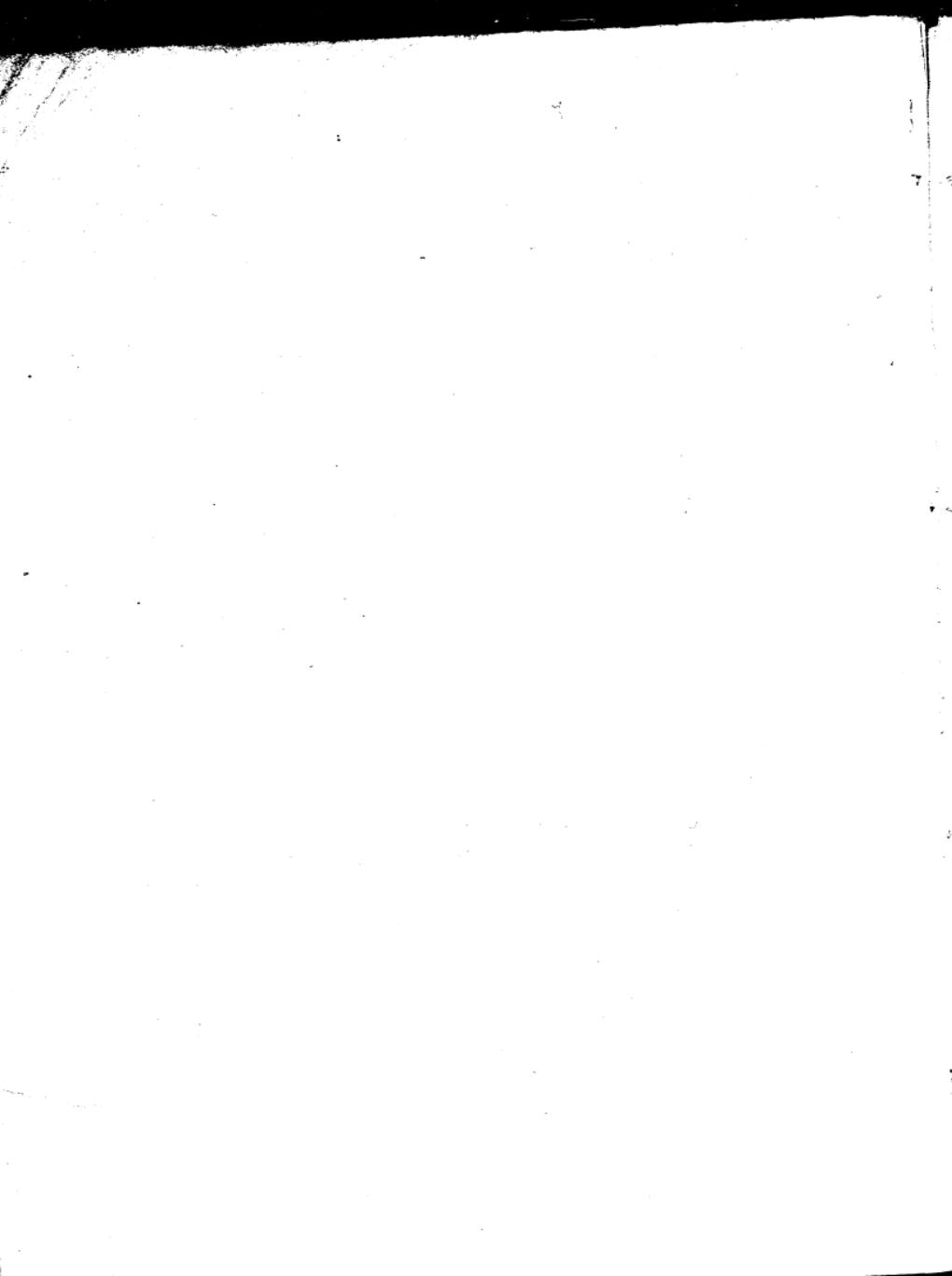


A boldeto to present unto your good Lordship, with the right worshipfull Aldermen your assistants in the government of this noble City, some few frutes of perfection of the most perfect men in their quality, that in the censure of many which can well iudge in Musike, haue beeene, and are at this day held very rare and excellent, both for their skill and practise: whose works that I might not abafe in denoting them to a meane patron, nor abuse the workers in ioyning them discordes for their true descent, I chose your Lordships vertue with the rest, to grase 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 beeene very carefull truly to set them out. The songs are not many, leſt too great plenty ſhould breed a ſcarcenes of liking: they be not all of one kinde, because mens fanſies ſeke after variety: they bee not curioſe, for that men may by diligence make uſe of them: and the exquife Muſician may adde in the handling of them to his greater commendation. They be ſet for diuers Instruments: to the ende that whoske 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 Honor able acceptaunce ſhall be a ſufficient warrant that my time is well ſpent: for I deſire not to ſatisfie bablers, which are bifer then brute beaſts in reproving excellencies, neuer attaine to the firſt degree of any commendable Science or miferie. But as the ancient cuſtome is of this moft honorable and renowmed Cittie hath beeene euer to retaine and maintaine excellent and expert Muſicians, to adorne your Honors fauors, Feaſts and ſolemne meetings: to thofe your Lordships Waits. after the commanding theſe my labors to your Honorable patronage: I re-commende the ſame to your ſeruants carefull and ſkilfull handling: that the wants of exquife harmony apparent being leſt 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 profeſted dutiſh endeuer and obsequie I began to your Honor and the right worshipfull Brethren: ſo with my humble petiſons to the Almighty for your proſperous preſeruations, I end.

Your Honors in all duty

and humility

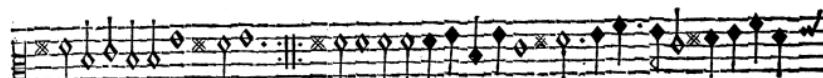
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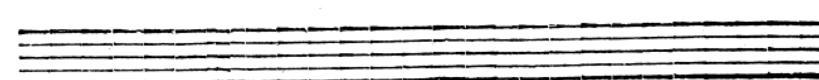
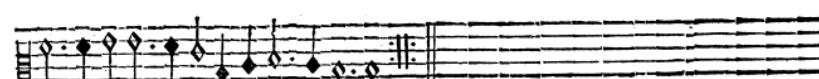
*For the Flute.*



He Quadro pauin.



He Galliard to the Quadro Pauin.



A 3.

*For the Flute.*

3. D

E la Trombo Pauin.



4. C

Aptaine Pipers Pauin.



*For the Flute.*

**C**   
Aptayne Pipers Galliard.

**G**   
Alliard, Can thee Excuse.

**L**   
Acrome Pauin.

**L** 

*For the Flute.*

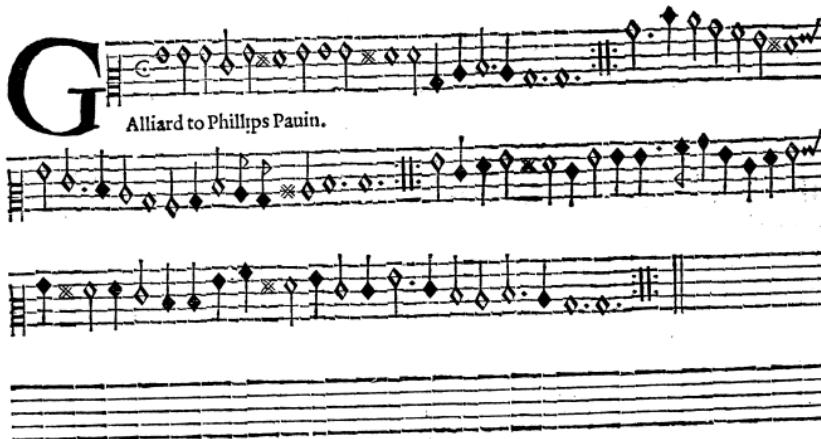
8. P

Hillips pauin.



9. G

Alliard to Phillips Pauin.



*For the Flute.*

T

He frogge galliard.

This section begins with a large capital letter 'T'. The music consists of three staves of sixteenth-note patterns. Measure 10 starts with a common time signature, followed by a repeat sign, and then a measure in common time. Measure 11 starts with a common time signature, followed by a repeat sign, and then a measure in common time. Measure 12 starts with a common time signature, followed by a repeat sign, and then a measure in common time. The notes are primarily sixteenth notes, with some eighth and quarter notes. Measures 10 and 11 end with a repeat sign, indicating a return to a previous section.

A

Lions knell.

This section begins with a large capital letter 'A'. The music consists of three staves of sixteenth-note patterns. Measure 11 starts with a common time signature, followed by a repeat sign, and then a measure in common time. Measure 12 starts with a common time signature, followed by a repeat sign, and then a measure in common time. Measure 13 starts with a common time signature, followed by a repeat sign, and then a measure in common time. The notes are primarily sixteenth notes, with some eighth and quarter notes. Measures 11 and 12 end with a repeat sign, indicating a return to a previous section.

This block contains the continuation of the musical score from section A, measures 11-13. It consists of three staves of sixteenth-note patterns, each starting with a common time signature, followed by a repeat sign, and then a measure in common time.

This block contains the continuation of the musical score from section A, measures 11-13. It consists of three staves of sixteenth-note patterns, each starting with a common time signature, followed by a repeat sign, and then a measure in common time.

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R

*For the Flute.*

12.

G

Oe from my Window.

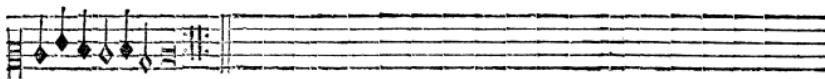


*For the Flute.*



N Nomine Pauin.

13.



Y Lord of Oxenfords Maske.

14.

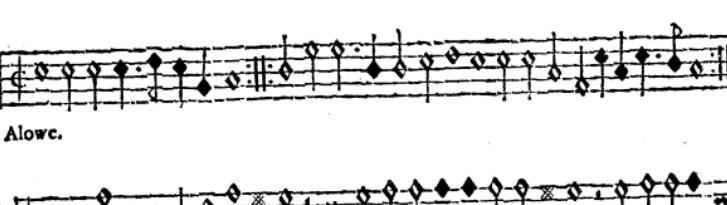
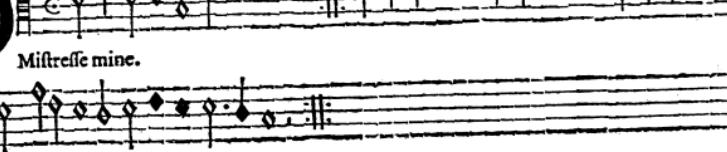


*For the Flute.*

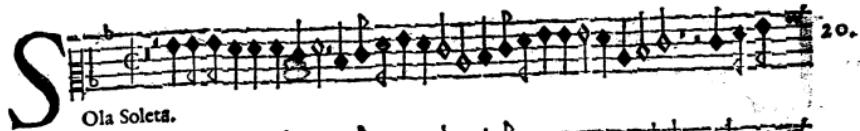
15. **M** Ounsiers, Almaine.  

16. **M** Ichels galliard.  

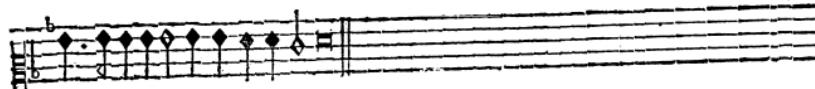
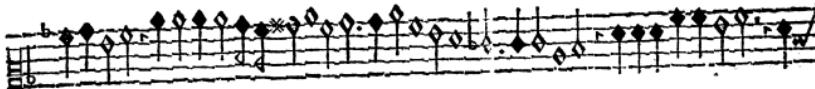
17. **L** A Volta.  

18. **B** Alowc.  

19. **O** Mistresse mine.  


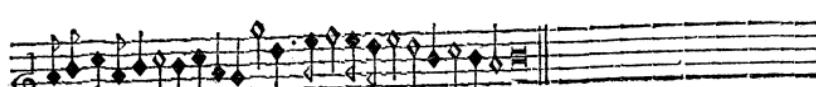
*For the Flute.*



20.



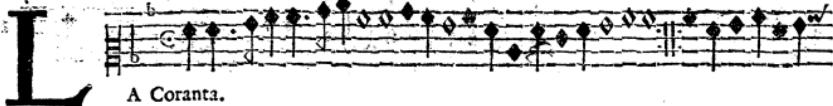
21.



B 3-

*For the Flute.*

22.



23.

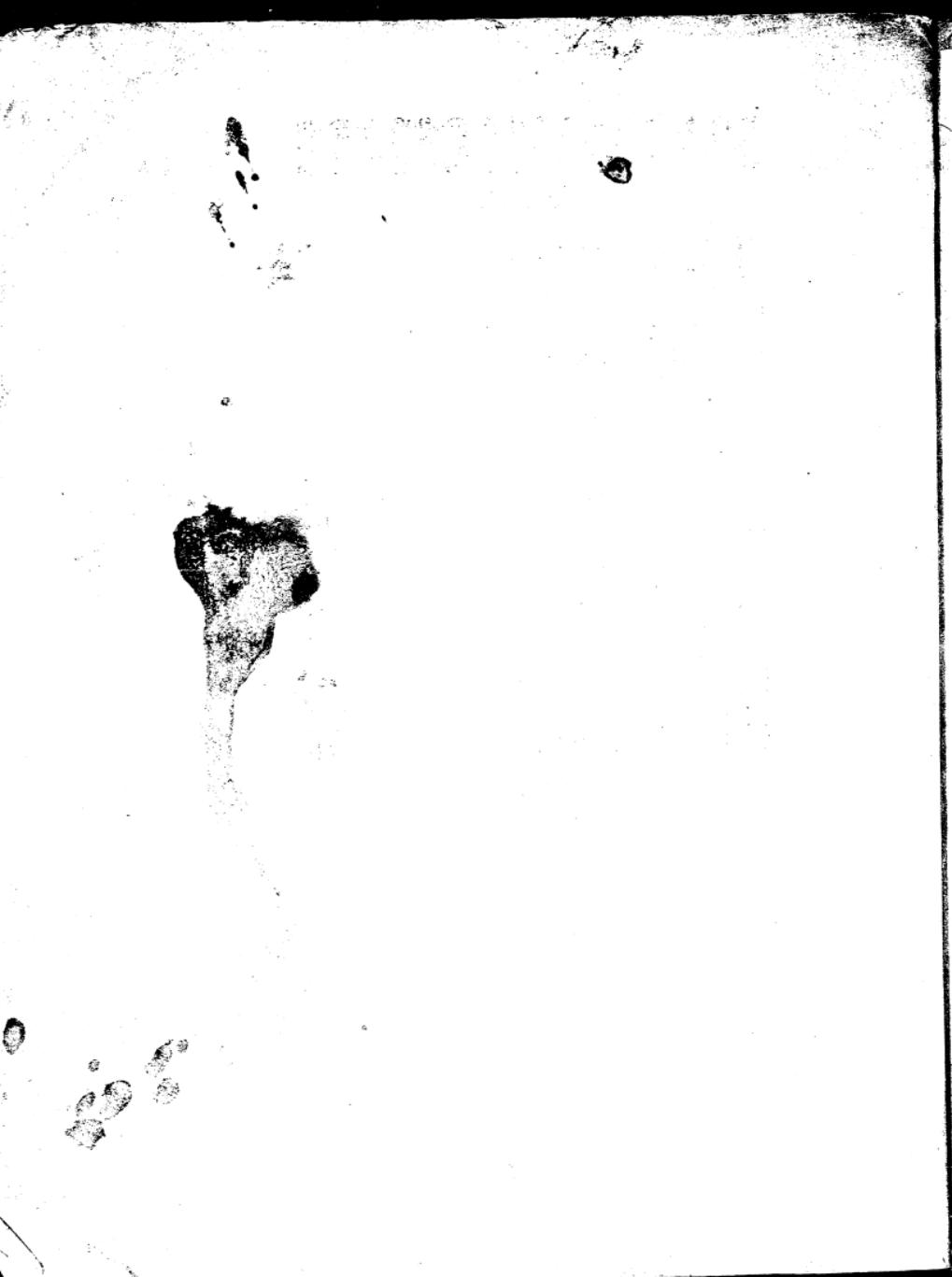




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Ioyne Hands.	21.
La Coranta.	22.
The Lord Sowches Maske.	23.

*FINIS.*



K-22

remilliam. Verum omnia iusta extra proportiones certas facta*e defens, non ex*e**  
tus in iustam, ne potest, ut quaedam ob actionem iustificare*incunabula in usu*  
*Dei dona sicut*  
*admodum rursum*  
*admodum rursum*

ad quem totam curam regere Etibclerio secreto rem Canta-  
tum est. secundum quodiam cum regere potestit autem ei qui  
nam indicet, quam ut regere potestit autem ei qui  
separat regere potestit autem ei qui  
ad ducem totam curam regere Etibclerio secreto rem Canta-  
tum est. secundum quodiam cum regere potestit autem ei qui  
separat regere potestit autem ei qui  
cum extremis difficultate regere potestit autem ei qui  
de ambiguitate etiam regere potestit autem ei qui  
ad ducem totam curam regere Etibclerio secreto rem Canta-  
tum est. secundum quodiam cum regere potestit autem ei qui  
separat regere potestit autem ei qui  
cum extremis difficultate regere potestit autem ei qui  
de ambiguitate etiam regere potestit autem ei qui

*...dolitam repetitur. Acci uno loquane sopia aliquandiu iactat illa  
...tis etiam Ruris. ...bri...tum...Ruris.  
...oblitam repetitur. Acci uno loquane sopia aliquandiu iactat illa  
...conrouerse. eo vero mortuo Cyriacus eus in Contraundam Recligionem  
...Ecclieia Iuccefori Vniuersitatis Episcopi tenui ab Ortuensiis syndo 60.  
...angustie ante France  
...in suis usitatis metropolitam.  
...Ecclieia Episcopi sacrae  
...in suis usitatis metropolitam.*

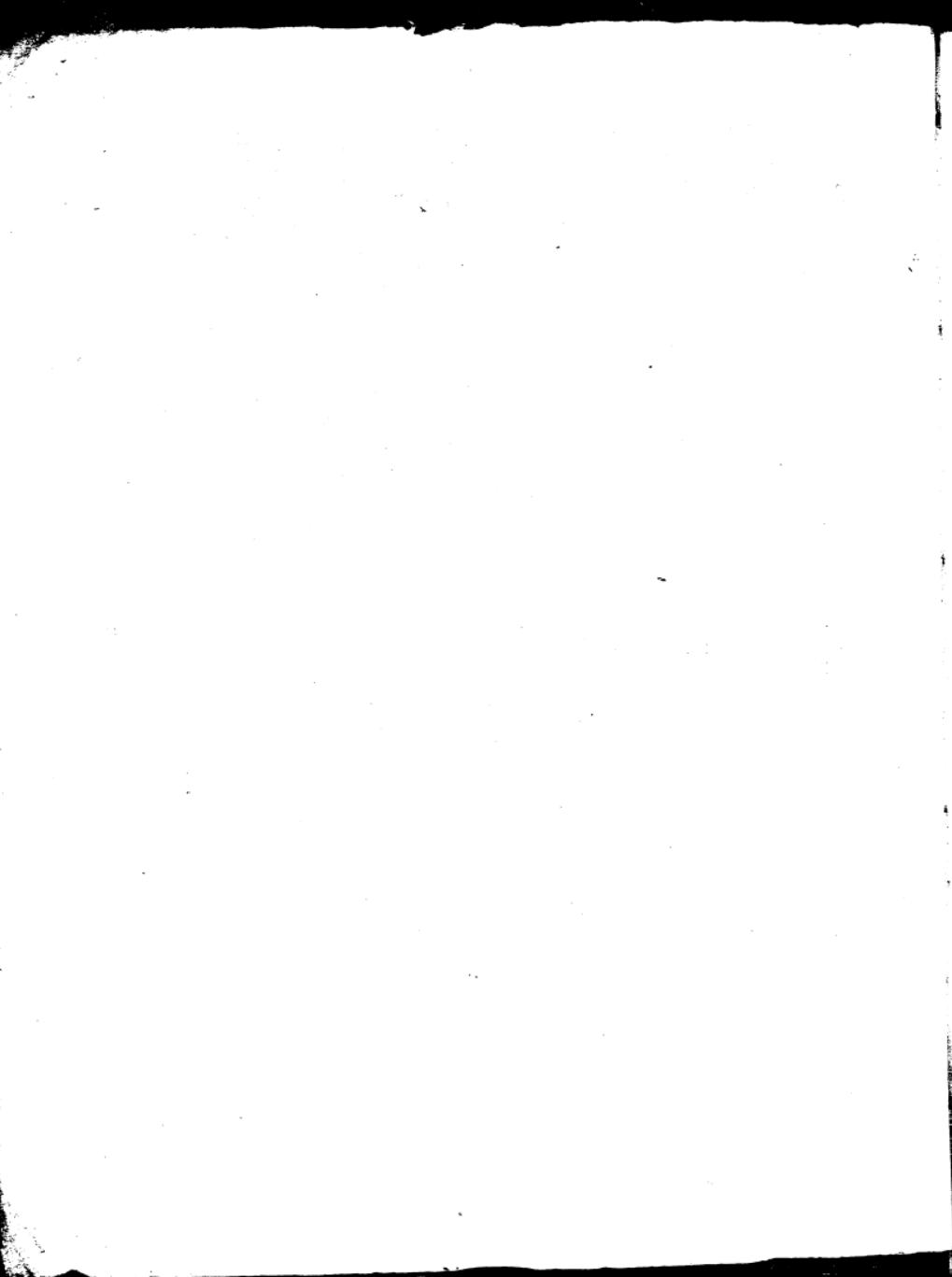
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Imprimendum solum.

1599.



TO

# THE RIGHT HONORABLE SIR STEPHEN

SOME KNIGHT, LORD MAYOR OF THE CITTIE OF  
LONDON AND TO THE RIGHT WORSHIPF VL THE

Aldermen of the same, Thomas Morley Gent. of her Maiesties Chap-  
pell, wifketh long health and felicitie.



Am bolde to present unto your good Lordship, with the right worshipfull Aldermen your assistants in the government of this noble Cittie, some few frutes of perfection of the most perfect men in their quality, that in the censure of many which can well judge in Musick, have beene, and are at this day held very rare and excellent, both for their skill and practise: whose works that I might not abafe in deuoting them to a meane patron, nor abuse the workers in ioyning them discordes 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. The songs are not many, lefft too great plenty shold breede a scarcenes of liking: they be not all of one kinde, because mens fancies seeke after variety: they bee not curious, for that men may by diligence make vse of them: and the exquisite Musitian may adde in the handling of them to his greater commendation. They be set for divers 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 reproving excellencie, never attaine to the first degree of any commendable Science or mysterie. But as the ancient custome is of this most honorable and renowned Cittie hath beene ever to retaine and maintaine excellent and expert Musicians, to adorne your Honors fauors, Feasts and soleinne meetings: to those your Lordships Waits. after the commanding these my labors to your Honorable patronage: I recommend the same to your seruants carefull and skiffull handling: that the wants of exquisite harmony apparent being left unsupplied, for breuite of Proportions, may be excused by their melodious additions, purposing hereafter to gaine them more testimonie of my loue towards them. Thus as with my protestet dutiful endeuer and obsequie I began to your Honor and the right worshipfull Brethren: so with my humble petitiones to the Almighty for your prosperous preseruations, I end.

Your Honors in all duty

and humility

THOMAS MORLEY.

For the *Pandora*.

*For the Pandora.*

G

2.

Aailiard to the Quadro Pauin.

F G

*For the Pandora.*

3. D

Ela Trombo Pauin.

4. C

Aptaine Pipers Pauin.

*For the Pandora.*

Handwritten musical notation on five-line staves. The notes are represented by vertical strokes (F), horizontal strokes (F), and diagonal strokes (F). The pitch is indicated by lowercase letters: 'a' (middle C), 'b' (B), 'c' (C), and 'd' (D). The rhythm is indicated by the length of the strokes and the placement of dots and dashes. The notation consists of two measures followed by a repeat sign, then two more measures.

Handwritten musical notation on five-line staves. The notes are represented by vertical strokes (F), horizontal strokes (F), and diagonal strokes (F). The pitch is indicated by lowercase letters: 'b' (B), 'a' (middle C), 'b' (B), 'c' (C), and 'd' (D). The rhythm is indicated by the length of the strokes and the placement of dots and dashes. The notation consists of two measures followed by a repeat sign, then two more measures.

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Handwritten musical notation on five-line staves. The notes are represented by vertical strokes (F), horizontal strokes (F), and diagonal strokes (F). The pitch is indicated by lowercase letters: 'b' (B), 'a' (middle C), 'b' (B), 'c' (C), and 'd' (D). The rhythm is indicated by the length of the strokes and the placement of dots and dashes. The notation consists of two measures followed by a repeat sign, then two more measures.

Alliard to C aptaine Pipers Pauin.

Handwritten musical notation on five-line staves. The notes are represented by vertical strokes (F), horizontal strokes (F), and diagonal strokes (F). The pitch is indicated by lowercase letters: 'a' (middle C), 'b' (B), 'c' (C), and 'd' (D). The rhythm is indicated by the length of the strokes and the placement of dots and dashes. The notation consists of two measures followed by a repeat sign, then two more measures.

Handwritten musical notation on five-line staves. The notes are represented by vertical strokes (F), horizontal strokes (F), and diagonal strokes (F). The pitch is indicated by lowercase letters: 'a' (middle C), 'b' (B), 'c' (C), and 'd' (D). The rhythm is indicated by the length of the strokes and the placement of dots and dashes. The notation consists of two measures followed by a repeat sign, then two more measures.

5.

*For the Pandora.*

6.

G



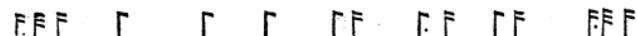
Alliard Can shee excuse,



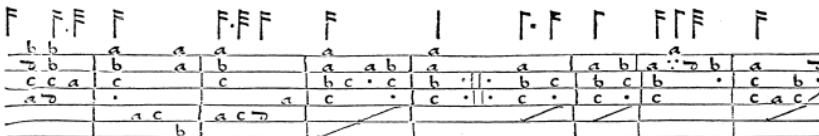
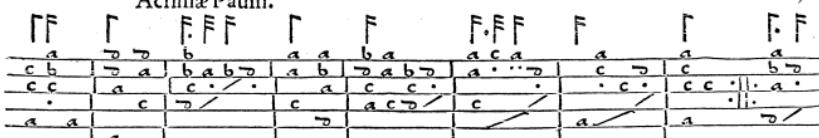
*For the Pandora.*

L

7.



Actimæ Pauin.



B

## *For the Pandora.*

9.

Phillips Pauin.

# *For the Pandora.*

T



8

He Galliard to Phillips Pauin.



*For the Pandora.*

10.

T

He Frogg-Galliard.

Handwritten musical score for a piece titled "He Frogg-Galliard." The score consists of four systems of music, each with two staves. The notation is unique, using vertical strokes (|), horizontal strokes (—), and diagonal strokes (↗) to represent pitch and rhythm. The notes are labeled with lowercase letters (a, c, e, g) and some with dots or dashes. The first system starts with a single vertical stroke on the top staff. The second system begins with a vertical stroke on the bottom staff. The third system starts with a vertical stroke on the top staff. The fourth system starts with a vertical stroke on the bottom staff. The score concludes with a single vertical stroke on the top staff.

*For the Pandora.*

A

11.

Lions Knell.

B;

For the *Pandora*.

12.

G

a a a  
See from my window.

**G**

Oc from my window.

The musical score consists of several staves of handwritten notation. The first staff begins with a large letter 'G'. The lyrics 'Oc from my window.' are written above the staff. The notation includes various rhythmic patterns such as 'F', 'FF', 'FFF', and 'F.F.', along with 'a', 'b', and 'c' as lyrics. The score continues across multiple staves, with some staves ending in vertical bars and others continuing. The handwriting is in black ink on white paper.

For the *Pandora*.

F F F F F F F F F F F F F F F F

For the *Pandora*.

13.

N Nomine Pauin.

For the *Pandora*.

A handwritten musical score for the letter 'M'. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. It contains eight measures of music. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. It also contains eight measures of music. The notes are represented by various symbols such as 'F', 'G', 'A', 'C', 'E', 'D', 'B', and 'A' with different stems and bar lines.

## Y Lord of Oxenfords Maske.

<i>aa</i>	<i>cc</i>	<i>c</i>	<i>cc</i>	<i>c</i>	<i>cc</i>	<i>a</i>	<i>a</i>	<i>aa</i>
<i>cc</i>	<i>cc</i>	<i>c</i>	<i>cc</i>	<i>c</i>	<i>cc</i>	<i>c</i>	<i>cc</i>	<i>cc</i>
<i>cc</i>	<i>cc</i>	<i>c·a</i>	<i>c·c</i>	<i>c</i>	<i>c·c</i>	<i>c·c</i>	<i>acc</i>	<i>acc</i>
<i>Caa</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>aca</i>	<i>e</i>	<i>a</i>	<i>a</i>
<i>c</i>	<i>a</i>				<i>a</i>			<i>a</i>

### Quinsers Almaine.

Outliers Almanac		F.F		F.F		F.F		F.F		F.F	
c c	c a	a c	c f	a c	c c	a a	a c	a a	c a	a c	a
c c	c c	c c	c c	a a	a f c	a a	a a	a a	a a	a a	c c
c c	c c	c c	c c	a a	a f c	a a	b b	b b	c c	c c	c c
a a	a a	a a	a a	a a	c c	c c	c c	c c	c c a	c c a	a
a a	a a	a a	a a	a a	c c	c c	c c	c c	c c a	c c a	a

8

*For the Pandora.*

16.

M

Michels Galliard.

37.

L

Auolto.

*For the Pandora.*

B

18.

Allowe.

O

19.

Mistresse mine.

Cz

For the Pandora.

20. S

Ola Soletta.

The musical score consists of six systems of music:

- System 1:** Treble clef. Measures show patterns like |||FFF, F, FFF, F, F, F, F, F.
- System 2:** Bass clef. Measures show patterns like |||FFF, F, F.F, FFF, F, F, F, F.
- System 3:** C-clef. Measures show patterns like |||FFF, F, F.F, FFF, F, F, F, F.
- System 4:** Bass clef. Measures show patterns like FFF, FF, FFF, F, F, F, F, F.
- System 5:** Treble clef. Measures show patterns like F, F, F, F, F, F, F, F.
- System 6:** C-clef. Measures show patterns like F, F, F, F, F, F, F, F.

Each system contains multiple measures of music, with each measure consisting of a series of note heads (a, b, c) and rests, often connected by slurs.

*For the Pandora.*

214

## Oine hands.

F	F	F	F	F	F	G
a a	a c	ba c	c a a	a ca		
b b ..	b ..	ab ..	bb ..	c ..		
a .	aa c	acc	ccc	cc acc	c	
	a	a aa	c	a a	a	
		aa	a	a		

C<sub>3</sub>

*For the Pandora.*

22.



A Coranta.

FF FF

a a a a a a	a a a a a a b a a d	a a a a a a a a a a	b b b b b b b b b b	b b b b b b b b b b	b b b b b b b b b b	b b b b b b b b b b
b b a a b a	b b b b b b b b b b	a a a a a a a a a a	b b b b b b b b b b	b b b b b b b b b b	a a a a a a a a a a	b b b b b b b b b b
c c b c a	a a a a a c a a a a	a a a a a a a a a a	b b b b b b b b b b	b b b b b b b b b b	a a a a a a a a a a	b b b b b b b b b b
3			b b b b b b b b b b	b b b b b b b b b b	c c c c c c c c c c	b b b b b b b b b b
a a a a a a	a a a a a a a a a a	a a a a a a a a a a	b b b b b b b b b b	b b b b b b b b b b	a a a a a a a a a a	b b b b b b b b b b

23.



He Lord Sowches Maske.

FF FF FF FF FF FF FF FF

ab b a a a	ab b a a a	ab b b b b	a a a a a a a	ab b b
ace .	ace .	ace .	ace .	ace .
o a	a a a	a a a	a a a	a a a
a a a	a a a	a a a	a a a	a a a

## *The Table.*

<b>T</b> He Quadro Pauin.	1.
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O Mistrefesse mine.	19.
Sola Soletta.	20.
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LaCoranta.	22.
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**FINIS.**

