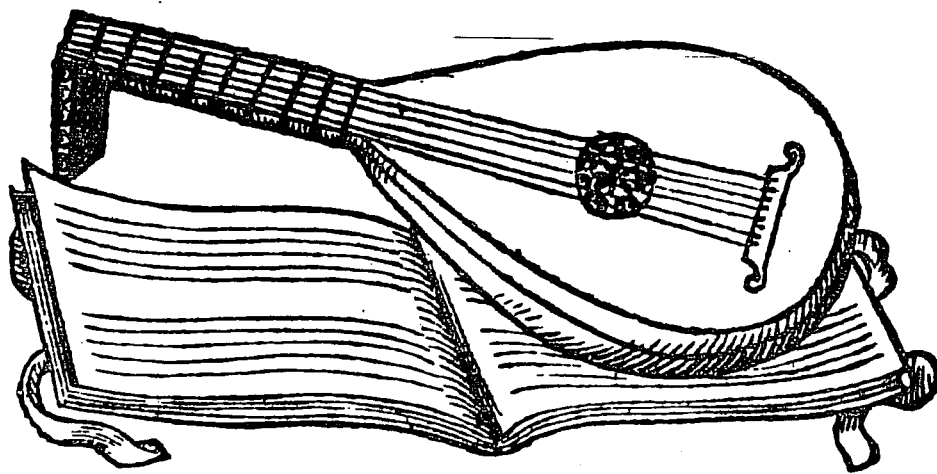


A newv Booke of Tabliture, Containing

fundrie easie and familiar Instructions, shewing howe to attaine to the knowledge, to guide and dispose thy hand to play on sundry Instruments, as the *Lute*, *Orpharion*, and *Bandora*: Together vvith diuers newv Lessons to each of these Instruments.

VVhereunto is added an introduction to Fricke song, and certaine familiar rules of Descant, with other necessarie Tables plainly shewing the true use of the Scale or Gamut, and also how to set any Lesson higher or lower at your pleasure.

Collected together out of the best Authors professing the practise of these Instruments.



Printed at London for William Barley and are to be sold at his shop in Gracious street, 1596.

To the Right honorable & vertuous Ladie

*Bridgett Countesse of Suffex, VV. B. vvisheth health of bodie, contente of minde,
vvith increase of all Honourable perfection, and eternall happinesse in the
vvorlde to come.*

Right Honorable and vertuous Ladie : bookes (some of one argument, and some of an other,) that are compiled by men of diuers gifts, are published by them to diuers endes : by some in desire of a gainfull reuward: some for vaine ostentation, some for good vvill & affection, and some for common profit vvhich by their vvorkes may be gotten : As the first of these causes doth shevv a greedie minde in the Dedicator, so the second cause doth shevv forth the fantastickall spirit of an aspiring minde : Of the tvvo first entents I hold my selfe as cleare, and as for the tvvo latter, I depute them as necessarie to my selfe . First, in regard of the dutifull affectiō vvhich I beare towards your Honorable Ladyship, vvhom I haue heard so vvell reported of, for the noble vertues both of body and minde vvherevvith God hath graced you. And secondly, for that I my selfe am a publisher & seller of Bookes, vvherby I haue my liuing & maintenance: and for these tvvo last reasons I haue caused (to my great cost and charges) sundry sorts of lessons to be collected together out of some of the best Authors professing this excellent science of musique, and haue put them in print : As the Lute Orpharion and Bandora, togeather vvith an Introduction to pricke song, and the rules of descant . All vvhich I humbly Dedicate vnto your Honorable Ladyship : not doubting but that of your noble & gentle nature you vvill gentlie accept of them, and take my vvell meaning in good part, as if it had

The Epistle Dedicatorie.

bin a vvorke of far more excellent perfection. And although to some it may seeme rather presumptuous foolishnes, than any vvell aduised discretion, to take in hand the publication of this booke, for that it is very like both the booke published, and the publisher too shall vndergo many censures and reproofes of captious spirits: But neuerthelesse I doubt not vwhen the causes that mooued mee to the setting forth of the same shall be indifferent vwayed in the ballance of an honest and milde disposition, I hope it vwill appeare that both my trauell and charges is vvell imploied: For my desire herein is to expresse my hartes dutifull regarde to vvarde your Honour; and next to benifit such, as desire to haue a tast of so rauishing a sweet Science as Musique is, being the soueraigne ialue of a melancholly and troubled minde, and a fitting companion of Princely personages. And further, for that euery one cannot haue a Tutor, this booke vwill sufficiently serue to be Schoolemaster vnto such that vwill but spare some of their idle houers, to obserue vwhat this booke expresseth vnto them.

And now after long time hauing gotten it finished, such as the vworthines or vnvworthines of it is, relying on your vworthines intermingled vwith much gentlenes, I come (though much vnvorthy) presenting it to the viewe of your Honour, vvell assuring my selfe that if it vwill so please you to shrowd it vnder the orient coloured feathers of your heavenly vertues, & the broad spreading vwing of your Honour, it vwill be sure inough from the tallents of the enuious, and remaine safe through your protection, vwhereby such as loue profitable endeouers, vwill be ready to embrace your Honour and vertue vwith it. VVhich considering, I leaue it vwith your Ladship: beseeching the Almighty long to continue your daies, vwith increase of honour to your harts content, that so vwhen you haue paid a due debt to nature, you may receiue a free gift of God, the framer of nature, euen the Crowne of immortall glorie, amidst the harmonious Quiera of blessed spirits inhabiting the highest heavens

Your Honors in all humble seruice of dutie to be commanded. VV B.



CERTAINE VERSES VPON THE ALPHE-
BET OF HER LADYSHIPS NAME.

Bewties chiefe ornament of natures treasure,
Richlie adorns her heauenlie countenance:
In wisdomes schoole she builds her bower of pleasure,
Diuine for wit and Godly gouernance.
Garnished with vertue, grace, and modestie,
Euen in her breast true honour is inold:
To praise her patience, loue, and loyaltie,
The Muses charge it is with pens of gold.

She is the starre that giues a golden light
Vnto posterities, for liberall minde:
She puts ambitious couetousnes to flight,
So vountifull she is so meeke and kinde,
Endles her honor, vnspotted is her fame,
Xhrisť graunt his glorie to this vertuous name.



To the Reader.

IT is not to be doubted but that there are a number of good wits in England, which for their sufficient capacitie and promptnes of spirit, neither Fraunce nor Italie can surpasse, and in respect that they cannot all dwell in or neere the cittie of London where expert Tutors are to be had, by whom they may be trained in the true manner of handling the Lute and other Instruments, I have here to my great cost and charges, caused sundrie lessons to be collected together for the Lute, Orpharion, Bandora, and out of the best Authors that hath professed the practise of those Instruments only for the ease and furtherance of such as are desirous to have a taste of this sweetly commendable practise of musique, and for the more ready attayning thereunto, is added sundrie necessarie rules, plainlie teaching how thou maiest accord or tune these Instrumentes by Arte or by eare, and the disposing of the hand in handling the necke or bellie of the Lute and the other Instruments, by obseruing of which rules thou maiest in a short time learne by thy selfe with very small help of a teacher. Thus he who is desirous to have the vse of those Instruments, and hath not a ready and entrance in this Arte, for when this booke is perticularly published, to bestow some certaine houres at thy conuenient leasure to read and marke this little Instruction, and I dare assure thee thy labour will not be lost, furthermore I would request those who hath bene long studious of this Arte and hath attained the perfection thereof, that they would not take my trauaile and cost in ill part, seeing onlie I haue done it for their sakes which be learners in this Art and cannot haue such recourse to teachers as they would. Vale.

THoughts make men sigh, sighes make men sick at hart,
sicknes consumes, consumption killes at last:

Death is the end of euerie deadlie smart,
and sweet the ioy where euerie paine is past:
But oh the time of death too long delayed,
where tried patience is too ill apayed.

Hope harpes on heauen, but liues in halfe a hell,
hart thinkes of life but findes a deadly hate:

Eares harke for blis, but heares a dolefull bell,
Eyes looke for ioy, but see a vvofull state:
But eyes, and eares, and hart, and hope deceaued,
tongue tels a truth, how is the minde conceaued.

Conceited thus to thinke but say no more,
to sigh and sob till sorrow haue an end:
And so to die till death may life restore,
or carefull faith may finde a constant friends:
That patience may yet in her passion proue,
iust at my death I found my life of ioue.

Loue is a spirit high presuming,
that falleth oft ere he fit fallt:
Care is a sorrow long consuming,
which yet doth kill the heart at last:

Death is a wrong to life and loue,
and I the paines of all must proue.

Words are but trifles in regarding,
and passe away as puffes of winde,
Deedes are too long in their rewarding,
and out of sight are out of minde,
And though so little fauour feed,
as findes no fruit in word or deed.

Truth is a thought too long in triall,
and knowne but coldly entertained:
Loue is too long in his deniall:
and in the end but hardly gainde:
And in the gaine the sweet so small
that I must taste the sowre of all.

But oh the death too long enduring,
where nothing can my paine appease:
And oh the care too long in curing,
where patient hurt hath neuer ease:
And oh that euer Loue should know,
the ground whereof a greefe doth grow.
But heauens release me from this hel,
or let me die and I am well.

Your face
So faire
First bent
Mine eye

Your tongue
So sweet
Then drew
Mine eare

Your wit
So sharpe
So hite
My hart

Mine eye
To like
Your face
Doth lead

Mine eare
To learne
Your tongue
Doth teach

My hart
To loue
Your wit
Doth moue

Your face
With beames
Doth blind
Mine eye

Your tongue
With sound
Doth charme
Mine eare

Your wit
With arte
Doth rule
My hart

Mine eye
With life
Your face
Doth feed

My eare
With hope
Your tongue
Doth featt

My hart
With skill
Your wit
Doth fill

Oh face
With frownes
Wrong not
Mine eye

O tongue
With checks
Vex not
My eare

O wit
With smart
Wound not
My hart

This eye
Shall ioy
Your face
To serue

This eare
Shall bend
Your tongue
To trust

This hart
Shall sweare
Your wittes
To feare

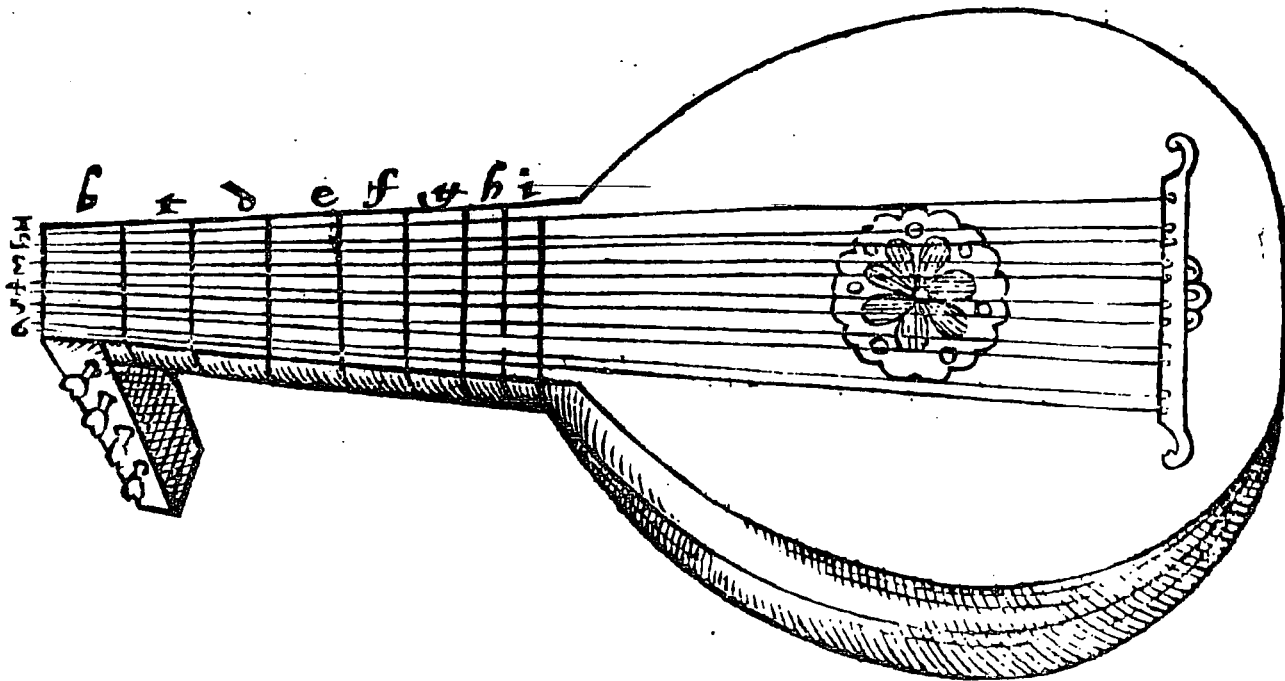
Flow forth abundant teares, bedew this dolefull face,
Disorder now thy haire that lues in such disgrace:
Ah death exceedeth far this life which I endure,
that still keepes me in warre, who can no peace procure
I loue whome I should hate, she flyes I follow fast,
such is my bitter state, I wish no life to last:
Alas affection strong, to whom I must obey,
my reason doth wrong, as it can beare no sway.
My field of flint I finde my haruett vaine desire,
for he that sowed wind, now reapeth storme for hire:
Alas like flowers of Spaine, thy graces rorie be,
I pricke these hands of mine for haste to gather thee:
But now shall sorrow slack, I yeeld to mortall strife,
to die, thus for thy sake, shall honour all my life.

F I N I S.

AN INSTRUCTION TO THE LVTE.

The first Rule.

VNderstand this that the Lute is ordinarilie strung with sixe stringes, and although that these six stringes be double except the Trebble, and make a leauen in number, yet they must be vnderstood to bee but sixe in all, as thou maiest see them here marked on this Lute figured.



AN INSTRUCTION TO THE LUTE.

The second Rule.

Againe note that those six stringes be figured by fixe straight lines, whereof the first and highest is called the Treble, and the next is the second string, and so forth to the next, three, four, five, six, as yee may see them marked.

Example.

treble.

Smale meane.

Greate meane.

Countenor.

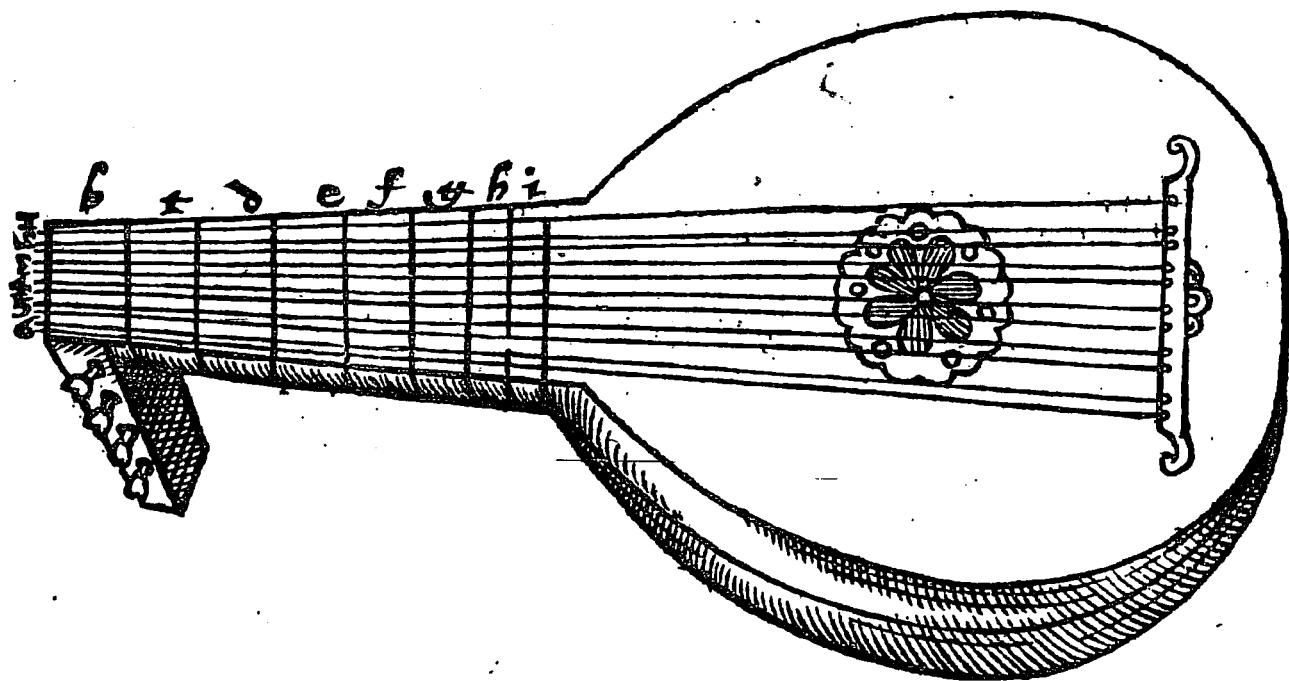
Tenor.

Base.

The third Rule.

But because these six stringes be not sufficient of themselves to expresse manie and different soundes, a meane was inuented how it may be done, and the way thereof is the inuention of the frets about the neck of the Lute, as is heere figured.

AN INSTRUCTION TO THE LUTE.



Concerning these frets there is a due proportion to be observed in the distance or space between fret and fret, which are called stoppes, likewise there is a greatnesse or smalnesse required in the fret stringes, which must also be observed, which time will better acquaint you with.

AN INSTRUCTION TO THE LUTE.

The fourth Rule.

The frets are those strings that are tied about the necke of the Lute, and are ordinarily eight in number represented and marked with these letters, b. c. d. e. f. g. h. i. and they are called stops; in regard that where these letters are found, following the order of the tabliture, and the spaces betwixt the frets must bee stopped with the fingers of the left hand.

The fifth Rule.

Note that the first stoppe is marked with the letter b. the second with the letter c. the third with d. the fourth with e. the fifth with f. and so consequentlie till you come to the last stop, which is i. as you may see by the figure of the Lute before figured.

The sixth Rule.

As touching the letter a. it is not comprised amongst the number of the eight stoppes, for where this letter a. is found, it must be stroken open, that is, you must strike or gripe as manie stringes as there bee aces with the right hand, not stopping with the left hand any string at all.

Example.

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	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	a	a	a	a

The seventh Rule.

And concerning the letters that come after the i. which is in the last stop of the eight, those letters have no frets

AN INSTRUCTION TO THE LUTE.

freets at all, notwithstanding those that are expert in this instrument, stop the stringes so certainly as though they had freets assigned them, and the letters that sometime come after the i. are these k, l, m, and n. but have no freets allowed them.

Now we have spoken of the stringes, letters, freets and stops, it is meete that it bee shewed with which fingers the stringes of the Lute must be stopped.

The eight Rule.

Now you may perceave that the letters doo direct you to the stops which pertaine onlie to the left hand, and yet though you stop them so, the Lute thereby will not giue anie sound, therefore the stringes must bee stroken beneath on the bellie of the Lute, with the finger of the right hand, as wel as stopped with the fingers of the left. Know therefore that as manie letters as yee finde marked vpon anie of the stringes, set directlie one vnder another, they must all be griped or stroken with the fingers of the right hand, as I saide before, if there be but one letter, yee must strike but one string where it is marked, if there be two, then yee must strike two, and so consequentlie to the number of sixe, which maketh sixe parts in one stoppe, because euerie letter doth his part, and there must be two letters at the least to make the accord.

Example.

	a	f	f	e	
f	a	f	f	f	
d	f	d	d	f	
		e	e	f	
				f	
			f	a	

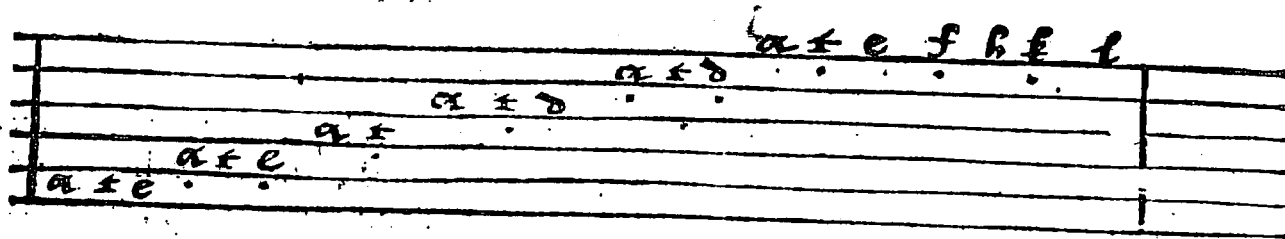
The ninth Rule.

When yee shall finde but one letter onlie vpon anie string in the tabliture, whether it be first, second, third, fourth, fifth, or sixt, string, that letter must you strike downewarde with your thumbe, except there bee a

AN INSTRUCTION TO THE LVTE.

pricke vnderneath it, and if there be aie point or pricke vnder it, then must you strike it vpwarde with one of the fingers of the right hand, as will best fit it.

Example.



The tenth Rule.

Also if you doo finde one, or two, or three letters marked vpon severall lines, hauing no pricke or point vnderneath, you shall neuertheless strike them vpward with as many fingers as yee shall finde letters marked vpon the lines of the tabliture without the thumbe, as well as though they had prickes made vnder them.

Example.

a	a	a	a	a	a
f	f	f	f	f	f
b	b	b	b	b	b
l	l	l	l	l	l
.
.
.

The eleuenth Rule.

Againe note that when yee finde foure, five or sixe letters comp rised in one step, that then you must gripe or dra w as manie frings as there be found letters marked: By griping or drawing is to be vnderstocde, when the

A N I N S T R U C T I O N T O T H E L U T E .

the fingers and the thumb of the right hand play together, for when five or six partes come together, you have but foure fingers to play, the thumb accounted for one, for note that the little finger serueith to guide the hand vpon the bellie of the Lute.

The twelfth Rule.

It is necessarie for the better vnderstanding of the tabliture, to knowe the deuision of the hande and the fingers, wherefore note that the finger next after the thumb shall be called the first finger, and the middle finger shall bee the second, and the finger next to that the third, and the next to that shall bee named the little finger.

The thirteenth Rule.

And to the end yee shall not be ignorant what these tearmes meane of striking downewarδες, or vpwārδες, or to gripe, I meane by striking downewarδες the stringes, is when the thumb playeth alone, and to strike with the fingers is when the letters hath pricks vnder them, and the stringes are striken vpwārδες, to gripe is when the fingers and the thumb playeth together, and yet not looseth their office in striking vpwārδες and downewarδες, that is to say, to strike downeward with the thumb, and vpwārd with the fingers.

The fourteenth Rule.

When thou wilt play sixe parts vpon the Lute, thou must strike downeward the sixt and fift stringes with thy thumb onelie, trayning it vpon the second stringes, as thou wouldest shut thy hand, and strike vpwārδες the third and fourth stringes, as if thou wouldest ioyne or shut it to thy thumb, which finger and thumb alter that sorte plaieth foure parts, and to strike vpwārd the second part with the second finger, and the first parte which is the Treble with the three fingers, which maketh the full sixe partes.

A N^o I N S T R U C T I O N T O T H E L V T E.

a	f	e	t	h	
a	e	f	e	f	
f	d	f	d	f	
e	e	e	e	y	
f	e	e	e	h	
a	e	a	e	a	

The fifteenth Rule.

And if it so happen thou have but five parts to play, thou mayest as in the fore said rule, strike downewards with thy thumb, the sixt and fift strings, or the fifth and fourth, and to strike vpwardes the three other stringes with the other three fingers, so that the counter base and the next part bee neere one to another, otherwise it were necessarie, that the first finger should strike vpwardes the third and fourth stringes, to make the fourth and fift part, as for example.

	a	e	f	e	h	f	e	e	a	
a	e	e	e	f	f	f	f	e	a	
e	d	d	d	f	f	h	f	f	e	
f	e	e	e	e	y	h	e	e	e	
e	a				h	a		e		
a		e	e	a			a		a	

The sixteenth Rule.

For to play foure parts, it is easie to be vnderstood that the thumb and the three fingers together, serue easilie to strike the foure strings or parts each doing his part in striking vpwardes and downewardes.

Example.

AN INSTRUCTION TO THE LUTE.

Example.

The musical notation consists of a single staff with a treble clef. Above the staff are several groups of vertical lines, some with flags, indicating fingerings. The notes are written in a historical style with stems and flags. The piece is titled 'The x. Commandements'.

The x. Commandements.

The seventeenth Rule.

For to play three parts onlie, the thumb will serue, as I haue already taught in the former rules to strike the counter base downward, and with the first and second finger, to strike vpwward the two other partes, which make three parts.

The eighteenth Rule.

For to play two parts the thumb as of custome shall strike downward the base string, and the first or one of the other fingers shall strike the other string.

Thus we haue briefly spoken how the right hand ought to be disposed, and with what fingers wee ought to gripe, and likewise to strike vpwwardes and downwardes the stringes, now we will declare how the left hand must bee employed, naming the fingers as we did of the right hand.

AN INSTRUCTION TO THE LUTE.

The nintenth Rule.

As we haue before made answere to a doubt that might haue bin made as hauing but fise fingers, wher eof foure serue to gripe, draw, or lift vp the stringes, that it should bee impossible to play fise or sixe parts. Euen so we may answere them that would aske how it is possible to stop fise or sixe stringes the thumb being occupied in guiding the hand, and bearing vp of the Lute, whereto I answere that the first finger alone, I meane that next to the thumb might easily stoppe all the stringes by couching it along ouerthwart the stoppe, which is a thing ordinarie and common to serue two or three partes, & that is done when there be many letters a like, as three b b b. or three c c c. and so of other.

Example.

♯	♭	f	
♯	♭	f	
♯	♭	f	

The twentieth Rule.

If it happen that the first finger stop two or three stringes, according to the letters signified in the tabliture & signified by the stoppes, the other fingers next, as the second, third and fourth that stop the others eueric one in his ranke according to naturall order and degree as it shall plainly be shewed heereafter.

And

AN INSTRUCTION TO THE LUTE.

And for that thou maiest in few words vnderstand how thou maiest dispose of the fingers of the left hand, I haue chosen stops or familiar accords, common and difficult, the which I will teach thee, shewing thee with what fingers thou must stop them, and these well practised, will shew thee how thou mayest stop all other, that shal come to be played.

In this example following are set downe the stops diuers and common, which for thy better helpe I haue marked the letters with prickes or points, some letter hauing one pricke, some two, some three, according to the finger wherewith they must be stopped, that is to say, the letter that must be stopped with the first finger, I call that the first finger which is next the thumbe as I said before, is marked with one pricke, and that which is to be stopped with the second finger, with two prickes, and that which is to be stopped with the third finger, with three prickes, as it is to be seene in this example following.

Example.

																				a	d:	f:			a			a	d:	f:			a	f:	e:			a
a	b.	d:	b.	a	d:	a	c:	a	a	a		a	a	a	f:			d:	d:	b.	f.	d.																
f:	d:	b.	b.	b.	d:	b.	f:	f:	b.		b:				d:	d:	b.	b.	d:	d:	d:	d.																
f.	f:	a			a	f:	c:	f.	f:	b:	f:	f.	b.	f.	f.	a	a	a	f.		f:	e:																
	a		d:				f.	f.		f.	d:	f.	f.		a	a	f:	f:	a	a	a	f:																
a		d:		d:			a							a		f:	d:																					

AN INSTRUCTION TO THE LUTE.

All the abovesaid stoppes are to be stopped as I have shewed thee in this example, except thou be sometime forced to chaung them to doe some pamage.

The twentieth one Rule.

Other stops which for the most part are played with the finger couched all a long, and for the better vnderstanding hereof, you must note when I speake of laying the finger all a long, that is to be vnderstood of the fore finger which must bee couched ouerthwart the sixe stringes of the Lute, or at the least to stop the letter, which thou shalt be constrained to couch, and that happneth either when there be manie lets of one sort in a stop as two bb. or two cc. or any other whatsoeuer: Alwaies obseruing the order that I haue giuen thee in the former article. Touching the first and second letter, and when I shall speake of a naturall stop, thou shalt further note, that this stop cannot be plaid but after a sorte, following the naturall order of the fingers of the hand.

Example.

<i>z. e. f. e. z. z. b. z.</i>										<i>z. e. f. h. k. f. e. z. z. b. z.</i>												
<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>f.</i>	<i>f.</i>	<i>f.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>f.</i>	<i>f.</i>	<i>f.</i>	<i>f.</i>	<i>f.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>
<i>f.</i>	<i>z.</i>	<i>z.</i>	<i>f.</i>	<i>h.</i>	<i>f.</i>	<i>z.</i>	<i>f.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>f.</i>	<i>h.</i>	<i>f.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>
<i>e.</i>	<i>e.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>e.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>e.</i>	<i>e.</i>	<i>e.</i>	<i>e.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>e.</i>	<i>e.</i>	<i>e.</i>
<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>f.</i>	<i>z.</i>	<i>e.</i>	<i>f.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>e.</i>	<i>e.</i>	<i>e.</i>
<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>	<i>z.</i>

Note

A N I N S T R U C T I O N T O T H E L U T E .

Note that these pricks signifie the fingers wherewith they are to be stopped, as I haue taught before, as the letter that hath but one pricke must be stopped with the first finger, and that hath two prickes with the second finger and so forth. And all these aboute said stops be done naturally, except thou be constrained to alter them to do some passage.

The two and twentieth Rule.

Now we haue briefly taught all these thinges, it is necessarie to let you vnderstande to what purpose the barres or lines serue that be drawen by as vnder the letters or passages, & for the better vnderstanding I haue here set downe an example at large, and very fit for the purpose, wherein thou shalt not finde anye example better ordered or measured, that thou shalt neede to remooue anye of thy fingers from the saide measure, the knowledge of the saide barre is so necessarie, that hauing found out and exercised the same, thou shalt not neede but to remooue those fingers which thou shalt be forced, which manner of handling wee call cloffe or couert play, as for the other barres that come straight ouerthwart the sixe lines or stringes, serue for no other pupose, but to make a distinction. and in close the measures, sometimes of a sembriefe, and sometimes of two sembriefe, according to the minde of him that bringeth musicke into the tabliture, for the Lute, or other Instruments.

Example.

AN INSTRUCTION TO THE LUTE.

The image displays four systems of handwritten musical notation for lute. Each system consists of three staves. The top staff of each system contains letters (a, b, c, d, e, f) and rhythmic symbols (vertical lines with flags). The middle staff of each system contains diagonal lines. The bottom staff of each system contains rhythmic symbols. The notation is organized into measures, with vertical bar lines separating them. The letters and rhythmic symbols are arranged in a way that suggests a specific sequence of notes and rhythms for the lute.

AN INSTRUCTION TO THE LUTE

Handwritten musical notation on a lute tablature system. The notation consists of two systems of six-line staves. The first system has four measures, and the second system has three measures. The notes are represented by letters 'a', 'b', 'c', 'd', 'e', 'f' placed on the lines of the staves. Some staves are crossed out with diagonal lines. There are also some vertical bar lines and a circled 'C' at the end of the second system.

AN INSTRUCTION TO THE LUTE.


The three and twentieth Rule.

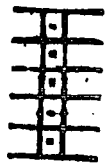
Finally there are certaine figures or characters vsed in the tabliture, which likewise of necessitie must bee knowne vnto you, as long, strait, crooked, or forked, as you shall finde marked ouer the letters of the tabliture, and they are nothing els but a certaine valuation of notes of musicke of necessity, inuented to keepe measure, or as it may be said, a iust time in playing: without which skill, this Art were but confusion of sound and nothing worth. Further note that if thou finde but one of these figures marked but ouer one letter or stoppe. Know neuerthelesse, that all the stoppes within the two barres, are of the same measure or time that that one which is marked: For it had bene but labour in vaine to haue marked all with one figure.

The figures are thus marked



- | | | |
|---|---------------|--|
| { | A Sembriefe. | |
| | A Minom. | |
| { | A Crotchet. | |
| | A Quauer. | |
| | A Semiquauer. | |

If any of these notes haue a pricke before as thus,  it doth increase the valuation of it by halfe the time. Lastlie where yee finde this figure marked ouerthwart the lines of your tabliture, you must play that straine twice.



AN INSTRUCTION TO THE LUTE.

The foure and twentieth Rule.

Now finally and last of all, only resteth to shew the tuning of the Lute, and is a thing which may not be wanting, to some men verie hard and difficult to be done of manie practitioners, because it is subiect to the delicatnesse of a string, or to the greatnesse or smalnesse of the Instrument, the best help is therefore to consent to nature, which by no meanes wil not be forced, a good eare is thereunto a special help to haue consideration to the extreame highnes or lownes, and thy beginning to tune the Lute shall be at the great base, which will be vnto thee a very good guide to conduct thee to his companion the next string, the which must be higher by eight notes, then the first being the second base, to be set higher by foure notes then the great base, and the next string vnto that, to be higher then the second base by eight notes, the next vnto that being the fourth string, & called the counter, shall be set higher about the second base foure notes, and his companion to be set higher by eyght notes, the third part called the great meanes, shall be higher by three notes then the countertenor in vnitie: the small meanes, foure notes higher then the great meanes, the treble or last part, foure notes higher then the meanes, which will be truly done if thou hast a good eare withall: yet notwithstanding a thing not easie to all men, but to them onely which hath bin exercised in this Art: Yet notwithstanding, such as haue a good will, and are desirous to learne, may well satisfie themselves in this rule here vnder written.

To tune the Lute.

			a	f	.	a	b	d	e	a							
		a	e		.		d	b	a		d	b	a				
a	f				.				e	a						e	
f					.						d	e	a				
					.						d	e	a				

By Vnisons.

By Octauions.

AN INSTRUCTION TO THE LYUTE.

Pattern
for the
Lute.

	P P P P P P P	P	P	P P P P P P P P P P	P P	P	P P
	a a a a f	b	a	a b d i h f	c a b d		
	b a	b	f	b a a b a b	b	f	
	d e	d e d	b d f	* d * *	b		i g f g d
	e a	a	d e a			h	d
	a	d e a			b	e h	d

	P P	P P	P P	P P	P P	P P	P P
	f e c e f e f d e a		a	a	a	a	a
	d * e	d e a e	b a b a b a b d	c a f a e d	a	d	d
	d	d	d d	e a f a e d	* a	d e f a f	d
	a	a	a	e	* a	d * e	e

	P P	P P	P	P	P P	P
	e a b a b a b d *	b d f g	b a b	a b d a	a b d	a b d
	* d	b d f g		d	* d	
	a	* d	e	a	d	e

	P P P P	P P	P
	i h i h f h f	e	a b d a b a b d b d
	f *	f	d b d b d d f a
		f e d	
	h	a	d

AN INSTRUCTION TO THE LUTE.

The image displays four systems of handwritten musical notation for lute. Each system consists of a five-line staff with rhythmic symbols (vertical lines with flags) and letter-based notes (a, b, c, d, e, f, g, h, i). The notation is organized into measures, with some measures containing multiple notes. The first system includes a treble clef and a key signature of one flat. The second system includes a bass clef. The third system includes a treble clef. The fourth system includes a bass clef. The notation is dense and appears to be a historical manuscript.

AN INSTRUCTION TO THE LUTE.

A Pattern
for the
Lute.

AN INSTRUCTION TO THE LYRE

Handwritten musical notation on a five-line staff. The notation includes rhythmic symbols (vertical lines with flags) and letters (a, b, c, d, e, f) placed on the lines and spaces. Some letters are underlined or have asterisks above them. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, continuing the sequence from the first system. It features rhythmic symbols and letters (a, b, c, d, e, f) with various markings such as asterisks and underlines. The notation is dense and fills the staff across several measures.

Handwritten musical notation on a five-line staff. This system shows a continuation of the rhythmic and letter-based notation. The letters 'a' and 'f' are prominent, often appearing in pairs or groups. The staff is filled with rhythmic symbols and letters, with some measures containing multiple notes.

Handwritten musical notation on a five-line staff, the final system on the page. It concludes the sequence of rhythmic symbols and letters (a, b, c, d, e, f). The notation remains consistent with the previous systems, showing a clear progression of the musical instruction.

AN INSTRUCTION TO THE LVTE.

a e f t d s a e f t d s a e f t d s a e f t d s

e f t d s e f t d s e f t d s e f t d s e f t d s

f t e f f f t e f f f t e f f f t e f f

e t a t a e t a t a e t a t a e t a t a

FINIS
 JACUM
 G.F.C.

AN INSTRUCTION TO THE LYRE.

The image displays five systems of handwritten musical notation for a lyre. Each system consists of three staves. The notation is written in a shorthand style, using letters (a, b, c, d, e, f) and symbols (vertical lines, slanted lines, and asterisks) to represent notes and rests. The first system begins with a clef and a series of notes. The second system continues the piece with similar notation. The third system shows a more complex arrangement of notes and rests. The fourth system features a series of notes with some slanted lines. The fifth system concludes the piece with a final series of notes and rests. The overall style is that of a personal manuscript or a working draft for a musical score.

AN INSTRUCTION TO THE LUTE.

Handwritten musical notation for the first system. The staff begins with a treble clef. The notation includes various notes (quarter, eighth, and sixteenth notes) and accidentals (sharps and naturals). A diagonal line is drawn across the first two measures of the staff.

Handwritten musical notation for the second system. The staff begins with a treble clef. The notation includes various notes and accidentals. A diagonal line is drawn across the first two measures of the staff.

Handwritten musical notation for the third system. The staff begins with a treble clef. The notation includes various notes and accidentals. A diagonal line is drawn across the first two measures of the staff.

Handwritten musical notation for the fourth system. The staff begins with a treble clef. The notation includes various notes and accidentals. A diagonal line is drawn across the first two measures of the staff.

A N° INSTRUCTION TO THE LUTE.

Handwritten musical notation for the first system. It features rhythmic symbols (vertical strokes with flags) above a five-line staff. The tablature consists of letters 'a', 'b', 'd', 'e', 'f' placed on the lines. Some letters are crossed out with an asterisk (*). A diagonal line is drawn across the bottom two lines of the staff.

Handwritten musical notation for the second system. It features rhythmic symbols above a five-line staff. The tablature consists of letters 'a', 'b', 'd', 'e', 'f' placed on the lines. Some letters are crossed out with an asterisk (*). A diagonal line is drawn across the bottom two lines of the staff.

Handwritten musical notation for the third system. It features rhythmic symbols above a five-line staff. The tablature consists of letters 'a', 'b', 'd', 'e', 'f' placed on the lines. Some letters are crossed out with an asterisk (*). A diagonal line is drawn across the bottom two lines of the staff.

Handwritten musical notation for the fourth system. It features rhythmic symbols above a five-line staff. The tablature consists of letters 'a', 'b', 'd', 'e', 'f' placed on the lines. Some letters are crossed out with an asterisk (*). A diagonal line is drawn across the bottom two lines of the staff.

AN INSTRUCTION TO THE LUTE.

AN INSTRUCTION TO THE LVTE.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic symbols (vertical lines with flags) and letters (a, b, c, d, e, f) placed above and below the staff. The letters are arranged in a sequence that suggests a scale or a specific melodic line. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, continuing the sequence from the first system. It features rhythmic symbols and letters (a, b, c, d, e, f) arranged in a sequence. The notation is consistent with the first system, showing a progression of notes and rests.

Handwritten musical notation on a five-line staff, continuing the sequence. The notation includes rhythmic symbols and letters (a, b, c, d, e, f) arranged in a sequence. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, continuing the sequence. The notation includes rhythmic symbols and letters (a, b, c, d, e, f) arranged in a sequence. The staff is divided into measures by vertical bar lines.

AN INSTRUCTION TO THE LUTE.

R H B R H H R H

a a a e d a d	d f a d e a	a	a
a e a	a	f e t a d b a	a
f	a t	B	t B B B
f b	t	f e t e	t e t t
	d	t	d

R R H R H R H

f f d	d f y	a t d s h i f	e d e
f f d f d f y	d f y	B a t e	i h f e e t
f		a	t

H R R H R R H R H

f c f e e a	a t a e d e a	a	a t d f d i a
a	a t d d	d	a t d
b	a b d	d a	b a b d
a t	a	t	d
a t d	t	d	



R R H R H R H R R H R H H

e d	a a e d	d t	d t d
f d a	a t e e a	a	t
e a a	B	t	e
f	t	t	

AN INSTRUCTION TO THE L V I E.

			
a a f d f d e a f	f d e	a a b a	a e d f
e b	e f e f	f e f e a d	b a b d b a
	e		a
d	e	f	e e

									
b b f b	f d	e a f	a b b b	d a a	a d d	d d d	d	a e d f	
d d	d	d a a	a	a a	a b	f	d f	f d	f
f f	f	e b	f	f	f	f	b d	b d	b b
d d	d	f	a		d d	f d	d	d	a

					
e d f b	f d e	a a e d	f a e d f a	f	a d b a
d	a	f	d	a	f e f e
a	a	f	b	b	d
a	b	a	d	a	f
			e a d	a d	a

								
a	b b f b	f b d	e a f	a b b b	d a a	a	d d d	a
d e a			a a	a	a a a	b	b	b
f e	f	a	f	f	b b b	f	f	f
a a	d	d	f	a		d	d	

AN INSTRUCTION TO THE LYRE.

Handwritten musical notation for the first system, consisting of a treble clef and a series of notes with stems and beams, arranged in a sequence across the staff.

Handwritten musical notation for the second system, including a treble clef and notes with stems and beams, continuing the sequence from the first system.

Handwritten musical notation for the third system, featuring a treble clef and notes with stems and beams. The notation concludes with the words "Finis" and "Pipers Pavilion" written in a stylized font.

A series of empty musical staves at the bottom of the page, consisting of five blank lines.

AN INSTRUCTION TO THE LUTE.

An Al-
maine
for the
Lute.

First system of musical notation for lute. It consists of a six-line staff with lute tablature symbols (vertical lines with flags) above it. The staff contains letters (a, b, c, d, e, f) and asterisks (*) indicating fret positions.

Second system of musical notation for lute. It continues the tablature and staff notation from the first system, showing various fret positions and note values.

Third system of musical notation for lute. It continues the tablature and staff notation, featuring more complex rhythmic patterns and fretting.

Fourth system of musical notation for lute, concluding the piece. It features final tablature symbols and staff notation, including a double bar line at the end.

A'N I'NSTR'UCTION TO THE LVIE.

The image displays four systems of handwritten musical notation for a lute. Each system consists of a top staff with rhythmic symbols (vertical lines with flags) and a lower staff with letters (a, b, c, e, f, g) and some asterisks. The notation is arranged in four systems, each with two staves. The first system has 12 measures, the second has 12 measures, the third has 12 measures, and the fourth has 12 measures. The letters and symbols are arranged in a way that suggests a specific sequence of notes and rhythms. Some letters are written in a stylized, almost cursive font. The overall appearance is that of a historical manuscript or a personal study score.

AN INSTRUCTION TO THE LUTE.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (e.g., minims, crotchets) and accidentals (sharps, naturals). Above the staff, there are several vertical bar-like symbols, some with horizontal lines, possibly representing fret positions or specific lute techniques. The notation is organized into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, continuing the piece. It features similar rhythmic and melodic patterns to the first system, with vertical bar lines and various note heads and stems. Some notes are marked with an asterisk (*).

Handwritten musical notation on a five-line staff, concluding the piece. The notation ends with a double bar line. Below the staff, there is a handwritten note: "Finis (an Almaine.) (by F.C.)".

Five empty musical staves at the bottom of the page, providing space for further notation or practice.

AN INSTRUCTION TO THE LEVER

The image shows a handwritten musical score on a page titled "AN INSTRUCTION TO THE LEVER". The score is organized into several systems, each consisting of a rhythmic notation line above a staff. The rhythmic notation uses vertical stems with various flags and beams to indicate note values and rests. The staff lines contain handwritten letters, likely representing notes or rests, with some letters crossed out with an 'X'. The notation is dense and appears to be a form of shorthand or a specific musical notation system. The page is divided into approximately six systems of notation, with the first system at the top and the last system at the bottom. The handwriting is in black ink on a white background.

AN INSTRUCTION TO THE LYRE.

Handwritten musical notation for the first system, consisting of a single staff with rhythmic symbols and a second staff with letters 'a', 'b', and 'c'.

Handwritten musical notation for the second system, consisting of a single staff with rhythmic symbols and a second staff with letters 'a', 'b', and 'c'.

Handwritten musical notation for the third system, consisting of a single staff with rhythmic symbols and a second staff with letters 'a', 'b', and 'c'. The system concludes with the text "Finis Fortung by ID".

Four empty musical staves at the bottom of the page.

AN INSTRUCTION TO THE LUTE.

A galliard
for the
Lute.

The first system of lute tablature consists of six staves. The top staff contains rhythmic notation (vertical lines) and letters (a, b, c, d, e, f) indicating fret positions. The lower five staves contain numerical fret numbers (0-6) and asterisks, with some staves crossed out to indicate rests or specific playing techniques.

The second system of lute tablature consists of six staves. It follows the same format as the first system, with rhythmic notation and letters on the top staff, and numerical fret numbers and asterisks on the lower staves.

The third system of lute tablature consists of six staves, continuing the piece with rhythmic notation and letters on the top staff, and numerical fret numbers and asterisks on the lower staves.

The fourth system of lute tablature consists of six staves, concluding the piece with rhythmic notation and letters on the top staff, and numerical fret numbers and asterisks on the lower staves.

A N - I N S T R U C T I O N T O T H E E Y E .

Handwritten musical notation on a four-line staff. The notation consists of rhythmic symbols (vertical lines with flags) and letters (a, b, c, e, f) placed above and below the staff lines. The first measure contains several rhythmic symbols. The second measure has a double bar line. The third measure contains rhythmic symbols and letters. The fourth measure contains rhythmic symbols and letters. The fifth measure contains rhythmic symbols and letters. The sixth measure contains rhythmic symbols and letters.

Handwritten musical notation on a four-line staff. The notation consists of rhythmic symbols and letters (a, b, c, e, f) placed above and below the staff lines. The first measure contains rhythmic symbols and letters. The second measure contains rhythmic symbols and letters. The third measure contains rhythmic symbols and letters. The fourth measure contains rhythmic symbols and letters. The fifth measure contains rhythmic symbols and letters. The sixth measure contains rhythmic symbols and letters.

Handwritten musical notation on a four-line staff. The notation consists of rhythmic symbols and letters (a, b, c, e, f) placed above and below the staff lines. The first measure contains rhythmic symbols and letters. The second measure contains rhythmic symbols and letters. The third measure contains rhythmic symbols and letters. The fourth measure contains rhythmic symbols and letters. The fifth measure contains rhythmic symbols and letters. The sixth measure contains rhythmic symbols and letters.

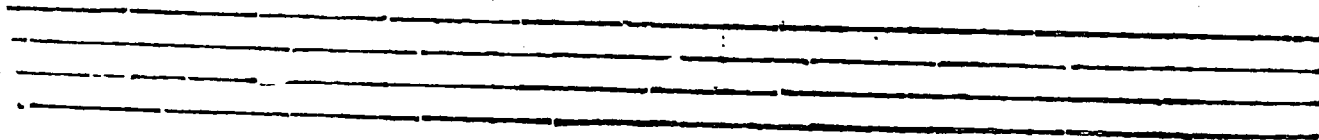
Handwritten musical notation on a four-line staff. The notation consists of rhythmic symbols and letters (a, b, c, e, f) placed above and below the staff lines. The first measure contains rhythmic symbols and letters. The second measure contains rhythmic symbols and letters. The third measure contains rhythmic symbols and letters. The fourth measure contains rhythmic symbols and letters. The fifth measure contains rhythmic symbols and letters. The sixth measure contains rhythmic symbols and letters.

AN INSTRUCTION TO THE LUTE.

Finis.
A Galliarde
by Fr. C.

FINIS.

La gaillarde del duc.

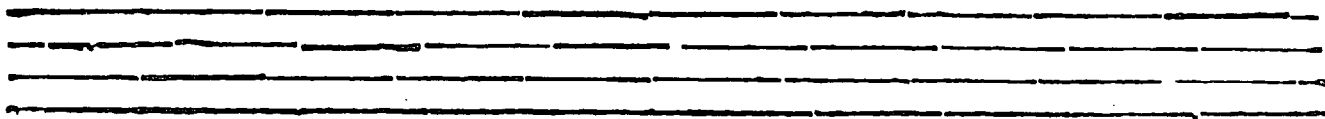


This system consists of four staves. Above the staves are rhythmic flags: the first staff has 12 flags, the second and third have 12 flags each, and the fourth has 12 flags. The notes are written in a medieval style with stems and letters (a, b, c, d, e, f, g).

Gaiarda la royne d'Esosse:

This system consists of four staves. Above the staves are rhythmic flags: the first staff has 12 flags, the second and third have 12 flags each, and the fourth has 12 flags. The notes are written in a medieval style with stems and letters.

This system consists of four staves. Above the staves are rhythmic flags: the first staff has 4 flags, the second and third have 4 flags each, and the fourth has 4 flags. The notes are written in a medieval style with stems and letters.



Tabulatur für Cithar. Gedrucktes Fragment. Nur ein Blatt klein
 quer-4to, enthaltend 2 Stücke (*La gailliarde del duc* — *Gaiarda la royne*
d'Esosse) für die Cithar zu 4 Chören mit der diesem Instrumente eigen-
 thümlichen Tabulatur auf 4 Linien. Wahrscheinlich aus dem Werke:
Hortulus Cytharac, Löwen 1570 (von dem sich ein Exemplar in der Ro-
 stocker Universitätsbibliothek befindet). 10.
 Interessant als Specimen dieser überaus seltenen Tabulatur.