

EARLY MUSIC ONLINE

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601.631

R.1.1.C.18.

Section 1 - lute

" 2 - orpharion

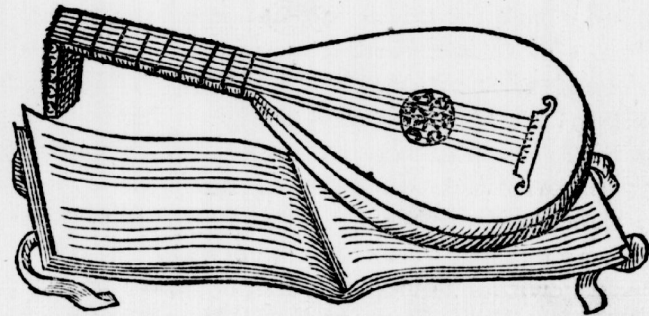
" 3 - bandora

A newv Booke of Tabliture, Containing

fundrie easie and familiar In'tructions , shewving howve to attaine to the knowlledge , to guide and dispose thy hand to play on fundry Instruments , as the *Lute* , *Orpharion*, and *Bandora*: Together vvith diuers newv Lessons to each of these Instruments.

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

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



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

To the Right honorable & vertuous Ladie

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

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

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

And novv after long time hauing gotten it finished, such as the vvorthines or vvvorthines of it is, relying on your vvorthines intermingled vvith much gentlenes, I come (though much vvvorthy) presenting it to the viewve of your Honour, vuell assuring my selfe that if it vwill so please you to shrovv it vnder the orient coloured feathers of your heavenly vertues, & the broad spreading vving of your Honour, it vwill be sure inough from the tallents of the enuious; and remaine safe through your protection, vvhereby such as loue profitable endeuvors, vwill be ready to embrace your Honour and vertue vvith it. VVhich considering, I leaue it vvith your Ladiship: beseeching the Almightye long to continue your daies, vvith increase of honour to your harts content, that so vvhen you haue paid a due debt to nature, you may receiue a free gift of God, the framer of nature, euen the Crowne of immortall glorie, amidst the harmonious Quire of blessed spirits inhabiting the highest heauens.

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



CERTAINE VERSES VPON THE ALPHABET OF HER LADSHIPS NAME.

B Ewties chiefe ornament of natures treasure,
R Richlie adorne her heauenlie countenance:
I In wisdomes schoole she builds her bower of pleasure,
D Diuine for wit and Godly gouernance.
G Garnished with vertue, grace, and modestie,
E Euen in her breast true honour is inrold:
T To praise her patience, loue, and loyaltie,
T The Muses charge it is with pens of gold.

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

To the Reader.

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

THoughts make men sigh, sighes make men sick at hart,
sicknes consumes, consumption killes at last:
Death is the end of euerie deadlie smart,
and sweet the ioy where euerie paine is past:
But oh the time of death too long delayed,
where tried patience too ill payed.

Hope harpes on heaven, but liues in halfe a hell,
hart thinkes of life but findes a deadly hate:
Eares harke for blis, but heares a dolefull bell,
Eyes looke for ioy, but see a vvofull state:
But eyes, and eares, and hart, and hope deceaued,
tongue tels a truth, how is the minde conceaued.

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

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

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

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

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

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

Your face	Your tongue	Your wit
So faire	So sweet	So sharpe
Firft bent	Then drew	So hite
Mine eye	Mine eare	My hart
Mine eye	Mine eare	My hart
To like	To learne	To loue
Your face	Your tongue	Your wit
Doth lead	Doth teach	Doth moue
Your face	Your tongue	Your wit
With beames	With found	With arte
Doth blind	Doth charme	Doth rule
Mine eye	Mine eare	My hart
Mine eye	My eare	My hart
With life	With hope	With skill
Your face	Your tongue	Your wit
Doth feed	Doth feait	Doth fill
Oh face	O tongue	O wit
With frownes	With checks	With smart
Wrong not	Vex not	Wound not
Mine eye	My eare	My hart

This eye
Shall ioy
Your face
To serue

This eare
Shall bond
Your tongue
To trust

This hart
Shall sweare
Your wittes
To feare

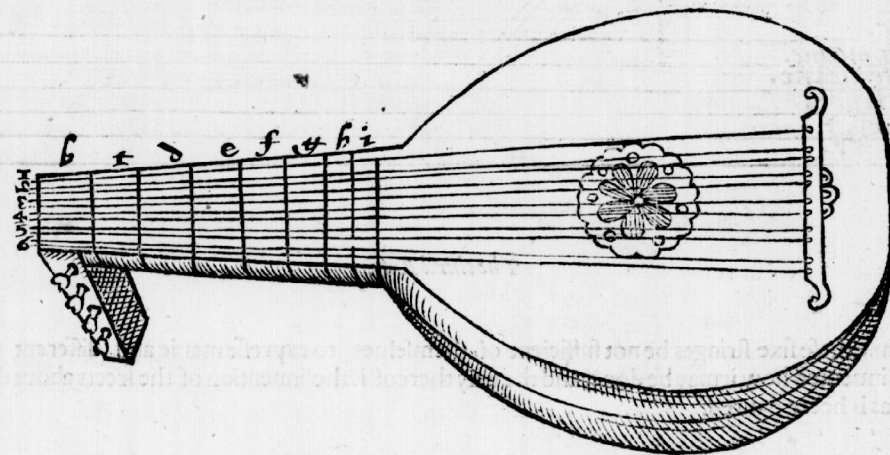
Flow forth abundant teares, bedew this dolefull face,
disorder now thy heares that lues in such disgrace:
Ah death exceedeth far this life which I endure,
that still keepes me in warre, who can no peace procure
I loue whome I shoud hate, she flies I follow fast,
such is my bitter state, I wish no life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

FINIS.

AN INSTRUCTION TO THE LVTE.

The first Rule.

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



AN INSTRUCTION TO THE LVTE.

The second Rule.

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

Example.

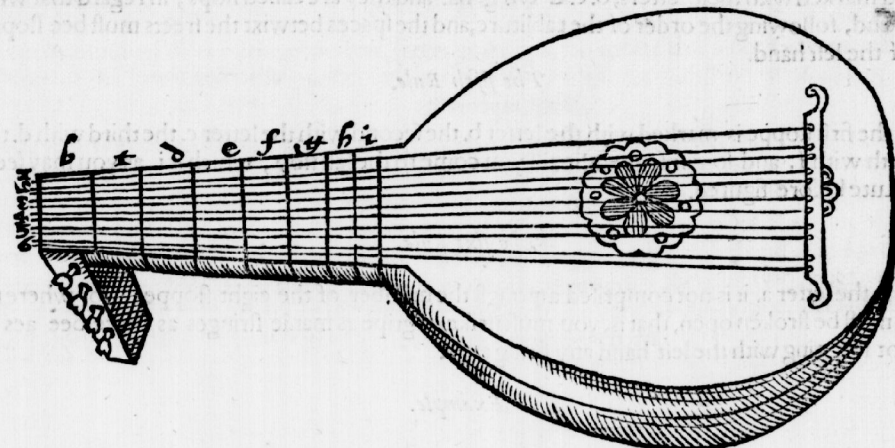
treble.
small meane.
great meane.
Countenor.
Tenor.
Bass.

The third Rule.

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

Con.

AN INSTRUCTION TO THE LVTE.



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

B 2

The

AN INSTRUCTION TO THE LUTE.

The fourth Rule.

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

The fifth Rule.

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

The sixth Rule.

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

Example.

a				
a	a			
		a	a	
			a	
				a
a				

The seventh Rule.

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

AN INSTRUCTION TO THE LUTE.

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

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

The eight Rule.

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

Example.

a	f	f	e
a	f	f	f
e	e	e	e
			a

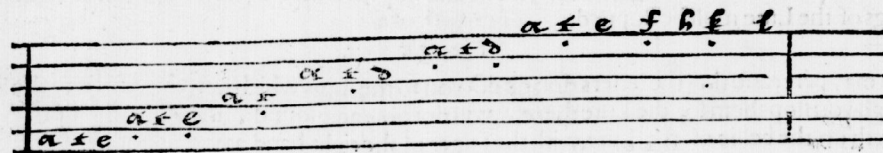
The ninth Rule.

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

AN INSTRUCTION TO THE LVTE.

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

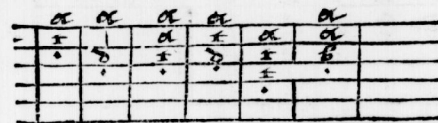
Example.



The tenth Rule.

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

Example.



The eleuenth Rule.

Againe note that when yee finde foure, five or sixe letters comprised in one stop, that then you must gripe or draw as manie strings as there be found letters marked: By griping or drawing is to be vnderstood, when the

AN INSTRUCTION TO THE LVTE.

the fingers and the thumb of the right hand play together, for when five or sixe partes come together, you haue but foure fingers to play, the thumb accounted for one, for note that the litle finger serueth to guide the hand vpon the bellie of the Lute.

The twelfth Rule.

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

The thirteenth Rule.

And to the end yee shall not be ignorant what these termes meane of striking downewardest, or vpward, or to gripe, I meane by striking downewardest the strings, is when the thumb playeth alone, and to strike with the fingers is when the letters hath prickes vnder them, and the strings are striken vpward, to gripe is when the fingers and the thumb playeth together, and yet not looseth their office in striking vpwardes and downewardest, that is to say, to strike downeward with the thumb, and vpward with the fingers.

The fourteenth Rule.

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

AN INSTRUCTION TO THE LVTE.

a	f	e	f	h
a	f	e	f	h
f	e	f	e	h
e	f	e	f	h
f	e	f	e	h
a	f	e	f	h

The fifteenth Rule.

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

a	f	e	f	h	f	e	f	e	a
a	f	e	f	h	f	e	f	e	a
f	e	f	e	h	f	e	f	e	a
e	f	e	f	h	f	e	f	e	a
f	e	f	e	h	f	e	f	e	a
a	f	e	f	h	f	e	f	e	a

The sixteenth Rule.

For to play foure parts, it is easie to be vnderstood that the thumb and the three fingers together, serue easilie to strike the foure stringes or parts each dooing his part in striking vpwards and downewards.

Example.

AN INSTRUCTION TO THE LVTE.

Example.

a	f	e	f	h	f	e	f	e	a	f	e	f	h	f	e	f	e	a	f	e	f	h	f	e	f	e	a
a	f	e	f	h	f	e	f	e	a	f	e	f	h	f	e	f	e	a	f	e	f	h	f	e	f	e	a
f	e	f	e	h	f	e	f	e	a	f	e	f	h	f	e	f	e	a	f	e	f	h	f	e	f	e	a
e	f	e	f	h	f	e	f	e	a	f	e	f	h	f	e	f	e	a	f	e	f	h	f	e	f	e	a
f	e	f	e	h	f	e	f	e	a	f	e	f	h	f	e	f	e	a	f	e	f	h	f	e	f	e	a
a	f	e	f	h	f	e	f	e	a	f	e	f	h	f	e	f	e	a	f	e	f	h	f	e	f	e	a

The x. Commandements.

The seventeenth Rule.

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

The eighteenth Rule.

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

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

AN INSTRUCTION TO THE LVTE.

The nintenth Rule.

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

Example.

f	d	f
f	d	f
f	d	f
f	d	f
f	d	f
f	d	f

The twentieth Rule.

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

And

AN INSTRUCTION TO THE LVTE.

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

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

Example.

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

C 2

All

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

The twentieth Rule.

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

Example.

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

Note

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

The two and twentieth Rule.

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

Example.

AN INSTRUCTION TO THE LVTE.

Handwritten musical notation for the left page of 'AN INSTRUCTION TO THE LVTE'. The page contains four systems of music, each consisting of a single staff with a treble clef. The notation is written in a historical style, using letters (a, b, c, d, e, f, g) and symbols (beta, alpha) to represent notes and rests. The first system has four measures, the second has four measures, the third has four measures, and the fourth has four measures. The notation is written in a single line, with the notes and symbols placed on the lines and spaces. The page is numbered 'C 4' at the bottom right.

AN INSTRUCTION TO THE LVTE.

Handwritten musical notation for the right page of 'AN INSTRUCTION TO THE LVTE'. The page contains four systems of music, each consisting of a single staff with a treble clef. The notation is written in a historical style, using letters (a, b, c, d, e, f, g) and symbols (beta, alpha) to represent notes and rests. The first system has four measures, the second has four measures, the third has four measures, and the fourth has four measures. The notation is written in a single line, with the notes and symbols placed on the lines and spaces. The page is numbered 'C 4' at the bottom right.

AN INSTRUCTION TO THE LVTE.

A Pavan
for the
Lute.

Handwritten musical score for a Pavan on the lute, page 1. The score is written on five staves. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various lute-specific symbols such as 'f' for fret, 'a' for natural, and 'b' for flat. There are also some 'x' marks and slurs. The piece is titled 'A Pavan for the Lute.'

AN INSTRUCTION TO THE LVTE.

Handwritten musical score for a Pavan on the lute, page 2. The score continues from the previous page. It is written on five staves. The notation includes various lute-specific symbols such as 'f' for fret, 'a' for natural, and 'b' for flat. There are also some 'x' marks and slurs. The piece is titled 'A Pavan for the Lute.'

AN INSTRUCTION TO THE LVTE.

Handwritten musical notation for the lute on the left page, featuring four systems of staves. Each system consists of a treble staff with notes and a lute tablature staff with letters (a, b, c, d, e, f) and numbers (1-6). The notation includes various musical symbols such as clefs, bar lines, and accidentals.

AN INSTRUCTION TO THE LVTE.

Handwritten musical notation for the lute on the right page, featuring four systems of staves. Each system consists of a treble staff with notes and a lute tablature staff with letters (a, b, c, d, e, f) and numbers (1-6). The notation includes various musical symbols such as clefs, bar lines, and accidentals.

A Pauan
for the
Lute.

Finis. F.C

D 3

AN INSTRUCTION TO THE L.V.TE.



AN INSTRUCTION TO THE LVTE.



AN INSTRUCTION TO THE LVTE.

Handwritten musical score for lute on the left page, featuring four systems of staves. Each system consists of a single staff with a treble clef, containing a mix of letters (a, b, c, d, e, f) and rhythmic symbols (vertical lines with flags). The notation is a form of lute tablature. The first system ends with a double bar line. The second system also ends with a double bar line. The third system ends with a double bar line. The fourth system ends with a double bar line and the word "finis." written below the staff, followed by "pauu" and "by F.C." in parentheses.

AN INSTRUCTION TO THE LVTE.

Handwritten musical score for lute on the right page, featuring four systems of staves. Each system consists of a single staff with a treble clef, containing a mix of letters (a, b, c, d, e, f) and rhythmic symbols (vertical lines with flags). The notation is a form of lute tablature. The first system ends with a double bar line. The second system also ends with a double bar line. The third system ends with a double bar line. The fourth system ends with a double bar line and the letter "E" written below the staff.

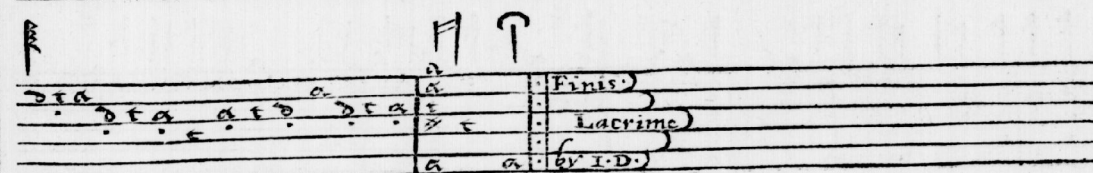
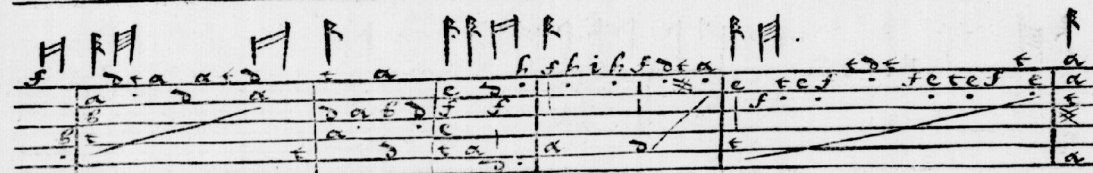
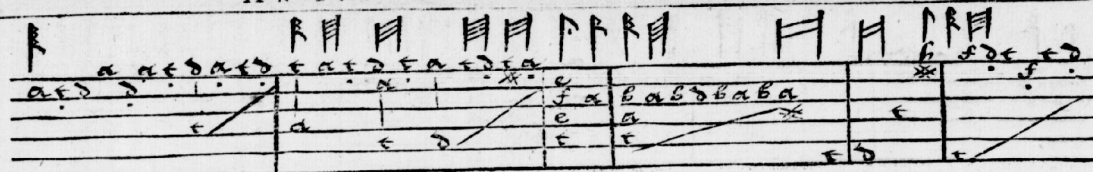
AN INSTRUCTION TO THE LVTE.

Handwritten musical notation for 'AN INSTRUCTION TO THE LVTE.' on the left page. It consists of four systems of three staves each. The notation includes various rhythmic symbols (vertical lines with flags, beams) and letter-based notes (a, b, c, d, e, f, g). Some notes are marked with 'x' or 'f'. The systems are separated by horizontal lines.

AN INSTRUCTION TO THE LVTE.

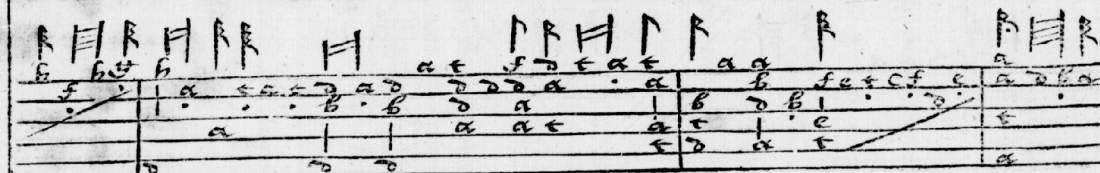
Handwritten musical notation for 'AN INSTRUCTION TO THE LVTE.' on the right page. It consists of four systems of three staves each. The notation includes various rhythmic symbols (vertical lines with flags, beams) and letter-based notes (a, b, c, d, e, f, g). Some notes are marked with 'x' or 'f'. The systems are separated by horizontal lines.

AN INSTRUCTION TO THE LVTE.



AN INSTRUCTION TO THE LVTE.

A Pauen
for the
Lute,



AN INSTRUCTION TO THE LVTE.

Handwritten musical notation for the lute on the left page, featuring five systems of staves. Each system consists of a single staff with notes and a corresponding line of tablature below it. The notation includes various rhythmic values and accidentals, with some systems showing multiple staves for different parts or voices. The tablature uses letters (a, b, c, d, e, f, g) to represent fret positions on the strings.

AN INSTRUCTION TO THE LVTE.

Handwritten musical notation for the lute on the right page, featuring five systems of staves. Each system consists of a single staff with notes and a corresponding line of tablature below it. The notation includes various rhythmic values and accidentals, with some systems showing multiple staves for different parts or voices. The tablature uses letters (a, b, c, d, e, f, g) to represent fret positions on the strings.

AN INSTRUCTION TO THE LVIE.

The first system consists of two staves. The top staff has a treble clef and contains notes with stems and beams, including some accidentals. The bottom staff has a bass clef and contains notes with stems and beams. The second system also has two staves, with the top staff in treble clef and the bottom in bass clef. The third system has two staves, with the top staff in treble clef and the bottom in bass clef. The fourth system has two staves, with the top staff in treble clef and the bottom in bass clef. The notation includes various note values, rests, and clefs.

AN INSTRUCTION TO THE LVTE.

The first system consists of two staves. The top staff has a treble clef and contains notes with stems and beams, including some accidentals. The bottom staff has a bass clef and contains notes with stems and beams. The second system also has two staves, with the top staff in treble clef and the bottom in bass clef. The third system has two staves, with the top staff in treble clef and the bottom in bass clef. The notation includes various note values, rests, and clefs. At the end of the third system, there is a bracketed section containing the text: "Finis", "Pipers Pavlin", and "By I. D.".

AN INSTRUCTION TO THE LUTE.

A Pavin
for the
Lute.

Handwritten musical notation for a lute piece. The notation is written on five staves. The first staff begins with a treble clef and a key signature of one flat. The notation consists of rhythmic figures and letters (a, b, c, d, e, f, g, h) written above and below the staves. The piece is divided into several measures by vertical bar lines.

AN INSTRUCTION TO THE LUTE.

Handwritten musical notation for a lute piece. The notation is written on five staves. The first staff begins with a treble clef and a key signature of one flat. The notation consists of rhythmic figures and letters (a, b, c, d, e, f, g, h) written above and below the staves. The piece is divided into several measures by vertical bar lines.

AN INSTRUCTION TO THE LVTE.

Handwritten musical notation for lute on page 1. The score is written on six staves. The notation includes various notes, rests, and lute-specific symbols such as 'x' for fretted notes and 'f' for fingerings. A section of the score is enclosed in a box and labeled 'Finis' and 'An Almanic.'.

AN INSTRUCTION TO THE LVTE.

Handwritten musical notation for lute on page 2. The score continues from page 1 and is written on six staves. It features various musical notations including notes, rests, and lute-specific symbols. The page concludes with the letter 'F' followed by a brace.

AN INSTRUCTION TO THE LUTE.

Handwritten musical notation for the first system of 'AN INSTRUCTION TO THE LUTE.' The notation is written on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of notes and rests, with some notes beamed together. The notation is written in a cursive, handwritten style. The system ends with a double bar line and the word 'Finis' written in a small, decorative font.

Handwritten musical notation for the second system of 'AN INSTRUCTION TO THE LUTE.' The notation is written on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of notes and rests, with some notes beamed together. The notation is written in a cursive, handwritten style. The system ends with a double bar line and the word 'Finis' written in a small, decorative font.

AN INSTRUCTION TO THE LUTE.

A Pavin
for the
Lute.

Handwritten musical notation for the first system of 'A Pavin for the Lute.' The notation is written on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of notes and rests, with some notes beamed together. The notation is written in a cursive, handwritten style. The system ends with a double bar line and the word 'Finis' written in a small, decorative font.

Handwritten musical notation for the second system of 'A Pavin for the Lute.' The notation is written on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of notes and rests, with some notes beamed together. The notation is written in a cursive, handwritten style. The system ends with a double bar line and the word 'Finis' written in a small, decorative font.

Handwritten musical notation for the third system of 'A Pavin for the Lute.' The notation is written on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of notes and rests, with some notes beamed together. The notation is written in a cursive, handwritten style. The system ends with a double bar line and the word 'Finis' written in a small, decorative font.

Handwritten musical notation for the fourth system of 'A Pavin for the Lute.' The notation is written on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of notes and rests, with some notes beamed together. The notation is written in a cursive, handwritten style. The system ends with a double bar line and the word 'Finis' written in a small, decorative font.

AN INSTRUCTION TO THE LVTE.

Handwritten musical notation for the lute on the left page. It consists of four systems of staves. Each system typically has a single melodic line on a five-line staff and a corresponding line of tablature below it. The notation includes various note values (minims, crotchets, quavers) and rests. The tablature uses letters (a, b, c, d, e, f) to indicate fret positions. The piece concludes with a double bar line and a repeat sign.

AN INSTRUCTION TO THE LVTE.

Handwritten musical notation for the lute on the right page. It consists of four systems of staves. The notation is similar to the left page, with a melodic line and a line of tablature. The piece concludes with a double bar line and a repeat sign. Below the final system, there is a small section of text: "Finis. A Galliarde by Fr. C."

FINIS.