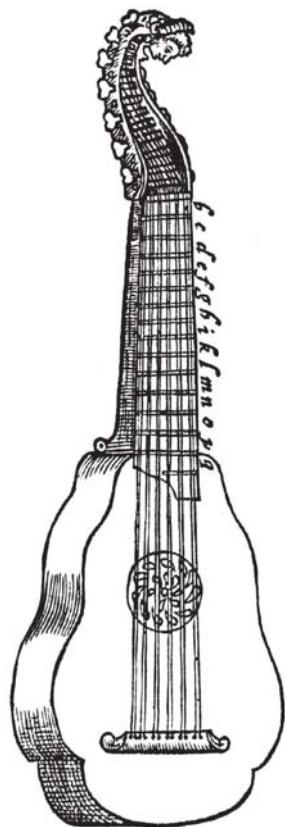


William Barley

A new Book of Tabliture  
for the Bandora



TREE EDITION



William Barley

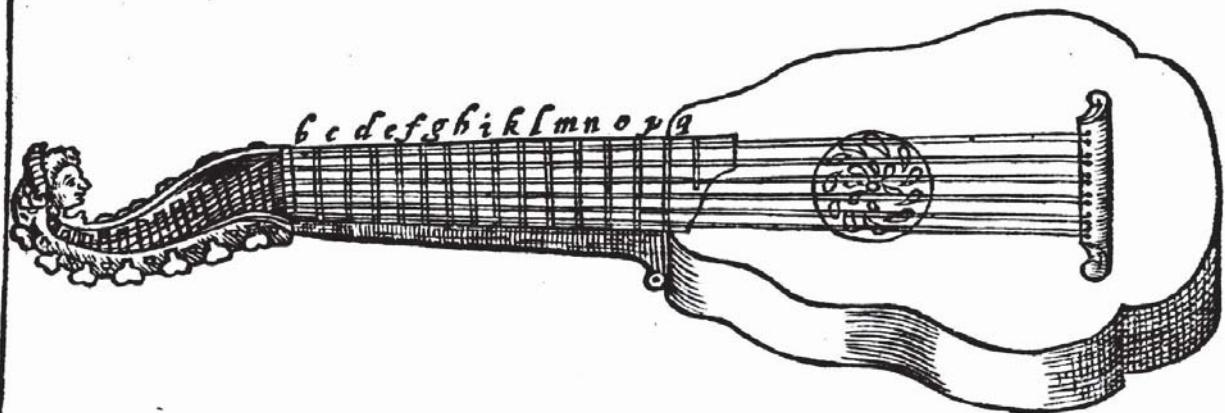
A new Book of Tabliture  
for the Bandora (Mandora)

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TREE EDITION  
Albert Reyerman

- |    |                   |
|----|-------------------|
| 1  | Quadron Pavan     |
| 5  | Quadron Galliard  |
| 7  | A Preludium       |
| 8  | The new Hunt      |
| 12 | (ohne Titel)      |
| 14 | Thoses eies       |
| 16 | Howe can the tree |
| 18 | One ioy of ioyes  |
| 20 | But this & then   |
| 22 | Treschooses       |

# A nevv Booke of Tabliture for the Bando.

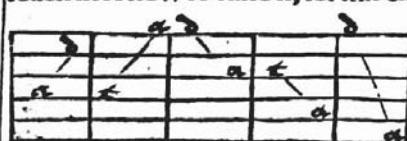
ta : Contayning sundrie sorts of lessons, collected together out of divers good Authors for  
the furtherance and delight of such as are desirous to practise on this Instrument.  
*Never before Published.*



Imprinted at London for VVilliam Barley, and are to be sold at his shop in Gratiouse  
street neere Leaden-Hall.

Entle Reader, I haue not discontinued my purpose, to procure thy pleasure and delight, by acquainting thee with the Bandora in this booke, as well as I haue done with the Lute and Orpharion, in the former two bookes : which labour and cost of mine, if thou take in good part, I will not cease my trailli for thy further good, but I will likewise acquaint thee with the very ground worke, whereupon the whole frame of musique is built, which matter well looked into, and practised at such conuenient times, as thy leasure will afford thee, thou mayest thereby be the better able to iudge of the worthines and excellencie of this Arte, which hath beeorne imbraced, and highly commended, euen from the first beginning therof. And although at the first it seeme vnto thee every hard and difficult, yet by willing diligencie it will become easie and pleasant: for as it is said, the roote of science is verie bitter, but the fruite verie delectable and sweet. And as for the Instrument it selfe, it is easie to be played vpon, and is an Instrument commendable and fit, either in consort or alone, and for the fingering of it, let that suffice to instruet thee that I haue said in the preface of the Orpharion: Only this note, that the manner of tuning doth a little differ from the Lute and Orpharion : Therefore to teach thee how to tune it, let this example suffice that followeth.

*Example.*



The vle of this example is thus. First begin with the countertenor wresting the stringes higher or lower, till they agree in vnitie of sounde, then come to your small meanes, and stoppe them in d. wresting the stringes higher or lower, till they agree in vnitie of sound with the strings of your countertenor open, then stoppe your countertenor &c. and make the treble stringes agree in vnitie with them, then stop your treble stringes in d. and wrest the stringes of your great meanes higher or lower till they agree in vnitie, then stoppe your great meanes in c. and wrest the stringes of your tenor higher or lower till they agree in vnitie, then come to your treble againe & sloppe it in d. and then wrest higher or lower the stringes of your base till they likewise agree in vnitie of sound, and then haue you donetuning, so let this rule suffice till experience shall acquaint thee howe to tune it by care, which is the best and most exquisite way of all. Thus gentle Reader hoping that thou wilt take my well meaning in good part, I bid thee farewell.

W. B.

A 3

AN INSTRUCTION TO THE BANDORE.

The Quadrone Partan.

A 4

## AN INSTRUCTION TO THE BANDORE.

This page contains five staves of handwritten musical notation for the Bandore. The notation uses a unique system of vertical and horizontal strokes with subscripts 'a' and 'e' to represent pitch. Measures are separated by vertical bar lines.

## AN INSTRUCTION TO THE BANDORE.

This page contains five staves of handwritten musical notation for the Bandore. The notation uses a unique system of vertical and horizontal strokes with subscripts 'a' and 'e' to represent pitch. Measures are separated by vertical bar lines.

B

AN INSTRUCTION TO THE BANDORE.

Quadrone } Finis.

AN INSTRUCTION TO THE BANDORE.

The Quadrone Galiard.

B 2

AN INSTRUCTION TO THE BANDORE.

This block contains a handwritten musical score for the Bandore. It consists of five staves, each with a different note head (R, F, P, etc.) and various fingerings (a, b, c, d, e, f, g) indicating specific fingerings for each note. The score is titled "AN INSTRUCTION TO THE BANDORE." A section of the score is labeled "Quadrone" and "Gallarde".

AN INSTRUCTION TO THE BANDORE.

A Perludi-  
um.

This block contains a handwritten musical score for the Bandore. It consists of five staves, each with a different note head (R, F, P, etc.) and various fingerings (a, b, c, d, e, f, g) indicating specific fingerings for each note. The score is titled "AN INSTRUCTION TO THE BANDORE." A section of the score is labeled "Perludium" and "Finis."

AN INSTRUCTION TO THE BANDORE.

The new  
Hunt sun-  
dry waies  
made by  
Frances  
Cutting.

AN INSTRUCTION TO THE BANDORE.

AN INSTRUCTION TO THE BANDORE.

This block contains a handwritten musical score for the Bandore. It consists of four staves, each with five horizontal lines. The music includes various note heads, rests, and a few sharp symbols. The first staff begins with a double bar line, followed by a series of eighth and sixteenth notes. The second staff starts with a single note, followed by a series of eighth and sixteenth notes. The third staff begins with a single note, followed by a series of eighth and sixteenth notes. The fourth staff begins with a single note, followed by a series of eighth and sixteenth notes.

AN INSTRUCTION TO THE BANDORE A

This block contains a handwritten musical score for the Bandore. It consists of two staves, each with five horizontal lines. The music includes various note heads, rests, and a few sharp symbols. The first staff begins with a single note, followed by a series of eighth and sixteenth notes. The second staff begins with a single note, followed by a series of eighth and sixteenth notes. The score concludes with a short text: "The next page begins".

AN INSTRUCTION TO THE BANDORE.

This block contains a handwritten musical score for the Bandore. It consists of four staves, each with five horizontal lines. The music is written in a unique, stylized notation system where note heads and rests are represented by various symbols like 'P', 'B', 'f', 'd', 't', 'a', 'g', 'e', 'c', 's', and 'z'. The first staff begins with a 'P' followed by several 'B's. The second staff starts with a 'B'. The third staff begins with a 'P'. The fourth staff starts with a 'B'. The music continues across the four staves with a variety of note heads and rests.

AN INSTRUCTION TO THE BANDORE.

This block contains a handwritten musical score for the Bandore. It consists of four staves, each with five horizontal lines. The notation is identical to the one in the previous block, featuring the same set of symbols for note heads and rests. The first staff begins with a 'P'. The second staff begins with a 'B'. The third staff begins with a 'P'. The fourth staff begins with a 'B'. The music is organized into measures separated by vertical bar lines, with each measure containing multiple notes and rests.

AN INSTRUCTION TO THE BANDORE.

Those eies  
which set  
my lance  
on a fire.

**b**

**c**

AN INSTRUCTION TO THE BANDORE.

**c**

**c**

**f**

# AN INSTRUCTION TO THE BANDORE.

Howe can  
the tree  
but waste  
and wither  
away.

but walte  
and wither  
away.

## A N INSTRUCTION TO THE BANDORE.

A handwritten musical score for a string quartet, consisting of two staves. The top staff uses a soprano C-clef and a common time signature, with a key signature of one sharp. The bottom staff uses an alto F-clef and a common time signature, with a key signature of one sharp. The score includes various musical markings such as slurs, grace notes, and dynamic instructions like 'f' (fortissimo) and 'p' (pianissimo). The piece concludes with a section labeled 'finis.' at the end of each staff.

AN INSTRUCTION TO THE BANDORE.

One way of  
joyes I on-  
ly felt.

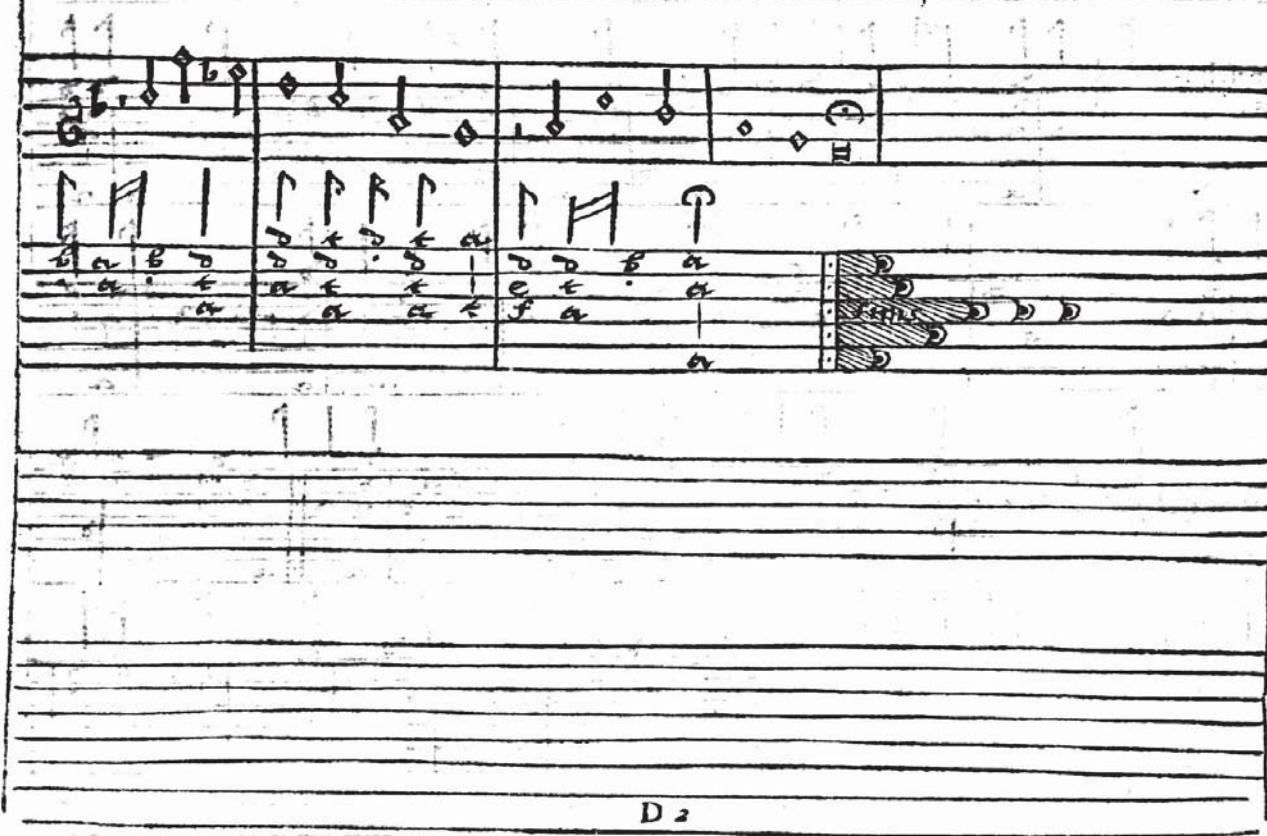
AN INSTRUCTION TO THE BANDORE.

AN INSTRUCTION TO THE BANDORE.

But this &  
then no  
more it is  
my last of  
all,



AN INSTRUCTION TO THE BANDORE.



D 2

AN INSTRUCTION TO THE BANDORE.

Trescholes.

AN INSTRUCTION TO THE BANDORE.

D;



**T**Hose eyes that ser my fancie on a fire,  
those crifped haies which hold my hart in chaines.  
Those dantie haies which conuered my desire,  
that wit which of my thought doth hold the raines.  
Then loue be Judge what haire may therewrh stand,  
such eyes, such heade, such wit and such a hand:  
Those eyes for clearenes, doth the starres supple,  
those haies of faire the brightnes of the tunne.  
Those hands more white than euer Iuorie was,  
that wit even to the skies hath glory wonne:  
Oh eyes that pearce our hearts without remorse,  
Oh haires of right that weare a roiall crowne:  
Oh hands that conuerre more than Caſars force,  
Oh wit that turnes huge kingdomes vppide downe.

**S**Hort is my reſt whose toyle is ouer long,  
my royes are darke but cleare is ſcene my woe:  
In ſafetie ſmallic great wracke I bide through wrong,  
whofe time is ſwift and yet my hope but ſlow.  
Each griefe and wound in my poore foulle appears,  
thaugheth houres and weepeth many yeres.  
Deedes of the day are fables for the night,  
ſighes of defirre are ſmokes of thoughtfull teares:  
My ſteps are falſe although my path is right,  
difgrace is bold my fauour full of feares.  
Disquiet ſleep, keepes audite of my life,  
where rare content doth make diſpleaſure riſe:  
The dolefull clocke which is the voice of time,  
callis on my end before my hap is ſcene.

Thus falles my hopes whose harmes haue power to clime,  
nor come to haue which long in wiſh haue beene,  
I truft you loue and feare not others hate,  
be you with me and I haue Caſars fate.

F I N I S.

**H**ow can the tree but waste and wither away,  
that hath not ſometime comfort of the ſunne:  
How can the flower but vade and ſoone decay,  
That alwaies is with darke clouds ouer runne,  
Is this a life? nay death I may it call:  
That feeles each paine, and knowes no ioy at all.

What foodies beaſt, can liue long in good plighe,  
Or is it life, where ſences there be none?  
Or what aualeth eyes without their ſight,  
Or elſe a tongue to him that is alone?  
Is this a life? &c.

Whereto ſerues eaſe, if that there be no ſound,  
Or ſuch a head where no deuice doth grow :  
But al of plaints, ſince ſorrow is the ground,  
Wherby the heart, doth pine in deadlie woe.  
Is this a life? nay death I may it call:  
That feeles each paine, and knowes no ioy at all.

F I N I S.





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