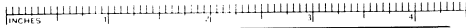


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VARIETIE  
OF  
LUTE-lessons:  
*Viz.*  
Fantasies, Pains, Galliards, Almains, Corantoes,  
and Volts: Selected out of the best approved  
AUTHORS, as well beyond the Seas as  
of our owne Country.  
By Robert DeuLand.

Whereunto is annexed certaine Ob-  
seruations belonging to LUTE-playing:  
By Iohn Baptista Besardo of Vifonti.

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

LONDON:  
Printed for Thomas Adams.  
1610.



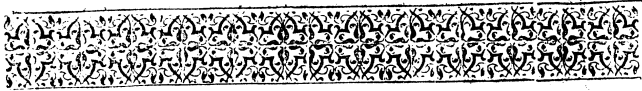
TO THE RIGHT WORSHIP-  
FULL, WORTHY, AND VERTVOVS  
Knight, Sir *Thomas Mounson.*



YR, 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 these my first Labours to your worthines, assuring my telfe 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 vtermoost 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 dueety,

*Robert Douland.*



To the Readers whofoeuer.



Entlemen: 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 perfection in any skill cannot be attained vnto without the waste of many yeeres, much cost, and excelsiue 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 Vaine 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 disfast all, since my meanes and helpes of attaining what I haue, haue beene 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 come 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 fame to me his Sonne, who in the meane time will consecrate my best indeuours at the shrine of your fauours, and shall euer remaine obliged vnto you for your curtesies to the vttermost of my power.

Robert Douland.

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 *Heau'n-scaling Cordes*:  
Then let their vertue their owne glory raise,  
Least it be said a *Smith* hath forg'd their praise.



# NECESSARIE OBSERVATIONS BELONG- ING TO THE LUTE AND LVTE

playing: by *John Baptista Besardo* of Visonti: with  
choise variētie of LVTE-Jellions, partly Inuēnted, and partly Col-  
lected out of the best AVTHORS, by *Robert Douland*,  
and *John Douland* Batcheler of  
M. B. S. I. C. K. E.



Have thou hast (gentle READER) a fashion of practi-  
sing on the LVTE, such as I could gather out of the  
Oblervations of the famous and diuine *Laurentinus*,  
others, and mine owne: comprehended in a few rules,  
which I haue heere set out with as much care and  
diligence as I possibly could, by which thou mayest  
more easily obtaine the right practise on the LVTE.  
Take therefore this worke of mine in good part, who-  
soever thou art that readest it, with a minde to profit  
thy selfe: yet thinke not I set it forth to the end to draw  
thee away from the lively teaching of thy Maister,  
(whose speech doth farre exceede all writing,) or pre-  
sume to teach those which are Maisters in the ART

these triuiall wayes, but I offer helpe to young beginners, and such as oftentimes want a  
Teacher, which it will not be vnpleasing for them to vse, when they finde themselves wearied  
with those difficultes which lightly befall young learners. Neither would I haue thee  
thinke that in this I detract from the other, differing wayes, which other men doe vse, nor  
vnjustly, so that there be reason for them, and an easie gracefulness in them. For a man  
may come to the same place diuers wayes; and that sweet Harmony of the LVTE (the ha-  
bit whereof wee doe daily affect with so great trauaile) may strike our eares with an ele-  
gant delight, though the hand be diuersly applied: Yet know as I am free from all such  
ambition, so, that I would with all my heart haue giuen thee the habit and power to play  
well, rather then the meanes of learning to play, if it were possible to be had without  
labour.

Whofoeuer therefore will vse these our rules, if hee be wholie raw in the Art, about  
all other things let him perswade himselfe, that the knowledge of this ART though it be  
hard, yet it is easie to be obtayned by him that is in this sort conditioned. First, if hee  
haue no great defect, and haue that naturall desire towards MUSICKE, which hath bene  
the founder of excellencie in euery ART; Secondly, if hee stint himselfe in his learning  
with such labour and exercise that is moderate, and continuall, not such vnreasonable  
paines as many doe weary themselves with: Thirdly, if he be patient for a good long time,  
for commonly this brings vs whether wee will or no to the highest of the SCIENCES. To  
B the

## Necessarie Obseruations

these if hee a diuine the industrious and lively instructions of a Teacher, that is a good Art-  
tist, 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.)

First and formost chuse a LUTE neither great nor small, but a middling one, such as  
shall fit thine hand in thine owne judgement. Yet I had rather thou didst chuse at first  
on a LUTE that were somewhat greater and harder, vnlesse thy hand be very short:  
because that is good to stretch the sinewes, which are in nee sore to be slackned. For  
there are which do sometimes without a LUTE 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 often times admit their fin-  
gers with oyle of *Tanur*. Though I know the vse thereof is good to make a limble hand,  
rather by the often report of many others, then by any approued experience of mine owne.  
Howfoeuer, it is most necessarie at least for the beginner to handle the LUTE often, yet not  
but when thy *Geniu* fauours thee, that is, when thou feelest thy selfe inclined to My-  
sicknes: For there is a certaine naturall disposition for learning the ARTS naturally infu-  
sed 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 litle thy  
selfe aptly disposed, and hast time and opportunity, spare no paynes, yet keepe this course.

Chuse one Lesson thy selfe according to thy capacite, which giue not ouer by loo-  
king ouer others, or straggling from one to another, till thou haue got it reasonably  
perfect, and doe not onely beginne 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 stene in it. It will not litle 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  
LUTE hath, which for the most part is imputed to the fingers, should rather be attribut-  
ed to the varietie of the Rules, which are in this respect to be obserued, all which doe ra-  
ther depend vpon the minde, then on the hand.

And although most men doe vse themselves at the first to the hardest Lessons, that after-  
wards they may haue the easier passage, yet would I not perswade young beginners so, for  
feare least such difficultie 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 intri-  
cate by reason of many Griues or stops (as you call them) and in displaying whereof one  
shall not neede to lay his fingers crosse the necke of the LUTE. And this I would haue vse  
till the hand be a litle brought in vnto. And in this Lesson I would not haue many or di-  
uers 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 careful in mar-  
king 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: be-  
ginning first with the left hand, because that is as it were the mother of the Melodie, the  
other doth vnfold the Melodie conceited, and so sounds it out to our Eares.

Wherefore take speciall heede, lest the right hand touch the Strings before the left  
hand stop them, and carrie your left hand so in holding the necke of the LUTE with a  
good grace, your thumbe must be set vpon the middle of the backe of the necke, which  
must likewise with the other fingers as they goe vp and downe vpon the LUTE 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 fifth 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 aboute 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  
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 nee-  
rest 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:

An example, wherein the first finger is to be laid ouer halfe the fret E, onely in the  
three first strings, where A is wote of the Letters.

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

To chuse a  
LUTE for a  
lerner.

What lesson to  
begin withall.

For vning of  
both hands to-  
gether.

A Diminution  
is a Crochet,  
Quaver, Sixt,  
Of laying the  
finger crosse

## Necessary Observations

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

But if the letter that we doubt of, be placed not alone but with one or more other letters, which conjunction 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 use 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 soever two *B*s happen to be on two strings which stand close together, let them be stopp'd together with the toppe of the finger. Yet understand this onely of the first, second or third string: for if two *B*s stand together in the other strings (namely the Base strings) then they must be stopp'd not with the toppe of the first finger, but with the same finger laid over the whole fret.

The second Rule is, that whensoever two *B*s are found on two Strings that are not close together, but have the Letter *A* betwixt them or more Letters, then let such *B*s be stopp'd with the fore-finger, and second finger.

The third Rule is, that whensoever the said *B*s shall 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 over the stop *B*. Let these examples serve for all the parts of this Rule.

For Gripping of stops in *B*.

Two musical staves showing fretting patterns for the letter B. The first staff illustrates the first rule with various combinations of B notes on adjacent strings. The second staff illustrates the second rule with B notes separated by an A note on different strings. The third staff illustrates the third rule with B notes on non-adjacent strings.

And because it is impossible to set downe in writing particularly all these things, which we shall finde by daily use, necessarie to concerne this Chapter, I have placed here certaine of the common griffes or stops, wherein are one *B* or many, which must be stopp'd eyther laying the finger flat over 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.

Two musical staves showing various fretting patterns for the letter B, including combinations of B notes on multiple strings and different fret positions.

Where

## belonging to Lute-playing.

Where mark that the finger must be laid cross the Fret often; nay, very oftentimes, (though you finde but one Letter of a kinde in that Fret,) that the other may be the swiffler stopp'd, which cannot by any certaine Rule but onely by use be learned. And know besides the same griffes the Letters differ not, yet are not stopp'd 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 controuersie 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 alwaies 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 stopp'd 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 cross the fret, though not alwaies yet most an end, if those letters be vnder *C* which otherwise should according to the Rule be stopp'd 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 stopp'd with the first finger. And this shall suffice for the Letter *C*: more and more certaine Rules you shall gather by use and practise, yet haue I set downe some examples, lest the obscuritie of these things I haue deliuered might hinder thee.

Two musical staves showing fretting patterns for the letter C and other fretting techniques, including combinations of C notes on different strings and frets.

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

For the Letter *D*, I said before it must be stopp'd 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 stopp'd 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 use the second, third and fourth fingers, or lay your finger cross the Fret, as those stops which goe before or follow will beare it: of this Rule let this also be an example.

Two musical staves showing fretting patterns for the letter D and other fretting techniques, including combinations of D notes on different strings and frets.

C

The

## Necessarie Obseruations

The same order you may keepe in the lower Frets, onely in them for the most part (and very often) we 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 periheth sodainely, when the stopping thereof is ended. And besides, nothing is more vncomely, 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) whilet 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 whilft 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 merely ignorant, to be lightly 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 fit, 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 diligetly the measure that each hath to it allotted, and if a letter be set immediatly 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 with the thombe twise together, till you come to a letter or Griffe where the measure changes; 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

## belonging to Lute-playing.

other notes with the thombe and fore-finger, one after another. Yet is ther an exception in this exception: for when you finde a Griffe measured with a pricke, as for example  $\text{f}$  and there follow it many Notes, the first whereof is  $\text{f}$ , or if you meet with such a one  $\text{f}$  and after it such a one  $\text{f}$ , although the measure with a pricke doe goe before, yet must that which follows, contrarie to this rule, begin with the Thombe. For example of this Rule and other things which I haue 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.

The Example of the first Rule.

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

An Example of an exception from the fourth Rule.

These things being well obserued, know that the two first fingers may be used 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 whilet it is occupied in striking at least the Base, both the hands will be graced, and that vmanly 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 with you to vse the two fore-fingers, if you be to proceede (that is to runne) into the fourth, fifth or sixth 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  $\text{f}$  may more fitly, nay must all be strooke with the Thombe, and most commonly so they are stroken, although this time  $\text{f}$  be put to them, as you shall more easily see in the example following:

C2

I could

Wherefore the numbers before the letters furnish.

Of playing with the two fingers.

A good Note.

## Necessarie Obseruations

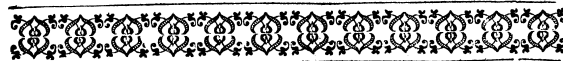
I could wish you take as much paines in marking the Measures, as in the other former rules, especially if you be a beginner be not too halitic in handling the *LUTE*, for I dare promise you faithfully and without deceit, that nothing is more fit to second this businesse then patience in the beginning: 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 plainly, 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 deliery every 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 & ioyns, 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 reliques 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 iudgethem 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 gracefullnesse 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 onethat 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 Obseruations belonging to the *LUTE*,

By *IOHN DOVLAND*, Bachelor 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. meane: therefore it were not conuenient for a Teacher to stand vpon every 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 oyliness, as they lye in the Boxes or bundles: yet herein we are often deceiued, for Oyle at any time will make strings looke cleere, and therefore this tricke is too 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 false. Also open the boues 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 curtle, 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 stiff, they hold them then as good; but if it bend as wee say, through a dankith weakenesse, then they are not strong. Some againe doe take the end of the string between their teeth, and then plucke it, and thereby if it breake safeld at the end, then it is strong, but if it breake stubbed then it is weak. This Rule also is holden for the breaking of a string betwene 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 fasteling with little hayres. And againe looke amongst the boues, at one end of the Knot, that the string be not parted, I meane one peece great and another small, then draw it hard betwene your hands, to try the strength, which done, hold it vp againe against the light betwene 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 choosung of strings is not alone for Trebles, but also for small and great Meanes: greater strings though they be old 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 hold well the stretchung betwene your hands, yet when you set them on the Instrument they will flicke, (and rise by starts) in the Nut, and there breake, euen in the tuning: the best remedy when the strings flicke so, is to rub the

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little

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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 hold 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 Warchet.

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 Monckin and Mildorpe, are and continue the best. Likewise there is a kinde of strings of a more fuller and larger sort then ordinarie (which we call *Ganfers*.) 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 *Linarria* 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 sort 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 *Strasburge*, 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 *Frankford*, 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 strayed 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 *vi*: 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 weak, but that they may according to your feeling in striking with your Thombe and finger equally counterpoise the Trebles, yielding 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 *Diatesaron* 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 here 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 *Accessories*, which are the seauenth, eight and ninth string, &c. keeping the former counterpeise, as if they were equal things waighed in an euen Ballance.

of

## belonging to Lute-playing.

### 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 *Anisophonie*, 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 please 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 founds 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 ancient Musitions *Pithagos*, and also by Frets called *Nerui*, *Glarianus* lib. 1. *Deaucha*. Now these frets of late yeeres were but fourteen 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 *Plinius* saith, Nature thirsting after knowledge, is alwayes desirous to inuent and seeke more, by the wittie conceit (which I haue scene, and not altogether to be disallowed) of our most famous countriman M<sup>r</sup>. *Mathias Mason* 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 lengthened, 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 founds by them caused, there is two wayes: the one is the deuine sense 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 *Celsus* in *de initio & progressu Musici* saith, the sense of Hearing of all others deceiueh most, and cannot discern and iudge of the founds in the smaller Interualls. To this agreeth *Valla Placentinus* in lib. 2. cap. 3. of his Musicke, wherein hee writeth that those founds 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 *Thals* waighing of his brother *Tubals* Hammers: but most Authors attribute this vnto *Pithagoras*, (the sonne of *Mesarchus* a Samian borne) the first author of the name of Philosphie, who flourished in the time of *Cambyses* 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 fixe hundred yeeres before the birth of Christ, and the manner of it was thus, *Pithagoras* searching after a certaine distance of Interualls, left 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 varietie and vncertainty



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uncertainie, being that euen now if you will regard the strings, the Ayre being moist dulles their found, 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 founds there was as it were one consent. Wherefore amazed at this, hee set to that worke which he had long intended, and pondering long thought that the strength of the strikers did make the diuersitie of the founds: which that it might be more euident vnto him, hee bad them change hammers, but the proprietie of the founds 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 fue hammers, they were found to be duiple in waight, which answered themselues, according to the concord of a *Diapason*, and that which was duiple to the least, hee found to be a *Sesquitertia* to another, to whom it founded a *Diatesaron*. And againe hee found that the same duiple was a *Sesquialter* to that, with which it was ioyned in a *Diapente* concord. Now those two, to whom the former duiple was proued to be a *Sesquitercius* and *Sesquialter*, were found to keepe a *Sesquialtera* proportion one with another betwixt themselues: and the fifth hammer which was a discord to all of them was reiected. Whereas therefore before *Pithagoras* his time, the Muscicall concords were called partly *Diapason*, partly *Diapente*, and partly *Diatesaron*, 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 founds 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 duiple: 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 *Sesquialtera* proportion, were ioyned in a Concord of a fourth, or in a *Diatesaron*: then the 9. pound hammer to that of 6. and of 12. to 8. did mingle a fifth or *Diapente*, in the *Sesquialtera* proportion. Againe, the hammer of 9. to that of 8. did found in a *Sesquialtera* 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, hee 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 *Baetius* his words.

Thus the Internals being found out by waight and number, wee will endeavour 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 fraight 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, diuide 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*. vpward sheweth the second fret, note that with a pricke, and set the letter *C*. vpon it, which maketh a whole

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## belonging to Lute-playing.

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 *Diatesaron*: 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 middle 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 will giue you the third fret, founding a *Semitone*: mark that also with a pricke, & set thereon the letter *D*. then set the fourth fret iust in the middle, the which will 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 *Vitonus* cum *Diapente*. Now take your *L* v r e, and lay it vpon a Table vp right, and set the Ruler edgewise, betwene 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 multiland.

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) fize 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 *Magide*: 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 fized 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 Symphonie 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 *Musike*. I with 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 Wile: because this Harmony dependeth of Science and humane Art, which the vnderstanding retaineth by Muscicall habit. And from hence it is, that in *Musike* 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 skillfull 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 *Art* vpon the Instrument, that thereby they may both discern those degrees which are continually, and also those discreet Internals, which belong to the tuning of an Instrument. Now this intellect appeareth vnto vs commonly by the subtle 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 seene declared by any. Therefore according to mine

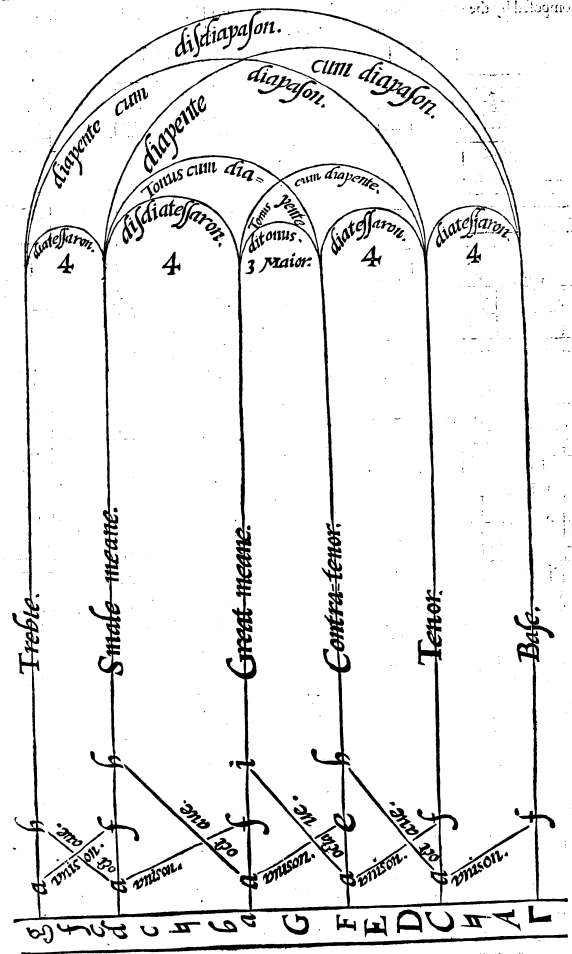
E

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mine owne experience : first, let the Scholer practise to set every 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 founds of the Base, by stopping thereon, and then make the Tenor found open, to that found which was stoppt 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 vied, that the great Meane may be in the Vnison with *E* in the Contratenor, and so by this vse the *LUTE* being tuned, you shall heare these Interualls or spaces in the table vnderneath, and very quickly learne to tune the *LUTE* by your care, without stopping, and also place the frets according to the general custome.



belonging to Lute-playing.



Ea

Fantasia

# Fantasies for the Lute.

Composed by the most famous Diomedes of Venice: Lutenist to the high and mightie  
Sigmundus, 2<sup>o</sup>. King of Poland.

Fantasia.  
I

The musical score for Fantasy I consists of a single staff of music. It begins with a treble clef and a common time signature. The notation is a combination of rhythmic flags and letters (a, b, c, d, e, f, g) representing fret positions on the strings. The piece is divided into several measures, with some measures containing multiple flags or letters. The overall structure is a single melodic line for the lute.

# Fantasies for the Lute.

The musical score for Fantasy II consists of a single staff of music. It begins with a treble clef and a common time signature. The notation is a combination of rhythmic flags and letters (a, b, c, d, e, f, g) representing fret positions on the strings. The piece is divided into several measures, with some measures containing multiple flags or letters. The overall structure is a single melodic line for the lute.

F

Fantasia.

# Fantafies for the Lute.

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

*Fantafie.*  
3

The first piece, 'Fantafie' by the Knight of the Lute, is a lute piece consisting of 11 staves. It begins with a treble clef and a common time signature. The notation includes rhythmic values such as 'c' (crotchet), 'r' (minim), and 'd' (crescendo), along with lute tablature letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' on the strings. The piece is marked with a '3' and a '3' below the first staff, indicating a triple meter. The music is characterized by intricate rhythmic patterns and melodic lines.

# Fantafies for the Lute.

Composed by the most famous *Jacobus Reis* of Augulta: Luttenist to the most mightie and victoriorus *Henricus 4.* French King.

*Fantafie.*  
3

The second piece, 'Fantafie' by Jacobus Reis, is a lute piece consisting of 11 staves. It begins with a treble clef and a common time signature. The notation includes rhythmic values such as 'c', 'r', and 'd', along with lute tablature letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' on the strings. The piece is marked with a '3' and a '3' below the first staff, indicating a triple meter. The music is characterized by intricate rhythmic patterns and melodic lines.

Fantasies for the Lute.

Handwritten musical notation for a lute fantasy, consisting of three systems of six-line staves. The notation includes rhythmic markings above the staves and letters below, representing a lute tablature.

Composed by the most famous and divine *Laurenzini* of Rome.

*Fantasia.*  
4

Handwritten musical notation for a lute fantasy, consisting of three systems of six-line staves. The notation includes rhythmic markings above the staves and letters below, representing a lute tablature.

Fantasies for the Lute.

Handwritten musical notation for a lute fantasy, consisting of three systems of six-line staves. The notation includes rhythmic markings above the staves and letters below, representing a lute tablature.

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

*Fantasia.*  
5

Handwritten musical notation for a lute fantasy, consisting of three systems of six-line staves. The notation includes rhythmic markings above the staves and letters below, representing a lute tablature.

### Fantasies for the Lute.

A page of handwritten musical notation for lute fantasies. It features 12 staves of music. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with accidentals (sharps, flats, naturals) and bar lines. The handwriting is in a historical style, typical of 17th-century manuscripts.

### Fantasies for the Lute.

Composed by the most famous *Gregorio Hawes* of Antwerp: Lutenist to the most high and mighty *Henricus Julius*, Duke of Brunfwicke, &c.

A page of handwritten musical notation for lute fantasies, continuing from the left page. It features 12 staves of music. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with accidentals (sharps, flats, naturals) and bar lines. The handwriting is in a historical style, typical of 17th-century manuscripts.

Fantasies for the Lute.

Handwritten musical score for 'Fantasies for the Lute' on the left page. It consists of 12 staves of music. The notation includes various rhythmic markings such as 'F', 'ff', 'mf', and 'p', along with notes and rests. The music is written in a single system across the staves.

Fantasies for the Lute.

Composed by John Dowland, Bachelor of Musick.

Handwritten musical score for 'Fantasies for the Lute' on the right page. It includes the title 'Fantasie 7' and 12 staves of music. The notation includes various rhythmic markings such as 'F', 'ff', 'mf', and 'p', along with notes and rests. The music is written in a single system across the staves.

Fantasies for the Lute.

Handwritten musical notation for 'Fantasies for the Lute' on the left page. It consists of ten systems of three staves each. The notation includes various rhythmic values (e, r, a, b, s, t) and dynamic markings (f, ff, mf, p). The first system starts with a treble clef and a key signature of one flat. The notation is dense and fills most of the page.

Fantasies for the Lute.

Handwritten musical notation for 'Fantasies for the Lute' on the right page. It consists of seven systems of three staves each. The notation includes various rhythmic values (e, r, a, b, s, t) and dynamic markings (f, ff, mf, p). The notation is dense and fills most of the page.

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*, Landgraue of Hellen, and from him sent to my Father, with this inscription  
following, and written with his GRACES owne hand:  
*Mauritius Landgravius Hælix fecit in honorem Joanni Doulandi Anglorum Orphei.*

Pauin.

The first piece, 'Pauin', is written on 12 staves of lute tablature. It begins with a treble clef and a common time signature. The notation consists of letters (a, b, c, d, e, f, g) placed on the lines of the staff, with rhythmic values indicated by flags above the notes. The piece is a single melodic line for the lute.

Pauins for the Lute.

The second piece is written on 12 staves of lute tablature, following the same notation style as the first piece. It consists of a single melodic line for the lute, using letters and rhythmic flags to indicate pitch and timing.

# Pauins for the Lute.

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

*Pauin.*  
3

# Pauins for the Lute.

Composed by the most excellent Musitian *Thomas Morley* Bachelor of Musicke, and Organist in the Chappell of the most Sacred *Elizabeth*, late Queene of England, &c.

*Pauin.*  
3

Pavins for the Lute.

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

Pavin.

4

Musical score for 'Pavins for the Lute' on the left page. The score is written on a single staff with a treble clef and a 4/4 time signature. It consists of 16 measures of music, featuring various rhythmic values and accidentals.

Pavins for the Lute.

Musical score for 'Pavins for the Lute' on the right page. The score is written on a single staff with a treble clef and a 4/4 time signature. It consists of 16 measures of music, featuring various rhythmic values and accidentals.

K

Pavins for the Lute.

Composed by John Dowland Bachelor of Musicke.

Pavin.

Sir John Langton  
his Pavin.

Handwritten musical notation for 'Pavins for the Lute' by John Dowland. The score is written on a single staff with a treble clef and a common time signature. It consists of 16 measures of music. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The melody is characterized by its intricate, flowing lines and frequent use of grace notes. The piece is titled 'Pavin.' and is attributed to Sir John Langton.

Pavins for the Lute.

Handwritten musical notation for 'Pavins for the Lute' by John Dowland. The score is written on a single staff with a treble clef and a common time signature. It consists of 16 measures of music. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The melody is characterized by its intricate, flowing lines and frequent use of grace notes. The piece is titled 'Pavins for the Lute'.

Pavins for the Lute.

Four systems of lute tablature. Each system consists of a rhythmic line above a six-line staff. The tablature uses letters 'a', 'b', 'c', 'd', 'e', 'f' to denote fret positions. The first system has 16 measures, the second 16, the third 16, and the fourth 16. The piece concludes with a double bar line.

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

Pavin.

6

Four systems of lute tablature for 'Pavin. 6'. Each system consists of a rhythmic line above a six-line staff. The tablature uses letters 'a', 'b', 'c', 'd', 'e', 'f' to denote fret positions. The first system has 16 measures, the second 16, the third 16, and the fourth 16. The piece concludes with a double bar line.

Pavins for the Lute.

Eight systems of lute tablature. Each system consists of a rhythmic line above a six-line staff. The tablature uses letters 'a', 'b', 'c', 'd', 'e', 'f' to denote fret positions. The first system has 16 measures, the second 16, the third 16, the fourth 16, the fifth 16, the sixth 16, the seventh 16, and the eighth 16. The piece concludes with a double bar line.

# Pavins for the Lute!

Composed by Robert Doonan.

*Pavin,*  
7

*Six Tho. Manfon*  
*his Pavin.*

# Pavins for the Lute.

Here endeth the Pavins.

### 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.

The first Galliard is written on a single staff using lute tablature. It begins with a treble clef and a common time signature. The notation consists of letters (a, b, c, d, e, f, g) placed on a six-line staff, with rhythmic values indicated by vertical stems and flags. The piece is divided into several measures, each containing a sequence of letters and rhythmic markings. The tablature is dense, with many repeated letters and complex rhythmic patterns.

### Galliards for the Lute.

The second Galliard is also written on a single staff using lute tablature. It begins with a treble clef and a common time signature. The notation consists of letters (a, b, c, d, e, f, g) placed on a six-line staff, with rhythmic values indicated by vertical stems and flags. The piece is divided into several measures, each containing a sequence of letters and rhythmic markings. The tablature is dense, with many repeated letters and complex rhythmic patterns.

From John Dowland,  
Bachelor of Musick.

### Galliards for the Lute.

The most sacred Queene Elizabeth, her Galliard.

Galliard.  
2

Musical score for Galliard 2, featuring a single staff with a treble clef and a 3/4 time signature. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with repeat signs and dynamic markings like 'f' and 'ff'. The piece concludes with a double bar line and a repeat sign.

Finis, John Dowland,  
Bachelor of Musick.

### Galliards for the Lute.

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

Galliard  
3

Musical score for Galliard 3, featuring a single staff with a treble clef and a 3/4 time signature. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with repeat signs and dynamic markings like 'f' and 'ff'. The piece concludes with a double bar line and a repeat sign.

Finis, John Dowland, Bachelor of Musick.





# Galliards for the Lute.

The Right Honorable the Lady *Cliffons* Spirit.

Galliard.

6

Musical score for Galliard 6, consisting of 12 staves of music. The notation includes rhythmic values (e.g., 1/2, 1/4, 1/8, 1/16) and various accidentals (sharps, flats, naturals). The piece is written in a single system with a treble clef and a common time signature.

# Galliards for the Lute.

Musical score for Galliard 7, consisting of 2 staves of music. The notation includes rhythmic values and accidentals. The piece is written in a single system with a treble clef and a common time signature.

Ends.  
Robert Dowland.

Sir *Thomas Monson* his Galliard.

Galliard.

7

Musical score for Galliard 7, consisting of 10 staves of music. The notation includes rhythmic values and accidentals. The piece is written in a single system with a treble clef and a common time signature.

Galliards for the Lute.

The score consists of ten staves of lute tablature. Each staff begins with a rhythmic notation above the staff and a series of letters (a, b, c, d, e, f, g) representing fret positions below the staff. The notation is dense and characteristic of early printed lute music.

Here endeth the Galliards.

Almaines for the Lute.

Here beginneth the Almaines: the first whereof is commonly knowne by the name of *Mounsfers* Almaine.

The score consists of ten staves of lute tablature. Each staff begins with a rhythmic notation above the staff and a series of letters (a, b, c, d, e, f, g) representing fret positions below the staff. The notation is dense and characteristic of early printed lute music.

Almaines for the Lute.

Handwritten musical score for 'Almaines for the Lute' on the left page. It consists of ten systems of music, each with a single staff. The notation includes rhythmic flags, stems, and various note heads. The piece concludes with a double bar line and a repeat sign.

Almaines for the Lute.

Handwritten musical score for 'Almaines for the Lute' on the right page. It consists of ten systems of music, each with a single staff. The notation includes rhythmic flags, stems, and various note heads. The piece concludes with a double bar line and a repeat sign.

Almaines for the Lute.

Finis.  
Daniell Bacheler.

Almaines for the Lute.

Sir Henry Guilforde  
his Almaine.

p



Almaines for the Lute.

The Witches dance  
in the Queens Maske.

Handwritten musical notation for the first piece, featuring a treble clef, a 3/4 time signature, and a key signature of one flat. The notation includes a series of rhythmic patterns and notes, with some measures containing repeat signs and a double bar line. The piece concludes with a final cadence.

Sir John Smith  
his Almaine.

Handwritten musical notation for the second piece, featuring a treble clef, a common time signature, and a key signature of one flat. The notation includes a series of rhythmic patterns and notes, with some measures containing repeat signs and a double bar line. The piece concludes with a final cadence.

Almaines for the Lute.

Handwritten musical notation for the third piece, featuring a treble clef, a common time signature, and a key signature of one flat. The notation includes a series of rhythmic patterns and notes, with some measures containing repeat signs and a double bar line. The piece concludes with a final cadence.

Here endeth the Almaines.

### Corantoes for the Lute.

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

Coranto.  
1

Musical notation for Coranto 1, consisting of five staves. The notation includes various rhythmic values (eighth, sixteenth, and thirty-second notes) and accidentals (sharps, flats, and naturals).

John Perriehon his Coranto.

Coranto.  
2

Musical notation for John Perriehon's Coranto, consisting of four staves. The notation includes various rhythmic values and accidentals.

### Corantoes for the Lute.

Coranto.  
3

Musical notation for Coranto 3, consisting of ten staves. The notation includes various rhythmic values and accidentals.



Corantoes for the Lute.

Mounfier Saman his Coranto.

Coranto.  
4

This musical score is written on ten staves. The notation includes rhythmic values such as 3/4 and 4/4, and various note values including eighth and sixteenth notes. The piece is characterized by frequent use of beamed sixteenth notes and rests, creating a rhythmic pattern. The notation is arranged in a single system across the ten staves.

Corantoes for the Lute.

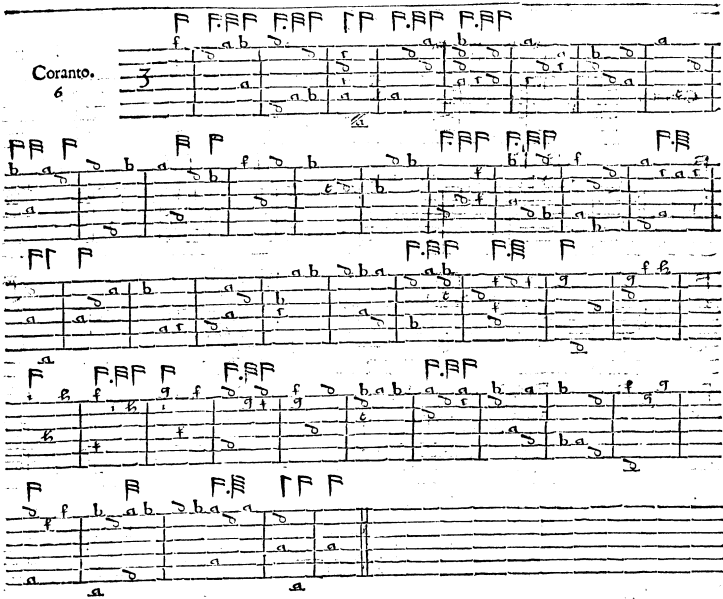
Mounfier Saman.

Coranto.  
5

This musical score is written on ten staves. The notation includes rhythmic values such as 3/4 and 4/4, and various note values including eighth and sixteenth notes. The piece is characterized by frequent use of beamed sixteenth notes and rests, creating a rhythmic pattern. The notation is arranged in a single system across the ten staves.

Corantos for the Lute.

Coranto. 6



Coranto. 6

Coranto. 6

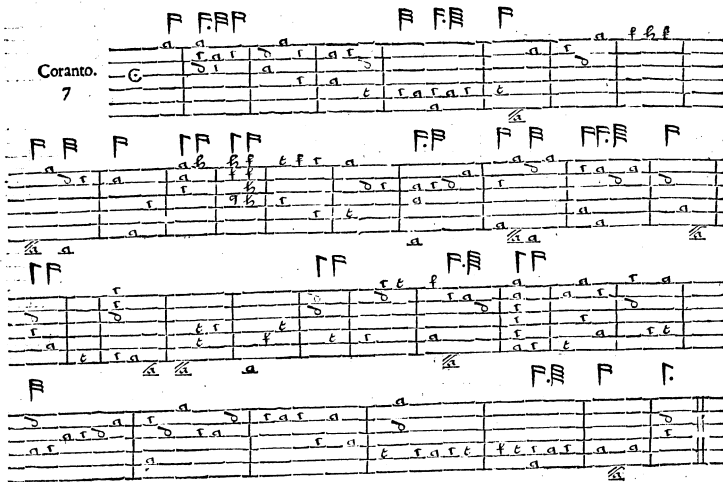
Coranto. 6

Coranto. 6

Coranto. 6

Coranto. 6

Coranto. 7



Coranto. 7

Coranto. 7

Coranto. 7

Coranto. 7

Coranto. 7

Coranto. 7

Here endeth the Corantos.

Voltes for the Lute.

Here beginneth the Voltes.

Volte. I



Volte. I

Volte. I

Volte. I

Volte. I

Volte. I

Volte. I

Volte. I

Volte. I

Volte. I

Volte. I

Voltes for the Lute.

Vol. 3

Voltes for the Lute.

Vol. 3

Voltes for the Lute.

Vol. 4

Musical notation for Vol. 4, consisting of five staves of music. The notation includes various notes, rests, and dynamic markings such as *f*, *ff*, and *pp*. The music is written in a single system across five staves.

Vol. 5

Musical notation for Vol. 5, consisting of three staves of music. The notation includes various notes, rests, and dynamic markings such as *f*, *ff*, and *pp*. The music is written in a single system across three staves.

Voltes for the Lute.

Musical notation for the first system of Vol. 6, consisting of two staves of music. The notation includes various notes, rests, and dynamic markings such as *f*, *ff*, and *pp*.

Vol. 6

Musical notation for Vol. 6, consisting of seven staves of music. The notation includes various notes, rests, and dynamic markings such as *f*, *ff*, and *pp*. The music is written in a single system across seven staves.

Voces for the Lute.

Volt  
7

*FINIS.*

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