

EARLY MUSIC ONLINE

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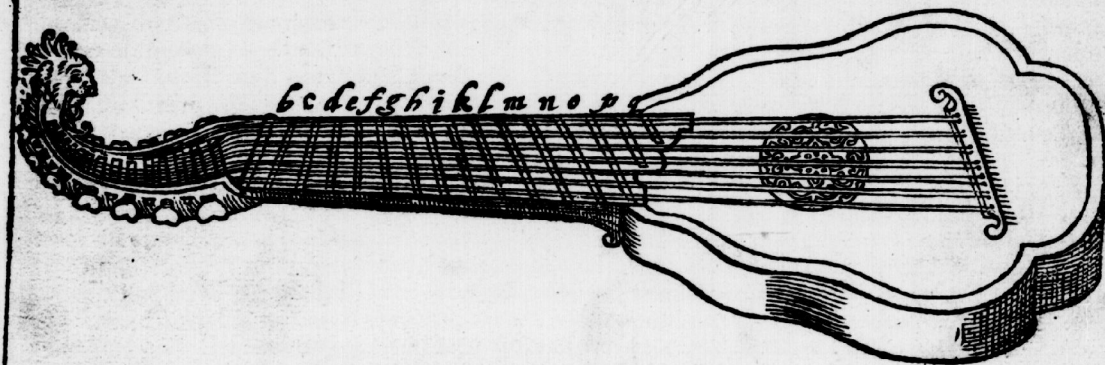
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A newv Booke of Tabliture for the Orpha-

cion: Contayning fundrie sorts of lessons, collected together out of diuers good Authors, for the furtherance and delight of such as are desirous to practise on this Instrument.

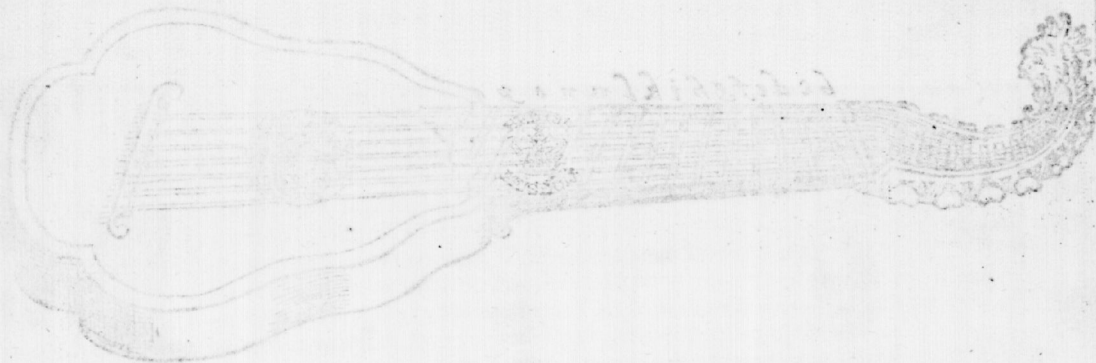
Newer before Published.



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

A new Booke of Tablature for the Orpharion

From: Contrapunctus, and other lessons, collected together out of divers good Authors, to the furtherance and delight of such as are desirous to practise on this Instrument.



Printed in London by V. I. at the Sign of the Gunpowder, in St. Dunstons Church-yard, 1622.

To the Reader.

Courteous and friendly Reader, as thou hast seene before what my good will hath bene to pleasure thee in the practise of the Lute, so here in this booke thou mayest perceave my endeouore continued to acquaint thee likewise with the stately Orpharion, although indeede that the lessons which are played vpon the Lute may as well be plaied vpon the Orpharion, and likewise the lessons which are played vpon the Orpharion may bee played vpon the Lute: But this difference is to be considered betweene them. First for that the Orpharion is strong with more strings than the Lute, and also hath more frets or stops, and whereas the Lute is strong with gut strings, the Orpharion is strong with wire strings, by reason of which manner of stringing, the Orpharion doth necessarilie require a more gentle & drawing stroke than the Lute, I meane the fingers of the right hand must be easilie drawn ouer the stringes, and not suddenly griped, or sharpelie stroken as the Lute is: for if yee should doo so, then the wire stringes would clash or iarre together the one against the other; which would be a cause that the sounde would bee harsh and vnpleasant: Therefore it is meete that you obserue the difference of the stroke. And concerning the frets or stoppes, the difference doth consist in the different number that is betweene them, for the Lute hath no farther than i. and the Orpharion hath to q. but it is seldome that any lesson for the Orpharion doth passe the stops of L. or M. yet those that are cunning, can at their pleasure make vse for all the stops. And for that which may bee said of the cunning, or of the diuersitie of accords with the true manner of fingering or handling the necke and bellie of the Orpharion, the former rules that are in the Instruction to the Lute will sufficiently instruct thee, onely the difference of the stroke excepted, as I haue shewed before, which must bee more gentle and drawing, and not so sudden and sharpe as the Lute is alwaies stroken. Thus hoping thou wilt accept both of my trauaile & charge seeing my paines hath bene employed to pleasure all those that are desirous to bestowe some times on the practise of this Instrument, and cannot at all times haue a Tutor.

Vale. W. B.

AN INSTRUCTION TO THE ORPHARION.

THE
Countesse
of Suffex
Galliard.

The musical notation is written on a four-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values: minims (half notes), crotchets (quarter notes), and quavers (eighth notes). There are several rests and bar lines throughout the piece. Above the staff, there are several 'P' symbols, which likely indicate phrasing or breath marks. The music is written in a single system across four lines.

AN INSTRUCTION TO THE ORPHANION.



AN INSTRUCTION TO THE ORPHARION.

Another
galliard of
the Coun-
tesse of
Suffex.



AN INSTRUCTION TO THE ORPHARION.

The first system consists of two staves. The top staff contains lute tablature with letters *a, c, e, f, b* and rhythmic notation. The bottom staff contains rhythmic notation. The second system also consists of two staves with similar notation. The third system consists of a single staff with a *finis* marking and a series of *PP* (pizzicato) markings.

AN INSTRUCTION TO THE ORPHARION.

Another galliard of the Countesse of Suffex.

The first system consists of two staves. The top staff contains lute tablature with letters *a, c, e, f, b* and rhythmic notation. The bottom staff contains rhythmic notation. The second system also consists of two staves with similar notation. The third system consists of a single staff with a *finis* marking and a series of *PP* (pizzicato) markings.

AN INSTRUCTION TO THE ORPHARION.

Solus cum
S. a made
by I.D.

The left page contains four systems of musical notation. Each system consists of two staves. The top staff of each system features rhythmic notation, represented by vertical strokes of varying heights. The bottom staff features letter notation, with letters 'a', 'b', 'c', 'd', 'e', 'f', and 'g' written in a historical script. The notation is arranged in four systems, each with a unique rhythmic pattern.

AN INSTRUCTION TO THE ORPHARION.

The right page contains three systems of musical notation. Each system consists of two staves. The top staff of each system features rhythmic notation, represented by vertical strokes of varying heights. The bottom staff features letter notation, with letters 'a', 'b', 'c', 'd', 'e', 'f', and 'g' written in a historical script. The notation is arranged in three systems, each with a unique rhythmic pattern.

AN INSTRUCTION TO THE ORPHARIOM.

A Galli-
ard made
by I. D.

Handwritten musical score for 'A Galliard made by I. D.' on a five-line staff. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The piece concludes with a double bar line and the text 'Finis A Galliarde by I. D.' written below the staff.

AN INSTRUCTION TO THE ORPHARIOM.

A Galli-
ard made
by F. C.

Handwritten musical score for 'A Galliard made by F. C.' on a five-line staff. The notation includes various rhythmic values and accidentals. The piece concludes with a double bar line and the text 'Finis A Galliarde by F. C.' written below the staff.

AN INSTRUCTION TO THE ORPHANION.

A galliard
made by
Ed. I.



AN INSTRUCTION TO THE ORPHANION.

An Al-
maine by
Frances
Cuting.



AN INSTRUCTION TO THE ORPHARION.

Go from
my Win-
dowe
made by
I.D.

The first system of music on the left page consists of a single staff with a treble clef. It begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. The notation includes various accidentals (sharps, flats, naturals) and rests. The system concludes with a double bar line.

AN INSTRUCTION TO THE ORPHARION.

The first system of music on the right page consists of a single staff with a treble clef. It begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. The notation includes various accidentals (sharps, flats, naturals) and rests. The system concludes with a double bar line.

AN INSTRUCTION TO THE ORPHARION.

Handwritten musical notation for the Orpharion, featuring rhythmic flags and letter sequences (a, c, e, f) on a staff.

AN INSTRUCTION TO THE ORPHARION.

Handwritten musical notation for the Orpharion, featuring rhythmic flags and letter sequences (a, c, e, f) on a staff.

FINIS.
 (Goe from my
 window)
 by I. D.

AN INSTRUCTION TO THE ORPHARION.

Beckingtons
Pound by
Fr. C.

FINIS.
Beckingtons
Pound
by Fr. C.

AN INSTRUCTION TO THE ORPHARION.

Mistress
Winters
Jumpe
made by
I.D.

FINIS.
Mistress Winters
Jumpe
made by I.D.

AN INSTRUCTION TO THE ORPHARIOM.

Cuttings
comfort.

Handwritten musical notation for 'Cuttings comfort.' The notation is written on three staves. The first staff contains a series of rhythmic figures and notes, with some letters (f, a, e, c) written below. The second and third staves continue the musical sequence with similar notation and letters. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation.

AN INSTRUCTION TO THE ORPHARIOM.

Walling-
gam made
by Francis
Cutting.

Handwritten musical notation for 'Walling-gam made by Francis Cutting.' The notation is written on three staves. The first staff contains a series of rhythmic figures and notes, with some letters (f, a, e, c) written below. The second and third staves continue the musical sequence with similar notation and letters. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation.

AN INSTRUCTION TO THE ORPHARION.

Handwritten musical notation for the Orpharion, consisting of four systems of staves. Each system has a top staff with a treble clef and a bottom staff with a bass clef. The notation includes various notes, rests, and bar lines. There are also some letters and symbols written above the staves, possibly indicating fingerings or other performance instructions.

AN INSTRUCTION TO THE ORPHARION.

Handwritten musical notation for the Orpharion, consisting of four systems of staves. The first three systems have a top staff with a treble clef and a bottom staff with a bass clef. The fourth system has a single staff with a treble clef. The notation includes various notes, rests, and bar lines. There are also some letters and symbols written above the staves. The fourth system includes the text "waffingame" and "by fr. c. plus".

AN INSTRUCTION TO THE ORPHARION.

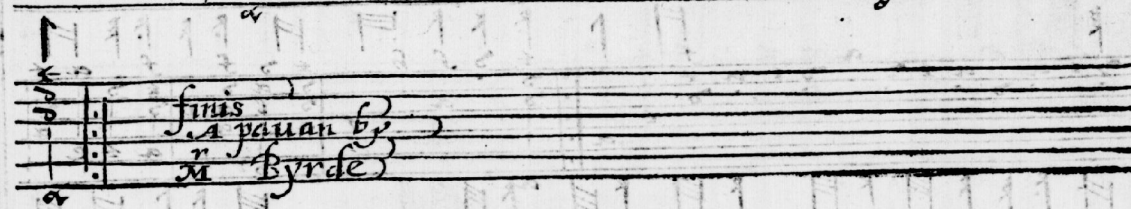
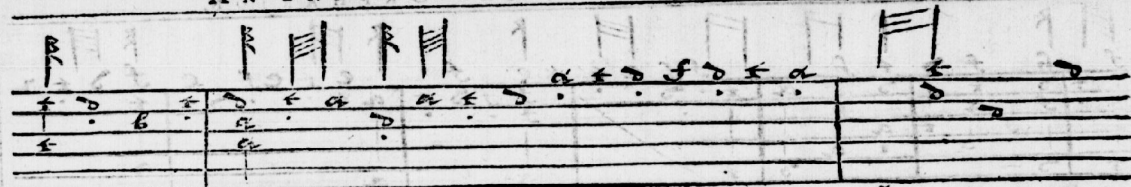
Master
Birds Pa-
uan set by
Francis
Cutting

The musical score on the left page consists of a single melodic line written on a five-line staff. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes marked with 'x' or 'f'. The piece is titled 'AN INSTRUCTION TO THE ORPHARION.' and is attributed to Francis Cutting. The score is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together.

AN INSTRUCTION TO THE ORPHARION.

The musical score on the right page continues the single melodic line from the left page. It features similar notation with various note values and rests, including some notes marked with 'x' or 'f'. The piece is titled 'AN INSTRUCTION TO THE ORPHARION.' and is attributed to Francis Cutting. The score is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together.

AN INSTRUCTION TO THE ORPHARION.



finis
a paean by
M. Byrde

The end of the
Orphearion.

A