

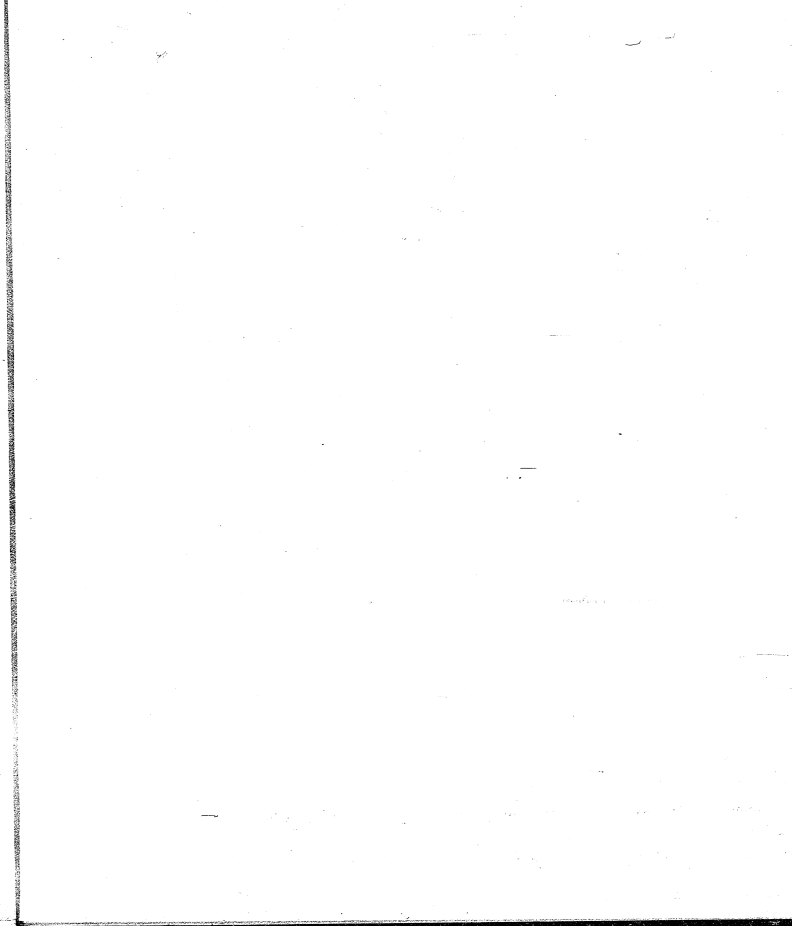
W. H. Miller; et al. September 2.

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., bound in calico with
17 pages

W. H. Miller; et al. September 2. 1897

~~C. S. L. & Co. Boston~~

H. 1. 6. 7.







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

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 Mysterie. 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 apparat, 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.

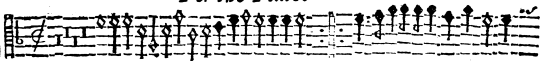
The second system of music continues the piece 'He Galliard to the Quadro Pain' with a single staff of music, maintaining the same notation style as the first system.

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.

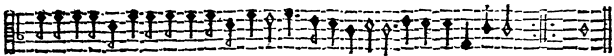
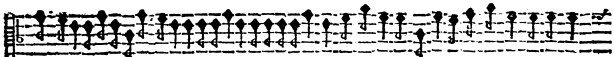
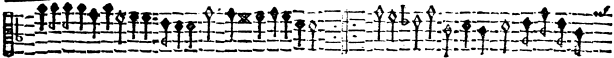
For the Flute.

3

D

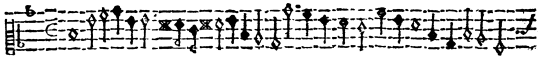


E la Tromba Pauin.

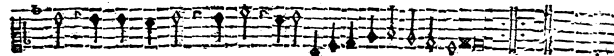
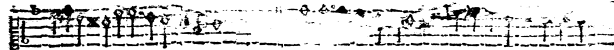
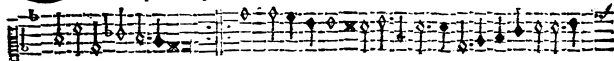


4

C

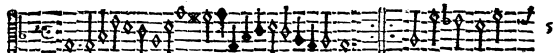


Aptaine Pipers Pauin.

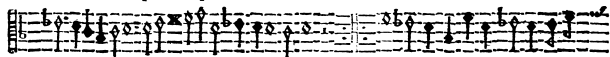


For the Flute.

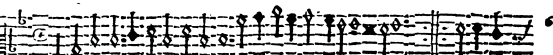
C



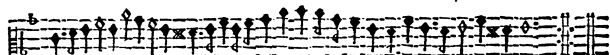
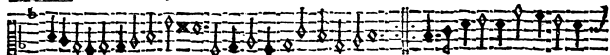
Aptaine Pipers Galliard.



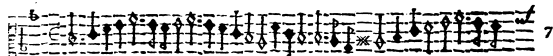
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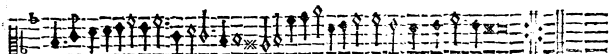
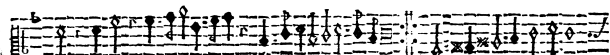
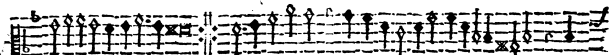
Alliard, can the excuse



L



Acrimæ Pauin.



For the Flute.

8

P

Hillips Pauin.

Musical score for 'Hillips Pauin' for the flute. It consists of three staves of music. The first staff begins with a treble clef and a common time signature. 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.

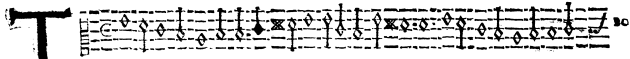
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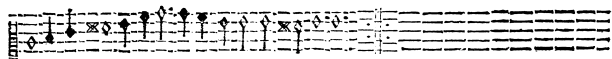
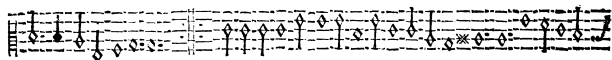
G

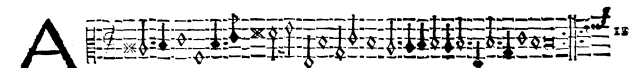
Alliard to Phillips Pauin.

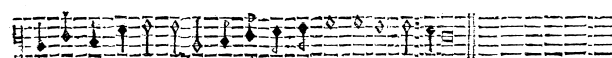
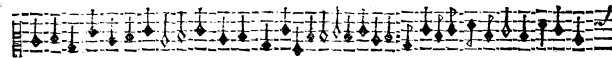
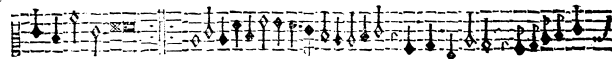
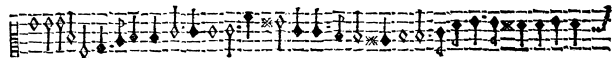
Musical score for 'Alliard to Phillips Pauin' for the flute. It consists of three staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line with various note values, rests, and accidentals. The second and third staves continue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

For the Flute.

T  **He Frog Galliard.**



A  **Lilons Knell.**



For the Flute.

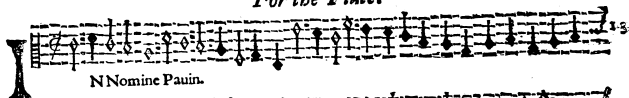
22

G

Of from my Window.

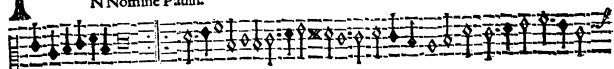
A musical score for flute, page 22, starting with a large 'G' time signature. The score consists of ten staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a single melodic line. The first staff contains the title 'Of from my Window.' and the large 'G' time signature. The subsequent staves continue the melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a double bar line and repeat dots.

For the Flute.

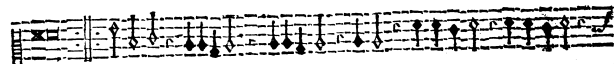


Musical staff 1, starting with a treble clef and a 7/8 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The staff ends with a fermata over a quarter note G4 and a final bar line.

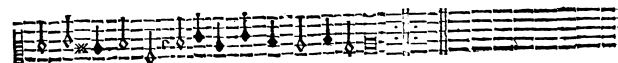
N Nomine Pain.



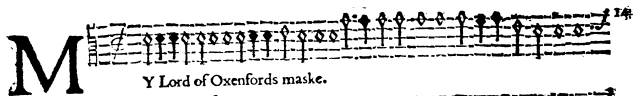
Musical staff 2, continuing the melody from staff 1. It features a series of eighth and sixteenth notes, ending with a fermata over a quarter note G4 and a final bar line.



Musical staff 3, continuing the melody. It includes a double bar line, followed by eighth and sixteenth notes, and ends with a fermata over a quarter note G4 and a final bar line.

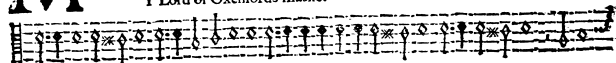


Musical staff 4, continuing the melody. It includes a double bar line, followed by eighth and sixteenth notes, and ends with a fermata over a quarter note G4 and a final bar line.

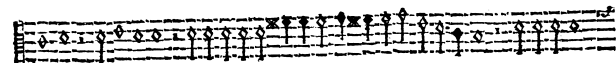


Musical staff 5, starting with a large initial letter 'M' on the left. The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The staff ends with a fermata over a quarter note G4 and a final bar line.

Y Lord of Oxenforde maske.



Musical staff 6, continuing the melody from staff 5. It features a series of eighth and sixteenth notes, ending with a fermata over a quarter note G4 and a final bar line.



Musical staff 7, continuing the melody. It includes a double bar line, followed by eighth and sixteenth notes, and ends with a fermata over a quarter note G4 and a final bar line.



Musical staff 8, continuing the melody. It includes a double bar line, followed by eighth and sixteenth notes, and ends with a fermata over a quarter note G4 and a final bar line.

For the Flute.

35 **M** *Oanfiers Almaine.*

This block contains the first piece of music, numbered 35. It begins with a large, bold letter 'M' on the left. The music is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some notes marked with an 'x' to indicate fingerings. The piece concludes with a double bar line.

This block shows the continuation of the musical notation for 'Oanfiers Almaine' from the previous block, continuing the melody on the same staff.

36 **M** *Ichels Galliard.*

This block contains the second piece of music, numbered 36. It begins with a large, bold letter 'M' on the left. The music is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody features a mix of eighth and sixteenth notes, with some notes marked with an 'x'. The piece ends with a double bar line.

This block shows the continuation of the musical notation for 'Ichels Galliard' from the previous block, continuing the melody on the same staff.

37 **I** *Oyne hands.*

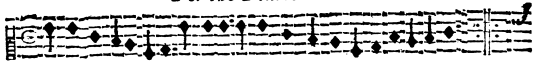
This block contains the third piece of music, numbered 37. It begins with a large, bold letter 'I' on the left. The music is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some notes marked with an 'x'. The piece concludes with a double bar line.

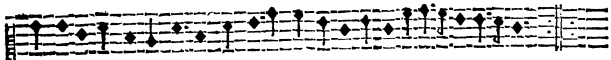
This block shows the continuation of the musical notation for 'Oyne hands' from the previous block, continuing the melody on the same staff.

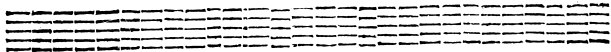
This block shows the continuation of the musical notation for 'Oyne hands' from the previous block, continuing the melody on the same staff.

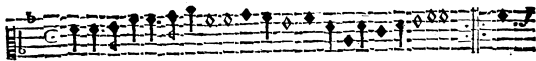
This block shows the continuation of the musical notation for 'Oyne hands' from the previous block, continuing the melody on the same staff.

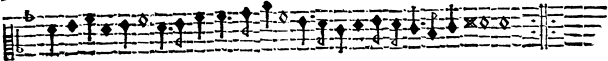
For the Flute.

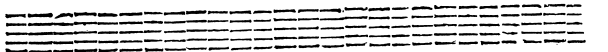
21 **L**  **Auolto.**





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

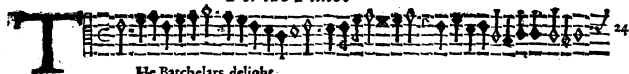




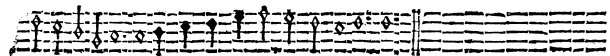
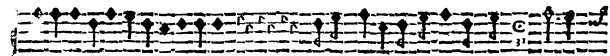
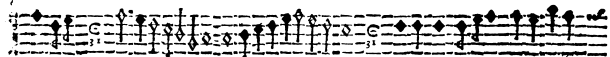
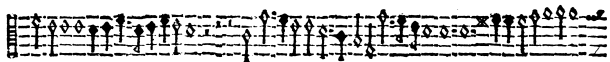
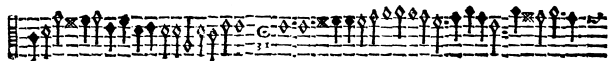
23 **T**  **He Lord Souches Maske.**



For the Flute.

T  24

He Bachelars delight.



For the Flute.

25

R

Espouce Pauin.

The musical score is presented on seven staves. The first staff begins with a large, bold letter 'R' and the number '25' to its left. The title 'For the Flute.' is centered at the top, and 'Espouce Pauin.' is centered below the first staff. The music is written in a single system with a treble clef and a key signature of one flat. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'f'.

FINIS.

