**~THOMAS MORLEY~**

# The First Book of Consort Lessons (1599 & 1611)

~Reconstructed and Edited by Steve Gassira~

# The First Booke of Consort Lessons
# (1599 & 1611)
# ~ Thomas Morley ~

**The First Booke of Consort Lessons, made by divers exquisite Authors, for six Instruments to play together: the Treble Lute, the Pandora, the Cittern, the Base-Violl, the Flute & the Treble Violl.**

**Newly set forth at the cost and charges of a Gentle-man, for his private pleasure, and for divers others his friends which delight in Musicke.**

**Collected by Thomas Morley, Gentleman, and now newly corrected and inlarged.**

Compiled from facsimiles of the original partbooks, courtesy of the International Music Score Library Project (IMSLP).

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This is an incomplete edition based on public domain scans of the five original partbooks uploaded to IMSLP. Music for the Flute & Bandora are derived from both the 1599 and 1611 printings; music for the Bass Viol & Cittern are derived from the 1599 printing only; music for the Treble Viol is derived from the 1611 printing only. At this time, the lute book from either printing appears to be lost.

Time Signatures, Key Signatures & Note Values have been preserved. Barlines have been added. Some clefs have been altered to reflect modern notation. Some erratic spelling of titles reflected in the 1599 edition have been preserved.

Tablature for Cittern and Bandora have been updated to reflect modern notation. Included above the tablature are both transcriptions and basic chord names.

For more information, please see Appendix 4 of this edition.

Tuning for the Cittern:
b - g’ - d’ - e’
Tuning for the Bandora:
C - D - G - c - e - a

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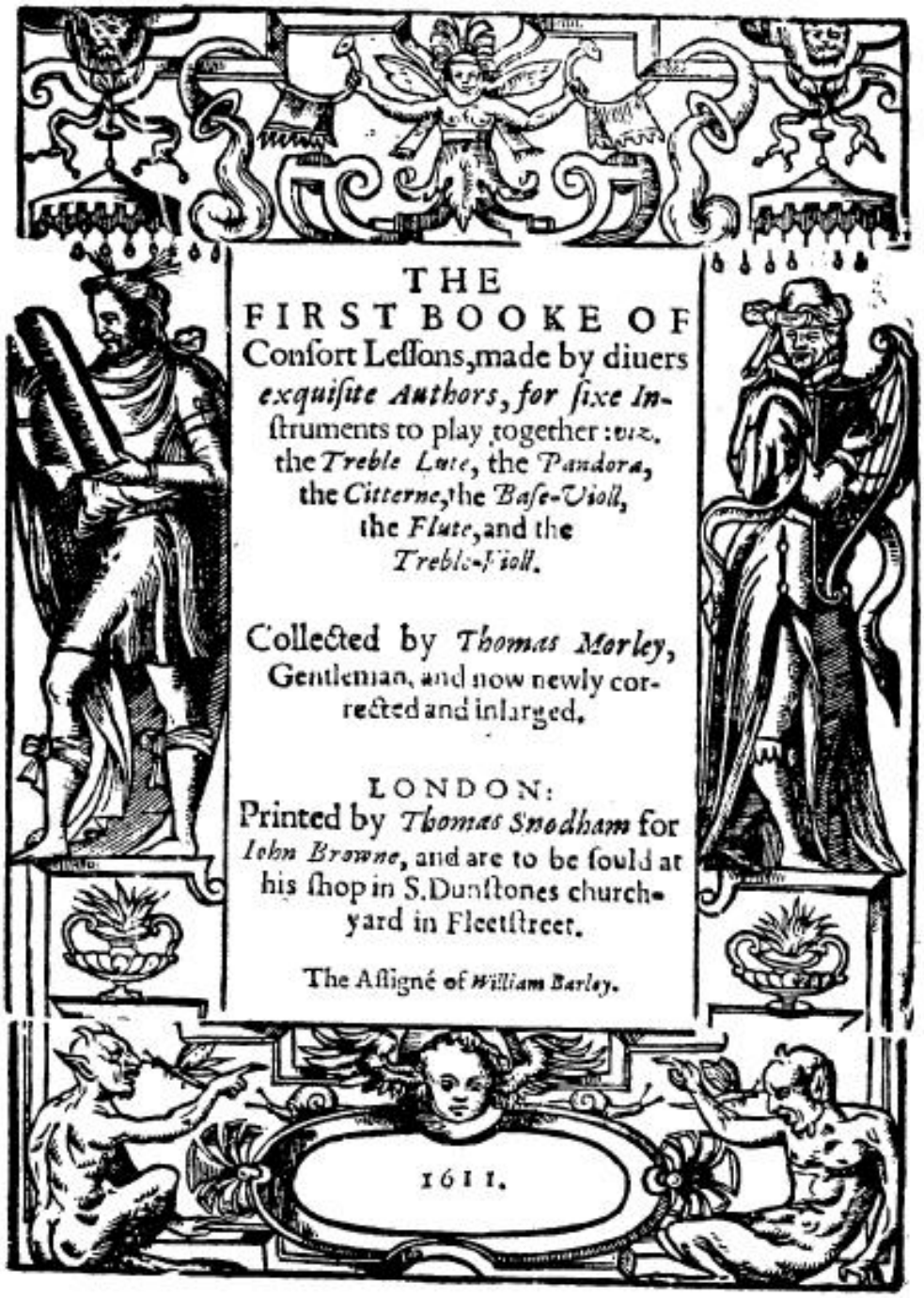

# THE FIRST BOOKE OF Conſort Leſſons, made by diuers *exquiſite Authors, for ſixe In*ſtruments to play together: *viz.* the *Treble Lute*, the *Pandora*, the *Citterne*, the *Baſe-Viol*, the *Flute*, and the *Treble-Viol*.

Collected by *Thomas Morley*, Gentleman, and now newly corrected and inlarged.

LONDON:
Printed by *Thomas Snodham* for *Iohn Browne*, and are to be ſould at his ſhop in S. Dunſtones church-yard in Fleetſtreet.

The Aſſigné of *William Barley*.

1611.

# TO
# THE RIGHT HONOVRABLE, SYR *STEPHEN SOME* Knight, Lord *MAYOR* of the Citie of London, and to the Right Worſhipfull

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

IGHT Honourable: *I am bold to preſent vnto your good Lordſhip, with the Right* Worſhipfull *Aldermen, your aſſiſtants in the gouernment 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 beene, 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 Deſcant, I choſe your Lordſhips vertue with the reſt, to grace their deſerts with your gratious fauours: and not to diſgrace my care and trauaile, which at the inſtant requeſt of my very good friend, haue beene very carefull, truely to ſet 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 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 end 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 auncient cuſtome of this moſt Honourable and renowned Citie hath beene euer, to 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 vnſupplyed, 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 petitions to the Almightie for your proſperous preſeruations, I end.*

Your Honours in all duty

and humilitie

*THOMAS MORLEY.*

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# I. The Quadro Pavan

Richard Allison
Set by Steve Gassira

13
Vln.
Fl.
Viol.
D D G C Dsus4 G
Cit.
D D D G C Dsus4
Bdr.
19
Vln.
Fl.
Viol.
Dsus4 G C F Am G G C C C G
Cit.
Dsus4 G5 Gsus4 C C C
Bdr.

25
Vln.
Fl.
Viol.
Am G C D Em D G C D G G
Cit.
C D G C Dsus4 G5
Bdr.
31
Vln.
Fl.
Viol.
C Dsus4 G G D D
Cit.
C Dsus4 G D
Bdr.

37
Vln.
Fl.
Viol.
D A A D G
Cit.
D D A5 D D
Bdr.
43
Vln.
Fl.
Viol.
C C D G Am D G C D G
Cit.
C C D G Am Dsus4 G C Dsus4 G
Bdr.

# II. The Galliard to the Quadro Pavan

Richard Allison
Set by Steve Gassira

15
Vln.
Fl.
Viol.
Dsus4 D G G D D A
Cit.
Dsus4 G G D D Asus4
Bdr.
21
Vln.
Fl.
Viol.
D A D G Em7 C Dsus4 D G G
Cit.
D D G C C Dsus4 D G G
Bdr.

# III. De la Tromba Pavan

Richard Allison
Set by Steve Gassira

Vln.
Fl.
Viol.
Cit.
Bdr.
9
B♭ Cm Dm E♭ Cm B♭ E♭ F Fsus4
B♭ Cm Dm E♭ Cm B♭ E♭ F
12
B♭sus4 B♭ F Gm Am B♭ Gm F Gm Csus4 C F
B♭ F Gm F B♭ Gm F B♭ C F

17
Vln.
Fl.
Viol.
F B♭ F C B♭ F Dm B♭ E♭ E♭ Cm D Cm Dsus4 D G B♭
Cit.
B♭ F C F B♭ F C5 B♭ E♭ Cm D Cm Dsus4 G
Bdr.
21
Vln.
Fl.
Viol.
F B♭ F C B♭ F Dm B♭ E♭ E♭ Cm
Cit.
B♭ F C F B♭ F C5 B♭ E♭ Cm
Bdr.

Vln.
Fl.
Viol.
Cit.
Bdr.
24
D Cm Dsus4 D G B♭ B♭ Cm Am C
D Cm Dsus4 G B♭ Cm G5 Am G C5
27
C C F F B♭
C5 F F B♭

30
Vln.
Fl.
Viol.
B♭ C F G Am Gsus4 C Dm B♭ Csus4 F
Cit.
B♭ Cm F G A5 G5 C Dm B♭ Csus4 F Gm
Bdr.
33
Vln.
Fl.
Viol.
B♭ Cm Am C C
Cit.
B♭ Cm G5 Am G C5 C5
Bdr.

Vln.
Fl.
Viol.
Cit.
Bdr.
36
C F F B♭ B♭ C F
F F B♭ B♭ C m F
39
G Am Gsus4 C Dm B♭ Csus4 F F
G A5 G5 C Dm B♭ Csus4 F Gm F

# IV. Captain Piper's Pavan

John Dowland
Set by Steve Gassira

9
Vln.
Fl.
Viol.
B♭ Am Dsus4 D G F Dm E♭ D
Cit.
B♭ Cm D G5 Gm F Dm Cm D
Bdr.
13
Vln.
Fl.
Viol.
D F Gm D Dm A Dm B♭ A Asus4 D
Cit.
F Gm D Dm A Dm B♭ A5 D
Bdr.

17
Vln.
Fl.
Viol.
B♭ F G Dsus4 G G5 E♭ E♭ Dm E♭ Dm
Cit.
B♭ F G5 Dsus4 G5 G5 E♭ E♭
Bdr.
21
Vln.
Fl.
Viol.
E♭ C F Dm E♭ Dm F B♭ Dsus4 D G
Cit.
E♭ C5 F Dm G5 Cm Dm F B♭ D Dsus4 G5 G
Bdr.

# V. Captain Piper's Galliard

John Dowland
Set by Steve Gassira

13
Vln.
Fl.
Viol.
B♭ Am G5 Dm E♭ D B♭ Dm E♭ B♭ Cm
Cit.
B♭ Am D G5 Gm F E♭ D Dm Cm B♭ C5
Bdr.
19
Vln.
Fl.
Viol.
B♭ E♭ D B♭ F B♭ E♭ G B♭ D E♭ Dsus4 G
Cit.
B♭7 E♭ D B♭ F E♭ Gm B♭ D E♭ Dsus4 G
Bdr.

# VI. Galliard

## "Can She Excuse My Wrongs"

John Dowland
Set by Steve Gassira

13
Vln.
Fl.
Vc.
Dm Cm F B♭ Cm D E♭ D B♭ B♭
Cit.
Dm Gm C5 F B♭ C5 Dm E♭ D B♭ B♭
Bdr.
19
C C D D D G
C C D D G Am D G

# VII. Lachrimae Pavan

## "Flow My Tears"

John Dowland
Set by Steve Gassira

Vln.
Fl.
Viol.
F Gm F A F Dm A D Dsus4 D G B♭
Cit.
F F5 Gm F A5 F A5 G5 G5 Gm B♭
Bdr.
Vln.
Fl.
Viol.
Dm F C B♭ Dm A Dm A
Cit.
Dm F C5 C G5 Gm B♭ Dm A Dm A
Bdr.

17
Vln.
Fl.
Viol.
A A Dm C Am B♭ A F+ A Em
Cit.
A A Asus4 Dm C B♭ A5
Bdr.

21
Vln.
Fl.
Viol.
F Dm C B♭ A F B♭ B♭7 D
Cit.
Dm Dm C B♭ A5 F G5 B♭ A5 D
Bdr.

# VIII. Phillips Pavan

Peter Phillips
Set by Steve Gassira

14
Vln.
Fl.
Viol.
D G5 Dm Em D Em Dm
Cit.
D G Dm C5 C D G C5 Dm
Bdr.
19
C Dm Am C Em D A D D

25
Vln.
Fl.
Viol.
G G C G G C G A D A D A D
Cit.
G5 G5 C G G C G A D A D A D
Bdr.
30
Vln.
Fl.
Viol.
G D G G D G C G C G D
Cit.
G D G G5 D G C5 G5 C G5 G D
Bdr.

35
Vln.
Fl.
Viol.
D G D C Em D C D G
Cit.
D G D A5 D G Am D G
Bdr.

39
Vln.
Fl.
Viol.
G
Cit.
G
Bdr.

# IX. Galliard to Phillips Pavan

Peter Phillips
Set by Steve Gassira

17
Vln.
Fl.
Vc.
G C D G D C G C G Am D G D C D G C Am
Cit.
G C D G D C G C G A5 G D C
Bdr.
22
D G C C G C G Em D G G
D G C G Dsus4 D G G

# X. The Frog Galliard

John Dowland
Set by Steve Gassira

17
Vln.
Fl.
Viol.
C C G G Am E Am Esus4 A A
Cit.
C C5 C G G A5 E A5 Esus4 A A
Bdr.
25
G D Em Bm C G D G G C G Dsus4 D G G
G D Em G C G D G G C5 G Dsus4 G G

# XI. Allison's Knell

Richard Allison
Set by Steve Gassira

Vln.
Fl.
Viol.
C D E A E Am E Am E Am
Cit.
C D Am A5 Am E5 A5
Bdr.
Vln.
Fl.
Viol.
D G A D G D G D G A D D
Cit.
D G A5 D G D G A Asus4 D D
Bdr.

17
Vln.
Fl.
Viol.
F C F G C F C F C F Am G Dsus4 D
Cit.
Bdr.
F G C5 F G C F C F Em D
21
Vln.
Fl.
Viol.
G Dm C F Em F G Em F Dm C G Dsus4 D G C G C F Dm C Dm
Cit.
Bdr.
G D C F Em F C G F Dm C Dm

25
Vln.
Fl.
Viol.
C Dm C Dm C Dm C Dm C Dm C Dm C Dm C Dm
Cit.
Bdr.
29
C G A G F G C Gsus4 Am7 C
C G Am G F G Gsus4 G C C

33
Vln.
Fl.
Viol.
F C F G C F C F C F Am G Dsus4 D G Dm C F
Cit.
Bdr.
F G C5 F G C F C F Em D G D C F
38
Em F G Em F Dm C G Dsus4 D G C G C F Dm C Dm C Dm C Dm
Em F C G F Dm C Dm C Dm

Vln.
Fl.
Viol.
Cit.
Bdr.
42
C Dm C Dm C Dm C Dm C Dm C Dm
45
C G A G F G C Gsus4 Am7 C
C G Am G F G Gsus4 G C C

# XII. Goe From My Window

Richard Allison
Set by Steve Gassira

Vln.
Fl.
Viol.
C F C G C F Dm Gm F A D D+
Cit.
C F G C F Dm Gm F D
Bdr.
Vln.
Fl.
Viol.
Dm A Dm Em F C G F C F Dm C F Gsus4 C
Cit.
Dm A Dm Dm G C F C F G5 C
Bdr.

Vln.
Fl.
Viol.
C G C Am F G C
Dm A F Dm
Cit.
Dm A5
Bdr.
Vln.
Fl.
Viol.
D Dm F Am Em D G
Cit.
D D Dm F Am D G5
Bdr.

Vln.
Fl.
Viol.
C G Am F Gsus4 C C F C Dm C F G
Cit.
Dm Am F G5 C C Dm
Bdr.
Vln.
Fl.
Viol.
C F C F C F C F Dm Em Dm C Dm Em A D Gm D Gm D
Cit.
C C F C F Dm D Dm D Gm
Bdr.

Vln.
Fl.
Viol.
Dm B♭ Em F Dm C Gm A5 C G D G
Cit.
D A5 Dm A5 C G5 D G
Bdr.
Vln.
Fl.
Viol.
Am G C Em C F C F Am7 C F
Cit.
C C F C5 F C
Bdr.

Vln.
Fl.
Viol.
C Dm C Dm C C
Cit.
Bdr.
Dm F D G D D
Dm C5 C5 D D

Vln.
Fl.
Viol.
Dm Em F Em C D Em7 G
Cit.
C C5 D G
Bdr.
Vln.
Fl.
Viol.
C Dm C Dm C F C F C
Cit.
C Dm Dm C
Bdr.

Vln.
Fl.
Viol.
C Dm C Dm C C
Cit.
C Dm C C
Bdr.
Vln.
Fl.
Viol.
Dm Em F D D
Cit.
Dm
Bdr.

Vln.
Fl.
Viol.
Cit.
Bdr.
57
Dm C F C C Cm D G
Dm F C/E C D G
61
C Dm C Dm C C
C Dm C C

65
Vln.
Fl.
Viol.
C G Am F Gsus4 C Dm C F C Dm C B♭ A D Gm D
Cit.
C G Am F G C C5 F Dm
Bdr.
69
Vln.
Fl.
Viol.
Dm Am B♭ G C G Am G C Dm Am F Gsus4 C F C F C
Cit.
Dm B♭ Gm A5 G Dm A5 F G5 C F C F C
Bdr.

# XIII. In Nomine Pavan

Nicholas Stroger
Set by Steve Gassira

Vln.
Fl.
Viol.
F G C F E B E A
Cit.
F G5 C5 F E E B E A
Bdr.
Vln.
Fl.
Viol.
Dm Am7 F A C Gm Dm Am D
Cit.
Dm Am Dm Em Asus4 Gm A5 D
Bdr.

17
Vln.
Fl.
Viol.
G C C G C C G C F F C F C
Cit.
Bdr.
G C C5 G5 C C C5 G5 C C5 F F C5 F F C5
21
Vln.
Fl.
Viol.
F B♭ C D G C Am F G C
Cit.
Bdr.
F B♭ C5 A5 D G C Am F G5 C

# XIV. My Lord of Oxenford's Maske

William Byrd
Set by Steve Gassira

Vln.
Fl.
Viol.
D G A D D G A D D G A
Cit.
D A D D A D A5
Bdr.
16
Vln.
Fl.
Viol.
D G Am G C G D
Cit.
D D G G C G D
Bdr.

21
Vln.
Fl.
Viol.
D G D G D G C D Dsus4 G D
Cit.
D G D D D G C Dsus4 G D
Bdr.
25
Vln.
Fl.
Viol.
D G D D G D G Dsus4 G
Cit.
D G D D G C C5 Dsus4 G
Bdr.

# XV. Mounsieur's Almaine

William Byrd
Set by Steve Gassira

Vln.
Fl.
Viol.
G D G Am E A
Cit.
G D G Am A
Bdr.
Vln.
Fl.
Viol.
G G D G C C G7 G G
Cit.
G G D G C G G
Bdr.

# XVI. Michel's Galliard

Anonymous
Set by Steve Gassira

# XVII. La Volta

Thomas Morley
Set by Steve Gassira

13
Vln.
Fl.
Viol.
C G Am F G F+ F G D G
Cit.
C5 G Am F G F G5 D G
Bdr.
19
Em F G Am G C D G G C
C5 F G Am G Am D G G5 C5

# XVIII. Ballowe

Thomas Morley
Set by Steve Gassira

# XIX. O Mistresse Mine

Thomas Morley
Set by Steve Gassira

# XX. Sola Soletta

Girolamo Conversi
Set by Steve Gassira

15
Vln.
Fl.
Viol.
C Dm Dm7 Csus4 F F B♭5 Gm C F
Cit.
C5 Dm F C F B♭ G5 C5
Bdr.
22
B♭ B♭ C F Dm Dsus C F B♭ C F
F B♭ G5 B♭ C5 F F

29
Vln.
Fl.
Viol.
F C G C F E♭ E♭ Gsus4 Dsus4 D G B♭
Cit.
F C G C F E♭ E♭ C5 D G B♭
Bdr.
36
B♭ E♭ E♭ F B♭ B♭ F C F Gm C F
E♭ E♭ F B♭ B♭ F C5 F F

43
Vln.
Fl.
Viol.
B♭ C F Gm C F B♭ C F C G C Dm B♭ Csus4 F
Cit.
Bdr.
50
Gm C F B♭ C F Gm C F B♭ C F C G/B C Dm B♭ Csus4 F
F B♭ C F F C F C5 G C5 Dm B♭ Csus4 F

# XXI. Joyne Hands

## or, "See, See Myne Own Sweet Jewell"

Thomas Morley
Set by Steve Gassira

Vln.
Fl.
Viol.
Cit.
Bdr.
C Dm C C Dm A D F F
C Dm C5 C A Asus4 A D F F
G C D G G D Dm A D G C G Dsus4 G F Dm
G C Dm G G G5 Dm A5 Dm C5 G Dsus4 G Gm F Dm

17
Vln.
Fl.
Viol.
F F G C D G Dm7 Dm7 Am D G C G Dsus4 D
Cit.
F F G5 C Dm G G5 Dm Dm A5 D G5 C5 G Dsus4
Bdr.
21
Vln.
Fl.
Viol.
G
Cit.
G5
Bdr.

# XXII. La Coranta

Thomas Morley
Set by Steve Gassira

14
2.
Vln.
Fl.
Viol.
F Dm C B♭ Gm A Dm A Dm C F F
Cit.
F Dm C B♭ A Dm A Dm F
Bdr.
22
Vln.
Fl.
Viol.
C Dm G A D D
Cit.
C5 Dm A D D
Bdr.

# XXIII. The Lord Souche's Maske

Thomas Morley
Set by Steve Gassira

# XXIV. The Batchelar's Delight

Richard Allison
Set by Steve Gassira

Vln.
Fl.
Bdr.
24
F G C C F G A5 C G Gsus4 C C
31
F C5 Am G Em Am D G C Dsus4 G
37
G Am G C E5 A5 A

Vln.
Fl.
Bdr.
43
F C5 Am G Em A5 D G C Dsus4 G
49
G A5 G C E5
53
A5 A5 D G D

59
Vln.
Fl.
Bdr.
A5 E5 A5 Dm Dm A5 D Dm
65
A5 C G Am D G5 Am D G G
72
D G D A5 E5 Am

78
Vln.
Fl.
Bdr.
Dm Dm Am D Dm Am C G Am
84
D G5 Am D G
88
G C C F G C C G5 Dm C5 G C

Vln.
Fl.
Bdr.
96
C
C G C G
104
C G Am G Am D G G F C Dm C F G5 C
112
C C F5 G C C Em7 C5 G C

120
Vln.
Fl.
Bdr.
C
C
G
C
126
G
C
G
Am
G
Am
D
G
132
G
F
C
Dm
C5
F
G5
C
C

# XXV. Responce Pauin

Richard Allison
Set by Steve Gassira

Vln.
Fl.
Bdr.
25
F Dm C G C G5 G C Dm C Dsus4 G
33
F F Dm Am Am E5 F Dm G5 G Am G A5
41
D G A5 D G Dm A5 G C

Vln.
Fl.
Bdr.
48
F F Dm Am Am E5 F DmG5 G Am G A5 D G A5
57
D G Dm A5 G C
63
F F C5 F F F C F

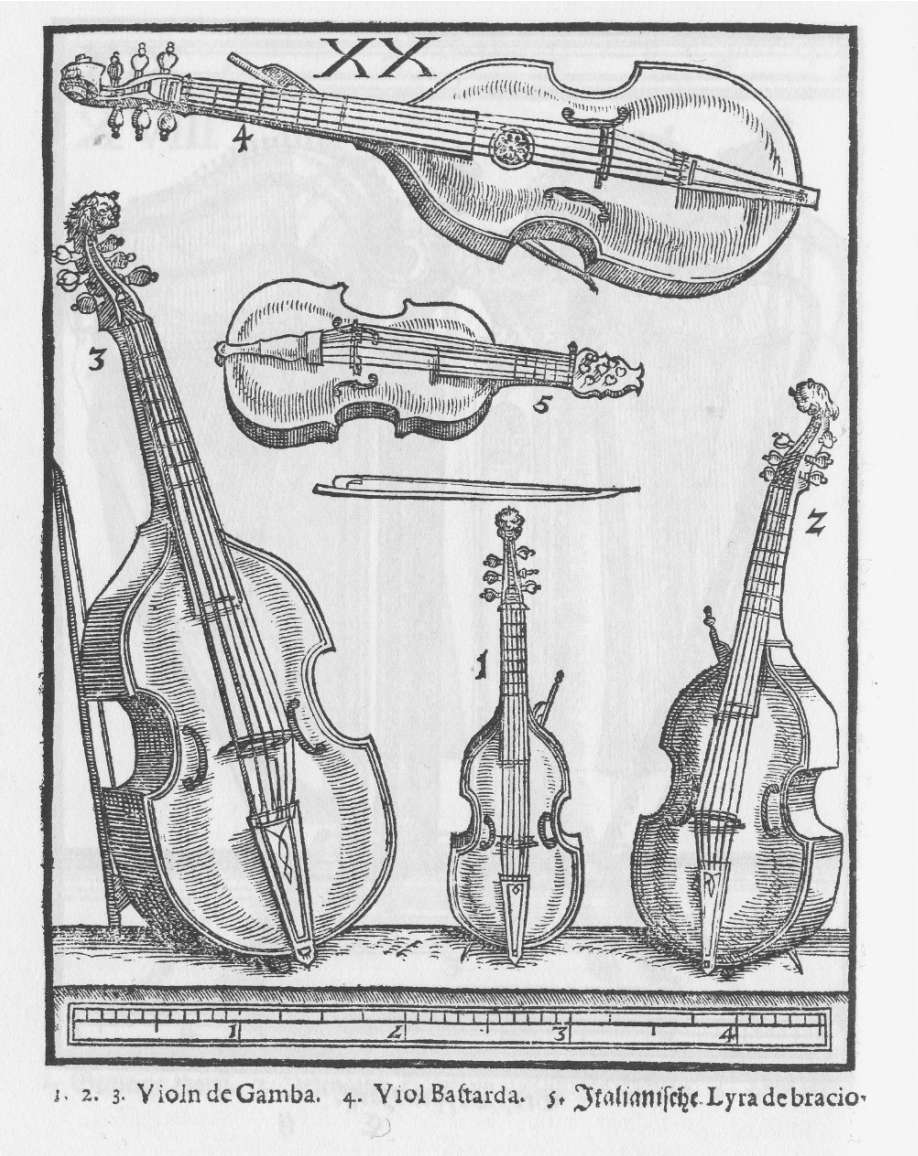
Vln.
Fl.
Bdr.
67
Dm Dm A5 Dm C C G C
71
C C G C C F C G Dm
75
D G G

Vln.
Fl.
Bdr.
79
F F C5 F F F C F Dm
84
Dm A5 Dm C C G C C C G C
89
C F C G Dm D G G G

# Appendix 1
# Partbooks

**Contents:**


1. Treble Viol 84
2. Flute 97
3. Bass Viol 109


Engraving from Michael Praetorius's *Syntagma Musicum Theatrum Instrumentorum.* Wolfenbüttel, 1620.

# For the Treble Viol

I. The Quadro Pauin

II. Galliard to the Quadro Pauin

III. De la Tromba Pauin

IV. Captaine Pipers Pauin

V. Captaine Pipers Galliard

VI. Galliard, Can She Excuse

VII. Lachrimae Pauin

VIII. Phillips Pauin

IX. Galliard to Phillips Pauin

X. The Frog Galliard

XI. Allisons Knell

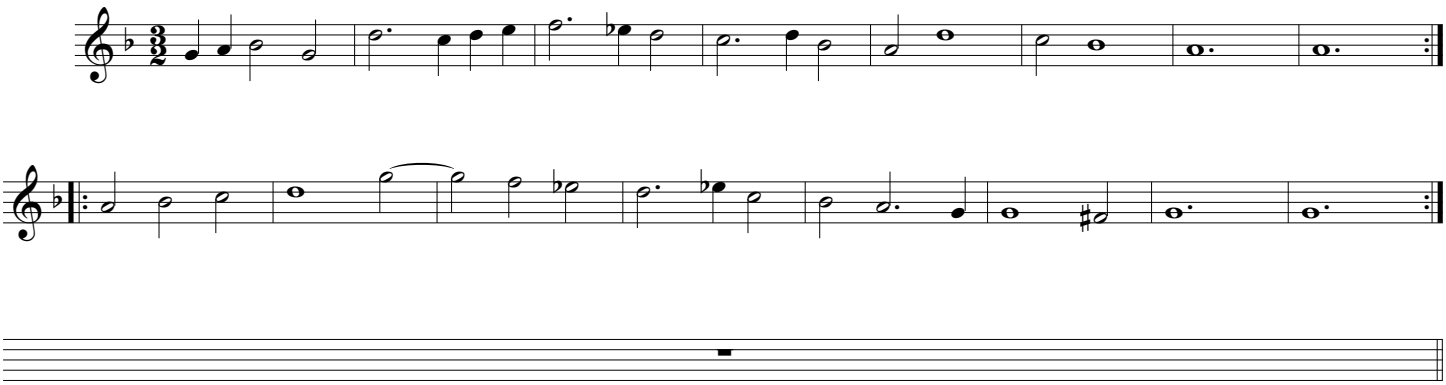
XII. Goe from my Window

XIII. In Nomine Pauin

XIV. My Lord of Oxenfords Maske

XV. Mounsieurs Almaine

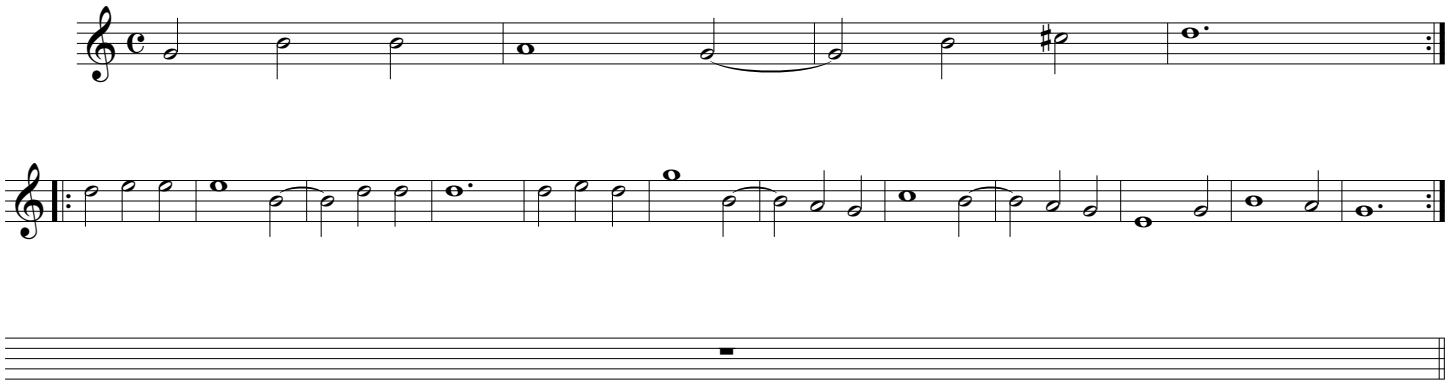
XVI. Michels Galliard



XVII. Lauolto

XVIII. Ballowe

XIX. O Mistresse Mine



XX. Sola Soletta

XXI. Joyne Hands

XXII. La Coranto

XXIII. The Lord Souches Maske

XXIV. The Batchelars Delight

XV. Responce Pauin

# For the Flute

I. The Quadro Pauin

II. The Galliard to the Quadro Pauin

III. De la Trombo Pauin

IV. Captaine Pipers Pauin

V. Captayne Pipers Galliard

VI. Galliard, Can Shee Excuse

VII. Lacrimae Pauin

VIII. Phillips Pauin

IX. Galliard to Phillips Pauin

X. The Frogge Galliard

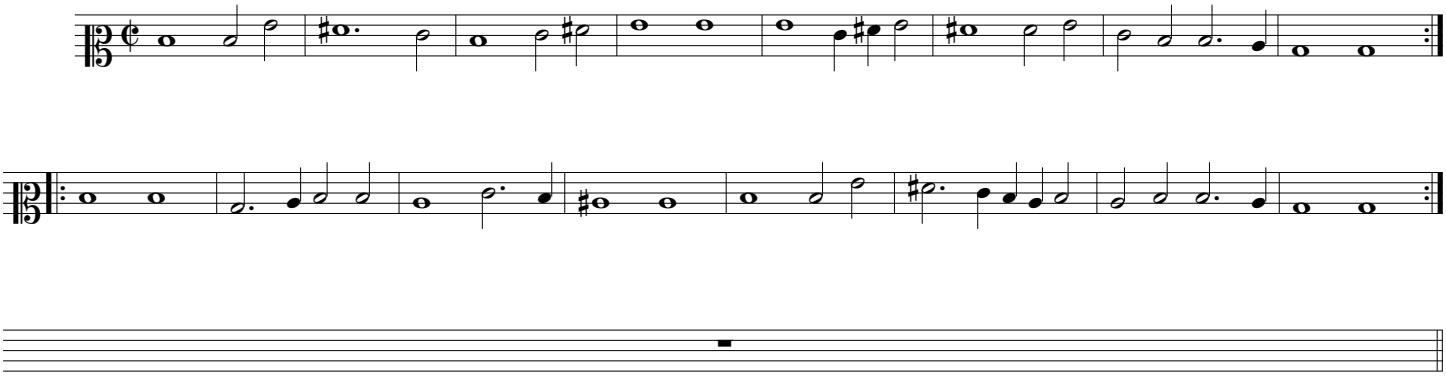
XI. Alisons Knell

XII. Goe from my Window

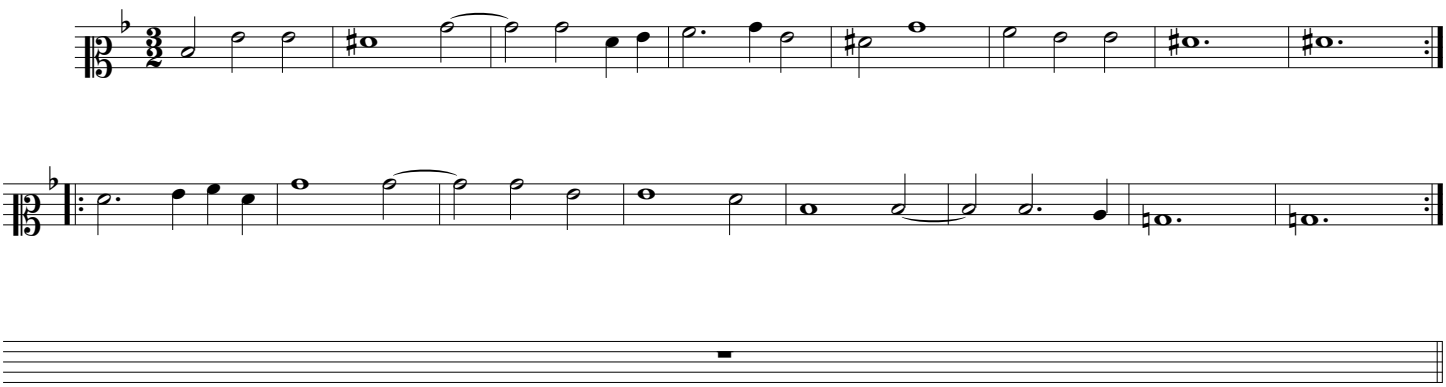
XIII. In Nomine Pauin

XIV. My Lord of Oxenfords Maske

XV. Monsiers Almaine

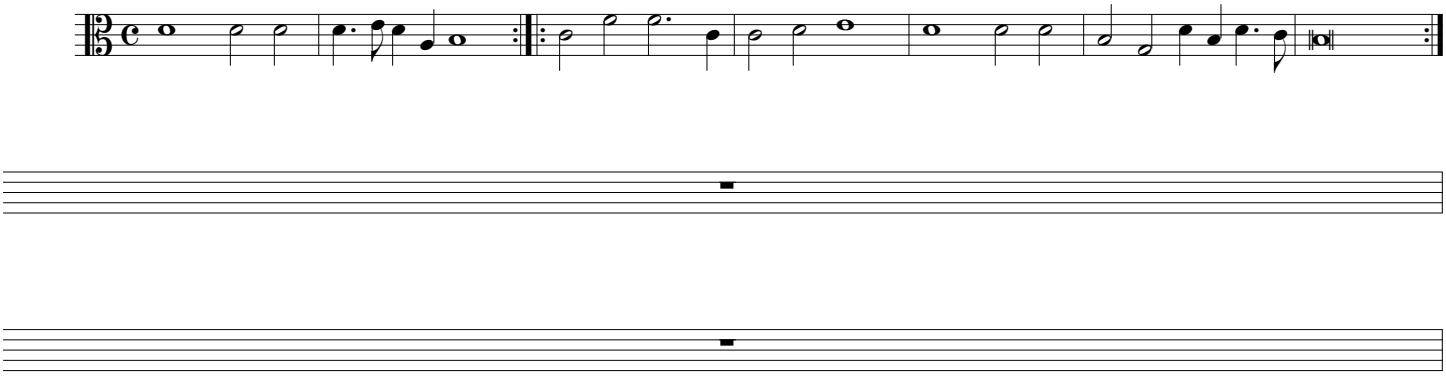


XVI. Michels Galiard



XVII. La Volta

XVIII. Balowe



XIX. O Mistresse Mine

XX. Sola Soletta

XXI. Joyne Hands

XXII. La Coranta

XXIII. The Lord Sowches Maske

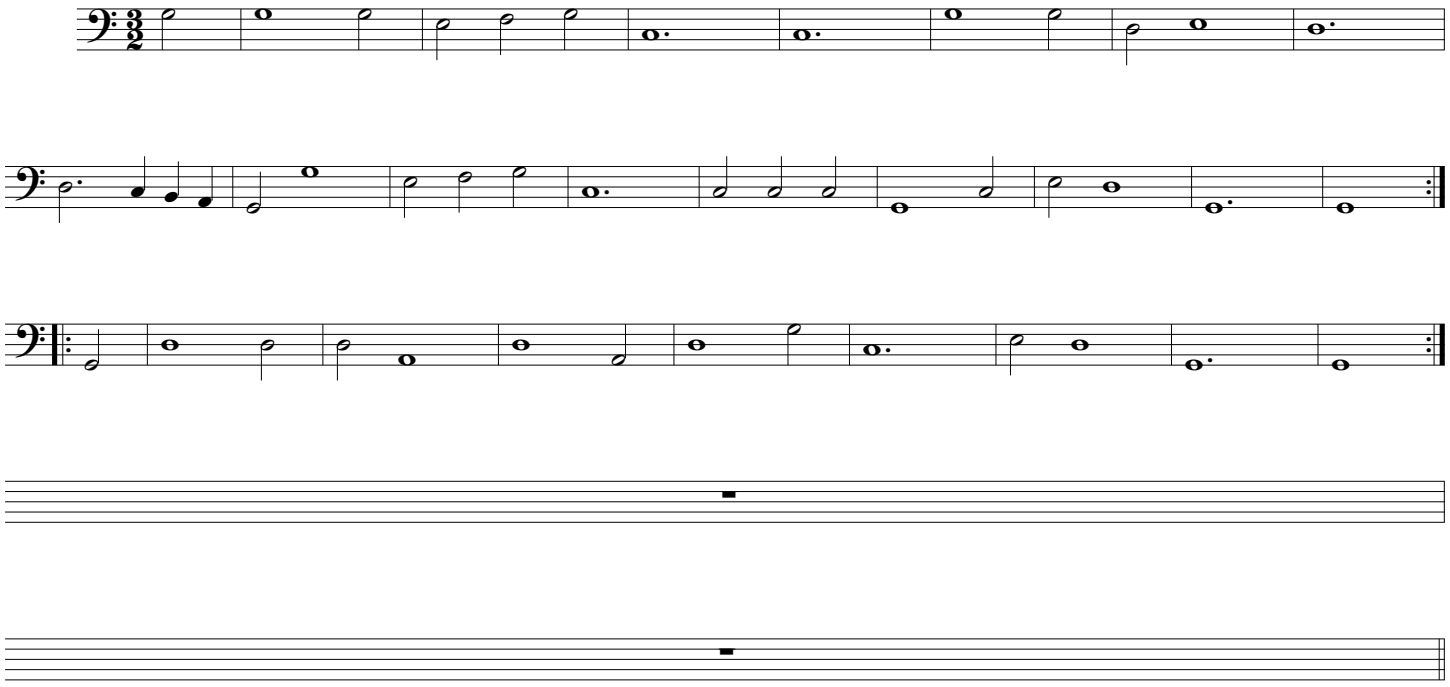
XXIV. The Batchelars Delight

XV. Responce Pauin

# For the Bass Viol

I. The Quadro Pauin

II. The Galliard to the Quadro Pauin



III. De la Trombo Pauin

IV. Captaine Pipers Pauin

V. Galliard to Captayne Pipers Pauin

VI. Galliard, Can Shee Excuse

VII. Lacrime Pauin

VIII. Phillips Pauin

IX. Galliard to Phillips Pauin

X. The Frogg Galliard

XI. Allysons Knell

XII. Goe from my Window

XIII. In Nomine Pauin

XIV. My Lord of Oxenfords Maske

XV. Mousers Allmayne

XVI. Michells Gallyard

XVII. La Volto

XVIII. Balow

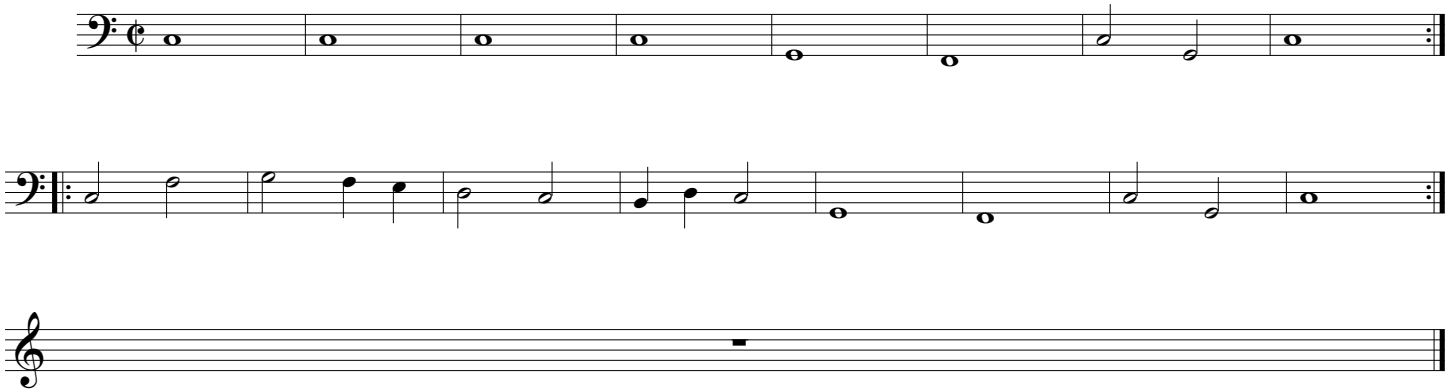
XIX. O Mistress Myne

XX. Sola Soletta

XXI. Joyne Hands

XXII. La Coranta

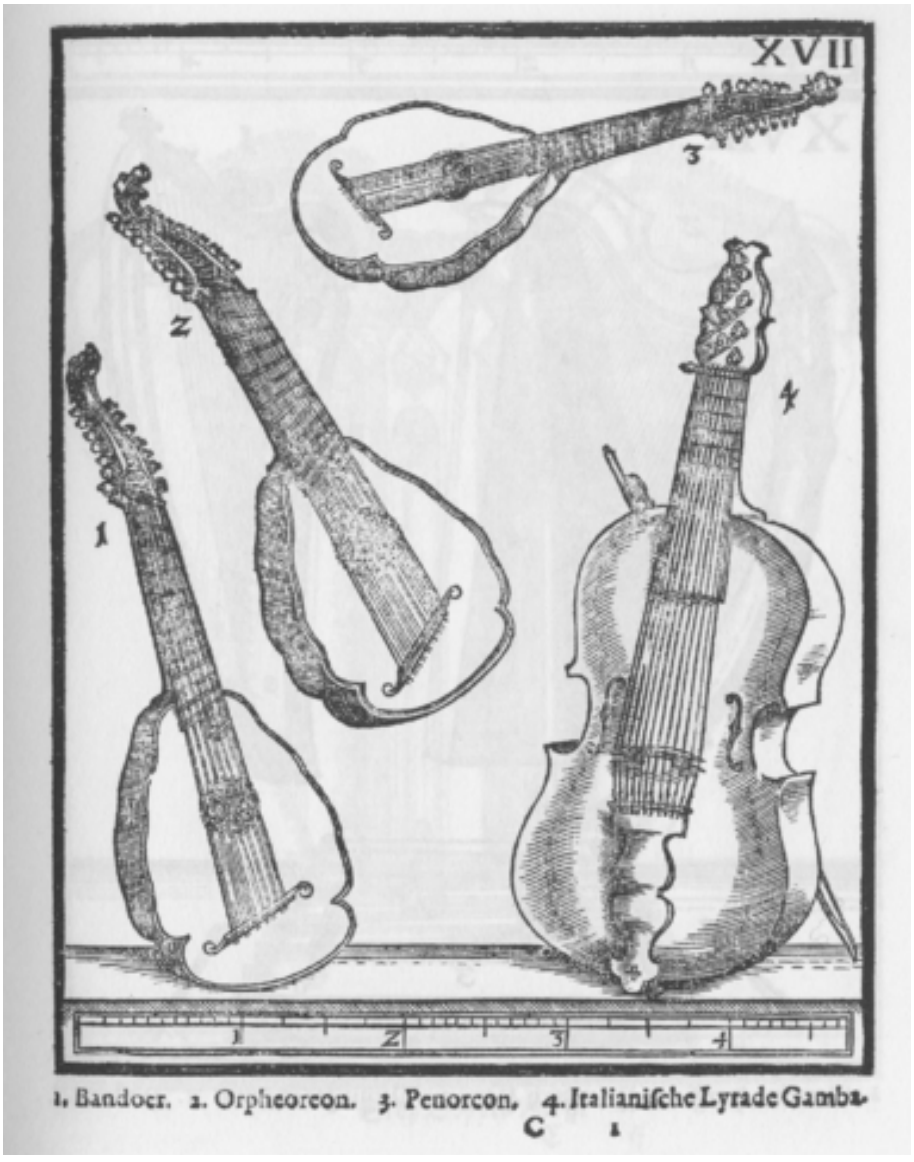
XXIII. The Lord Sowches Maske



# Appendix 2
# French Tablature

**Contents:**

1. For the Cittern 120
2. For the Bandora 145




Engraving from Michael Praetorius's *Syntagma Musicum Theatrum Instrumentorum.* Wolfenbüttel, 1620.

# I. The Quadro Pauin

## for the Cittern

Richard Allison

Set by Steve Gassira

# II. Galliard to the Quadro Pauin

## for the Cittern

Richard Allison
Set by Steve Gassira

# III. Dela Trombo Pauin

## for the Cittern

Richard Allison
Set by Steve Gassira

# IV. Captaine Pipers Pauin

## for the Cittern

John Dowland
Set by Steve Gassira

# V. Galliard to Captaine Pipers Pauin

## for the Cittern

John Dowland
Set by Steve Gassira

# VI. Galliard, Can Shee Excuse

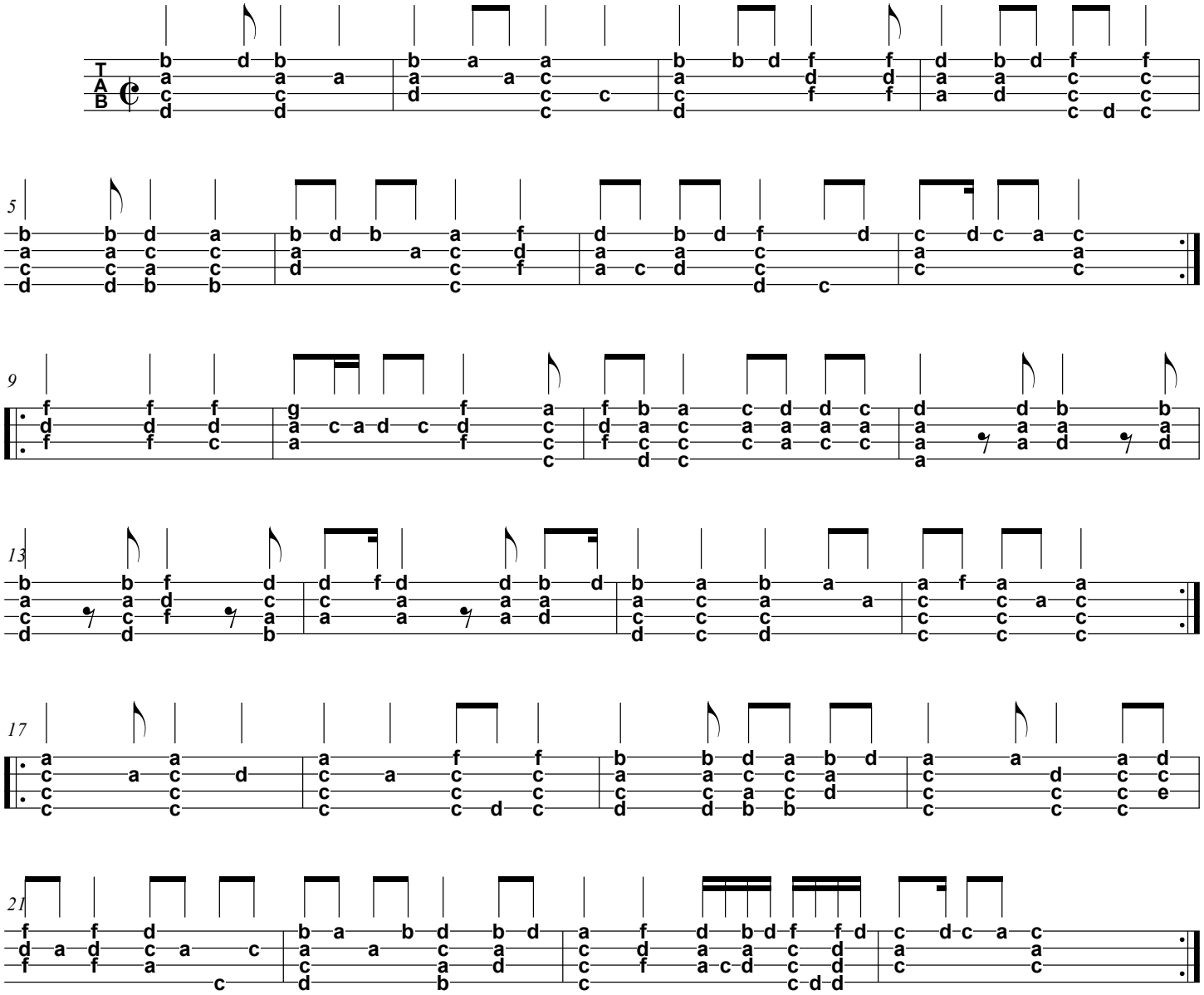
## for the Cittern

John Dowland
Set by Steve Gassira

# VII. Lacrimae Pauin

## for the Cittern

John Dowland
Set by Steve Gassira



# VIII. Phillips Pauin

## for the Cittern

Peter Phillips
Set by Steve Gassira

# IX. Galliard to Phillips Pauin

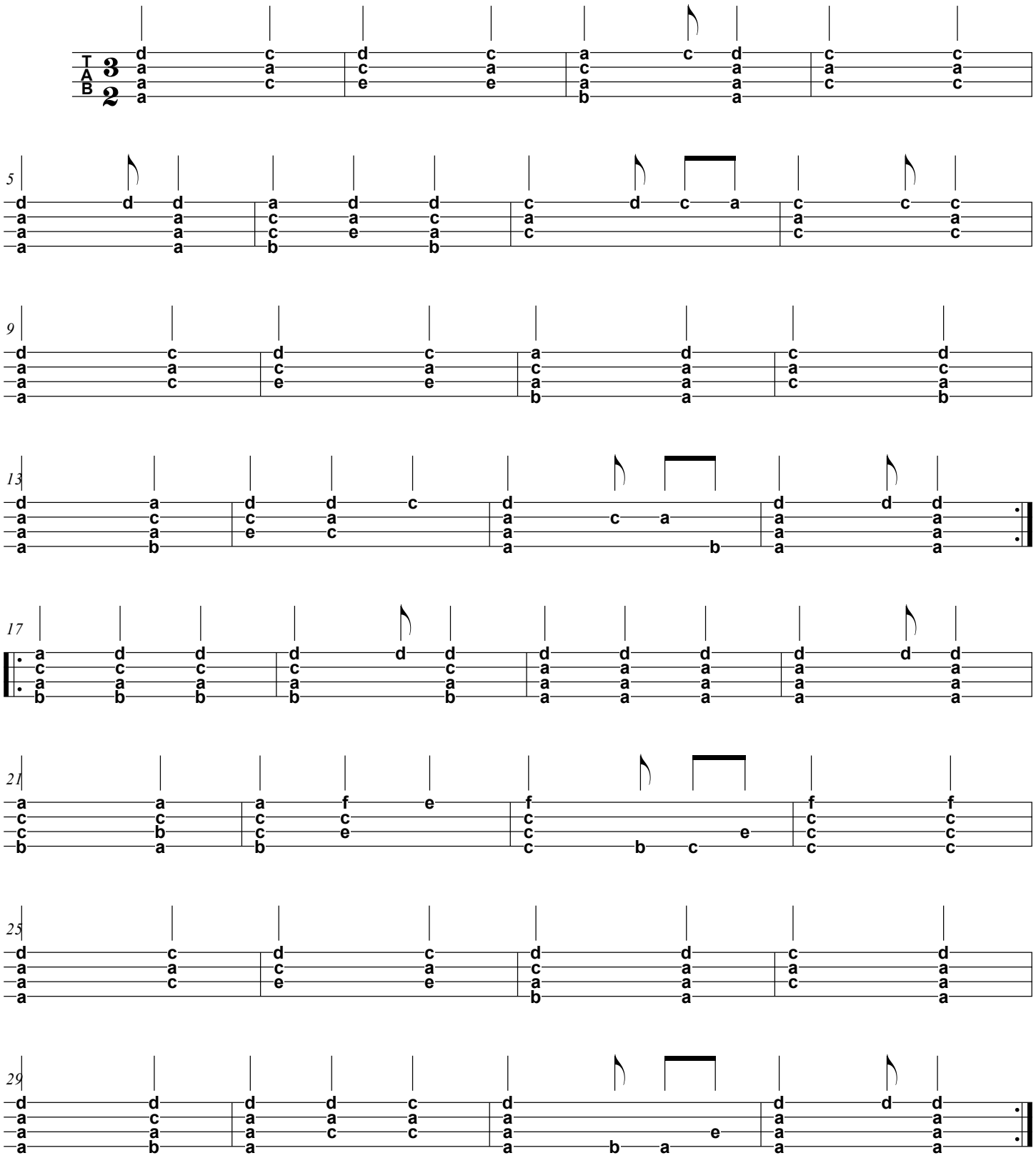
## for the Cittern

Peter Phillips
Set by Steve Gassira

# X. The Frogge Galliard

## for the Cittern

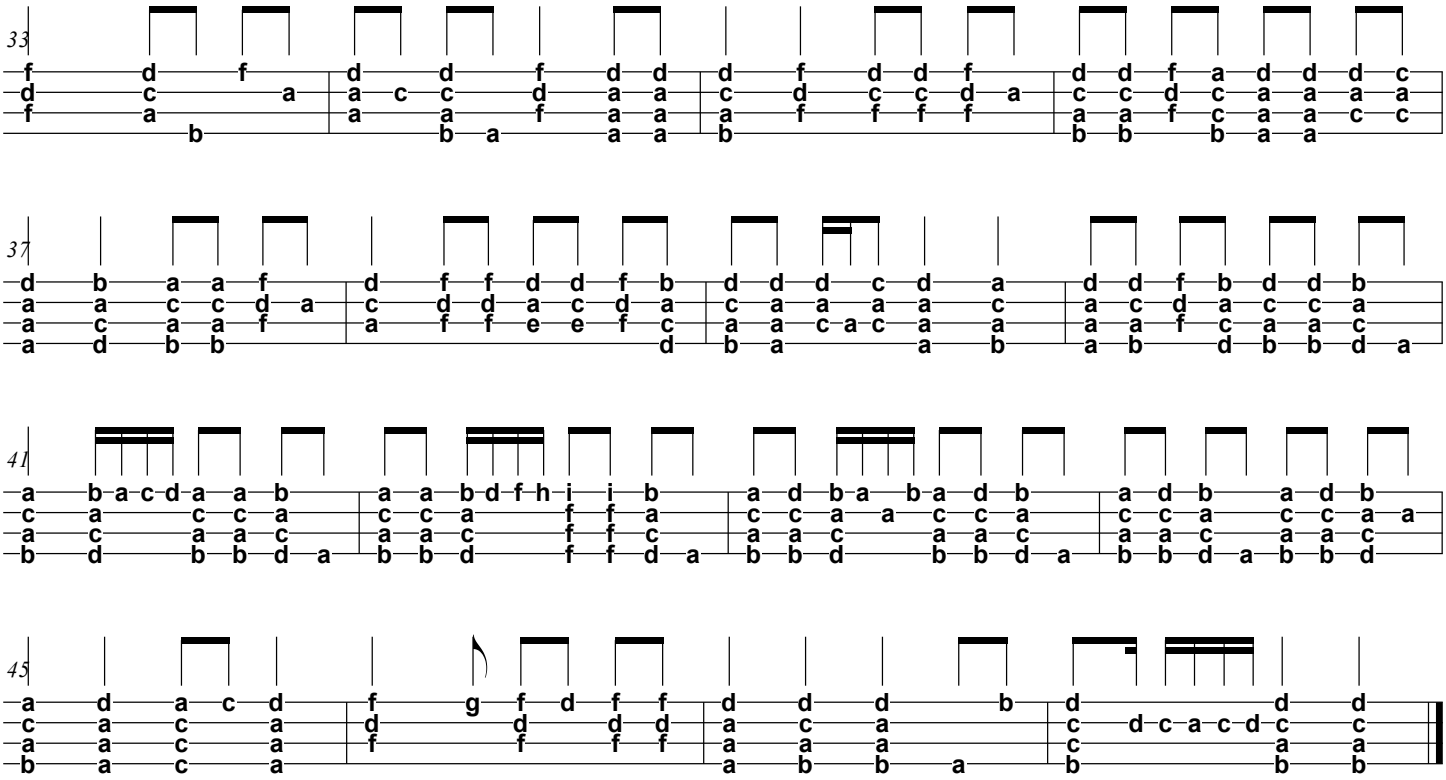
John Dowland
Set by Steve Gassira



# XI. Allisons Knell

## for the Cittern

Richard Allison
Set by Steve Gassira


33
37
41
45

# XII. Goe From My Window

## for the Cittern

Richard Allison
Set by Steve Gassira

33
37
41
45
49
56
65
69

# XIII. In Nomine Pauin

## for the Cittern

Nicholas Stroger
Set by Steve Gassira

# XIV. My Lord of Oxenfords Maske

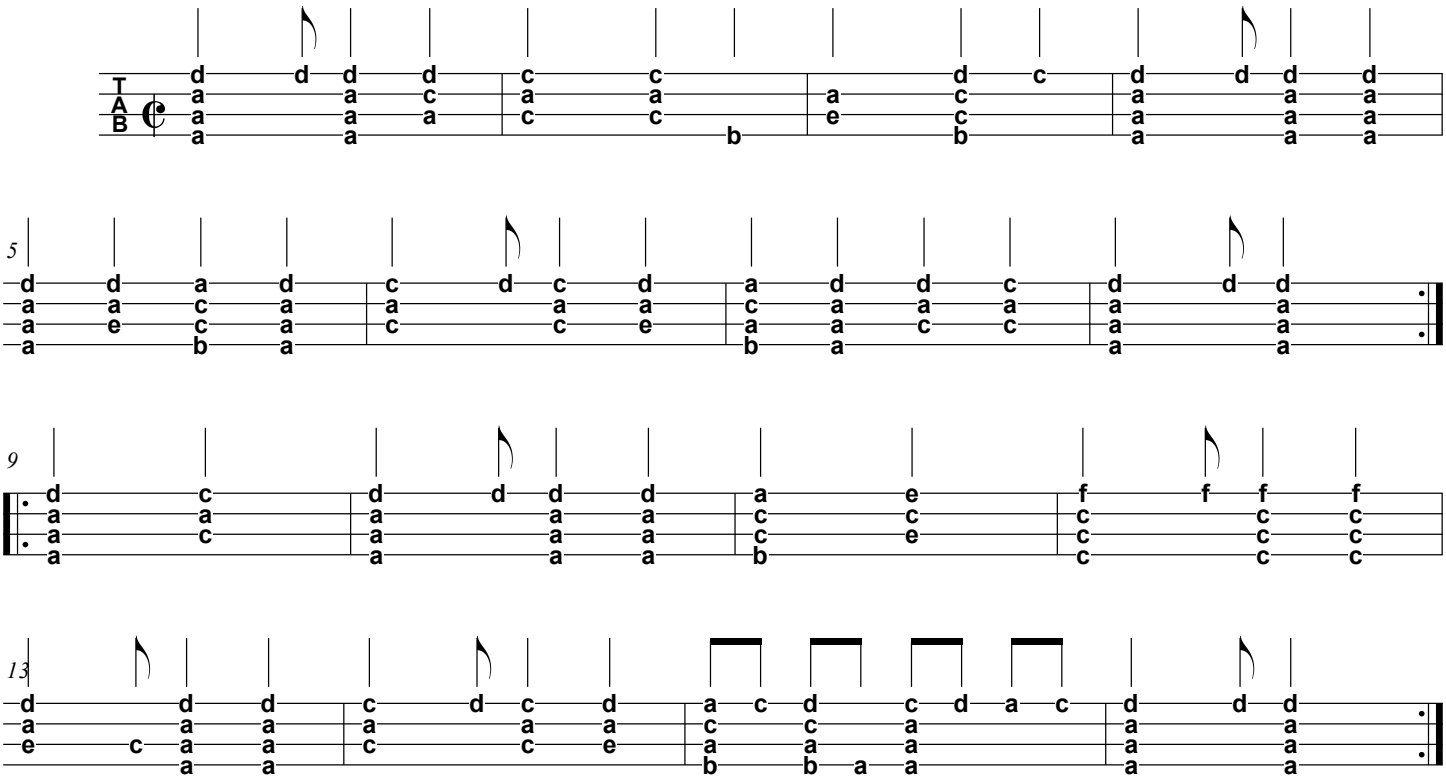
## for the Cittern

William Byrd
Set by Steve Gassira

# XV. Mounsers Almaine

## for the Cittern

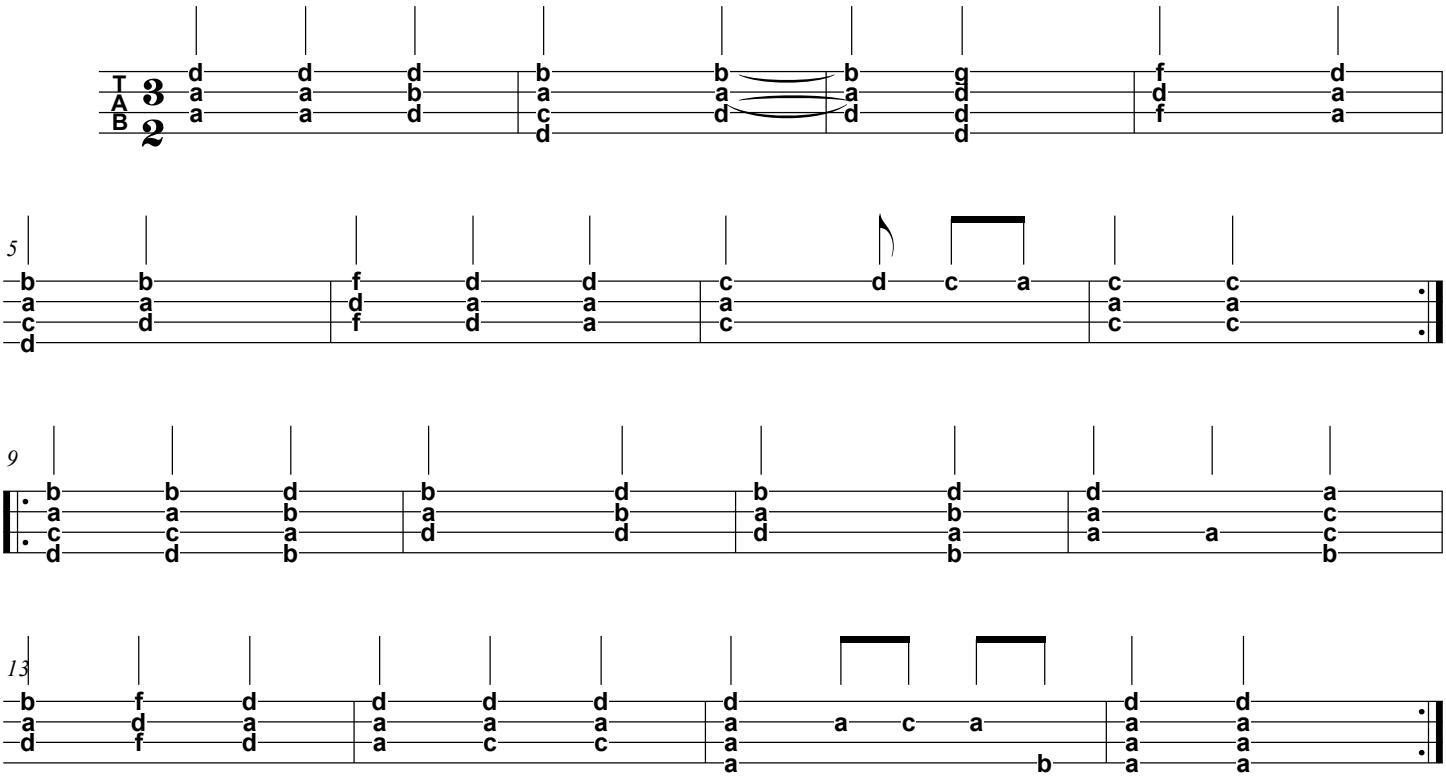
William Byrd
Set by Steve Gassira



# XVI. Michills Galliard

## for the Cittern

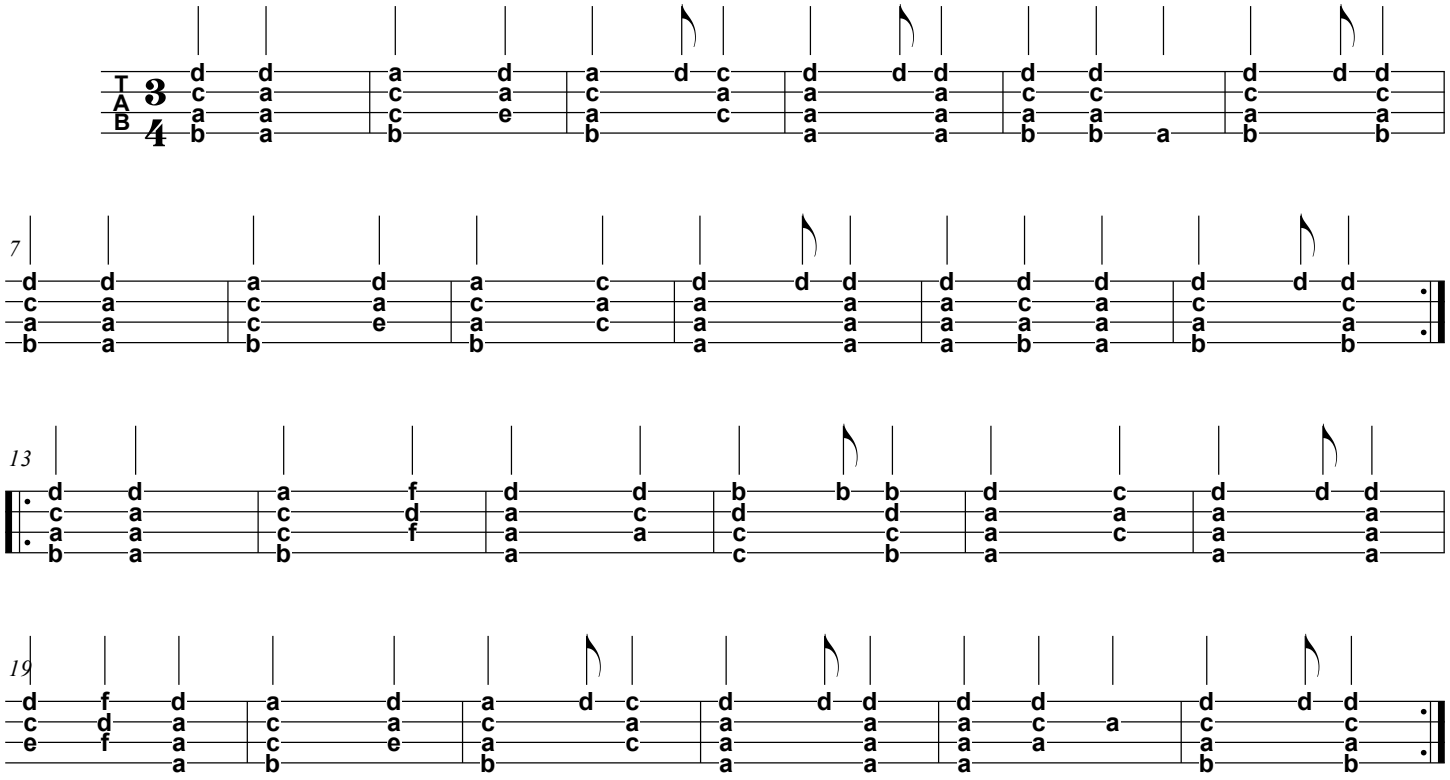
Anonymous
Set by Steve Gassira



# XVII. La Volta

## for the Cittern

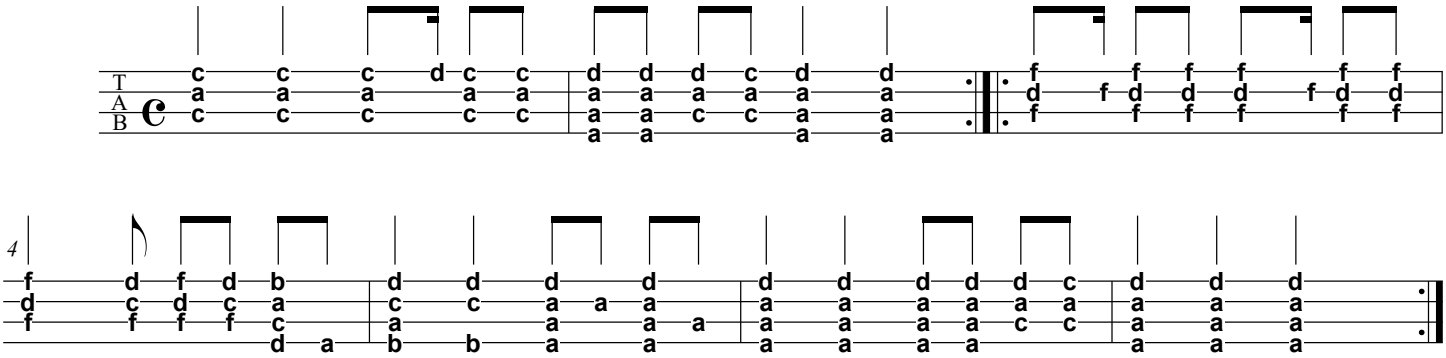
Thomas Morley
Set by Steve Gassira



# XVIII. Balowe

## for the Cittern

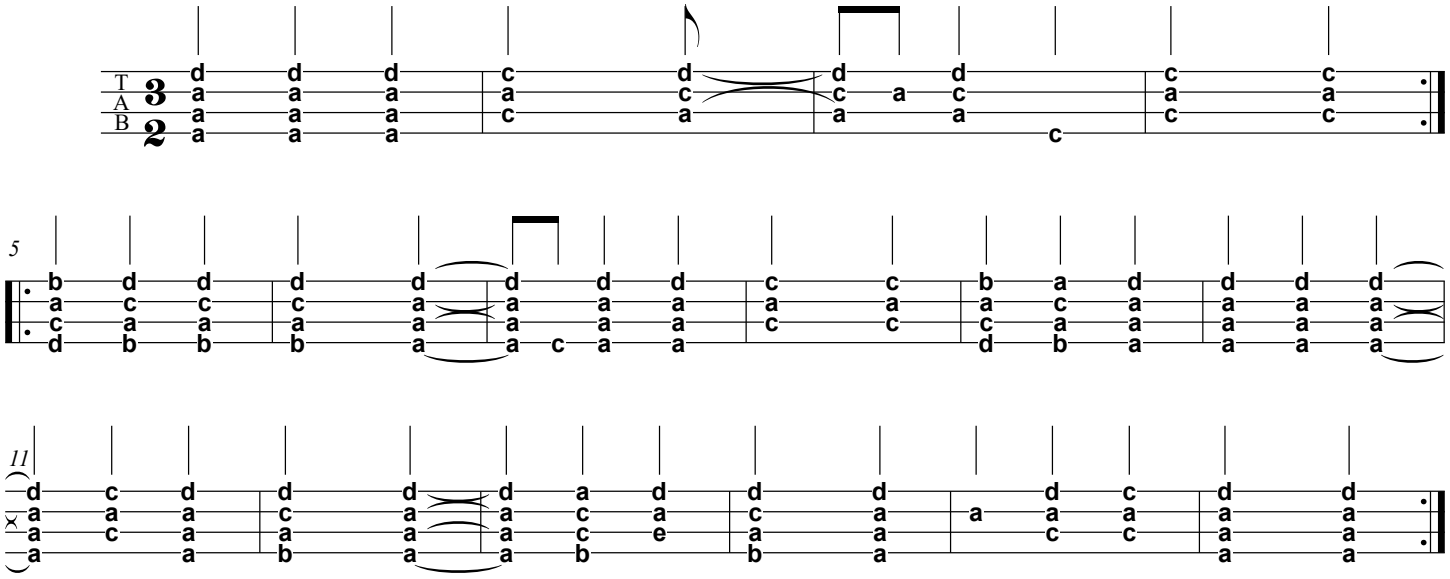
Thomas Morley
Set by Steve Gassira



# XIX. O Mistresse Mine

## for the Cittern

Thomas Morley
Set by Steve Gassira



# XX. Sola Soletta

## for the Cittern

Girolamo Conversi
Set by Steve Gassira

# XXI. Joyne Hands

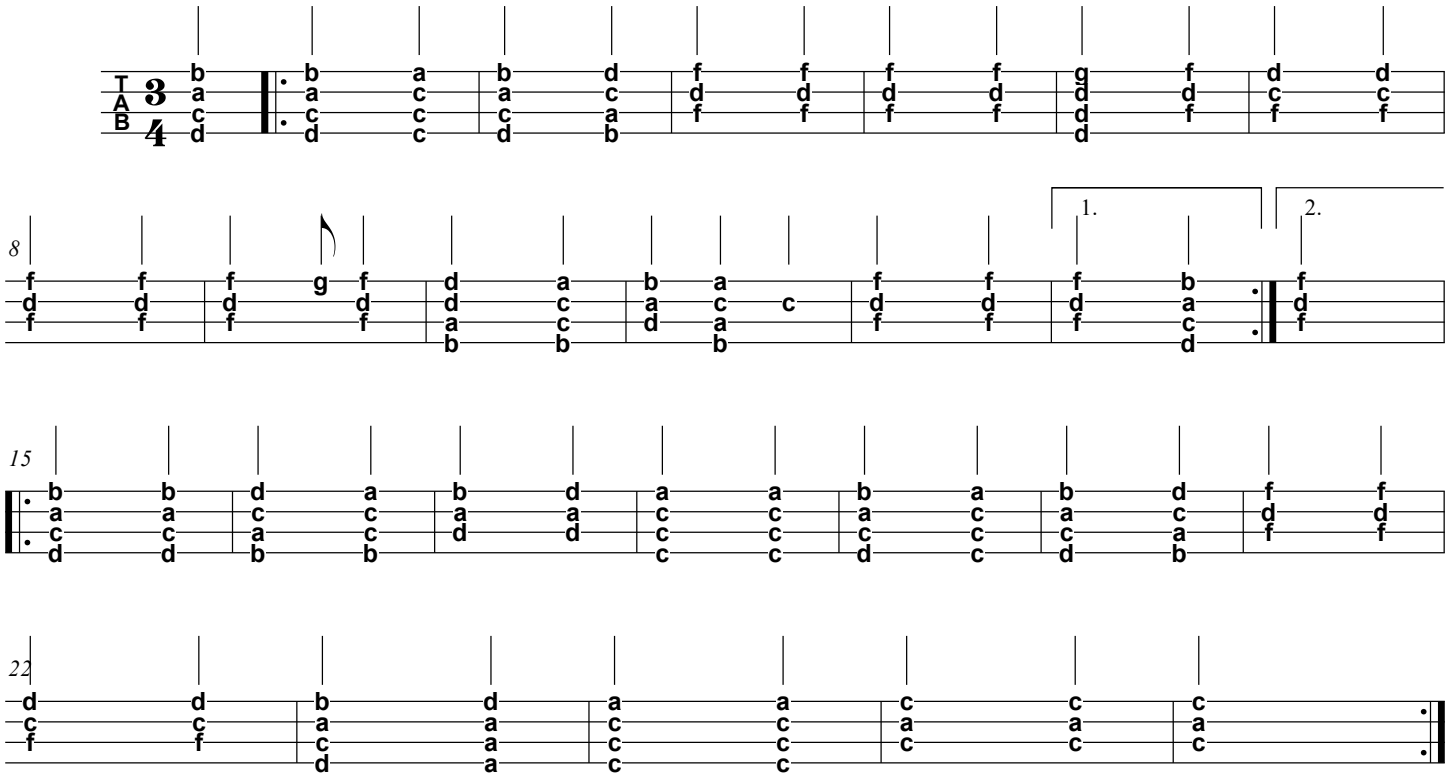
## for the Cittern

Thomas Morley
Set by Steve Gassira

# XXII. La Coranto

## for the Cittern

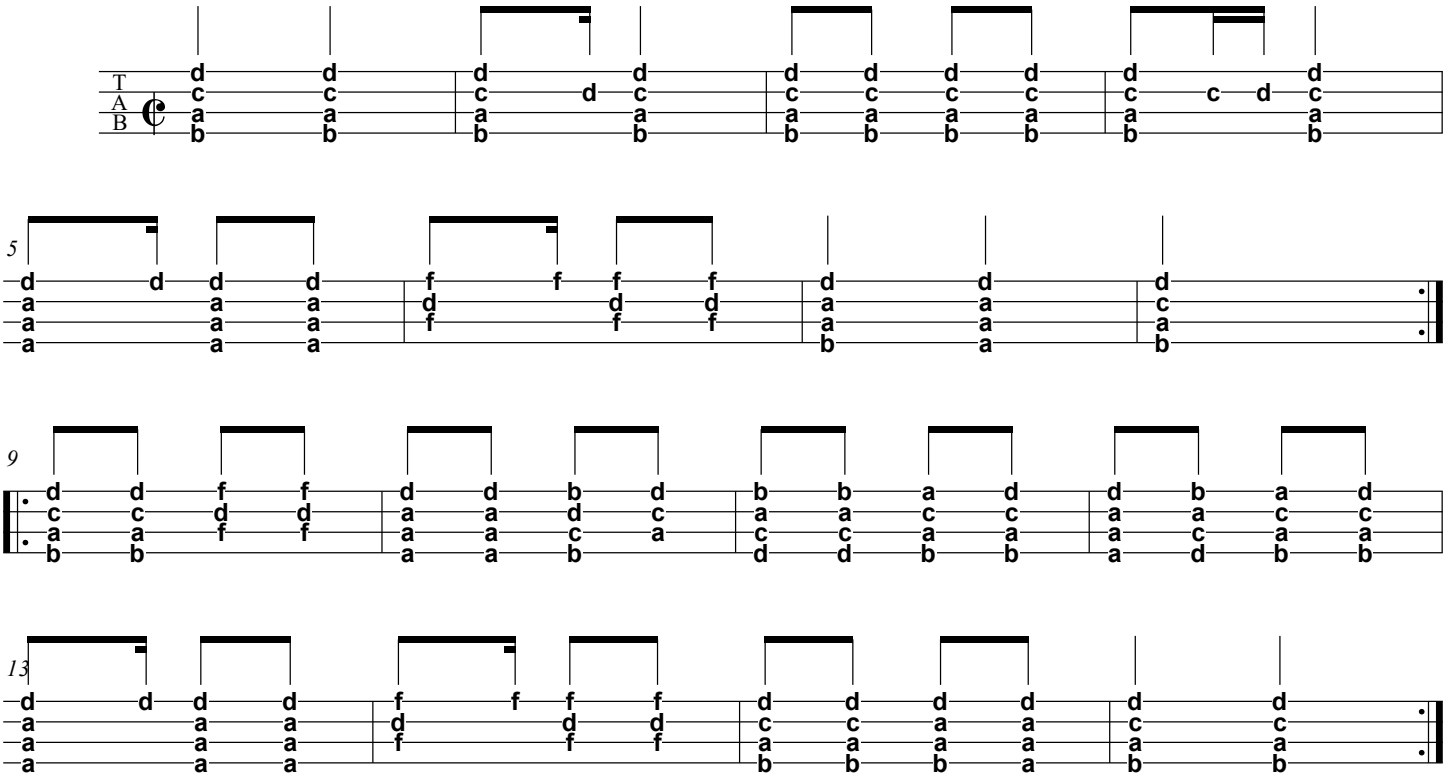
Thomas Morley
Set by Steve Gassira



# XXIII. The Lord Sowches Maske

## for the Cittern

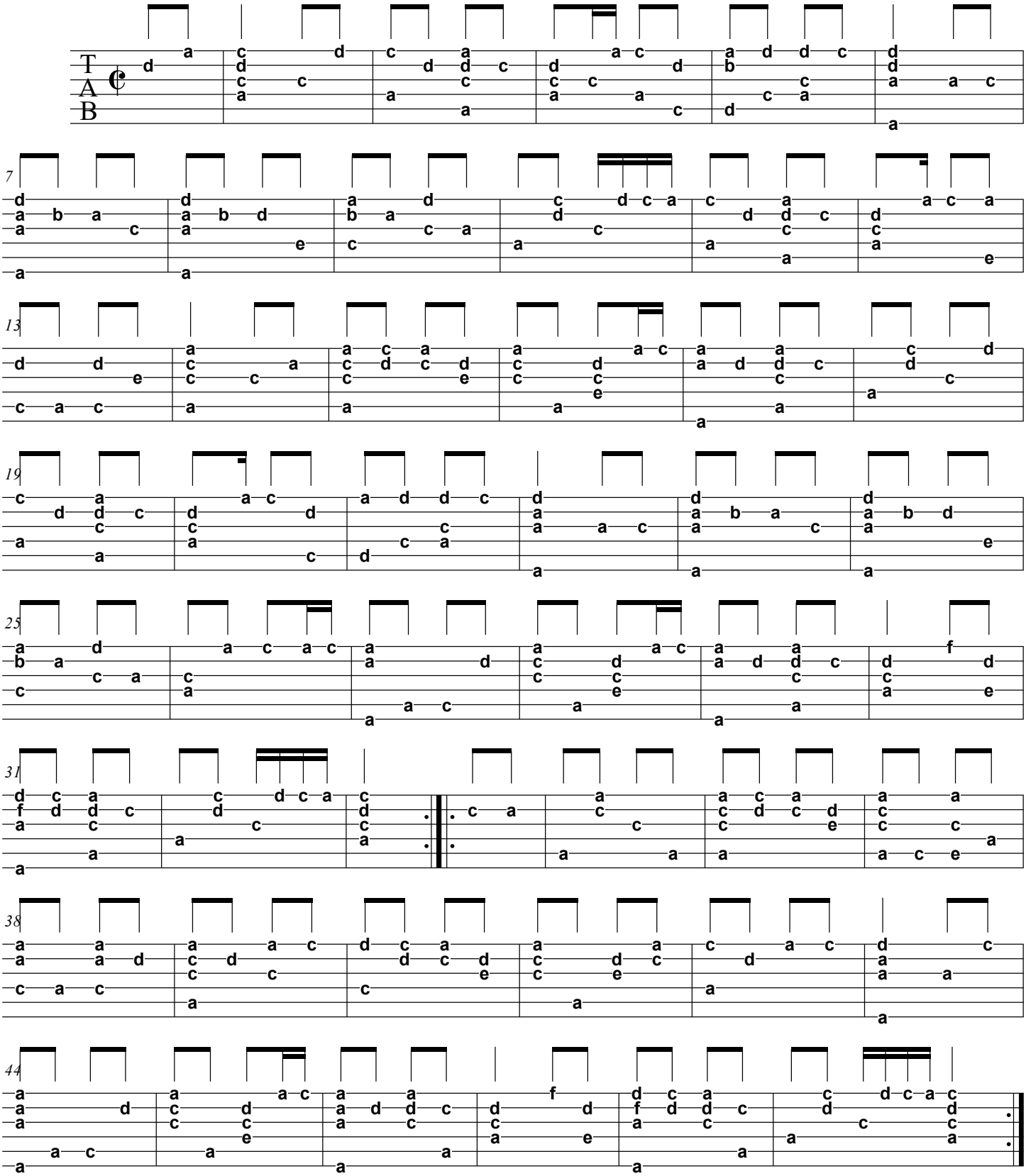
Thomas Morley
Set by Steve Gassira



# I. The Quadro Pauin

## for the Bandora

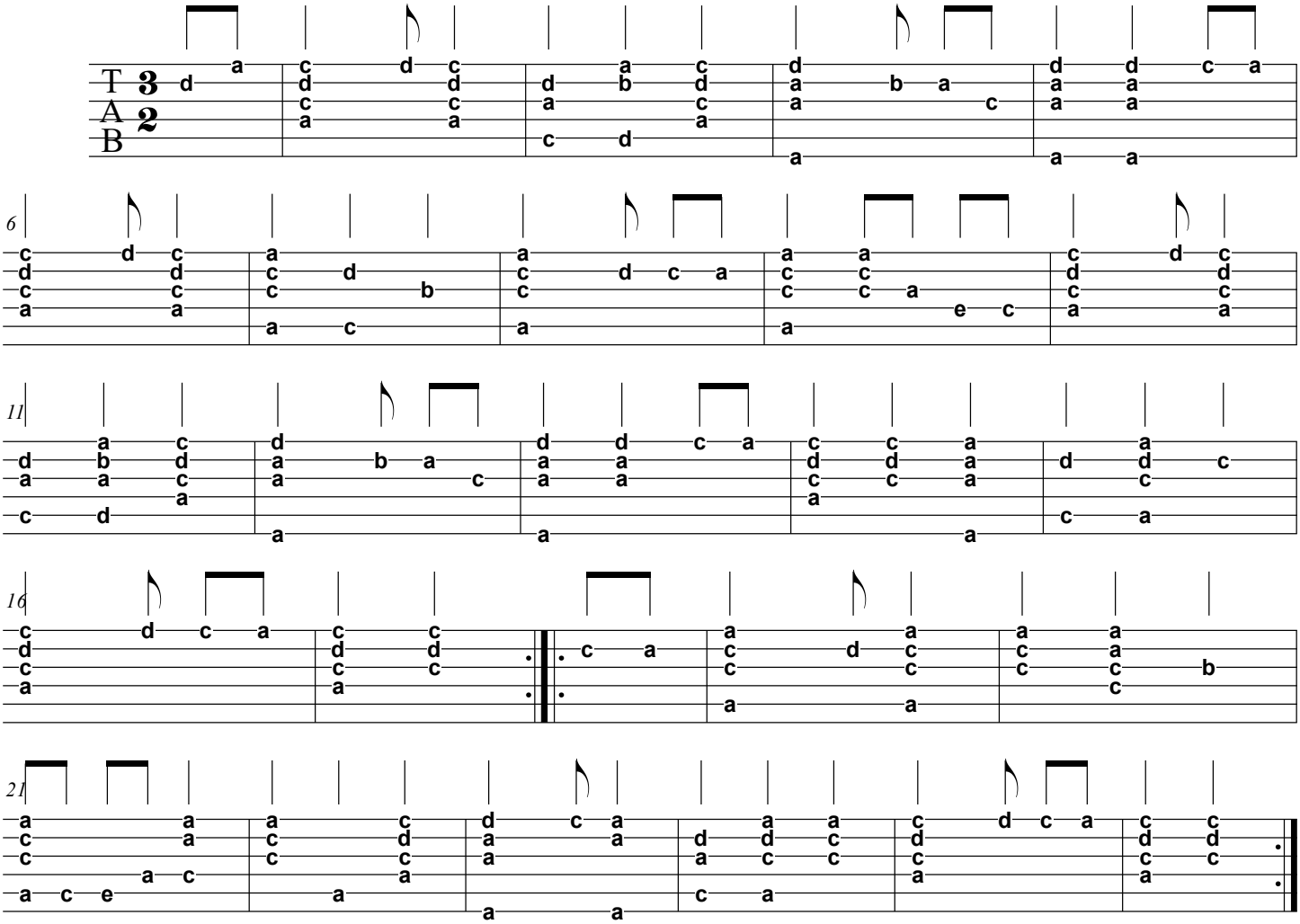
Richard Allison
Set by Steve Gassira



# II. Galliard to the Quadro Pauin

## for the Bandora

Richard Allison
Set by Steve Gassira



# III. De la Tromba Pauin

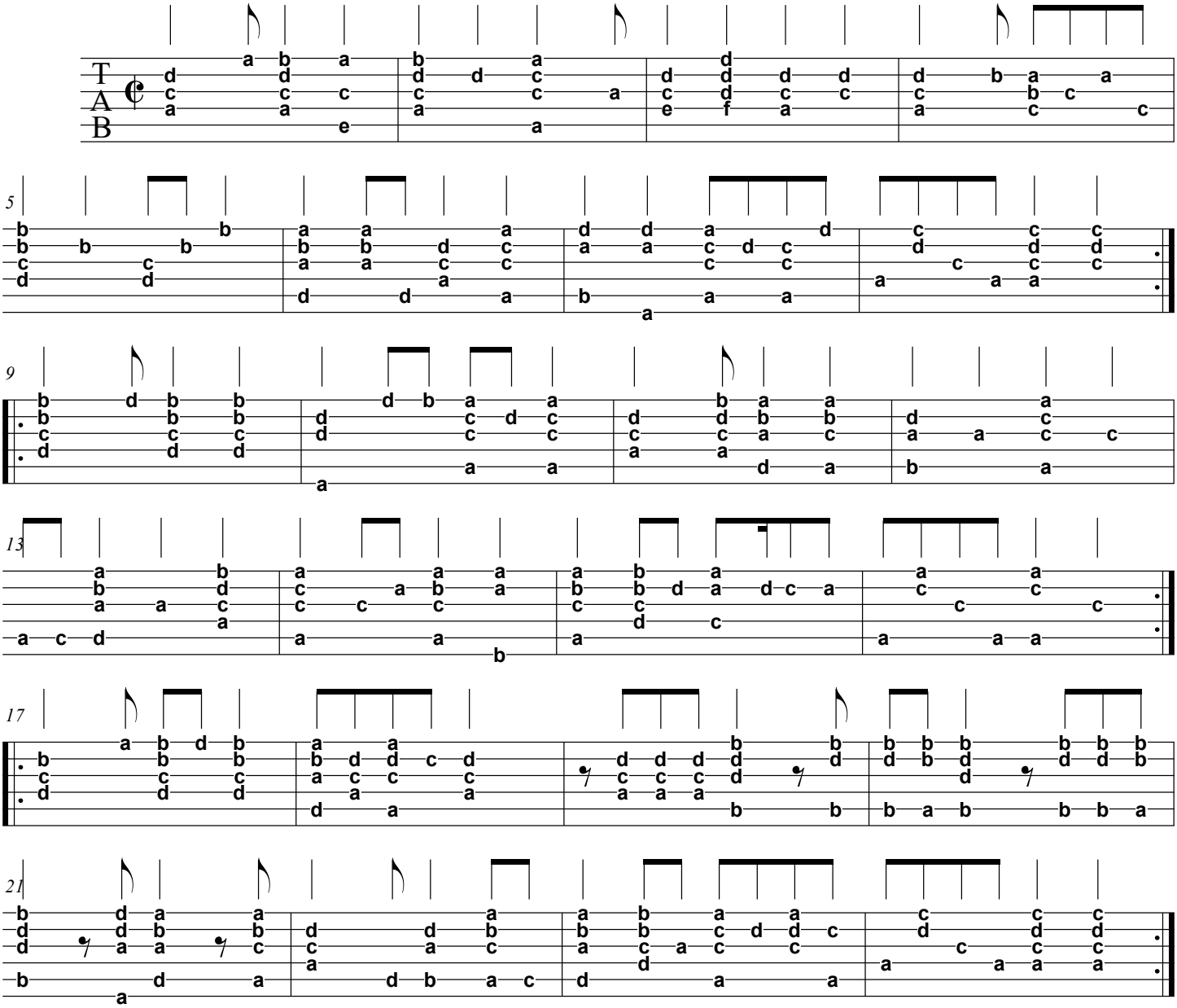
## for the Bandora

Richard Allison
Set by Steve Gassira

# IV. Captaine Pipers Pauin

## for the Bandora

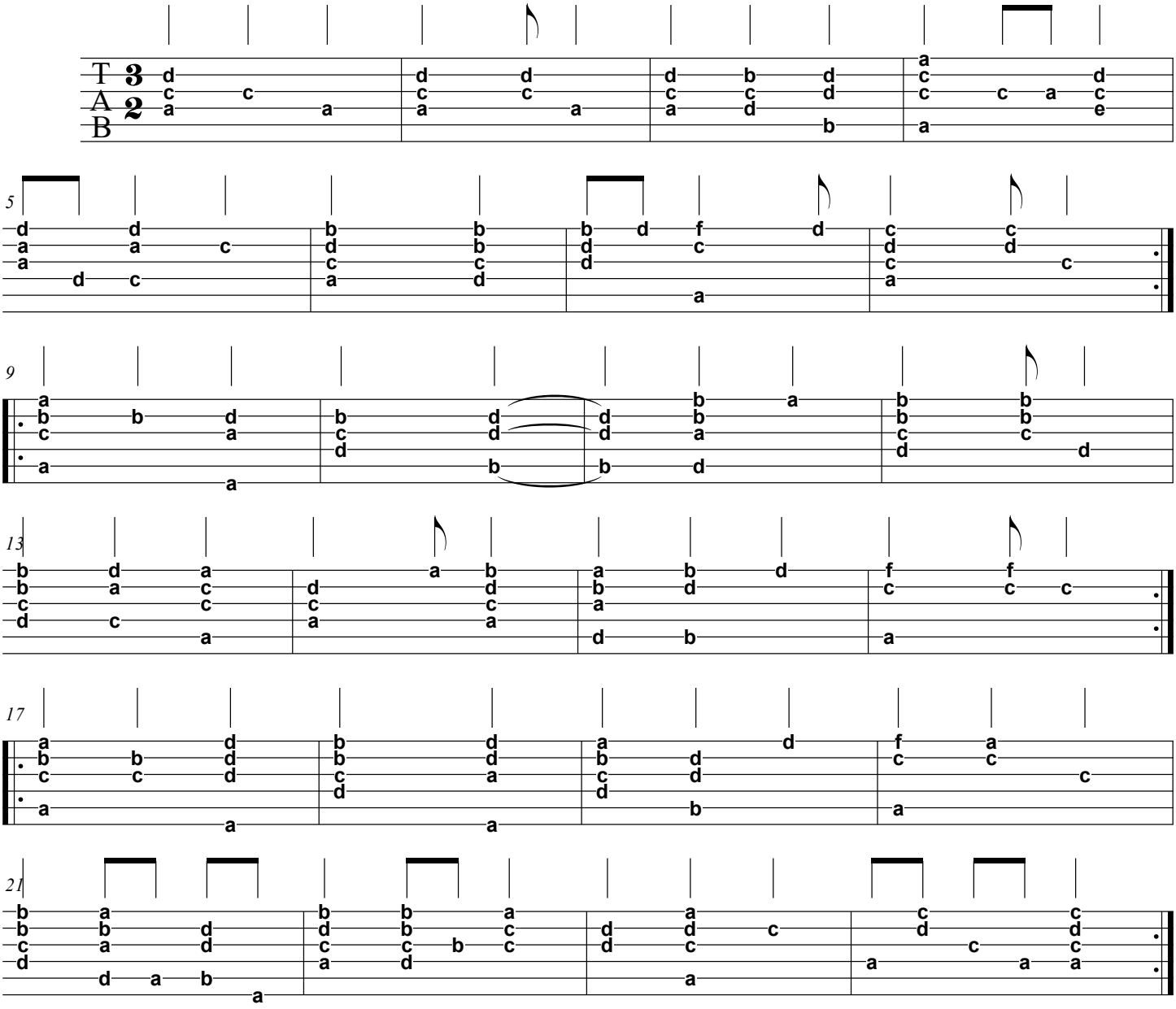
John Dowland
Set by Steve Gassira



# V. Galliard to Captaine Pipers Pauin

## for the Bandora

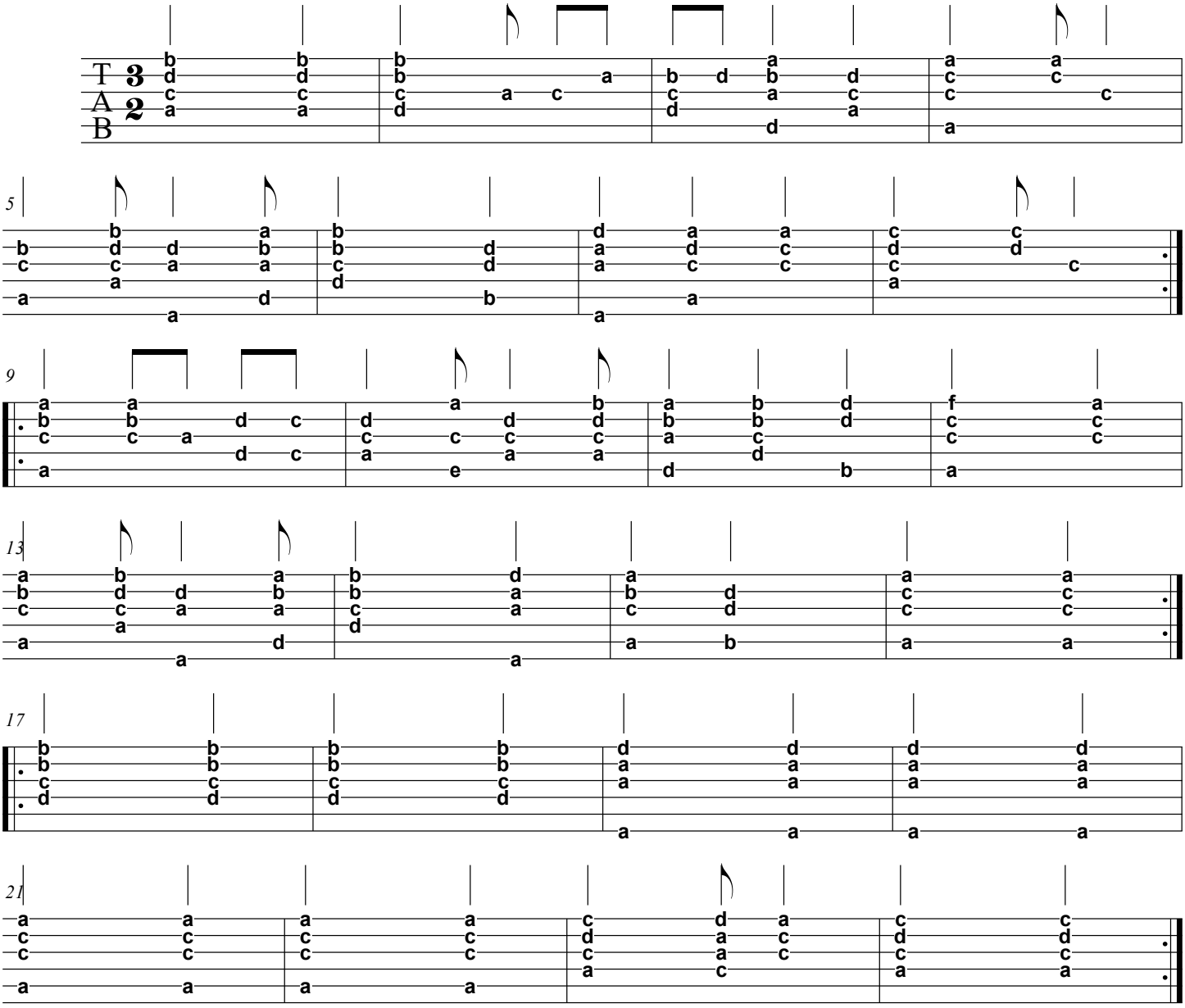
John Dowland
Set by Steve Gassira



# VI. Galliard, Can She Excuse

## for the Bandora

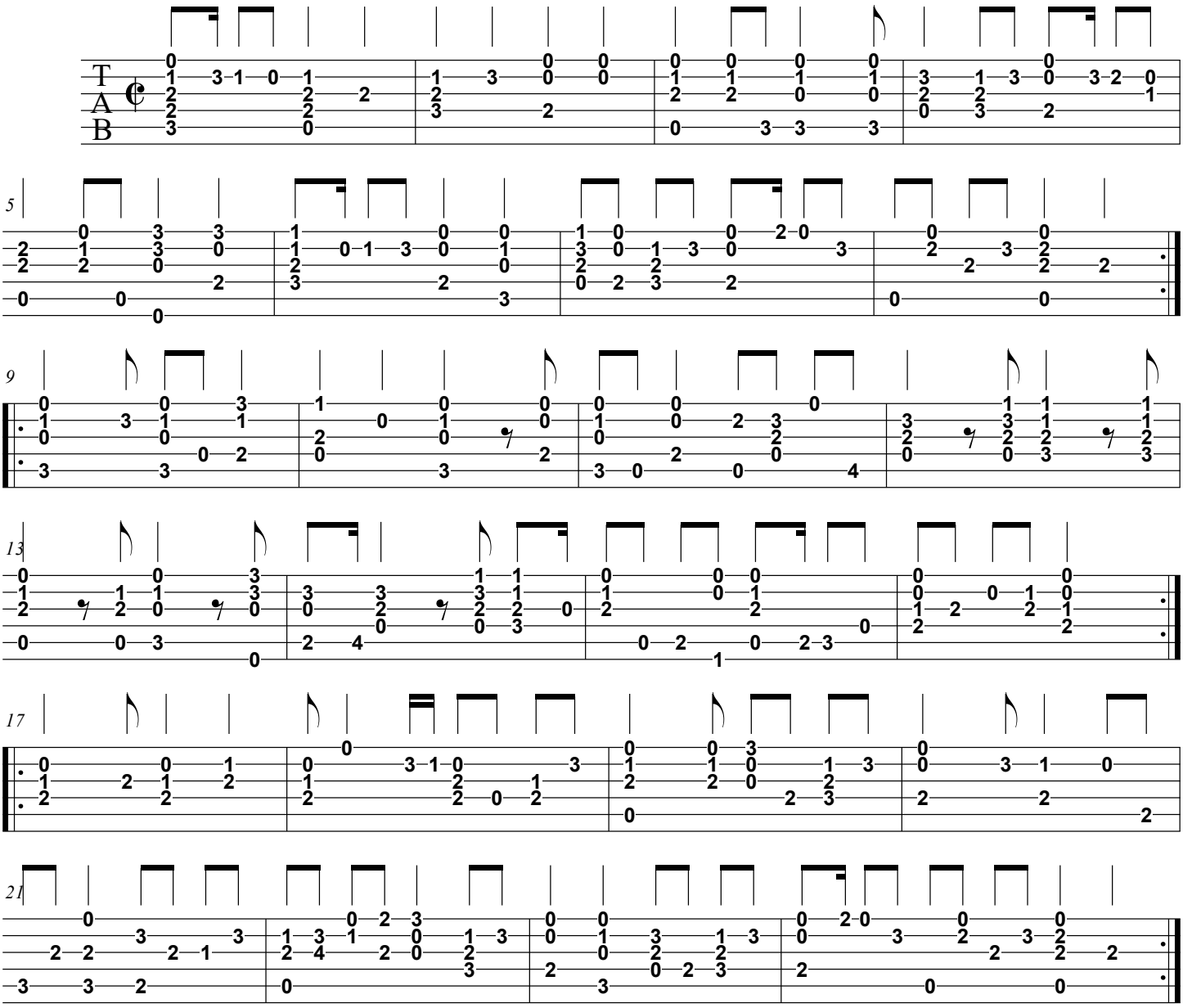
John Dowland
Set by Steve Gassira



# VII. Lacrimae Pauin

## for the Bandora

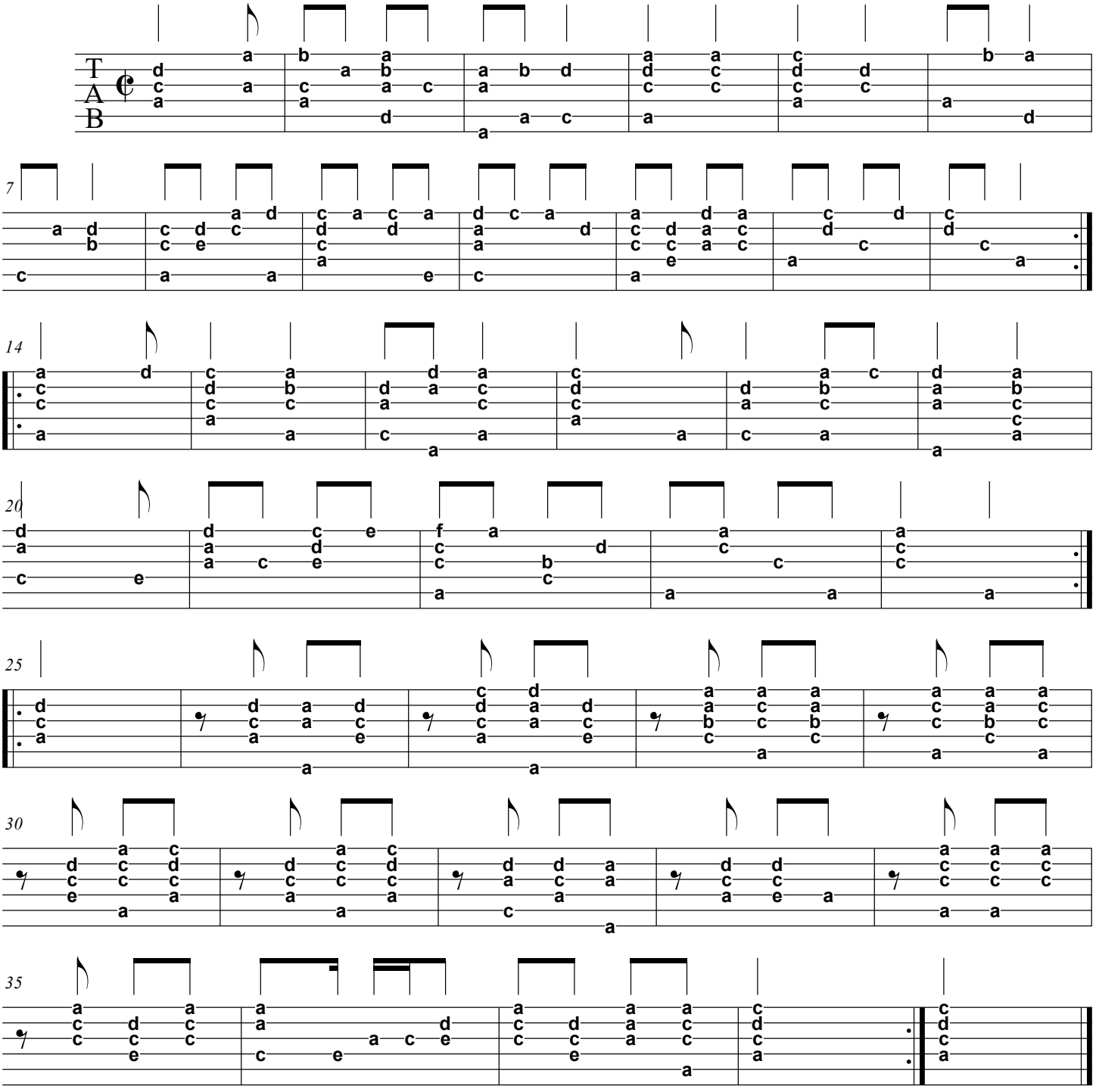
John Dowland
Set by Steve Gassira



# VIII. Phillips Pauin

## for the Bandora

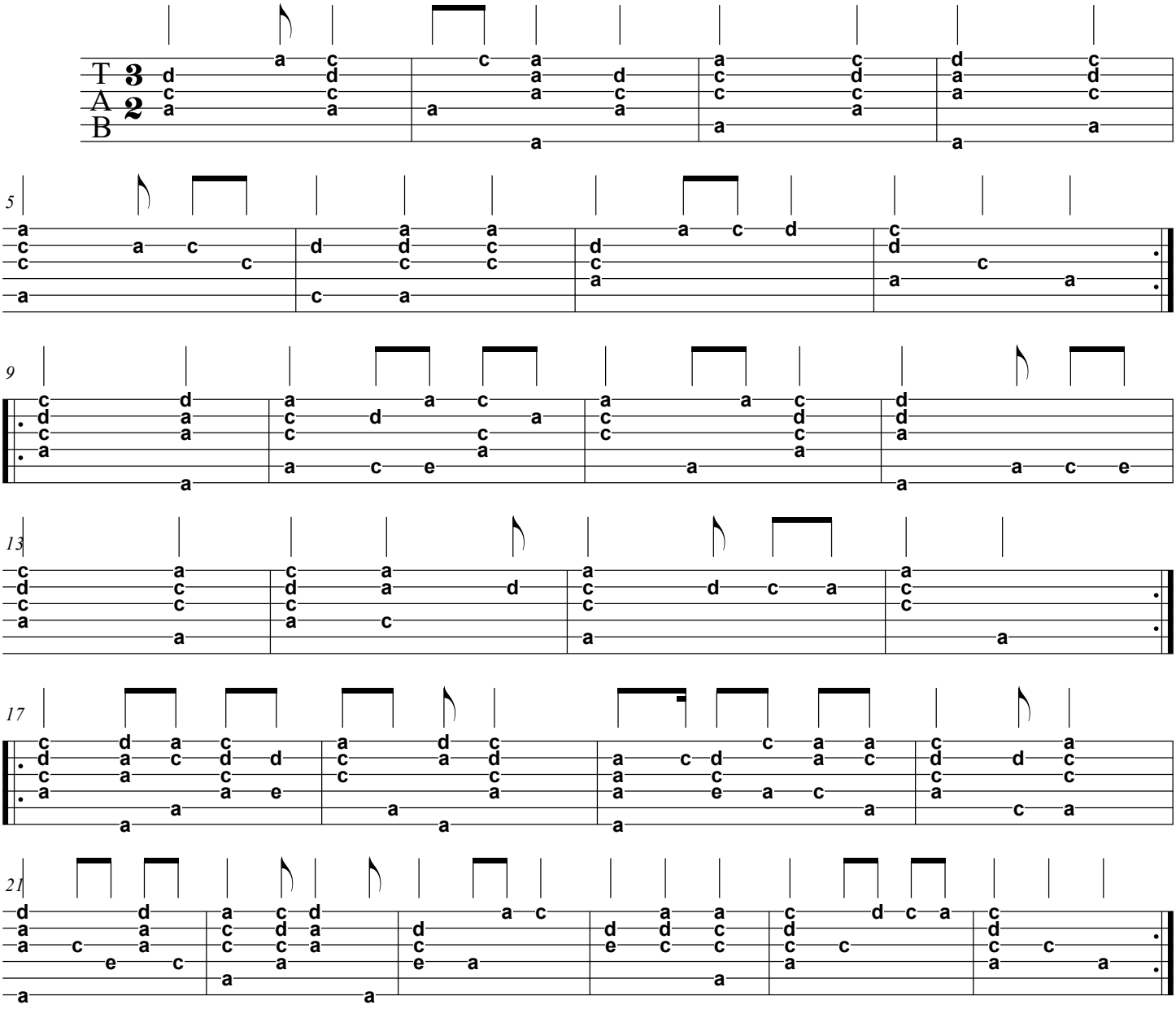
Peter Phillips
Set by Steve Gassira



# IX. The Galliard to Phillips Pauin

## for the Bandora

Peter Phillips
Set by Steve Gassira



# X. The Frog Galliard

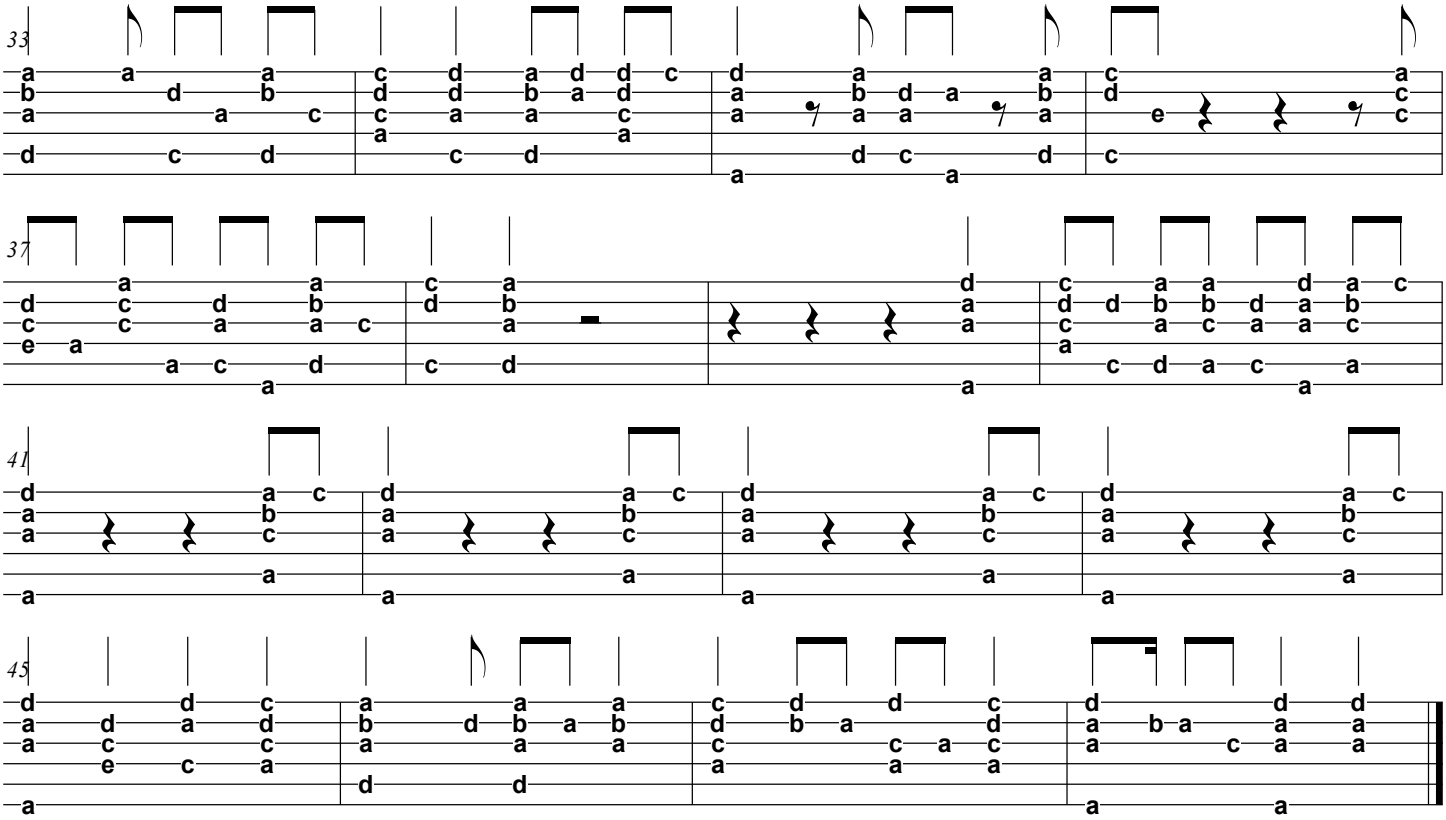
## for the Bandora

John Dowland
Set by Steve Gassira

# XI. Allisons Knell

## for the Bandora

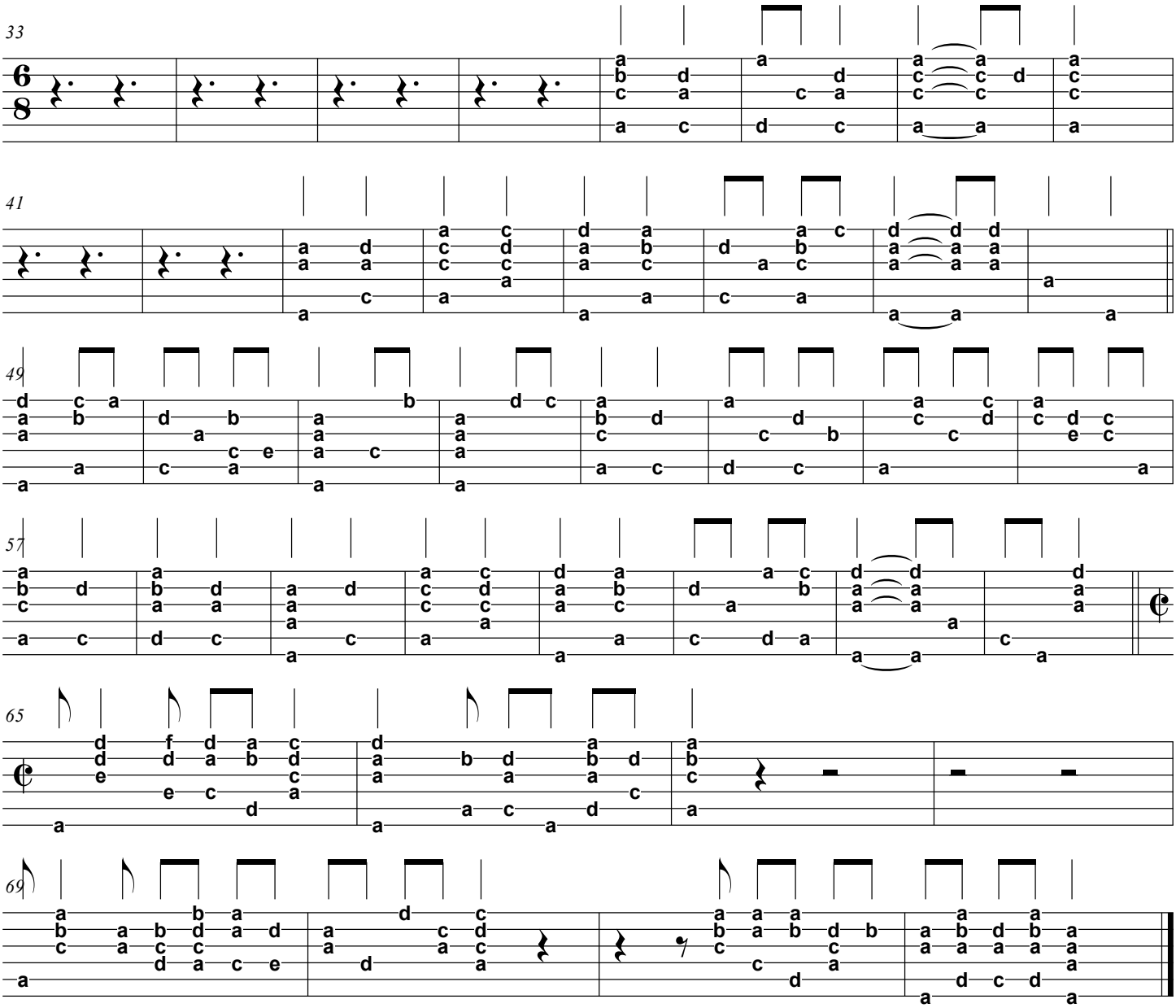
Richard Allison
Set by Steve Gassira


33
37
41
45

# XII. Goe From My Window

## for the Bandora

Richard Allison
Set by Steve Gassira


33
41
49
57
65
69

# XIII. In Nomine Pauin

## for the Bandora

Nicholas Stroger
Set by Steve Gassira

# XIV. My Lord of Oxenfords Maske

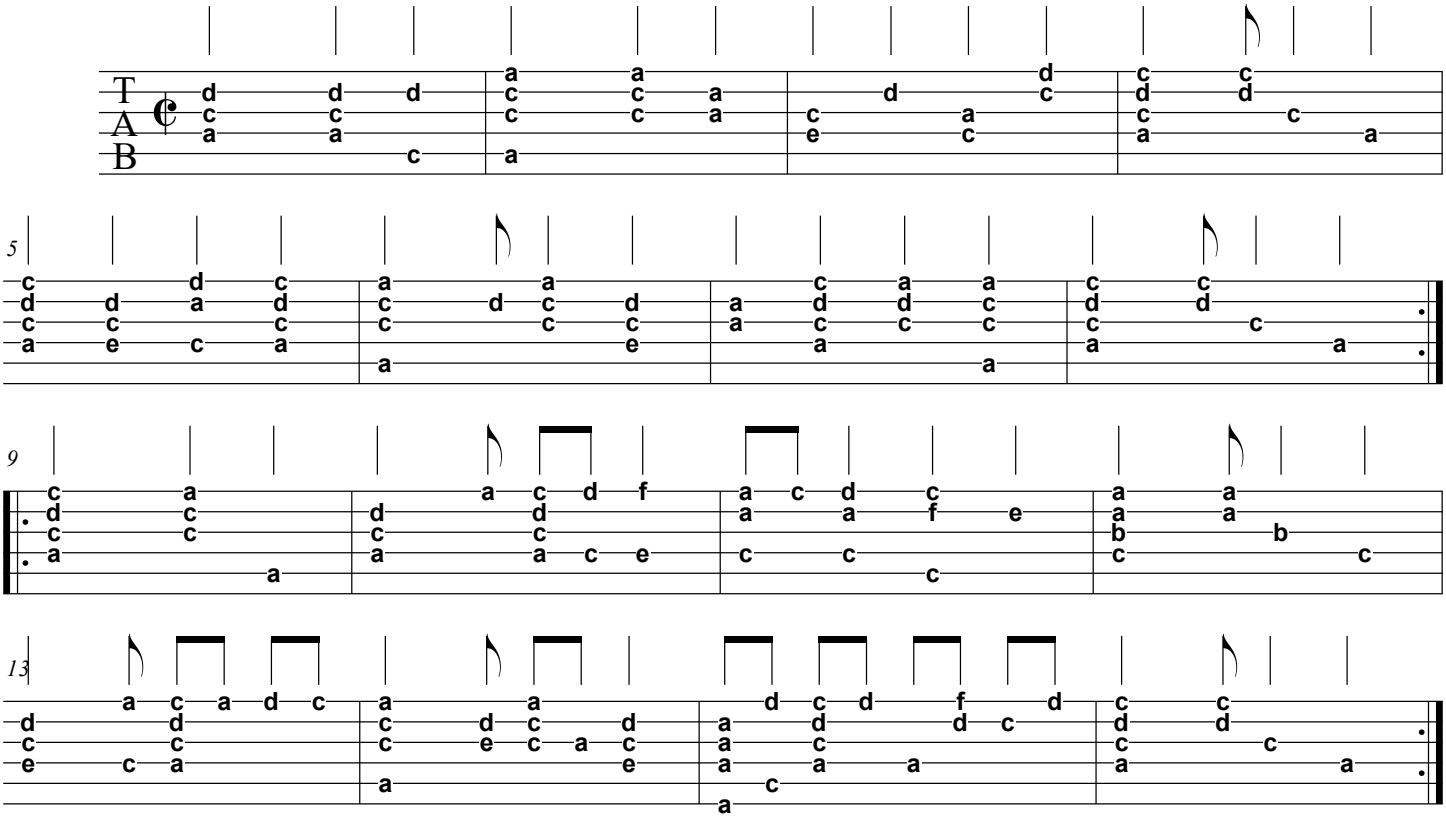
## for the Bandora

William Byrd
Set by Steve Gassira

# XV. Mounsieurs Almaine

## for the Bandora

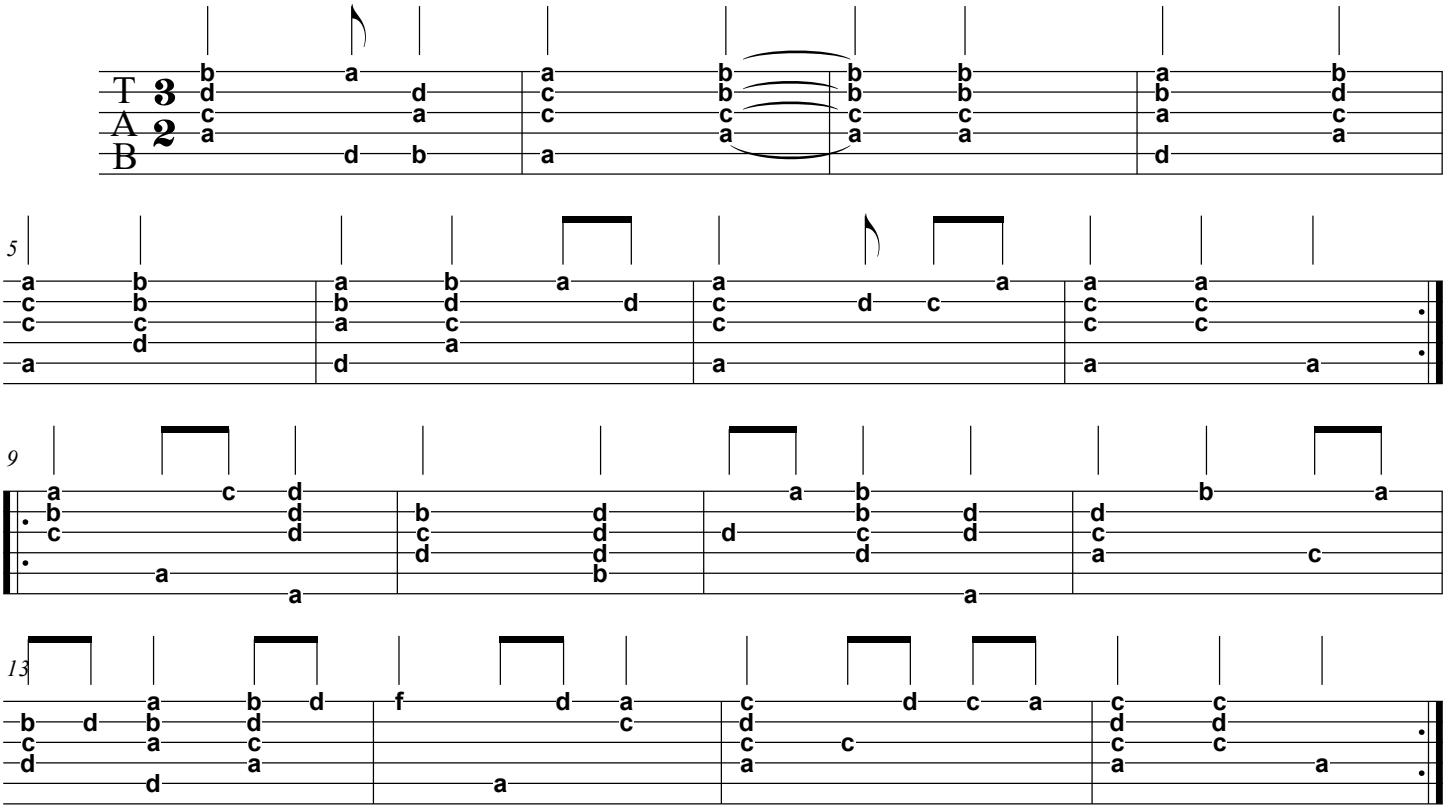
William Byrd
Set by Steve Gassira



# XVI. Michills Galiard

## for the Bandora

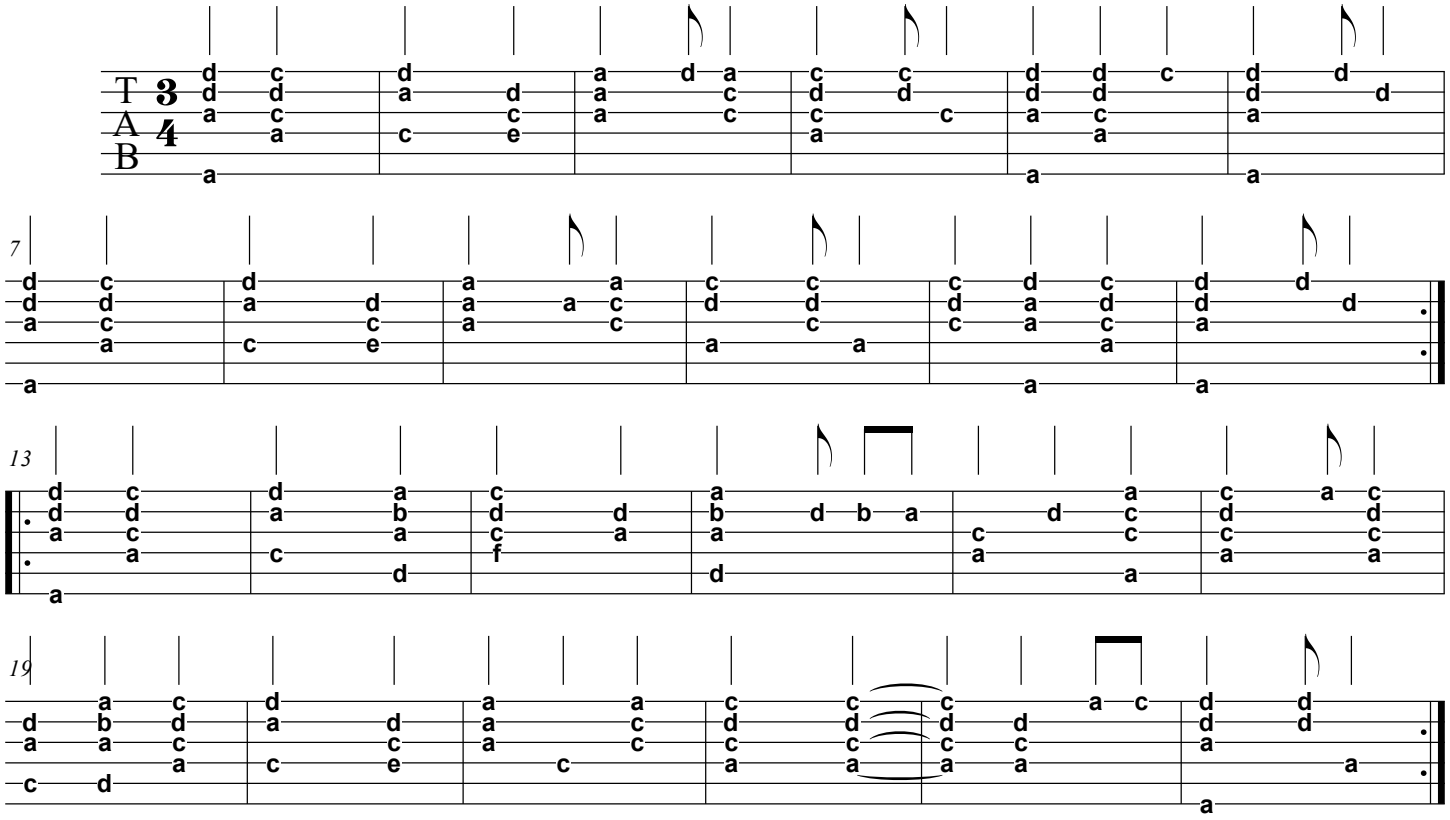
Anonymous
Set by Steve Gassira



# XVII. Lauolto

## for the Bandora

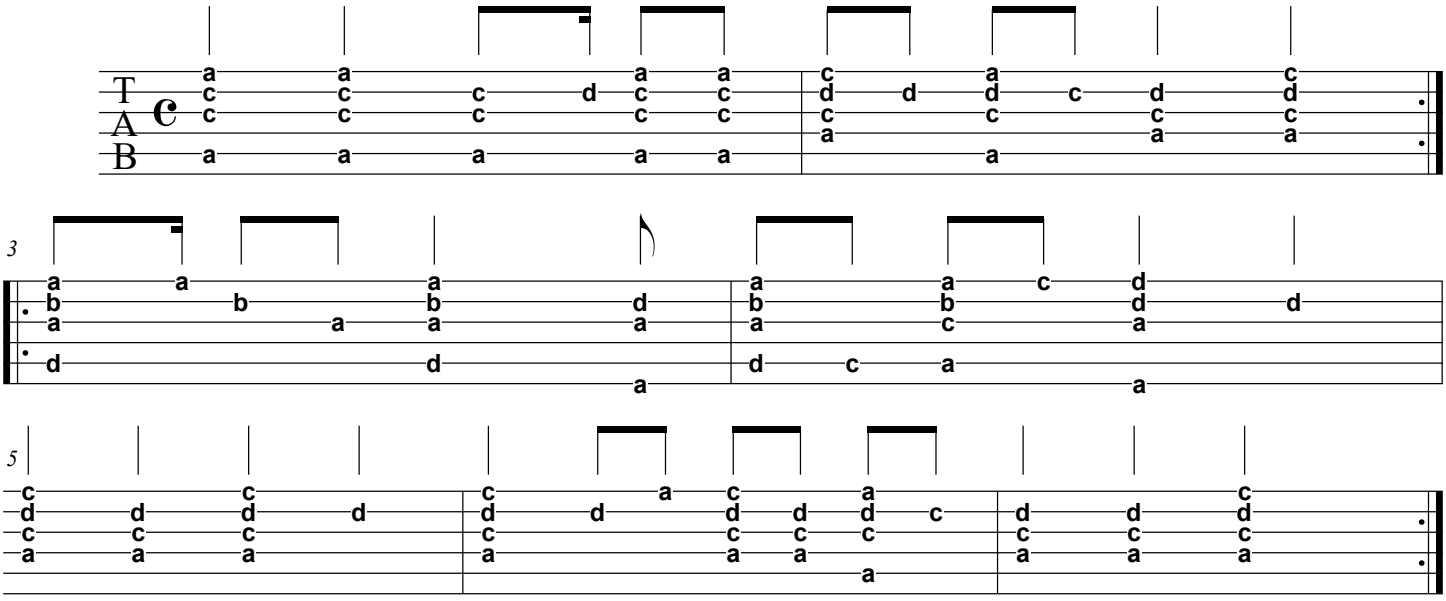
Thomas Morley
Set by Steve Gassira



# XVIII. Ballowe

## for the Bandora

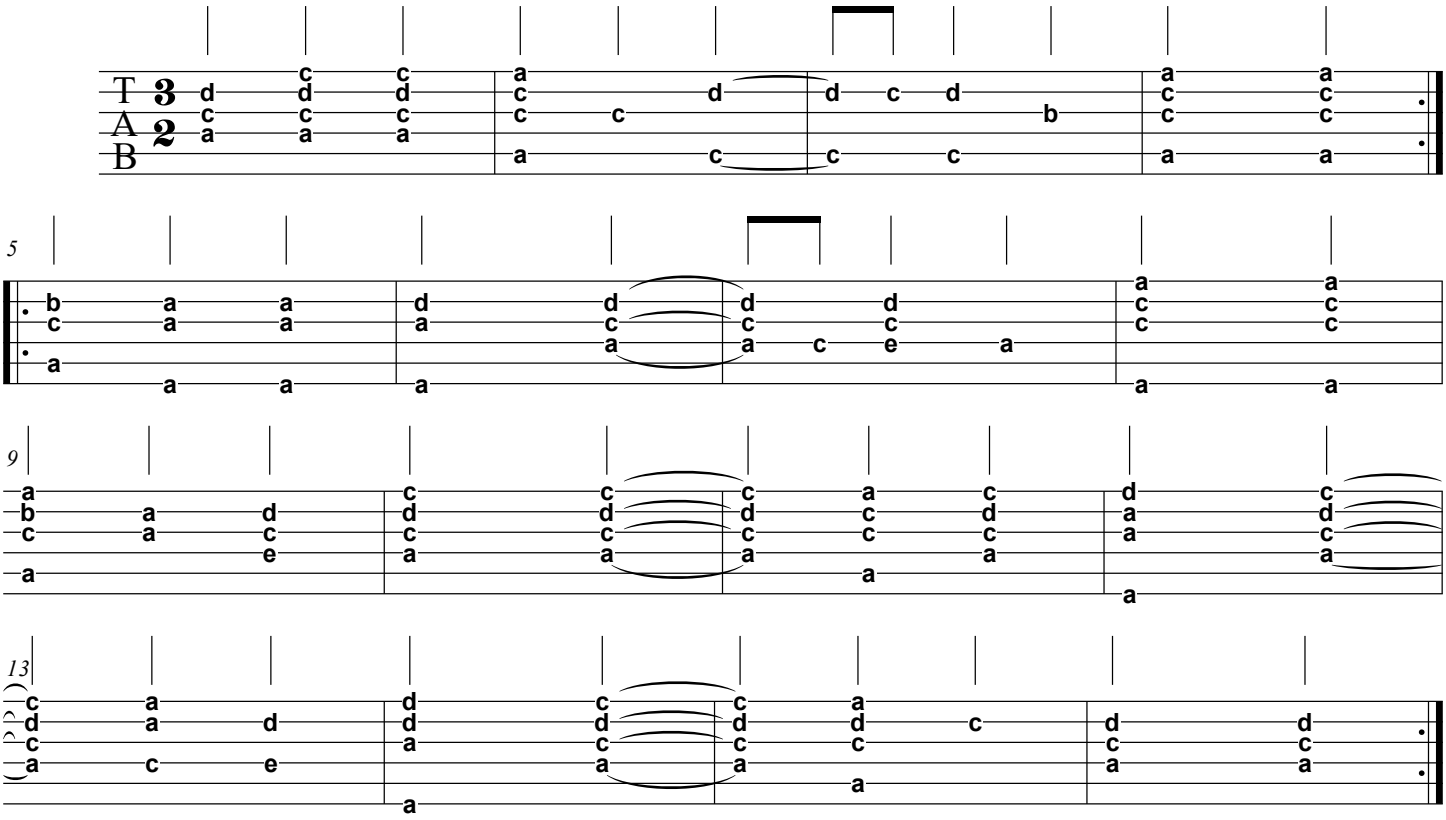
Thomas Morley
Set by Steve Gassira



# XIX. O Mistresse Mine

## for the Bandora

Thomas Morley
Set by Steve Gassira



# XX. Sola Soletta

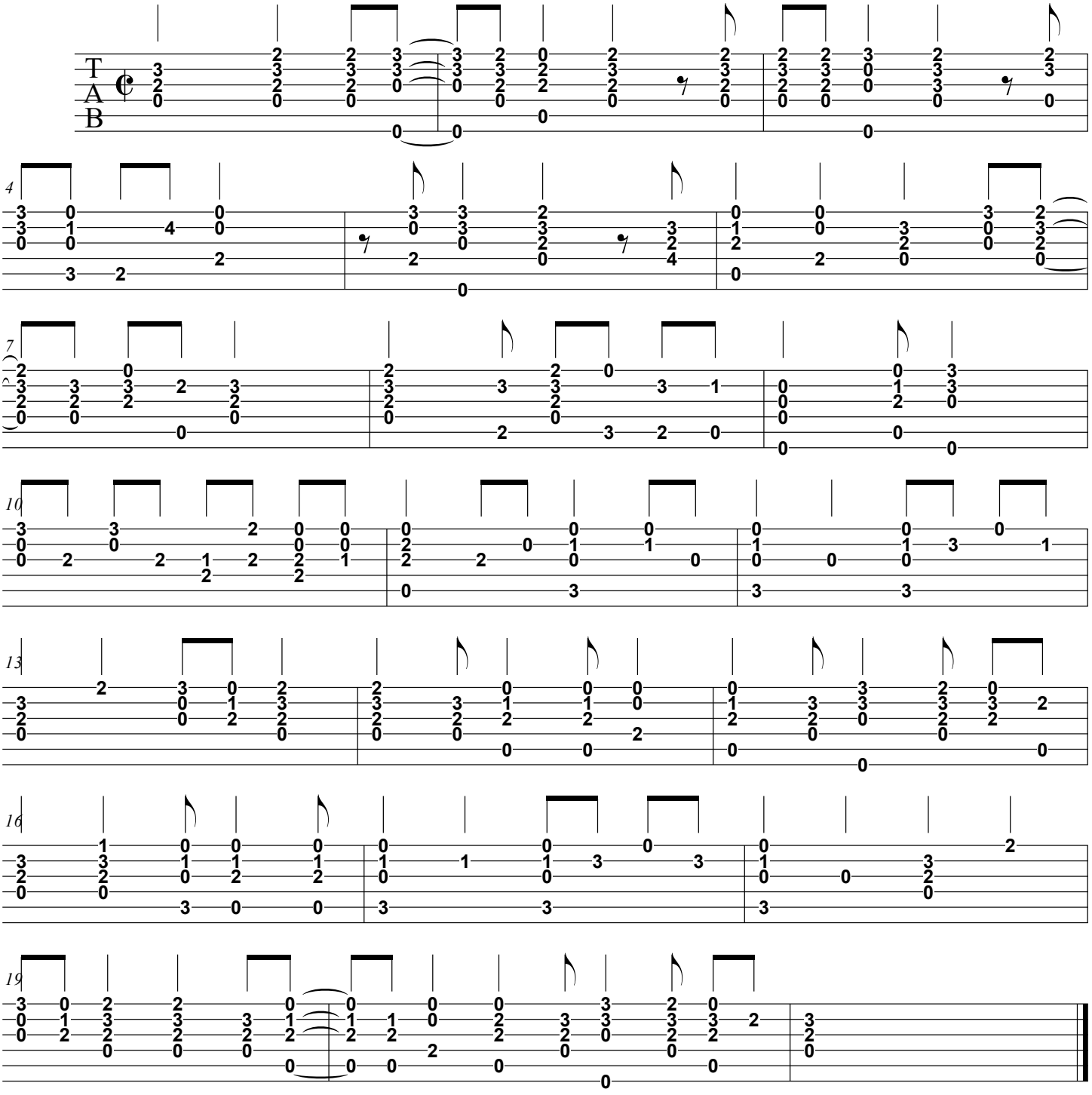
## for the Bandora

Girolamo Conversi
Set by Steve Gassira

# XXI. Joyne Hands

## for the Bandora

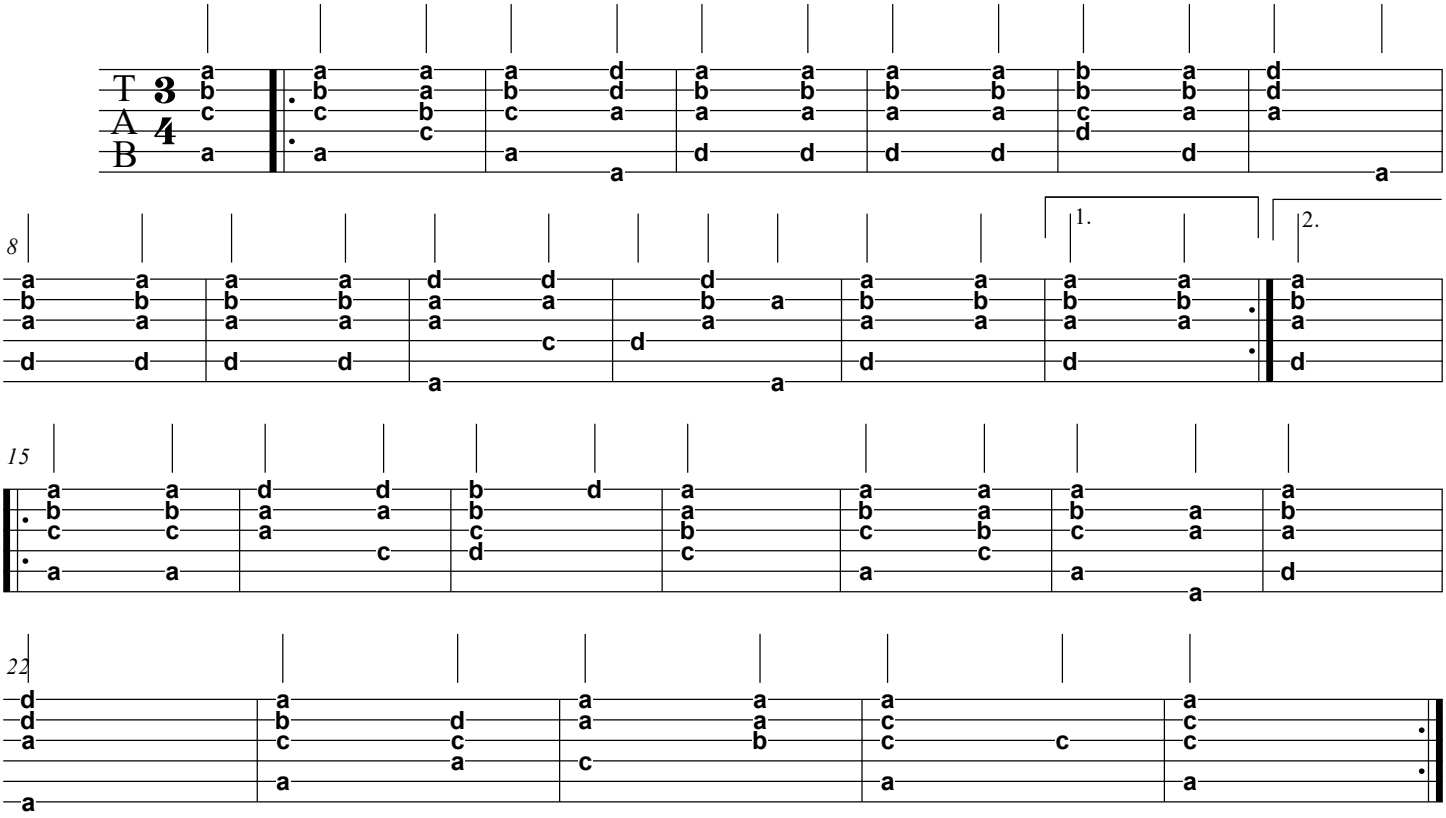
Thomas Morley
Set by Steve Gassira



# XXII. La Coranta

## for the Bandora

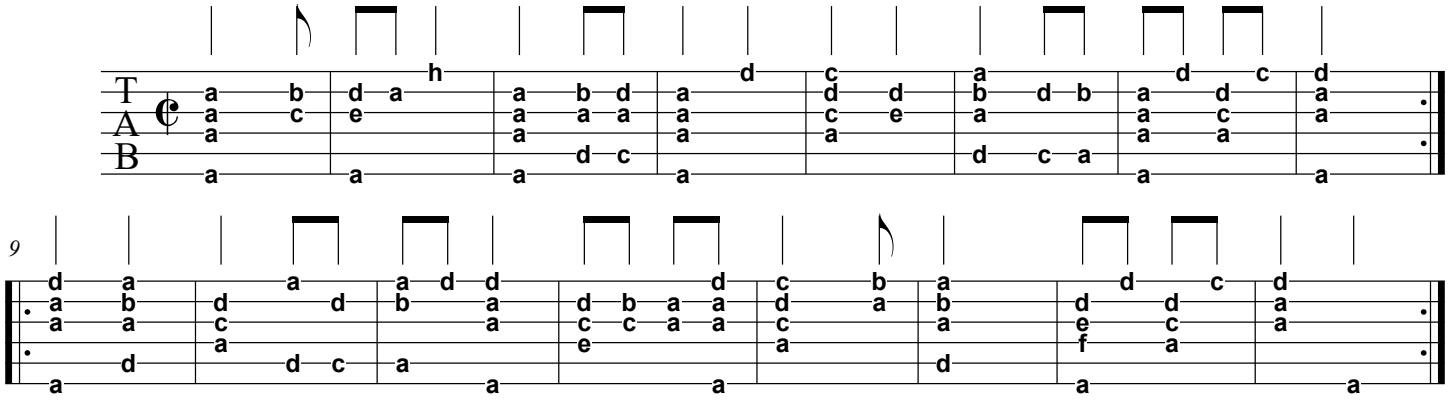
Thomas Morley
Set by Steve Gassira



# XXIII. The Lord Souches Maske

## for the Bandora

Thomas Morley
Set by Steve Gassira



# XXIV. The Batchelars Delight

## for the Bandora

Richard Allison
Set by Steve Gassira

58
68
73
81
89
97
105
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# XXV. Responce Pauin

## for the Bandora

Richard Allison
Set by Steve Gassira

# Appendix 3
# Lyrics

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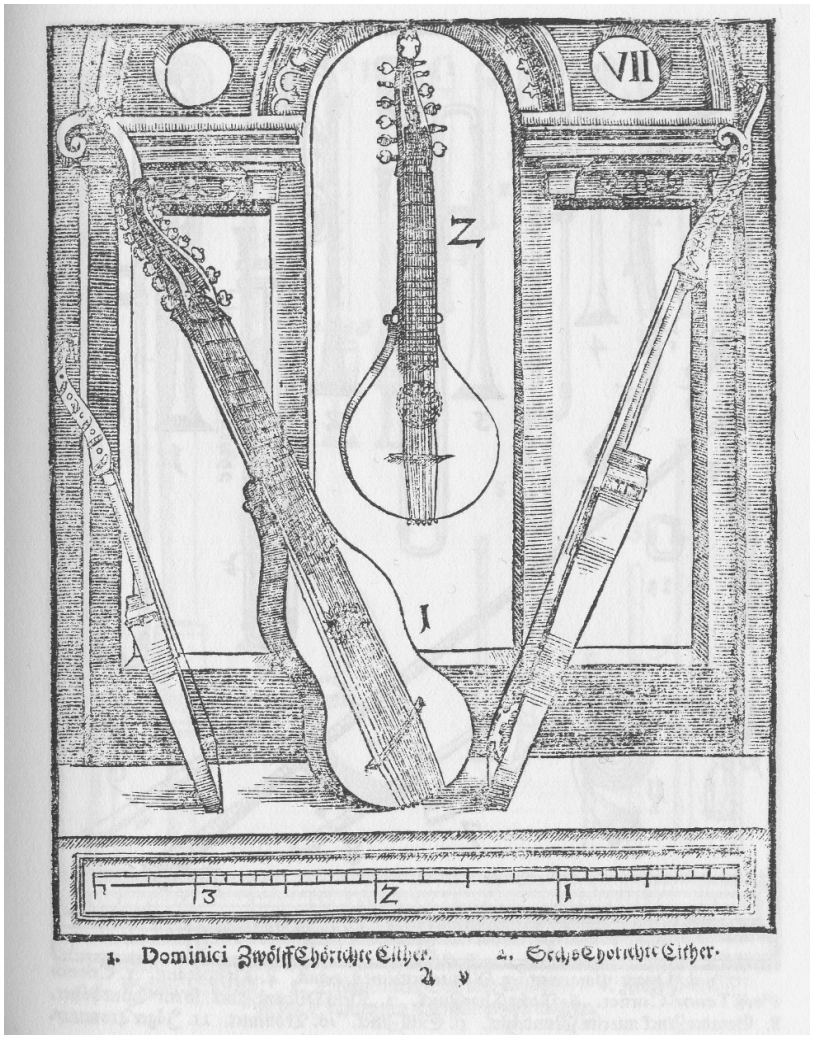


Engraving from Michael Praetorius's *Syntagma Musicum Theatrum Instrumentorum.* Wolfenbüttel, 1620.

# Can She Excuse My Wrongs - John Dowland

**From *The First Booke of Songes* (Dowland 1597):**

*Can she excuse my wrongs with Virtue's cloak?*
*Shall I call her good when she proves unkind?*
*Are those clear fires which vanish into smoke?*
*Must I praise the leaves where no fruit I find?*

*No, no; where shadows do for bodies stand,*
*That may'st be abus'd if thy sight be dim.*
*Cold love is like to words written on sand,*
*Or to bubbles which on the water swim.*

*Wilt thou be thus abused still,*
*Seeing that she will right thee never?*
*If thou canst not o'ercome her will,*
*Thy love will be thus fruitless ever.*

*Was I so base, that I might not aspire*
*Unto those high joys which she holds from me?*
*As they are high, so high is my desire,*
*If she this deny, what can granted be?*

*If she will yield to that which reason is,*
*It is reason's will that love should be just.*
*Dear, make me happy still by granting this,*
*Or cut off delays if that I die must.*

*Better a thousand times to die*
*Than for to love thus still tormented:*
*Dear, but remember it was I*
*Who for thy sake did die contented.*
~

# Lachrimae Pavan - John Dowland

**Published as "Flow My Tears" in *The Second Book of Songes* (Dowland 1600):**

*Flow, my tears, fall from your springs!*
*Exiled for ever, let me mourn;*
*Where night's black bird her sad infamy sings,*
*There let me live forlorn.*

*Down vain lights, shine you no more!*
*No nights are dark enough for those*
*That in despair their lost fortunes deplore.*
*Light doth but shame disclose.*

*Never may my woes be relieved,*
*Since pity is fled;*
*And tears and sighs and groans my weary days*
*Of all joys have deprived.*

*From the highest spire of contentment*
*My fortune is thrown;*
*And fear and grief and pain for my deserts*
*Are my hopes, since hope is gone.*

*Hark! you shadows that in darkness dwell,*
*Learn to contemn light*
*Happy, happy they that in hell*
*Feel not the world's despite.*
~

# Go (Away) From My Window - Richard Allison

This song was set to music here by Thomas Morley, and by John Munday in *A New Booke of Tablature* (1596), and the music has since been reprinted in various books, including *Schoole of Musick* (1603) by Thomas Robinson; *The Dancing Master (various printings, 1651 - c.1728)* by John Playford, under the title “The New Exchange" or “Durham Stable” (Chappell 140); and in the *Fitzwilliam Virginal Book* (1899). The song has long been considered traditional, with many lyrical variations without a certain origin. Listed below are several of those variations:

**From “The Knight of the Burning Pestle” by Francis Beaumont (1607/1613):**
*Go from my window, love, go;*
*Go from my window, my dear;*
*The wind and the rain*
*Will drive you back again,*
*You cannot be lodged here.*

*Begone, begone, my juggy, my puggy.*
*Begone, my love, my dear*
*The weather is warm,*
*'Twill do thee no harm:*
*Thou canst not be lodged here.*
~
(William Chappell remarks in *Popular Music of the Olden Time* that these lyrics are again quoted in "The Woman's Prize, or The Tamer Tamed" [1611]; "Blurt, Master Constable" by Thomas Middleton [1661]; and "The Soldier's Fortune" by Thomas Otway [c. 1680]).

**From "Monsieur Thomas" by John Fletcher (1639):**
*Come up to my window, love, come, come, come,*
*Come up to my window. my dear;*
*The wind nor the rain*
*Shall trouble thee again:*
*But thou shalt be lodged here.*
~

**Recited to William Chappell by 'a very kind friend of former days' (pp. 141):**
*Go from my window, my love, my love;*
*Go from my window, my dear;*
*For the wind is in the west,*
*And the cuckoo's in his nest,*
*And you can't have lodging here."*
~

**From William Alexander Barret's *English Folk-Songs* (1891):**
*Go from my window, my love, my love;*
*Go from my window, my dear;*
*For the wind is blowing high*
*And the ship is lying by,*
*So you cannot get a harb'ring here.*

*Go from my window, my love, my love;*
*Go from my window, my dear;*
*For the wind is in the west,*
*And the cockle's in his nest,*
*So ye cannot get a harb'ring here.*

*Go from my window, my love, my love;*
*Go from my window, my dear;*
*The wind and the rain*
*Have brought you back again,*
*But you cannot get a harb'ring here.*

*Go from my window, my love, my love;*
*Go from my window, my dear;*
*The devil's in the man*
*That he will not understan'*
*That he cannot get a harb'ring here."*
~

**From "The Old Cornwall Journal" (1927) based on the singing of Jim Thomas (1849-1934):**
*Begone from the window, my love, my love, my love.*
*Begone from the window, my dear;*
*For the wind and the rain*
*Have brought him back again,*
*And you'll get no lodging here.*

*Begone from the window, my love, my love, my love;*
*Begone from the window, my dear;*
*For the wind is in the west,*
*And the cuckoo's in his nest*
*And you'll get no lodging here.*

*Begone from the window, you rogue, you rogue, you rogue;*
*Begone from the window, d'ye hear;*
*For my wife I've proved untrue,*
*So I through [sic] her out for you,*
*And you'll get no lodging here.*
~

# O Mistress Mine - Thomas Morley:

**From “Twelfth Night” (Shakespeare 1602):**
*O Mistress mine where are you roaming?*
*O stay and hear, your true love's coming,*
*That can sing both high and low.*
*Trip no further pretty sweeting.*
*Journeys end in lovers' meeting,*
*Every wise man's son doth know.*

*What is love, 'tis not hereafter,*
*Present mirth, hath present laughter:*
*What's to come, is still unsure.*
*In delay there lies no plenty,*
*Then come kiss me sweet and twenty:*
*Youth's a stuff will not endure.*
(2.3.37-42, 46-51)

# Sola Soletta - Giralamo Conversi

**From *Il Primo Libro Delle Canzoni a Cinque Voci* (Conversi 1575):**
*Sola soletta i me ne vò cantando.*
*Et ho via il core più freddo che giaccio.*
*Et vo d'amor spregiando d'ogni suo laccio.*

**Later transcribed to English in *The First Set of Italian Madrigals Englished* (Watson 1590):**
*Alone and carefree I walk along, singing.*
*My heart is colder than ice*
*and I disdain all the snares of love.*

# Joyne Hands - Thomas Morley

**Originally published as "See, See Myne Own Sweet Jewell" in *Canzonets, or Little Short Songs to Three Voyces* (Morley 1593):**
*See, see, mine own sweet jewel,*
*What I have for my darling.*
*A robin redbreast and a starling.*
*These I give both in hope to move thee;*
*And yet thou say'st that I love not,*
*I do not love thee.*

**References:**

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Morley, Thomas. *Canzonets, or Little Short Songs to Three Voyces*. London, 1593.

Shakespeare, William, et al. *Twelfth Night, or, What You Will*. Simon & Schuster Paperbacks, 2019.

Watson, Thomas. *The first set of Italian madrigals Englished.* London, 1590.

"Begone from the Window." *Cornish National Music Archive*, 11 Aug. 2021, https://cornishnationalmusicarchive.co.uk/content/begone-from-the-window/.

# Appendix 4
# Notes on this Edition

**Regarding Use of This Work:**
This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License. You are free to share and adapt the material non-commercially, with proper attribution. If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. To view a copy of this license, please visit: https://creativecommons.org/licenses/by-nc-sa/4.0/legalcode.

You are, however, free to perform and to make recordings of performances of the music in this book, even commercially.

**Choices Made by the Editor:**

**Score:**

The music is scored, descending, Treble Viol (though, some scholars have suggested Morley intended violin), Flute, Bass Viol, Cittern, Bandora. These instruments are all derived from their original partbooks, which featured single lines, not a score format. Thus, some discrepancies may exist between the source material and this edition to make the music align better. I have noted any *major* changes in this section, but have left minor changes unnoted.

**Source:**

This edition was sourced entirely from the public domain scans of the seven existing partbooks. These partbooks come from two printings: the first in 1599 and the second in 1611. Those that are available were all used as primary sources for this work:

1. Treble Viol, 1611
2. Flute, 1599 & 1611 (damaged)
3. Cittern, 1599
4. Bandora, 1599 (damaged) & 1611
5. Bass Viol, 1599

Of these, I can source for certain only that the Treble Viol book is in the collection of the Royal Library of Music in London, and the second printing of the Bandora book is in possession of Henry E. Huntington Library in San Marino, California.

These may all be viewed or downloaded from IMSLP:
https://imslp.org/wiki/Consort_Lessons,_Book_1_(Morley,_Thomas)

At the time of writing, the Lute book has not been discovered, and may no longer exist.

**Attributions:**

Despite saying that *Consort Lessons* is made by "diverse exquisite authors," Morley does not explicitly name them. I have credited those authors on their respective works. N.B: there is debate over the authorship of "The Batchelar's Delight" and "Responce Pavan," but these are popularly attributed to Richard Allison. I have since credited him for those works.

**Clefs:**

While the Treble Viol or Violin generally appears in a standard treble clef, there are instances where it takes a form of C clef, probably for printing purposes. In these instances I have changed the notation back to the treble clef. Likewise, the Flute or Recorder generally takes a form of C clef. I have notated this instead as a treble clef, written an octave higher than sounding, except for those times when the voice is already quite high.

For the purpose of preservation, however, I have included the parts in their original clefs in Appendix 1 of this edition.

**Tablature:**

*Consort Lessons* requires that the Cittern and Bandora parts be played on those instruments specifically. The music is written only in tablature for their specific tunings, which are as follows:

**Cittern (from lowest to highest):**

b/b, g/g'/g', d'/d', e'/e'

or

B3, G3/G4/G4, D4, E4

**Bandora (from lowest to highest):**

C, D, G, c, e, a

or

C2, D2, G2, C3, E3, A3

The tablature is written in the French style, using a, b, c to denote an open string, first fret, second fret, and so on. I have modernised this to use numbers instead. Also, I have transcribed the tablature into musical notation and written the simplified chords above.This allows the instruments to be more easily replaced by those that are readily available, such as (octave) mandolin in place of the cittern, guitar in place of the bandora, or a piano accompaniment for either voice. This is not a perfect compromise, but I have found it works well enough.

For the purpose of preservation, however, I have included the parts in French tablature in Appendix 2 of this edition, with their note values halved for notation purposes.

**Note Values:**

I have retained the original note values, as applicable. While most pieces use white notes (usually 4/2 or 3/2), some pieces use black notes (usually 4/4 or 3/4). The difference is retained

in this edition. In some places where “blacked” notes appear in the original text (usually denoting a time-change, increased tempo or syncopation) I have halved the note values.

**Time Signatures:**

Time signatures are often erratic both across the different partbooks and printings. denoted only by Common or Cut time. I have synthesised these to either what is more common across printings/parts, or to what makes more sense. As the barlines are affected directly by the time signature, especially in my keeping of original note values, these may be contested.

**Barlines:**

The mensural notation of the partbooks does not include barlines. I have added them.

**Accidentals:**

The partbooks use accidentals occasionally, but inconsistently. I have added them based on the context of the piece. Often, the melody, harmony or bass line will not have an accidental in a place where it is called for in the tablature of the cittern and the bandora. In these cases accidentals are added to avoid unintentional dissonance, at my discretion. These changes have *not* been noted explicitly.

**Lyrics:**

Some pieces in this text, such as “O Mistress Mine" or “Can She Excuse My Wrongs” have lyrics popularly attached to them. I have included these in Appendix 3 of this edition, with notes where applicable.

**Naming Conventions:**

The spelling of the titles of pieces are wildly erratic across the partbooks and printings, and sometimes even within partbooks that stand on their own. For example, the Bass Viol book (1599) spells the sixteenth piece both “Michills Galliard” and “Michells Gallyard,” while the Treble Viol book (1611) calls it both “Michels Galliard” and “Michills Galiard.” I have modernised the spelling for the score, but have preserved the erratic spellings for the partbooks in Appendices 1 & 2.

**Differences in Printings:**

The main difference between the 1599 and 1611 editions of *Consort Lessons* is the inclusion of two pieces at the end, “The Batchelar’s Delight” and “Responce Pavan,” both attributed to Richard Allison. As I have previously mentioned, only the 1599 printings for both Bass Viol and Cittern seem to exist at this time. To that end, the final two pieces in this edition are composed only of the Treble Viol, the Flute and the Bandora.

**Changes to the Music:**

Some changes have been made to the music in the score. Those changes are as follows:

6. Can She Excuse My Wrongs

-Cittern; Bar 2, Beat 1: The chord, per the text, notated B-A-D/1-0-3 (D-F-Ab, Ddim) has been changed to B-A-C/1-0-2 (D-F-Bb, BbMaj). The Bb chord mirrors the Bandora's playing of a Bb chord in the same instance and is often mirrored elsewhere in the piece. Whether this is a printing error or intentional cannot be compared, as only the 1599 printing exists.

12. Go From My Window

-Cittern; Bar 8, Beat 4. Changed notation A-C-A-C/0-2-0-2 (C#-E-G, C#dim) to A-C-A-B/0-2-0-1 (C-E-G, CMaj). That particular beat has a C-natural played on Violin, Bass Viol, and in two octaves on Bandora. This leads me to believe the C# may be a printing error, but this cannot be compared, as only the 1599 printing exists.

-Cittern; Bar 26, Beat 7-8. The notation, per the partbook, calls for quarter notes but has only 6 beats instead of the expected 8. The final two notes notated by the text (a C and F chord) have been repeated. These mirror the C and F chords played by the Bandora in the same instance.

24. The Batchelar's Delight

-Flute; Bars 119-124. This whole section seems to be a repeat of the previous section with a simple diminution in the Cantus, but this voice is cut off early and causes a serious misalignment with the other instruments (five bars are missing). I have repeated the previous section (bars 95-100) in order to fix the alignment of the voices.

*Those changes made to the cittern are reflected in the score only. They remain unchanged in Appendix 2.