



VARIETIE
OF
LUTE-lessons:

Viz.

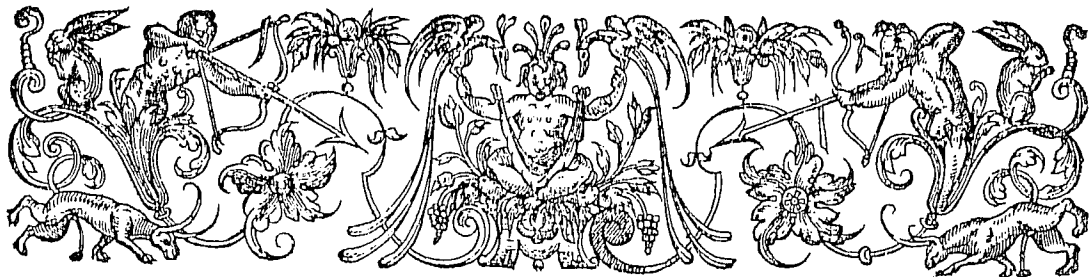
Fantasies, Pavins, Galliards, Almains, Corantoes,
and Volts: Selected out of the best approved
AUTHORS, as well beyond the Seas as
of our owne Country.

By Robert Douland.

Whereunto is annexed certaine Ob-
servations belonging to LUTE-playing:
By Iohn Baptisto Besardo of Visonti.

Also a short Treatise thereunto appertayning:
By Iohn Douland Batcheler of
MUSICKE.

LONDON:
Printed for Thomas Adams.
1610.



TO THE RIGHT WORSHIP-
FULL, WORTHY, AND VERTVOVS
Knight, Sir *Thomas Mounson*.



Y R, the gratefull remembrance of your bountie to me, in part of my Education, whilst my Father was absent from *England*, hath embouldned me to present thele my first Labours to your worthines, assuring my selfe that they being *Musicall* will be acceptable to the Patron of *Musicke*, and being onely out of duety Dedicated, you will daine to receiue them as a poore Testimonie of his gratitude, who acknowledgeth himselfe for euer vnable by his vttermost seruice to merit your Fauours. All that I can is to pray to Almighty God for the health and prosperitie of You and Yours, which I will neuer cease to doe.

Your Worships in all duety,

Robert Dowland.



To the Readers whoſoever.



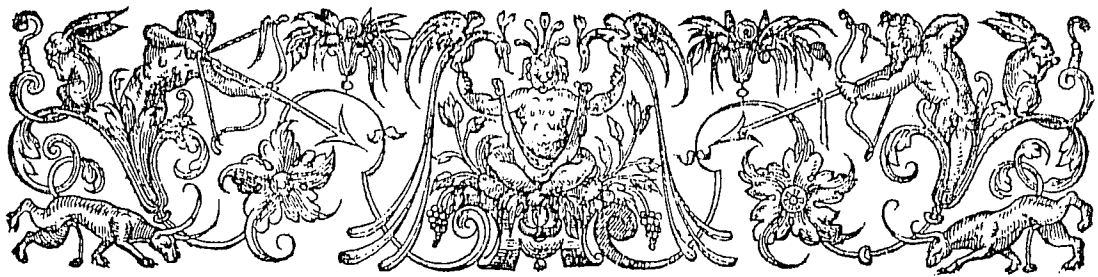
Gentlemen: I am bold to preſent you with the firſt fruits of my Skill, which albeit it may ſeeme hereditarie vnto mee, my Father being a Luteniſt, and well knowne amongſt you here in England, as in moſt parts of Chriſtendome beſide. I am ſure you are not ignorant of that old ſaying, *Labore Deum omnia vendere*: And how perfeſtion in any ſkill cannot be attained vnto without the waſte of many yeeres, much coſt, and exceſſiue labour and induſtrie, which though I cannot attribute to my ſelfe, being but young in yeeres, I haue aduentured like a desperate Souldier to thruſt my ſelfe into the Vant-gard, and to paſſe the Pikes of the ſharpeſt Cenſures, but I truſt without daunger, becauſe we finde it true in Nature that thoſe who haue loued the Father, will ſeldome hate the Sonne. And not vnlike in reaſon that I ſhould diſtaſt all, ſince my meanes and helps of attaining what I haue, haue bene extraordinary. Touching this I haue done, they are Collections gathered together with much labour out of the moſt excellent Authors, as well of thoſe beyond the Seas, as out of the workes of our owne Countrymen. The Treatiſe of fingering I thought no ſcorne to borrow of *John Baptiſta Beſardo* of Viſonti, being a man generally knowne and honoured for his excellencie in this kinde. But whatſoever I haue here done (vntill my Father hath finiſhed his greater Worke, touching the Art of Lute-playing,) I referre it to your iudicious cenſures, hoping that that loue which you all generally haue borne vnto him in times paſt, being now gray, and like the Swan, but ſinging towards his end, you would continue the ſame to me his Sonne, who in the meane time will conſecrate my beſt indenours at the ſhrine of your fauours, and ſhall euer remaine obliged vnto you for your curteſies to the vttermoſt of my power.

Robert Dowland.

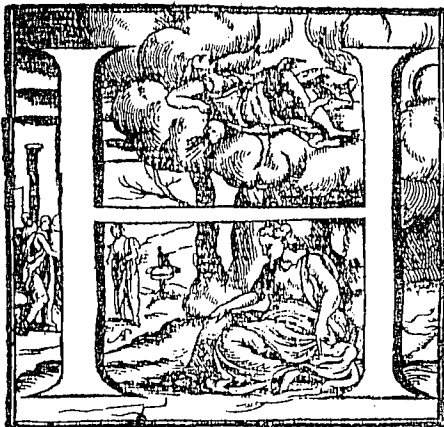


Thomas Smith Gent:
In Praise of the Worke.

Where *Merit* far ſurmounts the pitch of Praise,
The *Good-worke* there, tranſcends the reach of *Words*:
This *Worke* is ſuch: then good-words cannot raiſe
Their waight ſo high as theſe *Heaen-scaling Cordes*:
Then let their vertue their owne glory raiſe,
Leaſt it be ſaid a *Smith* hath forg'd their praise.



N E C E S S A R I E
O B S E R V A T I O N S B E L O N G -
I N G T O T H E L V T E , A N D L V T E -
p l a y i n g , b y *Joh*n *Baptisto* *Besardo* of *Visonti* : with
choise varietie of L V T E - l e s s o n s , p a r t l y I n u e n t e d , a n d p a r t l y C o l -
l e c t e d o u t o f t h e b e s t A V T H O R S , b y *Robert* *Douland* ,
a n d *Joh*n *Douland* B a t c h e l e r o f
M U S I C K E .



E n e r t h o u h a s t (g e n t l e R E A D E R) a f a s h i o n o f p r a c t i s i n g o n t h e L V T E , s u c h a s I c o u l d g a t h e r o u t o f t h e O b s e r v a t i o n s o f t h e f a m o u s a n d d i u i n e *Laurencinus* , o t h e r s , a n d m i n e o w n e : c o m p r e h e n d e d i n a f e w r u l e s , w h i c h I h a v e h e e r e s e t o u t w i t h a s m u c h c a r e a n d d i l i g e n c e a s I p o s s i b l y c o u l d , b y w h i c h t h o u m a y e s t m o r e e a s i l y o b t a i n t h e r i g h t p r a c t i s e o n t h e L V T E . T a k e t h e r e f o r e t h i s w o r k e o f m i n e i n g o o d p a r t , w h o s o e u e r t h o u a r t t h a t r e a d e s t i t , w i t h a m i n d e t o p r o f i t t h y s e l f e : y e t t h i n k n o t I s e t i t f o r t h t o t h e e n d t o d r a w t h e e a w a y f r o m t h e l i u e l y t e a c h i n g o f t h y M a i s t e r , (w h o s e s p e a c h d o t h f a r r e e x c e e d e a l l w r i t i n g ,) o r p r e s u m e t o t e a c h t h o s e w h i c h a r e M a i s t e r s i n t h e A R T

t h e s e t r i u i a l l w a y e s , b u t I o f f e r h e l p e t o y o u n g b e g i n n e r s , a n d s u c h a s o f t e n t i m e s w a n t a T e a c h e r , w h i c h i t w i l l n o t b e v n p l e a s i n g f o r t h e m t o v s e , w h e n t h e y f i n d e t h e m s e l v e s w e a r i e d w i t h t h o s e d i f f i c u l t i e s w h i c h l i g h t l y b e f a l l y o u n g l e a r n e r s . N e i t h e r w o u l d I h a v e t h e e t h i n k e t h a t i n t h i s I d e t r a c t f r o m t h e o t h e r d i f f e r i n g w a y e s , w h i c h o t h e r m e n d o e v s e , n o t v n f i t t l y , s o t h a t t h e r e b e r e a s o n f o r t h e m , a n d a n e a s i e g r a c e f u l n e s s e i n t h e m . F o r a m a n m a y c o m e t o t h e s a m e p l a c e d i u e r s w a y e s ; a n d t h a t s w e e t H a r m o n y o f t h e L V T E (t h e h a b i t w h e r e o f w e e d o e d a i l y a f f e c t w i t h s o g r e a t t r a u a i l e) m a y s t r i k e o u r e a r e s w i t h a n e l l e g a n t d e l i g h t , t h o u g h t h e h a n d b e d i u e r s l y a p p l y e d . Y e t k n o w a s I a m f r e e f r o m a l l s u c h a m b i t i o n , s o , t h a t I w o u l d w i t h a l l m y h e a r t h a v e g i u e n t h e e t h e h a b i t a n d p o w e r t o p l a y w e l l , r a t h e r t h e n t h e m e a n e s o f l e a r n i n g t o p l a y , i f i t w e r e p o s s i b l e t o b e h a d w i t h o u t l a b o u r .

W h o s o e u e r t h e r e f o r e w i l l v s e t h e s e o u r r u l e s , i f h e e b e w h o l i e r a w i n t h e A R T , a b o u t a l l o t h e r t h i n g s l e t h i m p e r s w a d e h i m s e l f e , t h a t t h e k n o w l e d g e o f t h i s A R T t h o u g h i t b e h a r d , y e t i t i s e a s i l i e t o b e o b t a y n e d b y h i m t h a t i s i n t h i s f o r t c o n d i t i o n e d . F i r s t , i f h e e h a v e n o g r e a t d e f e c t , a n d h a v e t h a t n a t u r a l l d e s i r e t o w a r d s M U S I C K E , w h i c h h a t h b e e n e t h e f o u n d e r o f e x c e l l e n c i e i n e u e r y A R T : S e c o n d l y , i f h e e s t i n t h i m s e l f e i n h i s l e a r n i n g w i t h s u c h l a b o u r a n d e x e r c i s e t h a t i s m o d e r a t e , a n d c o n t i n u a l l , n o t s u c h v n r e a s o n a b l e p a i n e s a s m a n y d o e w e a r y t h e m s e l v e s w i t h : T h i r d l y , i f h e b e p a t i e n t f o r a g o o d l o n g t i m e , f o r c o m m o n l y t h i s b r i n g s v s w h e t h e r w e e w i l l o r n o t o t h e h i g h e s t o f t h e S C I E N C E S . T o

Necessarie Obseruations

these if hee adioyne the industrious and liuely instructions of a Teacher, that is a good Artist, hee cannot but hope for a reasonable habit in a short time. If therefore thou shalt be thus qualified and minded, and want a Teacher (whom indeed I would rather wish thee.)

To chuse a
L V T B for a
learner.

First and formost chuse a L V T B neither great nor small, but a midling one, such as shall fit thine hand in thine owne iudgement. Yet I had rather thou didst practise at first on a L V T B that were somewhat greater and harder, vnlesse thy hand be very short: because that is good to stretch the sinewes, which are in no sort to be slackned. For there are which do sometimes without a L V T B forceably pull and lengthen their fingers. Others there are that laying their hand on a Table, or some like thing, doe spread their fingers as broad as they can possibly. Others there are that oftentimes annoint their fingers with oyle of *Tartar*. Though I know the vse thereof is good to make a nimble hand, rather by the often report of many others, then by any approued experience of mine owne. Howsoeuer, it is most necessarie at least for the beginner to handle the L V T B often, yet neuer but when thy *Genius* fauours thee, that is, when thou feelest thy selfe inclyned to *Mvsicke*: For there is a certaine naturall disposition, for learning the *Arts* naturally infused into vs, and shewing it in vs rather at one time then another, which if one will prouoke by immoderate labour, he shall fight against Nature. Therefore when thou shalt finde thy selfe aptlie disposed, and hast time and opportunitie, spare no paynes, yet keepe this course.

What lesson to
begin withall.

Chuse one Lesson thy selfe according to thy capacitie, which giue not ouer by looking ouer others, or straggling from one to another, till thou haue got it reasonably perfect, and doe not onely begiune it by going through it to the end at first sight, but examine each part of it diligently, and stay vpon any one point so long (though thou play it ouer a thousand times) till thou get it in some sort. The like you shall doe in all parts of the said Song, till you shall finde your selfe prettily seene in it. It will not little help you to get it without booke: for whilst the minde is busie searching here and there for that which is written, the hand is more vnapt to performe the Note, and all the difficultie the L V T B hath, which for the most part is imputed to the fingers, should rather be attributed to the varietie of the Rules, which are in this respect to be obserued, all which doe rather depend vpon the minde, then on the hand:

And although most men doe vse themselues at the first to the hardest Lessons, that afterwards they may haue the easier passage, yet would I not perswade young beginners so, for feare least such difficulties should cause a loathing in them, and consequently a giuing ouer of their practise: but I had rather an easier Lesson were set them at first, which is not intricate by reason of many Gripes or stops (as you call them) and in displaying whereof one shall not neede to lay his fingers crosse the necke of the L V T B. And this I would haue vsed vntill the hand be a little brought in vrc. And in this Lesson I would not haue many or diuers changes of the Time: for I haue knowne by experience that this hath been more hard to many then all the rest. Wherefore in taking such Lessons be diligently carefull in marking both your hands, which being they are the chiefe and indeed the instrumentall parts of this practise, therefore for the vse of them take these precepts hereafter set downe: beginning first with the left hand, because that is as it were the mother of the Melodie, the other doth vnclothe the Melodie conceiued, and so sounds it to our Eares.

For vsing of
both hands to-
gether.

Wherefore take speciall heede, lest the right hand touch the Stringes before the left hand stop them, and carrie your left hand so in holding the necke of the L V T B with a good grace, your thumbe must be set vpon the middest on the backe of the necke, which must likewise with the other fingers as they goe vp and downe vpon the L V T B be gently moued and follow them the way they goe. Now if you would know with which finger euery letter is to be stopped, first enquire diligently whether the letter be it selfe alone, or ioyned with other letters: For if it be alone, then this order must absolutely be kept. The first Finger must serue to stoppe *B*, the second for *C*, the third and fourth for *D*. alwayes, so that the fourth finger serue the fift or fourth string, and the third finger the other strings, as for example:

But

belonging to Lute-playing.

But if the letters be set in Stoppes lower then *D*. then keeping the same order with your fingers you must goe lower with your hand, and that letter which stands neereft the Bridge must be stopped with the little finger and the other letters which are above with the other fingers, as you may see in these examples :

And in this other.

Also if such letters singly placed beyond the fret *D* shall happen to be in more strings A Diminution is a Crochet, Quarter, &c. then two (as for example in these Diminutions following) and no *A* put amongst them, they must be stopped with the fore-finger laid ouer halfe the fret of that letter which is neereft *B*, or with the fore-finger laid ouer the whole fret. The finger must be laid ouer halfe the fret if the Diminution goe no farther then three strings: ouer the whole if you strike more or all the strings. This Rule will seeme more plaine perhaps out of the examples which follow: Of laying the finger cross the fret.

An example, wherein the first finger is to be laid ouer halfe the fret E. onely in the three first strings, where A. is none of the Letters.

An example, wherein the fore-finger must be laid ouer all the strings in the fret C.

Necessarie Obseruations

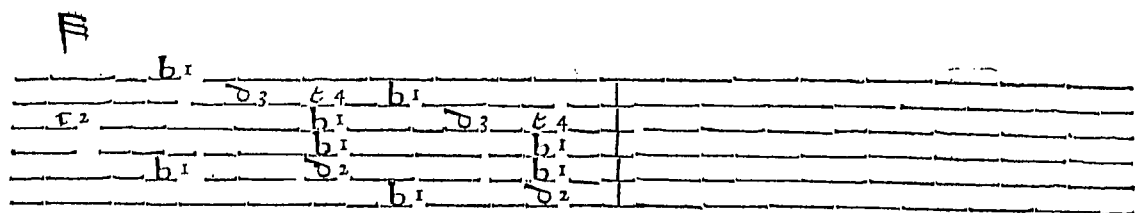
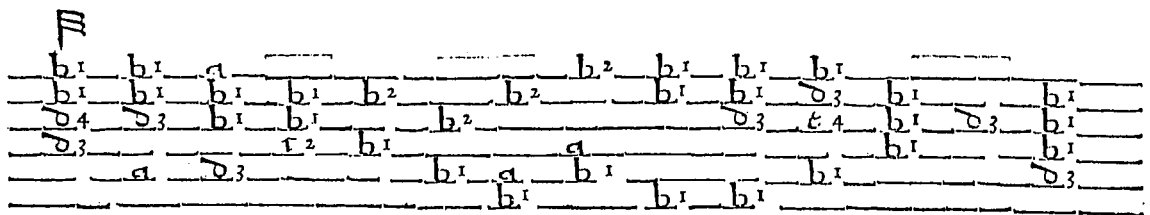
In these examples you see the finger is laid ouer the letter which is next *B*, the fourth finger stoppes that letter which is farthest from *B*, the other fingers stoppe the middle frets in their order.

For Griping
of stops in *B*.

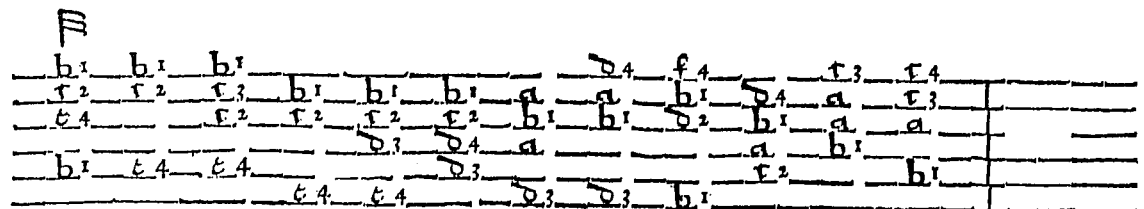
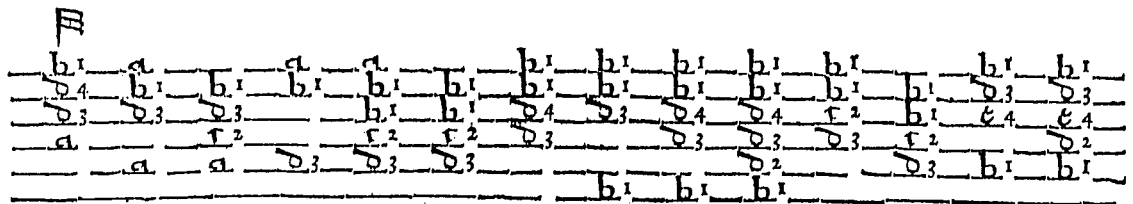
But if the letter that we doubt of, be placed not alone but with one or more other letters, which coniunction we for this time will call a griffe, then the difficultie is greater, neither can any thing certainly be prescribed in this case, but that which vse and custome doth teach vs, yet so farre as I can I will provide that thou shalt not be destitute of helpe. First, keep this rule, that how oft soeuer two *B*s happen to be on two strings which stand close together, let them be stopt together with the toppe of the finger. Yet vnderstand this onely of the first, second or third stringe: for if two *B*s stand together in the other stringes (namelic the Base stringes) then they must be stopped not with the toppe of the first finger, but with the same finger laid ouer the whole fret.

The second Rule is, that whensoeuer two *B*s are founded on two Strings, that are not close together, but haue the Letter *A*, betwixt them or more Letters, then let such *B*s be stopped with the fore-finger, and second finger.

The third Rule is, that whensoeuer the said *B*s shal happen to be on two or more strings, betwixt which is no *A*, but some other Letter, or a line or more vacant: wherein afterward some other Letter then *A* shall be set, then the fore-finger must be laid ouer the stop *B*. Let these examples serue for all the parts of this Rule.



And because it is impossible to set downe in writing particularly all these things, which we shall finde by daily vse, necessarie to concerne this Chapter, I haue placed here certaine of the common griffes or stops, wherein are one *B* or many, which must be stopped eyther laying the finger flat ouer the Fret, or otherwise, which you may easily perceiue, if they be written together in more places then two, in such forme as you see them here marked.



Where

belonging to Lute-playing.

Where markethat the finger must belaid crossè the Fret often; nay, very oftentimes, (though you finde but one Letter of a kinde inthat Fret,)that the other may be the swift-lier stopped, which cannot by any certaine Rule but onely by vse be learned. And know besides the same griffes the Letters differ not, yet are not stoppt alwaies after the same sort, by reason of former or subsequent stops, which thing thou must diligently marke. For the letter *C* I thinke there is no lesse controuerfie about it: for some men doe stop two *C*s in the same Fret: when no Letter but *A* goes with them, with the second and third finger very elegantly: I alwayes stop it with the first and second finger, vnlesse it happen that *B* be in the same griffe, for then of necessitie must the two *C*s be stopped with the second and third fingers. But if the said two *C*s, and with them other letters then *A*, you must lay your finger crossè the fret, though not alwayes yet most an end, if those letters be vnder *C* which otherwise should according to the Rule be stopped with the second finger, vnlesse it chance that after the griffe wherein it is played, another *C* follows immediately in some other string: Because to the end the first, namely, the Letter which is set in some Base may the better be held, it must needs be stopped with the first finger. And this shall suffice for the Letter *C*: more and more certaine Rules you shall gather by vse and practife, yet haue I set downe some examples, lest the obscurenesse of these things I haue deliuered might hinder thee.

Handwritten musical notation for the letter *C*. It consists of three staves. The first staff shows notes *a* and *a* with fingerings F^2 , F^3 and F^1 , F^1 . The second staff shows notes *a*, *a*, *a*, *a*, *a*, *a* with fingerings F^1 , F^3 , F^1 , F^1 , F^1 , F^1 . The third staff shows notes *a*, *a*, *a*, *a*, *a*, *a* with fingerings F^2 , F^1 , F^2 , F^2 , F^1 , F^1 .

Handwritten musical notation for the letter *C*. It consists of three staves. The first staff shows notes *a*, *a*, *a*, *a*, *a*, *a* with fingerings F^1 , F^4 , F^4 , F^4 , F^1 , F^1 . The second staff shows notes *a*, *a*, *a*, *a*, *a*, *a* with fingerings F^1 , F^1 , F^1 , F^1 , F^1 , F^1 . The third staff shows notes *a*, *a*, *a*, *a*, *a*, *a* with fingerings F^1 , F^2 , F^3 , F^3 , F^1 , F^1 .

Handwritten musical notation for the letter *C*. It consists of three staves. The first staff shows notes *a*, *a*, *a*, *a*, *a*, *a* with fingerings F^2 , F^4 , F^4 , F^1 , F^1 , F^1 . The second staff shows notes *a*, *a*, *a*, *a*, *a*, *a* with fingerings F^1 , F^1 , F^1 , F^1 , F^1 , F^1 . The third staff shows notes *a*, *a*, *a*, *a*, *a*, *a* with fingerings F^1 , F^2 , F^3 , F^3 , F^1 , F^1 .

And many other besides which must be done in this manner.

For the Letter *D*, I said before it must be stopped with the third and fourth fingers: therefore the Rule will hold in my opinion, whether two *D*s being in one stop haue no other Letter betwixt them; or haue one Letter or more betwixt them: yet thus that the *D* on the lesse strings be stopped with the fourth finger, and the *D* on the great strings, with the third finger: and if happily three *D*s come together, you may for the most part vse the second, third and fourth fingers, or lay your finger crossè the Fret, as those stops which goe before or follow will beare it: of this Rule let this also be an example.

Handwritten musical notation for the letter *D*. It consists of three staves. The first staff shows notes *a*, *a*, *a*, *a*, *a*, *a* with fingerings F^4 , F^4 , F^4 , F^4 , F^4 , F^4 . The second staff shows notes *a*, *a*, *a*, *a*, *a*, *a* with fingerings F^3 , F^3 , F^3 , F^3 , F^3 , F^3 . The third staff shows notes *a*, *a*, *a*, *a*, *a*, *a* with fingerings F^3 , F^3 , F^3 , F^3 , F^3 , F^3 .

Handwritten musical notation for the letter *D*. It consists of three staves. The first staff shows notes *a*, *a*, *a*, *a*, *a*, *a* with fingerings F^4 , F^4 , F^4 , F^4 , F^4 , F^4 . The second staff shows notes *a*, *a*, *a*, *a*, *a*, *a* with fingerings F^3 , F^3 , F^3 , F^3 , F^3 , F^3 . The third staff shows notes *a*, *a*, *a*, *a*, *a*, *a* with fingerings F^3 , F^3 , F^3 , F^3 , F^3 , F^3 .

Necessarie Obseruations

The same order you may keepe in the lower Frets, onely in them for the most part (and very often) wee vse to lay the finger crosse the Fret for more easinesse.

Of Holding.

Therefore I will now speake of holding the fingers vpon a string, which is in this part very necessary: because nothing is more sweete, then when those parts (the mothers of *Harmonie*) are rightly combined, which cannot be if the fingers be sodainely taken from the strings: for that voyce perisheth sodainely, when the stopping thereof is ended. And besides, nothing is more vncōmely, then to haue the left hand moued vp and downe often, and by that meanes to occasion too much motion of the arme, which is with all care to be auoided. Besides, by staying the fingers on a string you shall so easily run vp and downe vpon the necke of your *LUTE* at your pleasure, that the very handling of it, (after a little labour and time patiently borne) will be no more troublesome to you then a pleasant walke. Therefore keepe your fingers in what strings soeuer you strike, (especially when you strike the Base) whilest the other fingers are stopping other stops, and remoue them not till another Note come, which doth immediately fall vpon another Base, or some other part. And if you may, hold the Base and the Treble together, if there be certaine middle Notes to be expressed: but if you may not for want of more fingers, take away that finger for the most part which stops the Treble: for it were better that Note perish then a Base. Generally take this for a Rule, the fingers must not be taken from the strings, without it be necessary: yet take heed whilst you play Diminutions, that one Note giue place to another, and be not held with the Note following. Thus much for the staying of the fingers on a string, and of the vsage of the left hand, shall suffice for their vse which are meerey ignorant, to be slightly spoken, whereof one cannot deliuer such plaine and certaine precepts, as he may of the right hand, the vse whereof to my power I will now set downe.

For the vse of the right hand.

First, let your little finger on the belly of the *LUTE*, not towards the Rose, but a little lower, stretch out your Thombe with all the force you can, especially if thy Thombe be short, so that the other fingers may be carried in a manner of a fist, and let the Thombe be held higher then them, this in the beginning will be hard. Yet they which haue a short Thombe may imitate those which strike the strings with the Thombe vnder the other fingers, which though it be nothing so elegant, yet to them it will be more easie.

Now choosing one of these kindes, learne first to strike the strings more hard and cleare, whether they be one or more that are to be stricken: and that you may strike them with the right fingers, marke whether one string or more strings then one are to be stricken: if more then one, keepe this rule, let two strings which stand close together be stroken with the Thombe and fore-fingers: if two strings be distant one from another so that there be one or two strings betwixt them, strike them with the Thombe and middle finger: strike also three strings, with the Thombe, the fore-finger and middle finger: foure strings with all the other fingers (excepting the little finger,) if more be to be stroken (as oft there be) keeping the same order with your fingers, let the Thombe and the fore-finger strike each of them two strings, if so many be to be stroken.

To know how to strike single strings, being found amongst full stops.

Now that you may know with which finger you must strike those notes which are found alone without the Griffes, examine diligentlie the measure that each hath to it allotted, and if a letter be set immediatlie after any Griffe, which letter is of the same measure with the Griffe, then when you haue played that Griffe, you must needs begin the Note following with your fore-finger at all times, and afterwards vse the Thombe if you meet a third note, and so goe forwards by degrees, keeping such order with the Thombe and fore-finger, so that as long as you play in that measure you begin nothing with the thombe twise together, nor follow with the fore-finger twise together, till you come to a letter or Griffe where the measure chaunges; which letter (if it were alone) must needs be stroke with the Thombe at all times. But if after the griffe you finde a Note which hath ouer it any change of time, then hauing played that Griffe, begin the Note following with the Thombe, staying a while vpon the said Griffe or Note going before, as the nature of the time shall require. Yet failes that rule when the time going before hath a pricke put to it: for then it must be precisely obserued, that after (which hath a pricke adioyned) the Note following though it be measured with a new measure, must be strooke with the fore-finger, and the other

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other notes with the thombe and fore-finger, one after another. Yet is ther an exception in this expection: for when you finde a Griff measured with a pricke, as for example Γ and there follow it many Notes, the first whereof is β , or if you meet with such a one β and after it such a one β , although the measure with a pricke doe goe before, yet must that which followes, contrarie to this rule, begin with the Thombe. For example of this Rule and other things which I have formerly propounded, let this suffice: for the better vnderstanding whereof, note that the letters which you shall finde without a pricke added to them, must be stroke with the right hand Thombe: those which haue a pricke set by them or vnder them, with the fore-finger, the other numbers doe shew the application of other letters played together: the number of 2. signifieth the middle finger: the number of 3. the next finger.

Wherefore the numbers before the letters sheweth.

The Example of the first Rule.

A musical staff with five lines. The notes are: Γ^1 (with δ_3 below), Γ^2 (with δ_4 below), Γ^2 (with δ_4 below), a , a . Below the staff, there are additional notes: δ_3 , δ_3 , δ_3 , Γ^2 , Γ^3 , a , Γ^1 , Γ^2 , Γ^1 .

Example of the second Rule. Example of the third Rule. Example of the fourth Rule.

Three musical staves. The first staff has notes Γ^2 , a , Γ , δ , δ , Γ , a , Γ^2 . The second staff has notes Γ^2 , δ , δ , δ , Γ^2 . The third staff has notes Γ^2 , δ , δ , δ , Γ^2 , δ , δ , δ , Γ^2 . The fourth staff has notes a^3 , a , Γ , δ , δ , a^2 , δ , a^1 , a^1 .

An Example of an exception from the fourth Rule.

A musical staff with five lines. The notes are: Γ^2 (with δ_4 below), a , Γ , δ_3 , a , Γ^2 (with δ_3 below), δ , a , Γ^2 (with δ_4 below). Below the staff, there are additional notes: δ_3 , Γ^1 , a .

These things being well obserued, know that the two first fingers may be vsed in Diminutions very well instead of the Thombe and the fore-finger, if they be placed with some Bases, so that the middle finger be in place of the Thombe, which Thombe whilst it is occupied in striking at least the Bases, both the hands will be graced, and that vnmanly motion of the Arme (which many cannot so well auoide) shall be shunned. But if with the said Diminutions there be not set Bases which are to be stopped, I will not counsell you to vse the two first fingers, but rather the Thombe and the fore-finger: neither will I wish you to vse the two fore fingers, if you be to proceede (that is to runne) into the fourth, fift or sixt string with Diminutions set also with some parts. Besides you shall know that low letters placed in the Bases, from the fourth *Chorus* to the ninth, if they be noted with this time β may more firly, nay must all be strooke with the Thombe, and most commonly so they are stroken, although this time β be put to them, as you shall more easily see in the example following:

Of playing with the two fingers.

A good Note.

A musical staff with five lines. The notes are: Γ , Γ , Γ , Γ , β , Γ . Below the staff, there are additional notes: δ_4 , b^1 , b^1 , b^1 , b^1 , a , a , Γ^2 , b^1 , Γ , δ_3 , Γ , a , a , Γ , δ , a , Γ^2 .

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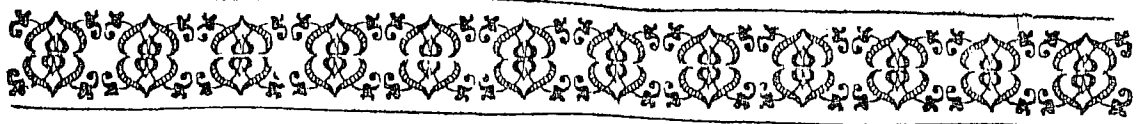
I could wish you take as much paines in marking the Measures, as in the other former rules, especially if you be a beginner be not too hastie in handling the *LUTE*, for I dare promise you faithfully and without deceit, that nothing is more fit to second this businesse then patience in the beginning: for nothing can be gotten in an instant, and you must not thinke to play your lessons presently at first sight, for that is impossible. Wherefore take no other care but onely to strike all the Griffes and Notes that are in the middle betwixt them well and plainely, though slowly: for within a while, whether you will or no, you will get a habit of swiftnesse. Neither can you get that cleere expressing of Notes, vnlesse you doe vse your selfe to that in the beginning: which cleane deliuey euery man that fauours Musicke, doth farre preferre before all the swiftnesse and vnreasonable noyse that can be. This more I will tell you, you must be carefull when you beginne to learne to carry your body comely, and the right hand stedely. Some there be that binde their right hand with a napkin or girdle whilst they play vpon the *LUTE*, that they may seeme to moue nothing but their fingers & ioynts, which you must vse so that in running they may seeme scarcely to be moued: in like sort must you vse the Thombe and the fore-finger.

You should haue some rules for the sweet relishes and shakes if they could be expressed here, as they are on the *LUTE*: but seeing they cannot by speech or writing be expressed, thou wert best to imitate some cunning player, or get them by thine owne practise, onely take heed, least in making too many shakes thou hinder the perfection of the Notes. In somme, if you affect biting sounds, as some men call them, which may very well be vsed, yet vse them not in your running, and vse them not at all but when you iudge them decent.

Take this for a farewell: that this diuine Art, which at this time is by so great men followed, ought to be vsed by thee with that great gracefulness which is fit for learned men to vse, and with a kinde of maiestie: yea, so that thou haue any skill in it be not ashamed at the request of honest friends to shew thy cunning: but if thou chancest to get an habit of perfection, prophane not the Goddesse, with making thy selfe cheape for a sleight gaine.

I haue set downe no rules for transposing out of Musicke to the Scale of the *LUTE*, because you haue that deliuered in the most elegant field of *Emanuel Adrianus*, an excellent Musitian, and in many other Bookes. Therefore take in good part this one Methode of practising on the *LUTE* howsoeuer it be: composed in such sort as an ingenious man, and one that professeth another Art could attayne vnto: receiue it I say with as kinde a heart as I offer it with, and so I shall be ready hereafter to furnish thee with some other worke of mine owne more serious. *Farewell.*

F I N I S.



OTHER NECESSARY

Observations belonging to the *LUTE*,

By *JOHN DOVLAND*, Batcheler of Musicke.

For Chusing of Lute-strings.



When wee take in hand to instruct or teach a man on the *LUTE*, wee doe suppose that hee knoweth before (be hee neuer so rude) what a String, a Fret, a Stop, a Stroke, &c. meaneth: therefore it were not conuenient for a Teacher to stand vpon euery small point and matter that may be thought appertayning to the Art of *Lute-playing*, but to leaue and let passe ouer some things, as apparant of themselves, or easie to be discerned of euery learner, by Nature, Sense, Reason, or common Experience, and therefore we will onely entreat and giue resolution of those things which are most needfull: of which chusing of *Lute-strings* is not the least. Ordinarily therefore wee choose *Lute-strings* by the freshnesse, or new making: the which appeares vnto vs by their cleere and oylinesse, as they lye in the Boxe or bundle; yet herein we are often deceiued, for Oyle at any time will make strings looke cleere, and therefore this tricke is too commonly vsed to them when they are old.

Now because Trebles are the principall strings wee neede to get, choose them of a faire and cleere whitish gray, or ash-colour, and take one of the knots in your hand, but let it not be too small, for those giue no sound, besides they will be either rotten for lacke of substance, or extreame fallē. Also open the bouts of one of the ends of the Knot, and then hold it vp against the light, and looke that it be round and smooth: but if you discern it to be curlie, as the thread of a curled Cypris, or horse hayre, (which you may as well feele as see) then refuse them, although they be both cleere and strong, because those strings were not well twisted, and therefore will neuer be true on the Instrument. For trying the strength of these strings, some doe set the top of their fore or middle finger on one of the ends of the Knot, which if they finde stiffe, they hould them then as good; but if it bend as wee say, through a dankish weakenesse, then they are not strong. Some againe doe take the end of the string between their teeth, and they plucke it, and thereby if it breake faseld at the end, then it is strong, but if it breake stubbed then it is weake. This Rule also is houlden for the breaking of a string betweene the hands. The best way, is to plucke out an end of the string (if the seller will suffer you, if hee will not assure your selfe that those strings which hee sheweth you are old or mingled,) and then looke for the cleernesse and faults before spoken, as also for faseling with little hayres. And againe looke amongst the bouts, at one end of the Knot, that the string be not parted; I meane one peece great and another small, then draw it hard betweene your hands, to try the strength, which done, hould it vp againe against the light betweene your hands, and marke whether it be cleere as before; if it be not but looke muddie, as a browne thread, such strings are old, and haue beene rubbed ouer with oyle to make them cleere. This choosing of strings is not alone for Trebles, but also for small and great Meanes: greater strings though they be ould are better to be borne withall, so the colour be good, but if they be fresh and new they will be cleere against the light, though their colour be blackish.

Now againe some old strings will hould well the stretching betweene your hands, yet when you set them on the Instrument they will sticke, (and rise by starts) in the Nut, and there breake, euen in the tuning: the best remedy when the strings sticke so, is to rub the

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little nicks of the Nut, (in which the string slides) with a little Oyle, Waxe, or black lead. If you desire to choose strings that are not false, that the maker cannot promise you; but there is a rule for the knowledge thereof by sight after the string is drawn out, which being it is so ordinarie and so well knowne, I should it not fit to trouble you with the relation. Some strings there are which are coloured, out of which choose the lightest colours, viz. among Greene choose the Sea-water, of Red the Carnation, and of Blew the Watchet.

Now these strings as they are of two sorts, viz. Great and Small: so either sort is packt vp in sundry kindes, to wit, the one sort of smaller strings (which come from *Rome* and other parts of *Italy*) are bound vp by certaine Dozens in bundels; these are very good if they be new, if not, their strength doth soone decay: the other sort are packt vp in Boxes, and come out of *Germany*: of these, those strings which come from *Monnekim* and *Mildorpe*, are and continue the best. Likewise there is a kinde of strings of a more fuller and larger sort then ordinary (which we call *Gansars*.) These strings for the sizes of the great and small Meanes, are very good, but the Trebles are not strong. Yet also there is another sort of the smaller strings, which are made at *Linornia* in *Tuscany*: these strings are rolled vp round together, as if they were a companie of horse hayres. These are good if they be new, but they are but halfe Knots. Note there is some store of these come hither lately, and are here made vp, and passe for whole Knots. For the greater sorts or Base strings, some are made at *Nurenburge*, and also at *Straesburge*, and bound vp onely in knots like other strings. These strings are excellent, if they be new, if not, they fall out starke false. The best strings of this kinde are double knots ioyned together, and are made at *Bologna* in *Lumbardie*, and from thence are sent to *Venice*: from which place they are transported to the Martes, and therefore commonly called *Venice Catlines*. The best time for the Marchant is to provide his strings at Michaelmas, for then the string-makers bring their best strings which were made in the Summer to *Franckford*, and *Lypzig* Martes. Contrarily at Easter they bring their Winter strings, which are not so good.

Of setting the right sizes of Strings vpon the Lute.

FOR the well ordering and setting on the right sizes of strings vpon the Lute, the senses of Seeing and Feeling is required. Wherefore first haue consideration to the greatnesse or smallnesse of the Instrument, and thereby proportionably size your strings, appointing for the bigger Lute the greater strings, and for the lesser Lute the smaller strings, which being so thought on, first set on your Trebles, which must be strayned neither too stiffe nor too slacke, but of such a reasonable height that they may deliuer a pleasant sound, and also (as Musitions call it) play too and fro after the strokes thereon. Secondly, set on your Bases, in that place which you call the sixt string, or *vt*: these Bases must be both of one bignes, yet it hath bene a generall custome (although not so much vsed any where as here in England) to set a small and a great string together, but amongst learned Musitions that custome is left, as irregular to the rules of Musicke. But to our purpose: these double Bases likewise must neither be stretched too hard, nor too weake, but that they may according to your feeling in striking with your Thombe and finger equally counterpoise the Trebles, yeelding from them a low or deepe sound, distant from the Trebles an Interuall called *Disdiapason*. Now the Base being ordered, proceede to the Tenor, which strings must be so much smaller then the Base, that they may reach a *Diateffaron* higher, that is, a fourth, or to say better, foure Notes higher: that being done, strike the Tenor with your Thombe, and the Treble with your fore-finger both together, and you shall heare them sound the Interuall *Diapason cum Diapente*. Thus as the sounds increase in height, so the strings must decrease in greatnesse. Likewise by the contrary, for those *Accesories*, which are the seauenth, eight and ninth string, &c. keeping the former counterpeise, as if they were equall things waighed in an euen Ballance.

of

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Of fretting the Lute.

ALthough it may be thought we doe not herein keepe a good *Decorum*, because our discourse is first of fretting the Lute, rather then of Tuning, which is most commonly vsed: yet for that we meane this to Schollers, and not Maisters (seeing both these things are so needefull) I haue rather chosen this subiect first, hoping hereby to make the easier induction to Tuning: which part is not the least, and of most desired, because between Fretting and Tuning there is *Simphonie* by *Antiphonie*, that is to say, through the winding vp and letting downe of the strings, an Accord riseth from Discord, so as of contrary Notes is composed a sweet Tune, which doth concurre and after a sort of meeting together, bring forth by their agreement that sound which pleaseth the Eare. Wherefore as that famous Maister in Musicke *Andreas Ornithoparcus*, saith in lib. 1. cap. 3. of his *Micrologus*: a voyce is compact of a Key and a Sillable: euen so here the sounds on the Lute, by which a Tenor of Notes may be expressed) are compact of a stoppe and a stroke; whose distinction is shewed by Strings called of the auncient Musitions *Pithongos*, and also by Frets called *Nerui*, *Glarianus* lib. 1. *Dedocha*. Now these frets of late yeeres were but seauen in number, as witnesseth *Hans Gerle* Lutenist, Citizen and Lute-maker of *Nurenburge*, (for so he stileth himselfe in his booke of *Tableture*, printed 1533.) and so the seauenth fret (according to the Monochord in the Diatonike order) rested vpon the *Diapente*. Yet presently after there was added an eight fret: for my selfe was borne but thirty yeeres after *Hans Gerles* booke was printed, and all the Lutes which I can remember vsed eight frets, and so ended at the *Semitonium cum Diapente*.

But yet as *Plautus* saith, Nature thirsting after knowledge, is alwayes desirous to inuent and seeke more, by the wittie conceit (which I haue seene, and not altogether to be disallowed) of our most famous countriman M^r. *Matthias Myson* Lutenist, and one of the Groomes of his Maiesties most honourable Priuie Chamber, (as it hath ben told me,) inuented three frets more, the which were made of wood, and glued vpon the belly, and from thence about some few yeeres after, by the French Nation, the neckes of the Lutes were lengthned, and thereby increased two frets more, so as all those Lutes which are most received and desired, are of tenne frets. Now to place these frets aright, whereby wee may make vse of these various sounds by them caused, there is two wayes: the one is the deuine sence of Hearing, which those that be skilfull doe most vse, and according to the opinion of the *Stoicks*, is a Spirit reaching from the Vnderstanding to the Eares, and thereby (after the Instrument is tuned open) doe set them in their order; yet as *Caluissius* in *de initio & progressu Musicis* saith, the sence of Hearing of all others deceiueth most, and cannot discern and iudge of the sounds in the smaller Interualls. To this agreeth *Valla Placentinus* in lib. 2. cap. 3. of his Musicke, wherein hee writeth that those sounds must be censured and pondered with naturall Instruments, and not by the Eares, whose iudgement is dull, but by wit and reason.

Now the certaintie thereof was first found out (as *Petrus Comester* in *Historia Scholastica* saith) by *Tubals* waighing of his brother *Tubals* Hammers: but most Authors attribute this vnto *Pithagoras*, (the sonne of *Mnesarchus* a Samian borne) the first author of the name of Philosophie, who flourished in the time of *Cambices* king of Persia, seauenty yeeres after the captiuitie of Babilon ended: when *Tarquinius superbus* the last King of the Romaines reigned: more then fixe hundred yeeres after the destruction of Troy; and sine hundred yeeres before the birth of Christ, and the manner of it was thus, *Pithagoras* searching after a certaine distance of Interualls, lest the iudgement of the Eares, and went to the rules of Reason: for hee would not giue credit to mans Eares, which are changed partly by Nature, partly by outward accidents: as for example, let a companie of Lutenists, Violists, &c. which be skilfull, play each after other, and you see euery one as the Instrument cometh to him, Tune according to the iudgement of his owne Eare. Besides, *Pithagoras* was giuen to no Instruments, amongst which commonly there groweth much variety and

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uncertaintie, being that euen now if you will regard the strings, the Ayre being moyst dulles their sound, or dry, makes them dry, or by some other accident doth chaunge the state of their former constancie. Now being all other Instruments were subiect to the same, hee accounting all these things to be of no waight nor truth, did with great toyle studie a long time how hee might learne the firme and constant course of Concords. Meane while (as God would haue it) passing by the Smith shops, hee heard the beating of their Hammers, and that of diuers sounds there was as it were one consent. Wherefore amazed at this, hee set to that worke which he had long intented, and pondering long thought that the strength of the strikers did make the diuersitie of the sounds: which that it might be more euident vnto him, hee bad them change hammers, but the propertie of the sounds was not in the Armes of the strikers, but in the hammers which were chaunged: wherefore marking that, hee takes the waight of the hammers, and being by chance there fise hammers, they were found to be duple in waight, which answered themselues, according to the concord of a *Diapason*, and that which was duple to the least, hee found to be a *Sesquitertia* to another, to whom it sounded a *Diateffaron*. And againe hee found that the same duple was a *Sesquialter* to that, with which it was ioyned in a *Diapente* concord. Now those two, to whom the former duple was proued to be a *Sesquitercius* and *Sesquialter*, were found to keepe a *Sesquioctaua* proportion one with another betwixt themselues: and the fift hammer which was a discord to all of them was reiected. Whereas therefore before *Pithagoras* his time, the Muscalle concords were called partly *Diapason*, partly *Diapente*, and partly *Diateffaron*, which was thought the least of all Concords. Wherefore *Pithagoras* was the first that by this meanes found out by what proportion this diuersitie of sounds was ioyned together.

And to make that which is spoken more plaine, let there be for examples sake of hammers foure waights, which let be comprehended in the numbers vnder-written, 12. 9. 8. and 6. Those hammers which waigh 12. and 6. pounds, did strike a *Diapason*, or eight Concord in the duple: the hammer that waighed 12. to the hammer of 9. pound waight, and farther the hammer of 8. pound, to the hammer of 6. pound, according to the *Sesquitertia* proportion, were ioyned in a Concord of a fourth, or in a *Diateffaron*: then the 9. pound hammer to that of 6. and of 12. to 8. did mingle a fift or *Diapente*, in the *Sesquialtera* proportion. Againe, the hammer of 9. to that of 8. did sound in a *Sesquioctaua* proportion. Wherefore returning backe againe from hence, and searching by manifold tryals, whether the whole nature of Concords did consist in these proportions, and so fitting the waights (which answered the late found proportions) to strings, hee iudged of their Concords by his Eare. Then ouerseeing the doublenesse and halfe of the strings length, and fitting the other proportions, he gat a most true rule out of his manifold experience, and was exceedingly ioyed that hee had found that which in all things answered with the truth: hitherto are *Boetius* his words.

Thus the Interualls being found out by waight and number, wee will endeauour to set them downe by measure: whereby the ignorant may perceiue by this vndiuided Trinitie, that the finger of God framed Musicke, when his Word made the World. Wherefore take a thinne flat ruler of whitish woode, and make it iust as long and straight as from the inward side of the Nut to the inward side of the Bridge, then note that end which you meane to the Bridge with some small marke, and the other end with the letter *A*, because you may know which belongeth to the one and to the other: then lay the ruler vpon a Table, and take a payre of compasses and seeke out the iust middle of the Ruler: that note with a pricke, and set the letter *N*. vpon it, which is a *Diapason* from the *A*. as appeareth by the striking of the string open. Secondly, part the distances from *N*. to *D*. in three parts, then the first part giues you the seauenth fret from the Nut, making a *Diapente*: in that place also set a pricke, and vpon it the letter *H*. Thirdly, deuide the distance from the letter *H*. to the letter *A*. in eleauen parts: two of which parts from *A*. giues the first fret, note that with a pricke, and set the letter *B*. thereon, which maketh a *Semitone*. Fourthly, diuide the distance from *H*. to the letter *A*. in three parts, one of which parts from *A*. vponward sheweth the second fret, note that with a pricke, and set the letter *C*. vpon it, which maketh a whole
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Tone from *A*. Fifthly, diuide the distance from *N*. to *A*. into two parts, there the first part sheweth you the first fret, founding a *Diatessaron*: in that place also set a pricke, and vpon it the letter *F*. The sixth fret which is a *G*. must be placed iust in the middest betwixt *F*. and *H*. which maketh a *Semidiapente*. Seuenthly, diuide the distance from the letter *B*. to *A*. in three parts, which being done, measure from the *B*. vpwards foure times and an halfe, and that wil giue you the third fret, founding a *Semiditone*: mark that also with a prick, & set thereon the letter *D*. then set the fourth fret iust in the middle, the which wil be a perfect *ditone*: then take one third part from *B*. to the Bridge, and that third part from *B*. maketh *L*. which foundeth *Semitonium cum Diapente*, then take a third part from the Bridge to *C*. and that third part maketh *E*. which foundeth *Tonus cum diapente*, or an *Hexachordo maior*. Then take one third part from *D*. to the Bridge, and that third part from *D*. maketh *L*. which foundeth *Ditonius cum Diapente*. Now take your *LUTE*, and lay it vpon a Table vpright, and set the Ruler edgewise, betweene the nut and the bridge, and thereby set little marks vpon the necke of the Instrument euen with those on the ruler, because those are the places on which your frets must stand.

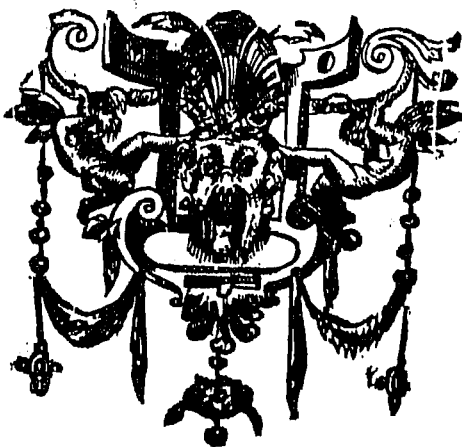
Thus haue you the perfect placing of your ten frets, which taketh away that scruple by which many are deceiued, when they say the frets are false. Note here also, wee doe not try the frets, as wee trie the strings: but (now knowing their places) size them rightly, for which any kinde of string will serue, I meane whether they be true or false, new or old, onely take heed that you set not a great fret where a small one should be, & so by contrary: for euery fret doth serue as a *Migade*: therefore doe this; let the two first frets neere the head of the Instrument (being the greatest) be of the size of your Countertenor, then the third and fourth frets must be of the size of your great Meanes: the fifth and sixth frets of the size of your small Meanes: and all the rest sized with Trebles. These rules serue also for Viols, or any other kinde of Instrument whereon frets are tyed.

Of Tuning the Lute.

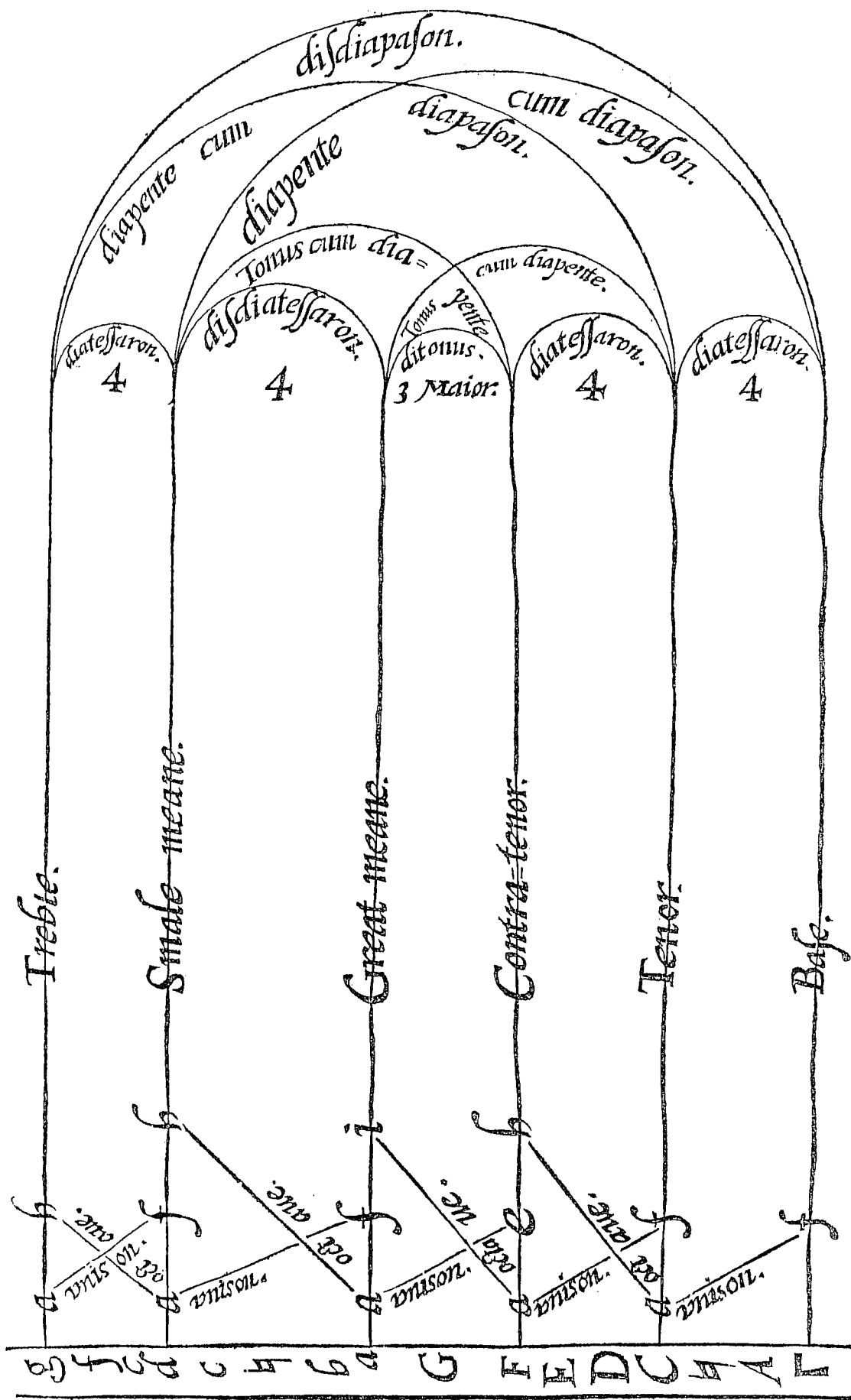
BEING there is such Symphonic by Antiphonie, which proceedeth through the winding vp and letting down of the strings, as is aboue said, and therein affirmed by *Plutarch*, to be one kinde of wisdom, which (saith he) is called *MUSICKE*. I wish those who assume vnto themselues the name of Maister, (by instructing of others) to prouide and finde out some good and necessary rules for the tuning of the *LUTE*, not onely for their owne ease, but also for the Scholers present good, because it is most needfull. Againe, though the Maister be neuer so diligent, painefull, and industrious, yet three things are required in the Scholer, necessary for the obtaining thereof, *viz.* Nature, Reason, and Use: because this Harmony dependeth of Science and humane Art, which the vnderstanding retaineth by Musically habit. And from hence it is, that in *MUSICKE* not onely the sense, but also vnderstanding is weakened. Wherefore I exhort all Practitioners on this Instrument to the learning of their Pricke-song, also to vnderstand the Elements and Principles of that knowledge, as an especiall great helpe, and excellent worker in this Science, and soone attained, if the Teacher be skilfull to instruct aright: for which purpose I did lately set forth the Worke of that most learned *Andreas Ornithoparcus* his *Micrologus*, in the English tongue. Also the duty of the Lute-master is to teach them the *cut* vpon the Instrument, that thereby they may both discern those degrees which are continuall, and also those discreet Interualls, which belong to the tuning of an Instrument. Now this intellect appeareth vnto vs commonly by the subtile sense of Hearing (which is of so great price, that *Plotinus*, the chiefe of the Platonicall familie, maketh it like the beautie of the Soule.) For which cause, some haue set forth Rules to approue the agreement of Concords by Vnisons and Octaues, which indeede is true, when the Instrument is tuned, but by what order those strings must be let vp or downe, to shew the finding out thereof, I haue not scene declared by any.

Neceffarie Obseruations

mine owne experience : first, let the Scholer practise to set euery one of the paires in an vnison, which being well vnderstood : Secondly, let him tune his Bases and one of his Tenors in the Vnison : Thirdly, let him raise the sounds of the Base, by stopping thereon, and then make the Tenor sound open, to that sound which was stopt in the Base : this rule must be followed betweene the Base and the Tenor vntill the Tenor be in the *Vnison* with the Base in the letter *F* : and then tune both the Tenors together, but, suppose you haue tuned your Tenor too high, then you shall finde it in some of those places about the *F*, as in *G*, *H*, &c. Wherefore let it downe againe to *F*. This same course must be kept through out, onely excepting between the Contratenor and the great Meane, in which the same course about said must be vsed, that the great Meane may be in the *Vnison* with *E* in the Contratenor, and so by this vse the *L v r a* being tuned, you shall heare these Interuals or spaces in the table vnderneath, and very quickly learne to tune the *L v r a* by your care, without stopping, and also place the frets according to the generall custome.



belonging to Lute-playing.



Fantasies for the Lute.

Composed by the most famous *Diomedes* of Venice: Lutenist to the high and mightie
Sigismundus, 2^o. King of Poland.

I I I I P P P P P P P P

Fantasia.
I

The image displays a handwritten musical score for lute, titled "Fantasies for the Lute." The score is composed by Diomedes of Venice, a lutenist to King Sigismundus II Augustus of Poland. The piece is labeled "Fantasia. I". The notation is a mix of standard musical notation and lute tablature. The first system shows a treble clef and a key signature of one flat (B-flat). The score consists of 12 systems of staves. Each system typically has two staves: the upper staff contains the melodic line with notes and rests, and the lower staff contains the lute tablature, which uses letters (a, b, c, d, e, f, g) to indicate fret positions. The tablature is written in a style common in 16th-century manuscripts, with letters placed on a six-line staff. The piece is in a 3/4 time signature, as indicated by the three vertical lines above the first staff. The notation is dense and characteristic of the early modern lute repertoire.

Fantasies for the Lute.

The image displays a handwritten musical score for lute, organized into 12 systems. Each system consists of a single staff with a treble clef. The notation is a combination of rhythmic symbols (vertical lines with flags) and letters (a, b, c, d, e, f, g) representing fret positions. Above the staff, various lute-specific symbols are used, including pairs of slanted lines (P, B) and single slanted lines (T, R). The score is written in a clear, consistent hand, with some corrections and erasures visible. The piece concludes with a double bar line and a final cadence.

Fantasies for the Lute.

Composed by the most famous, the KNIGHT of the Lute.

Fantasia.
2

II II II II II II II

Handwritten musical notation for the first system, including a treble clef and a key signature of one flat. The notation consists of a series of rhythmic figures and notes on a five-line staff.

Handwritten musical notation for the second system, continuing the piece with various rhythmic patterns and notes.

Handwritten musical notation for the third system, featuring a variety of rhythmic figures and notes.

Handwritten musical notation for the fourth system, showing complex rhythmic structures and note values.

Handwritten musical notation for the fifth system, with intricate rhythmic patterns and note placement.

Handwritten musical notation for the sixth system, continuing the melodic and rhythmic development.

Handwritten musical notation for the seventh system, featuring a mix of rhythmic motifs.

Handwritten musical notation for the eighth system, showing a variety of rhythmic and melodic elements.

Handwritten musical notation for the ninth system, concluding the piece with final rhythmic figures.

Fantasies for the Lute.

First system of musical notation for the Lute Fantasy. It consists of a single staff with a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals.

Composed by the most famous *Jacobus Reis* of Augusta: Lutenist to the most mightie and victorious
Henricus 4. French King.

Fantasia.
3

Second system of musical notation, labeled "Fantasia. 3". It features a treble clef and a key signature of one flat.

Third system of musical notation, continuing the piece with various rhythmic patterns.

Fourth system of musical notation, showing more complex rhythmic structures.

Fifth system of musical notation, featuring a mix of rhythmic values.

Sixth system of musical notation, with a treble clef and a key signature of one flat.

Seventh system of musical notation, continuing the melodic and rhythmic development.

Eighth system of musical notation, showing a variety of rhythmic patterns.

Ninth system of musical notation, the final system on this page.

Fantasies for the Lute.

The first system of music consists of three staves. The top staff features a series of rhythmic markings (vertical lines) above the notes. The notes are written in a shorthand style, with letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' and various accidentals (sharps, flats, naturals) indicating pitch. The middle and bottom staves provide a more traditional notation with stems and beams. The system concludes with a double bar line.

Composed by the most famous and diuine *Laurencini* of Rome.

Fantasia.
+

The second system of music consists of seven staves. It begins with a treble clef and a common time signature (C). The notation is similar to the first system, using a shorthand style for notes and stems. The system is divided into several measures by vertical bar lines and ends with a double bar line.

Fantasies for the Lute.

Handwritten musical score for lute, consisting of seven systems of two staves each. The notation includes various rhythmic values and accidentals, with some letters (a, b, c, d, e, f, g) used as note heads. The score is divided into measures by vertical bar lines.

Composed by the most Artificiall and famous, *Alfonso Ferrabosco* of Bologna.

Fantasia.
5

Handwritten musical score for lute, consisting of two systems of two staves each. The notation includes various rhythmic values and accidentals, with some letters (a, b, c, d, e, f, g) used as note heads. The score is divided into measures by vertical bar lines.

Fantasies for the Lute.

This image shows a handwritten musical score for lute, consisting of ten systems of two staves each. The notation is dense and includes various notes, rests, and dynamic markings such as 'f' and 'p'. The score is written in a style characteristic of early modern lute tablature or notation, with many notes beamed together and some letters (a, b) used to denote fret positions. The systems are arranged vertically, with each system containing two staves. The notation is complex, with many notes and rests, and some dynamic markings like 'f' and 'p' are visible. The overall appearance is that of a historical manuscript page.

Fantasies for the Lute.

Composed by the most famous *Gregorio Humet* of Antwerpe: Lutenist to the most high and mightie *Henricus Julius*, Duke of Brunswicke, &c.

Fantasia.
s

The musical score is written on 12 systems of six-line staves. Each system contains several measures of music. The notation consists of letters (a, b, c, d, e, f, g) and rhythmic symbols (vertical lines with flags) placed on the staves. Above the staves, there are various lute-specific symbols, including vertical bars and stylized 'P' or 'B' characters. The score is organized into measures by vertical bar lines.

Fantasies for the Lute.

The image displays a handwritten musical score for lute, organized into ten systems. Each system consists of three staves. The notation is a form of lute tablature, using letters (a, b, c, d, e, f, g) to denote fret positions on the strings. The score includes various rhythmic values, such as minims, crotchets, and quavers, often with stems and flags. Dynamic markings like 'p' (piano) and 'f' (forte) are present. Some systems feature repeat signs (double bar lines with dots) and trill ornaments (trills). The notation is dense and characteristic of early modern lute manuscripts.

Fantasies for the Lute.

Composed by *John Dowland*, Batchelar of Musicke.

Fantasia.

7

Handwritten musical notation for the first system, including a treble clef and various notes and rests.

Handwritten musical notation for the second system, including a treble clef and various notes and rests.

Handwritten musical notation for the third system, including a treble clef and various notes and rests.

Handwritten musical notation for the fourth system, including a treble clef and various notes and rests.

Handwritten musical notation for the fifth system, including a treble clef and various notes and rests.

Handwritten musical notation for the sixth system, including a treble clef and various notes and rests.

Handwritten musical notation for the seventh system, including a treble clef and various notes and rests.

Handwritten musical notation for the eighth system, including a treble clef and various notes and rests.

Handwritten musical notation for the ninth system, including a treble clef and various notes and rests.

Fantasies for the Lute.

Handwritten musical notation on a five-line staff. The notation consists of letters (a, b, c, d, e, f, g, h) placed on the lines and spaces. Above the staff, there are several groups of letters: P P P, P P, P P P, P P, P. The letters are arranged in a rhythmic pattern across the staff.

Handwritten musical notation on a five-line staff. The notation consists of letters (a, b, c, d, e, f, g, h) placed on the lines and spaces. Above the staff, there are several groups of letters: P, P P P P P, P P P P P, P. The letters are arranged in a rhythmic pattern across the staff.

Handwritten musical notation on a five-line staff. The notation consists of letters (a, b, c, d, e, f, g, h) placed on the lines and spaces. Above the staff, there are several groups of letters: P, P P P, P P, P P P, P P, P. The letters are arranged in a rhythmic pattern across the staff.

Handwritten musical notation on a five-line staff. The notation consists of letters (a, b, c, d, e, f, g, h) placed on the lines and spaces. Above the staff, there are several groups of letters: P, P P P, P P, P P P, P P, P. The letters are arranged in a rhythmic pattern across the staff.

Handwritten musical notation on a five-line staff. The notation consists of letters (a, b, c, d, e, f, g, h) placed on the lines and spaces. Above the staff, there are several groups of letters: P P P, P P P, P P P, P P P, P P P. The letters are arranged in a rhythmic pattern across the staff.

Handwritten musical notation on a five-line staff. The notation consists of letters (a, b, c, d, e, f, g, h) placed on the lines and spaces. Above the staff, there are several groups of letters: P P P, P P P, P P P, P P P, P P P. The letters are arranged in a rhythmic pattern across the staff.

Handwritten musical notation on a five-line staff. The notation consists of letters (a, b, c, d, e, f, g, h) placed on the lines and spaces. Above the staff, there are several groups of letters: P, P P P P P, P P P P P, P P P P P, P P P P P. The letters are arranged in a rhythmic pattern across the staff.

Handwritten musical notation on a five-line staff. The notation consists of letters (a, b, c, d, e, f, g, h) placed on the lines and spaces. Above the staff, there are several groups of letters: P, P P P P P, P P P P P, P P P P P, P P P P P. The letters are arranged in a rhythmic pattern across the staff.

Handwritten musical notation on a five-line staff. The notation consists of letters (a, b, c, d, e, f, g, h) placed on the lines and spaces. Above the staff, there are several groups of letters: P P P, P P P, P P P, P P P, P P P, P P P. The letters are arranged in a rhythmic pattern across the staff.

Fantasies for the Lute.

P
P.P.P.P.P
P
P
P

P

P

P

P

P
P
P
P
P

Here endeth the Fantasies.

Pauins for the Lute.

Here beginneth the Pauins: of which the first was made by the most magnificent and famous Prince
Mauritius, Landgrauce of Hessen, and from him sent to my Father, with this inscription
 following, and written with his GRACES owne hand:

Mauritius Landgravius Hessiae fecit in honorem Ioanni Doulandi Anglorum Orphei.

Pauin.
1

The musical score consists of ten systems, each with three staves. The notation is a form of lute tablature, using letters (a, b, c, d, e, f, g, h, i) and rhythmic symbols (vertical lines with flags) to represent notes and their durations. The first system is labeled 'Pauin. 1'. The notation is dense and characteristic of early modern lute tablature.

Paains for the Lute.

This image shows a handwritten musical score for lute, consisting of ten systems of staves. Each system typically includes a treble clef staff with a melodic line, a bass clef staff with a bass line, and a tablature staff with letters (a, b, c, d, e, f, g) and numbers (0-9) indicating fret positions. The notation is dense and characteristic of early printed or manuscript lute music. The piece concludes with a double bar line and a final cadence.

Pavins for the Lute.

Composed by the most famous and perfect Artift *Anthony Holborne*, Gentleman Vther to the most Sacred *Elizabeth*, late *Queene of England*, &c.

Pavin.
2

The musical score is written on ten systems of five-line staves. Each system contains a single melodic line with various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). Above the notes are lute tablature symbols, which are letters (a, b, c, d, e, f, g) placed on a six-line staff to indicate fret positions. The notation is characteristic of the early modern lute tablature system. The piece is labeled 'Pavin. 2'.

Pauins for the Lute.

Composed by the excellent Musition *Thomas Morley* Batcheler of Musicke, and Organist in the Chappell of the most Sacred *Elizabeth*, late Queene of Eugland, &c.

Pauin.

3

P.P.P. P.P. P. P.P.P.

P.P. P.P. P. P. P.P.P. P.P.P. P.P. P.P.

P.P.P. P. P.P. P. P. P.P.P. P.P.P.

P.P. P.P.P. P. P. P.P.P. P.

P.P.P.P. P.P.P.P. P. P. P.P. P. P. P.P. P.

P. P.P.P.P. P. P.P.P. P.P.P. P.P.P.

P.P.P.P. P. P.P.P. P. P.P.P. P.

Pavins for the Lute.

Composed by the right perfect Musition *Daniell Batchelar* : one of the Groomes
of her Maiesties Priuic Chamber.

Pavin.

4

Pauns for the Lute.

The image displays a handwritten musical score for lute, organized into ten systems. Each system consists of two staves. The notation is a form of lute tablature, using letters (a, b, c, d, e, f, g) to represent fret positions on the strings. The score includes various rhythmic values such as minims, crotchets, and quavers, along with accidentals like sharps, flats, and naturals. The music is written in a historical style, characteristic of early modern lute tablature. The notation is dense and fills most of the page.

Pauins for the Lute.

Composed by *John Dowland* Batcheler of Muficke.

Pauin.

5

Sir *John Langton*
his Pauin.

The musical score is written on a six-line staff with a treble clef and a common time signature. It consists of five measures of music. Above the staff, there are several groups of lute tablature symbols (letters a, b, c, d, e, f, g, h, k) indicating fret positions. The score is divided into measures by vertical bar lines, with some measures containing multiple systems of tablature and standard notation. The piece concludes with a final cadence.

Pauins for the Lute.

P P P P	P P P P	P P P P P P P P P P	P P
e a e f a f e a f e g h a e f e f e f e h a f			
e e f a f e a a a a a a a f a a a			
e e a e b e d e e f			
e b e b e e a b f a f a f			

P	P P P	P P P	P P P
h g e g h g f f e f f f e f e f f f a f f b f f a a a a			
e f g e f e f e a e f a a f a e a a f e			
g e g e e e e e a e f a a a f			
e e e f f f f f			

P	P P P P P	P P	P
a a a f e f a e a f b e a f e a f e a f a h h g e			
e e e e a f a f e e e e e e e e e f			
e e f f a f e e e e e e e			
			B

P P P P P	P P P	P P P	P P P
g e g h e f a f f e f b f f e f a			
a a a f d a f d a f d a f a f e f e f			
f f b f e e e e e e e f b			
g f f			

P	P P P P	P P P	P P P	P P P	P P P	P P P
e f e a f e g h e f g f a h f h f e f e e f e f e f e f						
e e e e g h e a e a e a e e e e e e e e f d e a f a						
f b e a a f a f a f a f a f e						
e e a e a e a e f a f a f a						

P P	P P P	P P	P P	P P	P P
b f a d r d a r d a a f d r a a f f e e e f e f e f e f e f e f e					
f d r d a r d r d d d r a f e e e e e e e e e e e e e e e e					

P P P P P P	P P P P P	P P P P P	P P P P P
f a f e f a e h g e e e f b f a f a a f e e			
a e a a e a a e f a f e e f a e e e e e e e e e e			
b a b f a f g e e e e e e e e e e e e e e e e e e			
a a a a a a a a f			

P P P P	P P P P	P P P P	P P P P	P P P P	P P P P
h g e g h e e e f e e f e e f a e e b d e d e f a					
e e e e f f e					
e e g f b b b f e e b e e					
g h f b b f b e					

P P P P	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 e f a f a f e a f e f e e e a f a f a						
e e a a a f e f e a e a e a e e a e a e f a						
e f b f e e e b e e e a f f						

Pavins for the Lute.

Handwritten musical score for lute, consisting of four systems of staves. Each system contains two staves: the upper staff has rhythmic notation (vertical lines and flags) and the lower staff has tablature (letters a, b, c, d, e, f, g). The notation is dense and characteristic of early printed lute tablature.

Composed by the most Artificiall and famous *Alfonso Ferrabosco* of Bologna.

Pavin.
6

Handwritten musical score for lute, consisting of four systems of staves. The notation is similar to the first system, featuring rhythmic flags on the upper staff and tablature on the lower staff. The piece is identified as 'Pavin. 6'.

Paains for the Lute.

The image displays a handwritten musical score for lute, organized into ten systems. Each system consists of two staves. The notation is a form of lute tablature, where letters (a, b, c, d, e, f, g) represent fret positions on the strings. Above the notes, there are various symbols: 'P' (pizzicato), 'M' (mordent), and other lute-specific markings. The notes are connected by stems and include rhythmic values such as quarter, eighth, and sixteenth notes. The score is written in a historical style, likely from a 16th or 17th-century manuscript. The first system begins with a treble clef and a key signature of one flat. The notation is dense and fills the staves, with some notes beamed together. The overall appearance is that of a working draft or a composer's sketch.

Pavins for the Lute.

Composed by Robert Donland.

Pavin.

7

Sir Tho. Monson
his Pavin.

The musical score is written on 11 systems of five-line staves. Each system begins with a treble clef and a key signature of one flat (B-flat). The notation is a form of early lute tablature, using letters (a, b, c, d, e, f, g) to represent fret positions on the strings. Rhythmic values are indicated by stems and flags, with some notes beamed together. The piece is titled 'Pavin' and is attributed to Sir Thomas Monson. The number '7' is written below the first system, likely indicating the number of measures in the piece. The score is composed by Robert Donland.

Pauins for the Lute.

The musical score is written on 11 systems, each containing three staves. The notation is a form of lute tablature or rhythmic notation, using letters and symbols on the staves. The letters used include 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'k', and 'r'. Some letters are accompanied by small symbols like 'f' or 'h'. The score is organized into measures by vertical bar lines. The notation is dense and fills most of the page.

Here endeth the Pauins.

Galliards for the Lute.

Here beginneth the Galliards: the first whereof is commonly knowne by the name of the most high and mightie *Christianus* the fourth King of Denmarke, his Galliard.

Galliard.

1

The musical score is written on a single six-line staff. It begins with a treble clef and a common time signature. The notation consists of a single melodic line with various rhythmic values (minims, crotchets, quavers) and articulation marks (accents, slurs, and dynamic markings like 'f' and 'p'). The score is divided into measures by vertical bar lines. The piece concludes with a double bar line and a final cadence.

Galliards for the Lute.

Handwritten musical score for a lute galliard, consisting of ten systems of three staves each. The notation includes various rhythmic values (e.g., minims, crotchets, quavers) and dynamic markings (p, f, ff). The piece concludes with a double bar line and the text "Finis, John Dowland, Bachelor of Musick."

Galliards for the Lute.

The most sacred Queene Elizabeth, her Galliard.

Galliard
2

Handwritten musical notation for the first system, including rhythmic values (3, 2) and notes on a five-line staff.

Handwritten musical notation for the second system, including rhythmic values and notes on a five-line staff.

Handwritten musical notation for the third system, including rhythmic values and notes on a five-line staff.

Handwritten musical notation for the fourth system, including rhythmic values and notes on a five-line staff.

Handwritten musical notation for the fifth system, including rhythmic values and notes on a five-line staff.

Handwritten musical notation for the sixth system, including rhythmic values and notes on a five-line staff.

Handwritten musical notation for the seventh system, including rhythmic values and notes on a five-line staff.

Printed signature: *Print. John Dowland,
Batcheler of Musick.*

Galliards for the Lute.

The Right Honourable *Robert* Earle of Essex, high Marshall of England, his Galliard.

Galliard
3

The musical score is written on 12 systems of three staves each. The notation includes rhythmic values (minims, crotchets, quavers), accidentals (sharps, flats, naturals), and various lute-specific symbols like 'P' and 'f'. Some systems contain lyrics such as 'c o k e a', 'f r e a t h', and 'a r e'. The piece concludes with a double bar line and a final chord.

Finis. *John Dowland*, Batcheler of Musick.

Galliards for the Lute.

The Right Honourable *Ferdinando* Earle of Darby, his Galliard.

Galliard.
4

The score is written in lute tablature on six-line staves. It consists of 12 systems, each with a single melodic line. The notation uses letters (a, b, c, d, e, f, g) to represent fret positions on the strings. Above the staves, there are rhythmic flags and bar lines. The piece is in 4/4 time, as indicated by the '4' below the title. The notation includes various rhythmic values such as minims, crotchets, and quavers, often grouped together. The piece concludes with a double bar line and the signature 'Finn. John Dowland, Batcheler of Musick.'

Finn. John
Dowland,
Batcheler
of Musick.

Galliards for the Lute.

The Right Honourable the Lady *Rich*, her Galliard.

Galliard.

5

Handwritten musical notation for the first system, consisting of three staves with various rhythmic figures and notes.

Handwritten musical notation for the second system, continuing the piece with rhythmic figures and notes.

Handwritten musical notation for the third system, continuing the piece with rhythmic figures and notes.

Handwritten musical notation for the fourth system, continuing the piece with rhythmic figures and notes.

Handwritten musical notation for the fifth system, continuing the piece with rhythmic figures and notes.

Handwritten musical notation for the sixth system, continuing the piece with rhythmic figures and notes.

Handwritten musical notation for the seventh system, continuing the piece with rhythmic figures and notes.

Handwritten musical notation for the eighth system, continuing the piece with rhythmic figures and notes.

Handwritten musical notation for the ninth system, continuing the piece with rhythmic figures and notes.

Galliards for the Lute.

The Right Honorable the Lady *Cliftons* Spirit.

Galliard.
6

Musical notation for the first system, including a treble clef, a circled '6' indicating the lute course, and rhythmic notation with notes and rests.

Musical notation for the second system, continuing the piece with various note values and rests.

Musical notation for the third system, featuring a mix of eighth and sixteenth notes.

Musical notation for the fourth system, showing a continuation of the melodic and rhythmic patterns.

Musical notation for the fifth system, with a variety of note values and rests.

Musical notation for the sixth system, including a treble clef and rhythmic notation.

Musical notation for the seventh system, continuing the piece with various note values and rests.

Musical notation for the eighth system, featuring a mix of eighth and sixteenth notes.

Musical notation for the ninth system, showing a continuation of the melodic and rhythmic patterns.

Galliards for the Lute.

Finis.
Robert Dowland.

Sir Thomas Morison his Galliard.

Galliard.
7

Galliards for the Lute.

The image displays a handwritten musical score for Lute Galliards, organized into eight systems. Each system consists of three staves. The notation is a form of lute tablature, using letters (a, b, c, d, e, f, g) to denote fret positions on the strings. Above the notes, rhythmic flags indicate the timing of the notes. The score is written in a single column, with each system containing three staves. The notation includes various note values and rests, typical of early printed music. The letters used are lowercase and placed directly above the staff lines. The rhythmic flags are small vertical lines above the notes, indicating their duration. The overall layout is clean and professional, characteristic of a printed manuscript.

Here endeth the Galliards.

Almaines for the Lute.

Here beginneth the Almaines: the first whereof is commonly knownc
by the name of *Monsieurs* Almaine.

Almaine.

The musical score consists of ten systems of music. Each system begins with a group of rhythmic symbols (vertical strokes with flags) above the staff. The notation is a form of early lute tablature, using letters (a, r, b, e) and numbers (1-6) on a six-line staff to represent fret positions. The piece is written in a single melodic line.

Almaines for the Lute.

The image displays a handwritten musical score for lute, titled "Almaines for the Lute." The score is organized into ten systems, each consisting of three staves. The notation is characteristic of early modern lute tablature, using letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' to denote fret positions on the strings. Rhythmic values are indicated by flags above the notes, and various clefs and bar lines are used to structure the music. The notation includes many ligatures and specific clefs, likely representing the lute's tuning and the piece's meter. The overall appearance is that of a historical manuscript page.

Almaines for the Lute.

The image displays a handwritten musical score for lute, consisting of ten systems. Each system is composed of six-line staves. The notation is a form of lute tablature, using letters (a, b, c, d, e, f, g) to indicate fret positions on the strings. Rhythmic values are represented by various symbols, including vertical lines, flags, and beams. The score is organized into measures, with some measures containing multiple systems of notation. The handwriting is in an old cursive style, and the paper shows signs of age.

Almaines for the Lute.

Handwritten musical score for "Almaines for the Lute." The score consists of ten systems of five-line staves. Each system contains a single melodic line with various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). Above the staves, there are numerous lute tablature symbols, which are letters (a, b, c, d, e, f, g) placed on or between the lines of the staff to indicate fret positions. The notation is dense and characteristic of early modern lute music. The piece concludes with a double bar line and the word "Finis" followed by the name "Daniell Bacheler."

Almaines for the Lute.

Sir Henry Guilforde
his Almaine.

The musical score is written on 12 systems of three staves each. The notation is a form of early lute tablature, using letters (a, b, c, d, e, f, g) to represent fret positions on the strings. Rhythmic values are indicated by flags above the notes. The piece is titled "Almaines for the Lute" and is attributed to "Sir Henry Guilforde his Almaine." The score concludes with a "p" (piano) marking.

Almaines for the Lute.

The first of the
Queenes Maskes.

This musical score is written for a lute and consists of six systems of three staves each. The notation is a form of lute tablature, where letters (a, b, c, d, e, f, g) are placed on the lines of the staff to indicate fret positions. Above the staves, there are various musical symbols, including vertical lines and beams, which likely represent rhythmic values. The piece begins with a treble clef and a common time signature. The notation is dense, with many notes and beams across the six systems.

The second of the
Queenes Maskes.

This musical score is also written for a lute and consists of three systems of three staves each. Like the first piece, it uses lute tablature notation with letters on the staff lines. It begins with a treble clef and a common time signature. The notation is similar in style to the first piece, featuring vertical lines and beams above the staves to denote rhythm. The piece concludes with a double bar line at the end of the third system.

Almaines for the Lute.

Handwritten musical notation for the first system of 'Almaines for the Lute'. It consists of three staves with various rhythmic markings and letter-based notes.

The last of the
Queenes Maskes.

Handwritten musical notation for the second system, titled 'The last of the Queenes Maskes'. It consists of three staves with various rhythmic markings and letter-based notes.

Almaines for the Lute.

The Witches daunce
in the Queenes Maſke.

This section contains the first piece of music, 'The Witches daunce in the Queenes Maſke'. It is written for the lute and consists of four systems of staves. The notation includes various rhythmic values (such as minims, crotchets, and quavers) and lute-specific symbols like 'P' for plectrum strokes and 'B' for barre positions. The piece is in a 3/4 time signature, indicated by a '3' in a circle. The melody is primarily in the treble clef, with a bass line in the lower staves.

Sir Iohn Smith
his Almaine.

This section contains the second piece of music, 'Sir Iohn Smith his Almaine'. It is also written for the lute and consists of four systems of staves. The notation is similar to the first piece, using lute-specific symbols and rhythmic values. The piece is in a 3/4 time signature, indicated by a '3' in a circle. The melody is primarily in the treble clef, with a bass line in the lower staves.

Almaines for the Lute.

The image displays a handwritten musical score for lute, organized into ten systems. Each system consists of two staves. The upper staff of each system contains a sequence of letters (a, b, c, d, e, f, g) representing fret positions on the strings, which is a form of tablature. The lower staff contains rhythmic notation, including various note values (such as minims, crotchets, quavers) and rests, often accompanied by a vertical bar line. The notation is dense and characteristic of early printed or manuscript lute music. The piece concludes with a double bar line and a final cadence symbol.

Here endeth the Almaines.

Corantoes for the Lute.

Here beginneth the Corantoes : the first whereof is commonly knowne
by the name of Mounfier *Ballard* his Coranto.

Coranto.
1

Musical notation for Coranto 1, Mounfier Ballard's Coranto. It consists of four systems of three staves each. The notation includes rhythmic flags and various note values (minims, crotchets, quavers) with letter-based pitch notation (a, b, c, d, e, f, g). The first system has a treble clef and a common time signature. The piece concludes with a double bar line and repeat dots.

John Perrichon his Coranto.

Coranto.
2

Musical notation for Coranto 2, John Perrichon's Coranto. It consists of four systems of three staves each. The notation includes rhythmic flags and various note values (minims, crotchets, quavers) with letter-based pitch notation (a, b, c, d, e, f, g). The first system has a treble clef and a common time signature. The piece concludes with a double bar line and repeat dots.

Corantoes for the Lute.

Coranto.
3

The image displays a handwritten musical score for a Coranto for the Lute. The score is organized into 12 staves, each consisting of two five-line systems. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and fingerings (indicated by letters a, b, c, d, e, f). Above the staves, there are numerous lute tablature symbols, which are stylized letters and numbers representing fret positions on the strings. The piece is in 3/4 time, as indicated by the '3' below the title. The handwriting is in black ink on aged paper.

Corantos for the Lute.

Mounfier *Saman* his Coranto.

Coranto.

4

The musical score is written on ten systems, each containing three staves. The notation is a form of lute tablature, using letters (a, b, c, d, e, f, g) to represent fret positions on the strings. Above the notes, there are various symbols: 'P' for plectrum, 'F' for fingerings, and 'B' for bends. The piece begins with a treble clef and a 4/4 time signature. The key signature has one flat (B-flat). The score includes various rhythmic values such as crotchets, quavers, minims, and crotchets. The piece concludes with a double bar line.

Corantos for the Lute.

Mounfier *Saman*.

Coranto.

The musical score is written on 12 systems, each consisting of two staves. The notation is a form of lute tablature, using letters (a, b, c, d, e, f, g) to represent fret positions on the strings. Above the staves, there are various symbols including 'P' (pizzicato), 'R' (ritardando), and '3' (triplets). The music is in a 3/4 time signature, as indicated by the '3' at the beginning of the first system. The piece concludes with a double bar line and a final 'R' symbol.

Corantoes for the Lute.

Coranto.
6

Handwritten musical score for Coranto 6. The score is written on five systems of three staves each. The first system begins with a treble clef and a 3/4 time signature. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' and 'p'. The piece concludes with a double bar line and repeat signs.

Coranto.
7

Handwritten musical score for Coranto 7. The score is written on five systems of three staves each. The first system begins with a treble clef and a common time signature. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' and 'p'. The piece concludes with a double bar line and repeat signs.

Here endeth the Corantoes.

Voltes for the Lute.

Here beginneth the Voltes.

Volte 1

The musical score consists of ten systems, each with two staves. The notation includes various rhythmic values and accidentals. Above the staves, there are numerous lute tablature symbols, which are letters (a, b, c, d, e, f, g) placed on a six-line staff to indicate fret positions. The piece is divided into measures by vertical bar lines, with some measures containing repeat signs.

Voltes for the Lute.

Handwritten musical score for Lute, titled "Voltes for the Lute." The score consists of ten systems of music, each with a treble and bass staff. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats, naturals). Above the staves, there are numerous lute tablature symbols, which are letters (a, b, c, d, e, f, g) and numbers (1-6) indicating fret positions. The first system is marked "Volt. 3". The score concludes with a double bar line and a repeat sign.

Voltes for the Lute.

Volte 4

Handwritten musical notation for Volte 4, consisting of five systems of three staves each. The notation includes various notes (half, quarter, eighth, sixteenth), rests, and lute-specific symbols like 'P' and 'B'. The first system is labeled 'Volte 4' on the left. The notation is dense and fills most of the staves.

Volte 5

Handwritten musical notation for Volte 5, consisting of three systems of three staves each. The notation includes various notes (half, quarter, eighth, sixteenth), rests, and lute-specific symbols like 'P' and 'B'. The first system is labeled 'Volte 5' on the left. The notation is dense and fills most of the staves.

Voltes for the Lute.

Volte.

Voltes for the Lute.

Volte 7

The musical score is written on eight systems of two staves each. The notation includes various rhythmic values and accidentals. Above the staves, there are numerous lute tablature symbols, which are letters (a, b, c, d, e, f, g) placed on a six-line staff to indicate fret positions. The piece concludes with a double bar line and a repeat sign.

FINIS.