



# VARIETIE O F *L U T E - l e s s o n s :*

*VIZ.*

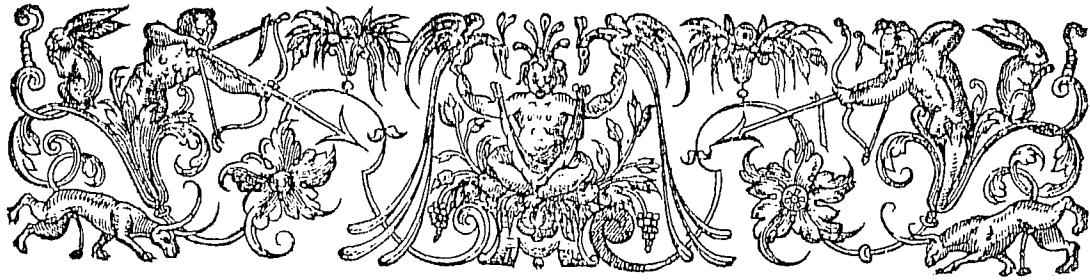
Fantasies, Pauins, Galliards, Almaines, Corantoes,  
and Volts: Selected out of the best approued  
AVTHORS, as well beyond the Seas as  
of our owne Country.

By *Robert Dowland.*

Whereunto is annexed certaine Ob-  
seruations belonging to LUTE-playing:  
By *John Baptista Besardo of Visonti.*

Also a short Treatise thereunto appertayning:  
By *John Dowland Batcheler of  
MUSICKE.*

LONDON:  
Printed for *Thomas Adams.*  
1610.



TO THE R I G H T W O R S H I P-  
F V L L , W O R T H Y , A N D V E R T V O V S  
Knight, Sir *Thomas Mounson*.



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

Your Worſhips in all duety,

*Robert Douland.*

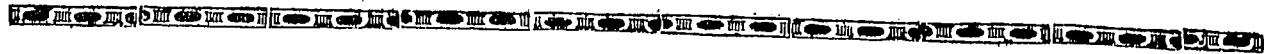


## To the Readers who soever.



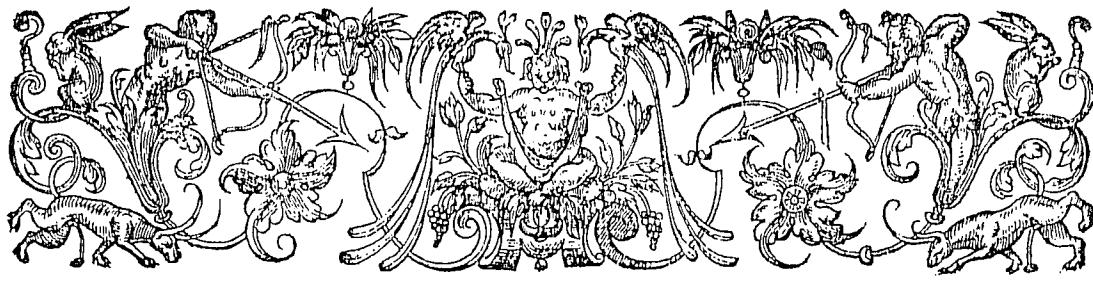
Ehleimen: I am bold to present you with the first fruits of my Skill, which albeit it may seeme hereditary vnto mee, my Father being a Lutenist, and well knowne amongst you here in England, as in most parts of Christendome beside. I am sure you are not ignorant of that old saying, *Labore Deum omnia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

Robert Dowland.



### Thomas Smith Gent: In Praise of the Worke.

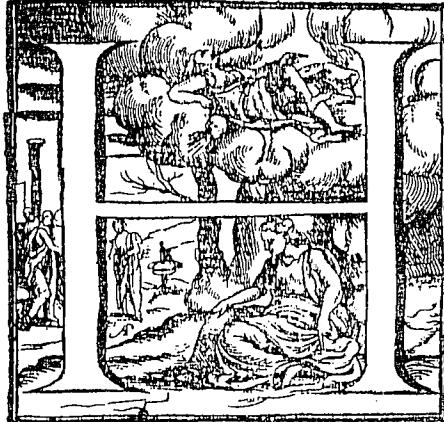
VVHere Merit far surmounts the pitch of Praise,  
The Good-worke there, transcends the reach of Words;  
This Worke is such: then good-words cannot raise  
Their waight so high as these Heau'n-scaling Cordes:  
Then let their vertue their owne glory raise,  
Leaft it be said a Smith hath forg'd their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



# NECESSARIE OBSERVATIONS BELONG- ING TO THE LUTE, AND LVTE- playing, by *John Baptista Besardo* of Vifonti: with

choise varietie of LVTE-lessons, partly Inuented, and partly Col-  
lected out of the best A UTHORs, by *Robert Dowland*,  
and *John Dowland* Batcheler of

MUSICKE.



Eare thou hast (gentle READER) a fashion of practis-  
ing on the Lvte, such as I could gather out of the  
Obseruations of the famous and diuine *Laurencinus*,  
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-  
soeuer 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 liuely teaching of thy Maister,  
(whose speach doth farre excede all writing,) or pre-  
sume to teach those which are Maisters in the A R T

these triuiall wayes, but I offer helpe to young beginners, and such as oftentimes want a  
Teacher, which it will not be vnplesasing for them to vse, when they finde themselues wea-  
ried with those difficulties 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  
vnsitly, 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 diuerely applyed. 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.

Whosoever therefore will vse these our rules, if hee be wholie raw in the Art, aboue  
all other things let him perswade himselfe, that the knowledge of this A R T though it be  
hard, yet it is easilie to be obtained by him that is in this sort conditioned. First, if hee  
haue no great defect, and haue that naturall desire towards MUSICK, which hath beene  
the founder of excellencie in euery A R T: 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 themselues 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

## Necessarie Observations

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

To chuse a Lute for a learner.

First and formost chuse a Lute neither great nor small, but a middling one, such as shall fit thine hand in thine owne iudgement. Yet I had rather thou didst practise at first on a Lute that were somewhat greater and harder, vntesse thy hand be very short: because that is good to stretch the sinewes, which are in no sort to be slackned. For there are which do sometimes without a 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 oftentimes annoint their fingers with oyle of *Tartar*. Though I know the vse thereof is good to make a nimble hand, rather by the often report of many others, then by any approued experiance of mine owne. Howsoever, it is most necessarie at least for the beginner to handle the Lute often, yet neuer but when thy *Genius* faours thee, that is, when thou feelest thy selfe inclyned to Musicke: For there is a certaine naturall disposition, for learning the Arts naturally infused into vs, and shewing it in vs rather at one time then another, which if one will prouoke by immoderate labour, he shall fight against Nature. Therefore when thou shalt finde thy selfe aptlie disposed, and hast time and opportunitie, spare no paynes, yet keepethis course.

What lesson to begin withall.

Chuse one Lesson thy selfe according to thy capacitie, which giue not ouer by looing 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 seene in it. It will not little help you to get it without booke: for whilst the minde is busie searching here and there for that which is written, the hand is more vnapt to performe the Note, and all the difficultie the Lute hath, which for the most part is imputed to the fingers, should rather be attributed to the varietie of the Rules, which are in this respect to be obserued, all which doe rather depend vpon the minde, then on the hand.

And although most men doe vsethemselves at the first to the hardest Lessons, that afterwards they may haue the easier passage, yet would I not perswade young beginners so, for feare least such difficulties should cause a loathing in them, and consequently a giuing ouer of their practise: but I had rather an easier Lesson were set them at first, which is not intricate by reason of many Gipes 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 vsed vntill the hand be a little brought in vre. And in this Lesson I would not haue many or diuers changes of the Time: for I haue knowne by experiance that this hath been more hard to many then all the rest. Wherfore in taking such Lessons be diligently carefull in marking both your hands, which being they are the chiefe and indeed the instrumentall parts of this practise, therefore for the vse of them take these precepts hereafter set downe: beginning first with the left hand, because that is as it were the mother of the Melodie, the other doth vnfold the Melodie conceiued, and so sounds it to our Eares.

For vsing of both hands together.

Wherfore 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 middest on 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 fift or fourth string, and the third finger the other strings, as for example:

But

## belonging to Lute-playing.

**E**

**B**

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 neerest the Bridge must be stopped with the little finger and the other letters which are aboue with the other fingers, as you may see in these examples :

**F**

And in this other.

**F**

Also if such letters singly placed beyond the fret *D* shall happen to be in more strings <sup>A Diminution</sup> than two (as for example in these Diminutions following) and no *A* put amongst them, <sup>is a Crochet,</sup> *Quauer, &c.* they must be stopped with the fore-finger laid ouer halfe the fret of that letter which is nee-<sup>O</sup>rest *B*, or with the fore-finger laid ouer the whole fret. The finger must be laid ouer halfe the <sup>finger crosse</sup> fret if the Diminution goe no farther then three strings: ouer the whole if you strike more or <sup>fret.</sup> 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 none of the Letters.

**F**

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

**F**

## Necessarie Observations

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

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

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

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

A handwritten musical score page featuring a single staff with ten measures. The key signature is A major (no sharps or flats). Measures 1-2: B1, B1, A, rest. Measures 3-4: B1, B1, B1, B1, B2, B2. Measures 5-6: B1, B1, B1, B1, B2, B2. Measures 7-8: D3, D3, B1, B1, B2, B2. Measures 9-10: D3, D3, T4, B1, B1, B1, B1, B1.

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

Where

## belonging to Lute-playing.

Where marke that the finger must be laid crosse the Fret often; nay, very oftentimes, (though you finde but one Letter of a kinde in that Fret,) that the other may be the swiftiler stopped, which cannot by any certaine Rule but onely by vse be learned. And know besides the same griffes the Letters differ not, yet are not stopt 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 alwayes stop it with the first and second finger, vniſſe it happen that *B* be in the same griffe, for then of necessitie must the two *C*'s be stopped with the second and third fingers. But if the said two *C*'s, and with them other letters then *A*, you must lay your finger crosse the fret, though not alwayes yet most an end, if those letters be vnder *C* which otherwise should according to the Rule be stopped with the second finger, vniſſe it chance that after the griffe wherein it is played, another *C* follows immedately in ſome other string: Because to the end the first, namely, the Letter which is ſet in ſome Base may the better be held, it muſt needs be stopped with the first finger. And this ſhall ſuffice for the Letter *C*: more and more certaine Rules you ſhall gather by vſe and praćtice, yet haue I ſet downe ſome examples, leſt the obſcureneſſe of theſe things I haue deliuered might hinder thee.

The image shows three staves of handwritten musical notation for the lute. Each staff consists of six horizontal lines representing the strings. Fingerings are indicated above the strings, and letter names (A, B, C, D, E, F) are placed below the strings to identify specific notes or chords. The notation is dense and technical, reflecting the complexity of lute playing.

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

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

The image shows two staves of handwritten musical notation for the lute, illustrating the stopping of the letter *D*. The notation uses fingerings above the strings and letter names (D, A, B, C, E, F) below the strings to show how the third and fourth fingers are used to stop the *D* note on different strings.

## Necessarie Observations

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

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

For the vse of the right hand. First, set 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 carryed in a manner of a fist, and let the Thombe be held higher then them, this in the beginning will be hard. Yet they which haue a short Thombe may imitate those which strike the strings with the Thombe vnder the other fingers, which though it benothing so elegant, yet to them it will be more easie.

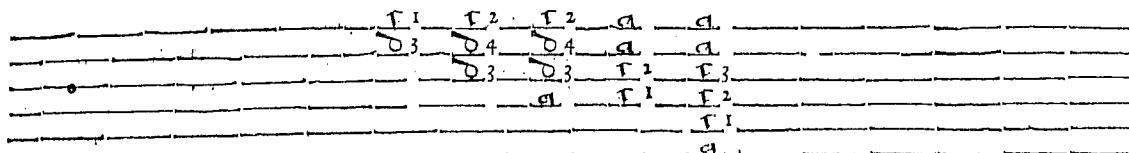
Now choosing one of these kindes, learne first to strike the strings more hard and cleare, whether they be one or more that are to be stricken: and that you may strike them with the right fingers, marke whether one string or more strings then one are to be stricken: if more then one, keepeth this rule,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

To know how to strike single strings, being found amongst full stops. Now that you may know with which finger you must strike those notes which are found alone without the Griffes, examine diligentlie the measure that each hath to it allotted, and if a letter be set immediatlie after any Griffe, which letter is of the same measure with the Griffe, then when you haue played that Griffe, you must needes begin the Note following with your fore-finger at all times, and afterwards vs the Thombe if you meet a third note, and so goe forwards by degrees, keeping such order with the Thombe and fore-finger, so that as long as you play in that measure you begin nothing with the thombe twise together, nor follow with the fore-finger twise together, till you come to a letter or Griffe where the measure chaunges; which letter (if it were alone) must needes 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 thonbe and fore-finger, one after another. Yet is ther an exception in this exception: for when you finde a Griff measured with a pricke, as for example  $\Gamma$  and there follow it many Notes, the first whereof is  $B$ , or if you meet with such a one  $F$ : and after it such a one  $B$ , 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 vn-  
der them, with the fore-finger, the other numbers do 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 vsed in Dimini. Of playing nutions very well instead of the Thonbe and the fore-finger, if they be placed with some Bases, so that the middle finger be in place of the Thombe, which Thombe whilst it is occupied in striking at least the Bases, both the hands will be graced, and that vnmanly motion of the Arme (which many cannot so well auoide) shall be shunned. But if with the said Diminutions there be not set Bases which are to be stopped, I will not counsell you to vs the two first fingers, but rather the Thombe and the fore-finger: neither will I wish you to vs the two fore fingers, if you be to proceede (that is to runne) into the fourth, fift or sixt string with Diminutions set also with some parts. Besides you shall know that low letters placed in the Bases, from the fourth Chorus to the ninth, if they be noted with this time  $P$  may more fitly, nay must all be strooke with the Thombe, and most commonly so they are stroken, although this time  $B$  be put to them, as you shall more easily see in the example following:

## Necessarie Observations

I could wish you take as much paines in marking the Measures, as in the other former rules, especially if you be a beginner be not too hastie in handling the Lute, for I dare promise you faithfully and without deceit, that nothing is more fit to second this busynesse 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 cleare expressing of Notes, vnlesse you doe vse your selfe to that in the beginning: which cleane deliuerie euery man that fauours Musick, doth farre preferre before all the swiftnesse and vnreasonable noyse that can be. This more I will tell you, you must be carefull when you beginne to learne to carry your body comely, and the right hand stedely. Some there be that binde their right hand with a napkin or girdle whilst they play vpon the Lute, that they may seeme to moue nothing but their fingers & ioynts, which you must vse so that in running they may seeme scarcely to be moued: in like sort must you vse the Thonbe and the fore-finger.

You should haue some rules for the sweet relishes and shakes if they could be expressed here, as they are on the Lute: but seeing they cannot by speach 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 vsethem 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 gracefulness which is fit for learned men to vse, and with a kinde of maiestie: yea, so that thou haue any skill in it be not ashamed at the request of honest friends to shew thy cunning: but if thou chancest to get an habit of perfection, prophane not the Goddess, with making thy selfe cheape for a sleight gaine.

I haue set downe no rules for transposing out of Musick to the Scale of the Lute, because you haue that deliuered in the most elegant field of *Emanuel Adrianus*, an excellent Musitian, and in many other Bookes. Therefore take in good part this one Methode of practising on the Lute howsoeuer it be: composed in such sort as an ingenious man, and one that professeth another Art could attayne vnto: receive 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 JOHN DOVLAND, Batcheler of Musick.

*For Chusing of Lute-strings.*



When wee take in hand to instruct or teach a man on the LUTE, wee doe suppose that hee knoweth before (be hee neuer so rude) what a String, a Fret, a Stop, a Stroke, &c. meaneth: therefore it were not conuenient for a Teacher to stand vpon euery small point and matter that may be thought appertayning to the Art of Lute-playing, but to leauie and let passe ouer some things, as apparent of themselues, 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 oylynesse, as they lye in the Boxe or bundle; yet herein we are often deceived, for Oyle at any time will make strings looke cleere, and therefore this tricke is too commonly vsed to them when they are old.

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

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

D

little

## Necessarie Observations

little nickes 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 hould it not fit to trouble you with the relation. Some strings there are which are coloured, out of which choose the lightest colours, *viz.* among Greene choose the Sea-water, of Red the Carnation, and of Blew the Watchet.

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

### *Of setting the right sizes of Strings upon the Lute.*

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

of

## belonging to Lute-playing.

### Offretting the Lute.

**A**lthough 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 needfull) 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 *Symphonie* by *Antiphonie*, that is to say, through the winding vp and letting downe of the strings, an Accord riseth from Discord, so as of contrary Notes is composed a sweet Tune, which doth concurre and after a sort of meeting together, bring foorth by their agreement that sound which pleaseth the Eare. Wherefore as that famous Maister in Musick *Andreas Ornithoparcus*, saith in lib. 1. cap. 3. of his *Micrologus*: a voyce is compact of a Key and a Sillable: euен so here the sounds on the Lute, by which a Tenor of Notes may be expressed) are compact of a stoppe and a stroke; whose distinction is shewed by Strings called of the auncient Musitions *Pthongos*, and also by Frets called *Nerui*, *Glarianus* lib. 1. *Dedocha*. Now these frets of late yeeres were but seauen in number, as witnesseth *Hans Gerle* Lutenist, Citizen and Lute-maker of *Nurenburg*, (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) resteth vpon the *Diapente*. Yet presently after there was added an eight fret: for my selfe was bornde but thirty yeeres after *Hans Gerles* booke was printed, and all the Lutes which I can remember vsed eight frets, and so ended at the *Semitonium cum Diapente*.

But yet as *Plautus* saith, Nature thirsting after knowledge, is alwayes desirous to invent and seeke more, by the wittie conceit (which I haue seene, and not altogether to be disallowed) of our most famous countriman M<sup>r</sup>. *Mathias Myow* Lutenist, and one of the Groomes of his Maiesties most honourable Priuie Chamber, (as it hath ben told me,) invented three frets more, the which were made of wood, and glued vpon the belly, and from thence about some few yeeres after, by the French Nation, the neckes of the Lutes were lengthned, and thereby increased two frets more, so as all those Lutes which are most received and vsed, are of tenne frets. Now to place these frets aright, whereby wee may make vse of these various sounds by them caused, there is two wayes: the one is the deuine sence of Hearing, which those that be skilfull doe most vse, and according to the opinion of the *Stoiks*, is a Spirit reaching from the Vnderstanding to the Eares, and thereby (after the Instrument is tuned open) doest them in their order; yet as *Catusius in de initio & progressu Musiciis* saith, the sence of Hearing of all others deceiueth most, and cannot discerne and iudge of the sounds in the smaller Intervals. To this agreeth *Valla Placentinus* in lib. 2. cap. 3. of his Musick, wherein hee writeth that those sounds must be censured and ponde-red 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 *Jubal*s waighting of his brother *Tubals* Hammers: but most Authors attribute this vnto *Pithagoras*, (the sonne of *Mnesarchus* a Samian borne) the first author of the name of Philosophie, who flourished in the time of *Cambices* king of Persia, seauenty yeeres after the captiuitie of Babilon ended: when *Tarquinius superbus* the last King of the Romaines raigned: more then sixe hundred yeeres after the destruction of Troy; and five hundred yeeres before the birth of Christ, and the manner of it was thus, *Pithagoras* searching after a certaine distance of Intervals, left the iudgement of the Eares, and went to the rules of Reason: for hee would not gine credit to mens Eares, which are chaunged 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 every one as the Instrument commeth to him, Tune according to the iudgement of his owne Eare. Besides, *Pithagoras* was giuen to no Instruments, amongst which commonely there groweth much varietie and

## Necessarie Observations

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

And to make that which is spoken more plaine, let there be for examples sake of hammers foure waights, which let be comprehended in the numbers vnder-written, 12.9.8. and 6. Those hammers which waigh 12. and 6. pounds, did strike a *Diapason*, or eight Concord in the duple: the hammer that waighed 12. to the hammer of 9. pound waight, and farther the hammer of 8. pound, to the hammer of 6. pound, according to the *Sesquiteria* proportion, were ioyned in a Concord of a fourth, or in a *Diateffaron*: then the 9.pound hammer to that of 6. and of 12. to 8. did mingle a fift or *Diapente*, in the *Sesquialtera* proportion. Againe, the hammer of 9. to that of 8. did sound in a *Sesquioctana* proportion. Wherefore returning backe againe from hence, and searching by manifold tryals, whether the whole nature of Concordes did consist in these proportions, and so fitting the waights (which answered the late found proportions) to strings, hee iudged of their Concordes by his Eare. Then ouerseeing the doublenesse and halfe of the strings length, and fitting the other proportions, he gat a most true rule out of his manifold experience, and was exceedingly ioyed that hee had found that which in all things answered with the truth: hitherto are *Boetius* his words.

Thus the Intervals being found out by waight and number, wee will endeauour to set them downe by measure: whereby the ignorant may perceiue by this vndiuised Trinitie, that the finger of God framed Musicke, when his VVord made the VWorld. Wherefore take a thinne flat ruler of whitish wood, and make it iust as long and straight as from the inward side of the Nut to the inward side of the Bridge, then note that end which you meane to the Bridge with some small marke, and the other end with the letter *A*, because you may know which belongeth to the one and to the other: then lay the ruler vpon a Table, and take a payre of compasses and seeke out the iust middle of the Ruler: that note with a pricke, and set the letter *N*. vpon it, which is a *Diapason* from the *A*. as appeareth by the striking of the string open. Secondly, part the distances from *N*. to *D*. in three parts, then the first part giues you the seaueneth fret from the Nut, making a *Diapente*: in that place also set a pricke, and vpon it the letter *H*. Thirdly, deuide the distance from the letter *H*. to the letter *A*. in eleauen parts: two of which parts from *A*. giues the first fret, note that with a pricke, and set the letter *B*. thereon, which maketh a *Semitone*. Fourthly, diuide the distance from *H*. to the letter *A*. in three parts, one of which parts from *A*. vpward sheweth the second fret, note that with a pricke, and set the letter *C*. vpon it, which maketh a whole Tone

## belonging to Lute-playing.

Tone from *A*. Firstly, diuide the distance from *N*. to *A*. into two parts, there the first part sheweth you the first fret, sounding a *Diatessaron*: in that place also set a pricke, and vpon it the letter *F*. The sixt fret which is a *G*. must be placed iust in the middest betwixt *F*. and *H*. which maketh a *Semidiapente*. Seuently, diuide the distance from the letter *B*. to *A*. in three parts, which being done, measure from the *B*. vpwards foure times and an halfe, and that wil giue you the third fret, sounding a *Semiditone*: mark that also with a prick, & set thereon the letter *D*. then set the fourth fret iust in the middle, the which wil be a perfect *ditone*: then take one third part from *B*. to the Bridge, and that third part from *B*. maketh *I*. which soundeth *Semitonium cum Diapente*, then take a third part from the Bridge to *C*. and that third part maketh *E*. which soundeth *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 soundeth *Ditonus cum Diapente*. Now take your *Lute*, and lay it vpon a Table vpright, and set the Ruler edgewise, betweene the nut and the bridge, and thereby set little marks vpon the necke of the Instrument euен with those on the ruler, because those are the places on which your frets must stand.

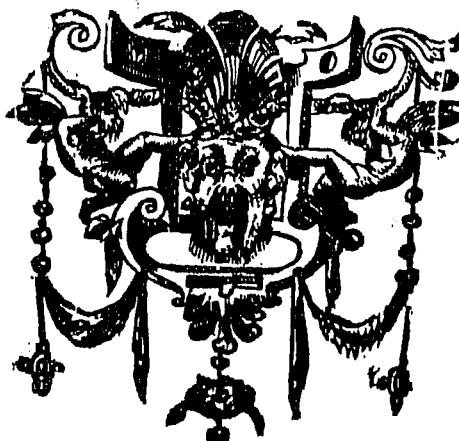
Thus haue you the perfect placing of your ten frets, which taketh away that scruple by which many are deceived, when they say the frets are false. Note here also, wee doe not try the frets, as wee trie the strings: but (now knowing their places) size them rightly, for which any kinde of string will serue,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

### Of Tuning the Lute.

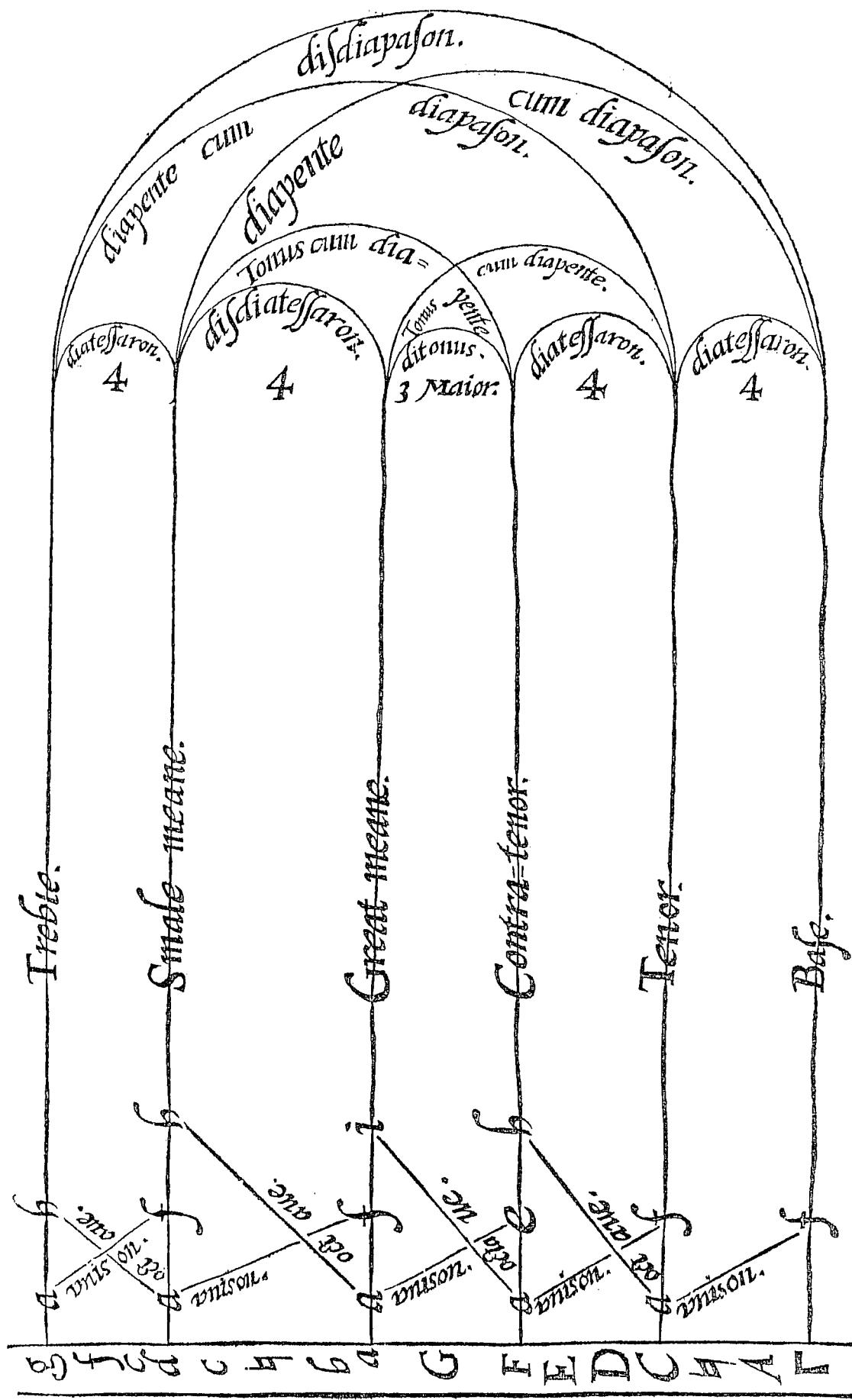
Being there is such Symphonie by Antiphonie, which proceedeth through the winding vp and letting down of the strings, as is aboue said, and therein affirmed by *Plutarch*, to be one kinde of wisedome, which (faith he) is called *Mysickē*. I wish thosc who assume vnto themselves the name of Maister, (by instructing of others) to prouide and finde out some good and necessary rules for the tuning of the *Lutes*, not onely for their owne easse, but also for the Scholers present good, because it is most needfull. Againe, though the Maister be never so diligent, painefull, and industrious, yet three things are required in the Scholer, necessary for the obtaining thereof, *viz.* Nature, Reason, and Vse: because this Harmony dependeth of Science and humane Art, which the understanding retaineth by Muscall habit. And from hence it is, that in *Mysickē* 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 understand the Elements and Principles of that knowledge, as an especiall great helpe, and excellent worker in this Science, and soone attained, if the Teacher be skilfull to instruct aright: for which purpose I did late-ly 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 *rut* vpon the Instrument, that thereby they may both discerne those degrees which are continuall, and also those discreet Intervals, which belong to the tuning of an Instrument. Now this intellect appeareth vnto vs commonly by the subtile sense of Hearing (which is of so great price, that *Plotinus*, the chiefe of the Platonical familie, maketh it like the beautie of the Soule.) For which cause, some haue set forth Rules to approue the agreement of Concords by Unisons and Octaves, 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

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mine owne experiance : first, let the Scholer practise to set every one of the paieres in an vnison, which being well vnderstood : Secondly, let him tune his Bases and one of his Tenors in the Vnilon : Thirdly, let him raise the sounds of the Base, by stopping thereon, and then make the Tenor sound open, to that sound which was stopt in the Base : this rule must be followed betweene the Base and the Tenor vntill the Tenor be in the *Vnison* with the Base in the letter *F* : and then tune both the Tenors together, but suppose you haue tuned your Tenor too high, then you shall finde it in some of those places aboue the *F*, as in *G*, *H*, &c. Wherefore let it downe againe to *F*. This same course must be kept through out, onely excepting betweene the Contratenor and the great Meane, in which the same course aboue said must be vsed, 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 Intervals or spaces in the table vnderneath, and very quickly learne to tune the Lute by your eare, without stopping, and also place the frets according to the general custome.



belonging to Lute-playing.



# Fantasies for the Lute.

Composed by the most famous Diomedes of Venice: Lutenist to the high and mighty  
Sigismundus, 2°. King of Poland.

Fantasia.

I

The score consists of ten staves of music for lute. Each staff begins with a clef (G-clef for the top string, F-clef for the bottom), followed by a key signature and a time signature. The music is written in tablature, with each horizontal line representing a string and vertical strokes indicating fingerings. Below the tablature, the lyrics are written in Latin, corresponding to the musical phrases. The lyrics include words like "Fantasia", "Lute", "Polonaise", "Presto", "Adagio", "Allegro", "Ritardando", and "Crescendo". The music is divided into measures by vertical bar lines and includes various dynamic markings such as "F", "ff", "p", and "pp". The handwriting is in black ink on white paper.

# Fantasies for the Lute.

This image shows a handwritten musical score for the lute, featuring 12 staves of tablature. Below each staff is a row of letters (a, b, c, d, e, f, g) corresponding to the notes on the strings. The music is divided into measures by vertical bar lines and includes various performance instructions such as 'P' (pizzicato), 'F' (fret), 'R' (rhythm), and 'T' (tremolo). The notation is dense and rhythmic, typical of early printed music scores.

# Fantasies for the Lute.

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

Fantasia.

The score consists of ten staves of tablature for lute, with letter notation provided below each staff. The notation uses letters such as 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z', and 'aa'. The first staff begins with a treble clef and a 'G' time signature. The subsequent staves use a common time signature. The notation includes various rhythmic values and articulation marks like 'p' (pizzicato) and 'f' (fortissimo). The score is divided into measures by vertical bar lines.

# Fantasies for the Lute.



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

*Fantasia.*

3

This section contains ten staves of handwritten lute tablature. The notation uses vertical stems with horizontal dashes to represent individual strings, and various symbols (F, P, B, etc.) and lettered notes (a through z) to indicate pitch and rhythm. The first staff begins with a double bar line and a common time signature (C). Subsequent staves show a variety of patterns, some starting with single note heads and others with rests.

## Fantasies for the Lute.

A handwritten musical score for lute, consisting of three staves of tablature notation. The notation uses vertical stems to indicate pitch and horizontal strokes to indicate stroke or strum direction. The first staff begins with a 'P' and ends with a 'PP'. The second staff begins with a 'PP' and ends with a 'P'. The third staff begins with a 'PP' and ends with a 'P'.

Composed by the most famous and divine Laurencini of Rome.

A handwritten musical score for lute, consisting of multiple staves of tablature notation. The notation uses vertical stems to indicate pitch and horizontal strokes to indicate stroke or strum direction. The score includes sections labeled 'Fantasie.' and '+'. The music is divided into measures by vertical bar lines.

# Fantasies for the Lute.

A handwritten musical score for lute, consisting of six staves of music. The music is written in a tablature-like system where each staff has five horizontal lines. Fingerings are indicated by letters (e.g., f, a, t, g) placed above or below the lines. Rests are represented by vertical dashes. The staves are separated by vertical bar lines. The score includes several measures of music, with some sections labeled with Roman numerals (I, II, III, IV) at the beginning of certain staves.

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

A handwritten musical score for lute, consisting of two staves of music. The music is written in a tablature-like system where each staff has five horizontal lines. Fingerings are indicated by letters (e.g., f, a, t, g) placed above or below the lines. Rests are represented by vertical dashes. The staves are separated by vertical bar lines. The score includes several measures of music, with some sections labeled with Roman numerals (I, II) at the beginning of certain staves.

# Fantasies for the Lute.

This image shows a handwritten musical score for the lute, featuring ten staves of tablature. Below each staff, there is a row of letters (a, b, c, d, e, f, g) corresponding to the notes on the strings. The music is divided into measures by vertical bar lines and includes various performance instructions such as 'P' (pizzicato), 'F' (fret), 'PP' (double pizzicato), and 'R' (rallentando). The notation is in common time, and the overall style is that of a lute fantasie.

# Fantasies for the Lute.

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

Fantasc.  
s

I.

II.

III.

IV.

V.

VI.

VII.

VIII.

VIII.

X.

## Fantasies for the Lute.

# Fantasies for the Lute.

Composed by John Dowland, Batchelor of Musicke.

Fantasia.

7

## Fantasies for the Lute.

Handwritten musical score for lute, featuring six staves of tablature with accompanying lyrics. The score consists of six measures per staff, with each measure containing four vertical columns of notes. The lyrics are written below the notes. Measures 1-3 are in common time, while measures 4-6 are in 6/8 time.

**Staff 1:**

- Measure 1: F F F | G B G G | F F F | F F F
- Measure 2: G B G G | F F F | G B G G | F F F
- Measure 3: F F F | G B G G | F F F | F F F
- Measure 4: G B G G | F F F | G B G G | F F F
- Measure 5: F F F | G B G G | F F F | F F F
- Measure 6: G B G G | F F F | G B G G | F F F

**Staff 2:**

- Measure 1: F F F | F F F | F F F | F F F
- Measure 2: F F F | F F F | F F F | F F F
- Measure 3: F F F | F F F | F F F | F F F
- Measure 4: F F F | F F F | F F F | F F F
- Measure 5: F F F | F F F | F F F | F F F
- Measure 6: F F F | F F F | F F F | F F F

**Staff 3:**

- Measure 1: F F F | F F F | F F F | F F F
- Measure 2: F F F | F F F | F F F | F F F
- Measure 3: F F F | F F F | F F F | F F F
- Measure 4: F F F | F F F | F F F | F F F
- Measure 5: F F F | F F F | F F F | F F F
- Measure 6: F F F | F F F | F F F | F F F

**Staff 4:**

- Measure 1: F F F | F F F | F F F | F F F
- Measure 2: F F F | F F F | F F F | F F F
- Measure 3: F F F | F F F | F F F | F F F
- Measure 4: F F F | F F F | F F F | F F F
- Measure 5: F F F | F F F | F F F | F F F
- Measure 6: F F F | F F F | F F F | F F F

**Staff 5:**

- Measure 1: F F F | F F F | F F F | F F F
- Measure 2: F F F | F F F | F F F | F F F
- Measure 3: F F F | F F F | F F F | F F F
- Measure 4: F F F | F F F | F F F | F F F
- Measure 5: F F F | F F F | F F F | F F F
- Measure 6: F F F | F F F | F F F | F F F

**Staff 6:**

- Measure 1: F F F | F F F | F F F | F F F
- Measure 2: F F F | F F F | F F F | F F F
- Measure 3: F F F | F F F | F F F | F F F
- Measure 4: F F F | F F F | F F F | F F F
- Measure 5: F F F | F F F | F F F | F F F
- Measure 6: F F F | F F F | F F F | F F F

**Lyrics:**

- Measure 1: fife fife fife fife
- Measure 2: fife fife fife fife
- Measure 3: fife fife fife fife
- Measure 4: fife fife fife fife
- Measure 5: fife fife fife fife
- Measure 6: fife fife fife fife

# Fantasies for the Lute.

The score consists of six staves of tablature for lute. Each staff has four horizontal lines representing the strings. The notation uses letter-like symbols (e.g., F, B, A, D, G) to indicate specific frets or notes. The first staff begins with a 'P' and contains a short pattern of 'F.B.B.B.F'. The second staff begins with a 'P' and contains a sequence of 'a' and 't' notes. The third staff begins with a 'P' and contains a sequence of 'a' and 't' notes. The fourth staff begins with a 'P' and contains a sequence of 'a' and 't' notes. The fifth staff begins with a 'P' and contains a sequence of 'a' and 't' notes. The sixth staff begins with a 'P' and contains a sequence of 'a' and 't' notes.

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 Hessen, and from him sent to my Father, with this inscription following, and written with his GRACES owne hand:

*Mauritius Landprauinus Hessie fecit in honorem Ioanni Doulandi Anglorum Orpheli.*

Pauin.

I

II

III

IV

V

VI

# Pauins for the Lute.

This image shows a handwritten musical score for the lute, consisting of ten staves of tablature with corresponding lyrics in French. The score is titled "Pauins for the Lute." Each staff begins with a clef, a key signature, and a time signature. The lyrics are written below the tablature, aligned with the notes. The music includes various rhythmic patterns and rests. The handwriting is in black ink on white paper.

The score is organized into ten measures, each starting with a different letter (e.g., A, B, C, D, E, F, G, H, I, J) and ending with a vertical bar line. The lyrics describe scenes of hunting and outdoor activities, such as "a chasse au cerf," "a la chasse au cerf," and "a la chasse au cerf."

## Pauins for the Lute.

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

Pauin.  
2

The score is organized into six systems, each containing two staves. The top staff of each system is in soprano C tuning (E-A-C-G-B-D) and the bottom staff is in bass G tuning (G-B-E-A-D-G). The music features a variety of rhythmic patterns, including eighth and sixteenth-note figures, and dynamic markings such as F.F., P.P., and accents. The notation is in common time.

# Pauins for the Lute.

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

Pauin. 3

The score consists of eight staves of tablature for lute. The notation uses vertical stems and horizontal dashes to indicate pitch and rhythm. Some notes are labeled with letters such as 'a', 'b', 'c', 'd', 'e', 'f', 'g', and 'h'. The first staff begins with a measure containing 'F.FP' and 'FP'. The second staff starts with 'R' and 'P'. The third staff begins with 'P' and 'P'. The fourth staff starts with 'P' and 'P'. The fifth staff begins with 'P' and 'P'. The sixth staff starts with 'P' and 'P'. The seventh staff begins with 'P' and 'P'. The eighth staff begins with 'P' and 'P'.

# Pavins for the Lute.

Composed by the right perfect Musition Daniell Batchelor : one of the Groomes  
of her Majesties Privie Chamber.

Pavins.

4

# Pauins for the Lute.

III

K

# Pauins for the Lute.

Composed by John Dowland Batcheler of Musicke.

Pauin.  
Sir John Langton  
his Pauin.

The score consists of ten staves of tablature for lute, with letter notation provided below each staff. The notation uses letters such as a, b, c, d, e, f, g, and t to represent specific fingerings or techniques. The staves are arranged vertically, with some staves starting at different points than others. The first staff begins with a 'P' and ends with a 'G'. The second staff begins with a 'P' and ends with a 'P'. The third staff begins with a 'P' and ends with a 'P'. The fourth staff begins with a 'P' and ends with a 'P'. The fifth staff begins with a 'P' and ends with a 'P'. The sixth staff begins with a 'P' and ends with a 'P'. The seventh staff begins with a 'P' and ends with a 'P'. The eighth staff begins with a 'P' and ends with a 'P'. The ninth staff begins with a 'P' and ends with a 'P'. The tenth staff begins with a 'P' and ends with a 'P'. The letter notation below the staves includes: staff 1: a, a, a, a, a, a, a, a, a, a; staff 2: b, b, b, b, b, b, b, b, b, b; staff 3: c, c, c, c, c, c, c, c, c, c; staff 4: d, d, d, d, d, d, d, d, d, d; staff 5: e, e, e, e, e, e, e, e, e, e; staff 6: f, f, f, f, f, f, f, f, f, f; staff 7: g, g, g, g, g, g, g, g, g, g; staff 8: t, t, t, t, t, t, t, t, t, t; staff 9: a, a, a, a, a, a, a, a, a, a; staff 10: b, b, b, b, b, b, b, b, b, b.

# Pavins for the Lute.

Handwritten musical score for lute, consisting of eight staves of tablature notation. The notation uses vertical stems to indicate pitch and horizontal strokes to indicate stroke direction. The score is divided into measures by vertical bar lines and sections by Roman numerals (I, II, III, IV, V). The music includes various rhythmic patterns such as eighth-note pairs, sixteenth-note groups, and grace notes. The tablature shows the left hand's position on the lute neck, with letters (a, b, c, d, e, f) indicating fingerings and numbers (1, 2, 3, 4) indicating frets. The right hand's strumming or plucking pattern is indicated by vertical stems with arrows.

Pauins for the Lute.

A handwritten musical score for lute, consisting of six staves of tablature. The notation uses vertical stems and horizontal dashes to represent different note heads and rests. The staves are organized into measures separated by vertical bar lines. The music includes various note heads such as 'P', 'F', 'B', 'M', and 'R', along with rests and slurs.

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

A handwritten musical score for lute, consisting of six staves of tablature. The notation uses vertical stems and horizontal dashes to represent different note heads and rests. The staves are organized into measures separated by vertical bar lines. The music includes various note heads such as 'P', 'F', 'B', 'M', and 'R', along with rests and slurs. The first staff is labeled "Pauin. 6".

# Pauins for the Lute.

Handwritten musical score for lute, featuring ten staves of tablature. The score consists of ten measures, each starting with a different letter (I through X) indicating a new section or measure. The notation uses vertical stems and horizontal dashes to represent individual strings and specific fingerings. Measures I-X contain the following letter patterns:

- I:** abba, abba, abba, abba
- II:** a a baa, a a baa, a a baa, a a baa
- III:** abd, abd, abd, abd, abd, abd, abd, abd, abd, abd
- IV:** abd, abd, abd, abd, abd, abd, abd, abd, abd, abd
- V:** abd, abd, abd, abd, abd, abd, abd, abd, abd, abd
- VI:** abd, abd, abd, abd, abd, abd, abd, abd, abd, abd
- VII:** abd, abd, abd, abd, abd, abd, abd, abd, abd, abd
- VIII:** abd, abd, abd, abd, abd, abd, abd, abd, abd, abd
- IX:** abd, abd, abd, abd, abd, abd, abd, abd, abd, abd
- X:** abd, abd, abd, abd, abd, abd, abd, abd, abd, abd

# Pauins for the Lute.

Composed by Robert Donland.

Pauin.

Sir Tho. Monson  
his Pauin.

# Pauins for the Lute.

The score consists of 12 staves of tablature for lute, arranged in three columns of four staves each. Each staff has five horizontal lines, with the top line being the 6th string and the bottom line being the 1st string. Below each staff is a row of letters (a-f) corresponding to the strings. The notation includes various symbols such as 'P', 'F', 'B', 'R', 'M', 'D', 'T', 'G', 'A', 'C', 'E', 'H', 'I', 'K', 'L', 'N', 'O', 'S', 'V', 'W', 'X', 'Y', 'Z', and 'A.'. The first staff begins with a 'P' symbol above the staff. The last staff ends with a 'P' symbol above the staff.

Here endeth the Pauins.

L 2

## 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.

# Galliards for the Lute.

The musical score consists of ten staves of lute tablature. The staves are arranged in two columns of five. The notation uses vertical stems to indicate pitch and horizontal strokes to indicate duration. Various performance instructions are scattered throughout the music, such as 'ff' (fortissimo), 'f' (forte), 'p' (pianissimo), 'pp' (pianississimo), 'ff' (fortissimo), 'P' (punctum), 'R' (ritenue), 'B' (brevi), 'A' (adagio), 'F' (fuga), 'G' (grace note), 'T' (tremolo), 'S' (sustained note), 'D' (dotted note), 'E' (eighth note), 'Q' (quarter note), 'H' (half note), and 'V' (whole note). The music is divided into measures by vertical bar lines.

*Father John Dowland,  
Batcheler of Musick.*

# Galliards for the Lute.

The most sacred Queen Elizabeth, her Galliard.

Galliard  
2

John Dowland,  
Batcheler of Musick.

# Galliards for the Lute.

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

The musical score consists of ten staves of tablature for lute. The notation uses a standard six-string lute tuning (EADGBE) and includes various rhythmic values such as eighth and sixteenth notes. Performance instructions are scattered throughout the score, including 'F. B.P.', 'P.', 'R.', 'P.P.', 'P.P.P.', 'P.P.P.P.', and 'P.P.P.P.P.'. There are also several grace note markings, such as 't' and 'f'. The music is divided into measures by vertical bar lines and ends with a final cadence on the tenth staff.

# Galliards for the Lute.

The Right Honourable Ferdinand Earl of Darby, his Galliard.

Galliard. 4

Fins. John  
Dowland,  
Batcheler  
of Musick.

# Galliards for the Lute.

The Right Honourable the Lady Rich, her Galliard.

Galliard.

# Galliards for the Lute.

The Right Honorable the Lady Cliftons Spirit.

Galliard.

6

The score is a handwritten musical manuscript for lute, featuring 12 staves of music. Each staff contains six measures. The notation uses a variety of symbols, including F, FF, P, and R, which likely represent different plucking or strumming techniques. Additionally, there are letter and number markings (a, b, c, d, etc.) placed above and below the notes, providing specific fingerings or performance instructions. The music is divided into three distinct sections, each beginning with a different symbol: F, FF, and P. The first section starts with an F, the second with FF, and the third with P. Each section contains six measures of music, with the first measure often being a repeat of the previous one or a variation thereof.

## Galliards for the Lute.

III

Fins.  
Robert Dowland.

Sir Thomas Monson his Galliard.

Galliard.

7

III

III

III

# Galliards for the Lute.

The score consists of eight staves of tablature notation for lute. The notation uses vertical stems with horizontal dashes to indicate pitch and rhythm. The staves are organized into measures separated by vertical bar lines. The first staff begins with a double bar line and a repeat sign. The second staff starts with a single bar line. The third staff begins with a double bar line and a repeat sign. The fourth staff starts with a single bar line. The fifth staff begins with a double bar line and a repeat sign. The sixth staff starts with a single bar line. The seventh staff begins with a double bar line and a repeat sign. The eighth staff starts with a single bar line.

Here endeth the Galliards.

## Almaines for the Lute.

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

Almaine.

## Almaines for the Lute.

$\text{P}$	$\text{P}$	$\text{P}$	$\text{P}$
c b g g e a a	t t t	b f g e r a t	a a a a a
a	t	a	a a a a
a	a	a	a a a a
a	a	a	a a a a
$\text{P}$	$\text{P}$	$\text{P}$	$\text{P}$
a r a b f g e	f t f t c f e t	t	$\text{P}$
a	B P	E r	a c t a
a	t	t	c r a
a	a	a	a a
$\text{P}$	$\text{P}$	$\text{P}$	$\text{P}$
r a t	t r a	a	a r
t	a a a	b b b	r a t c
t	b b b	r a t b	t b r
t	t t a r t	a a a	t b
a	a a a	a a a	a r
$\text{P}$	$\text{P}$	$\text{P}$	$\text{P}$
t a r	a t t	a t a	a t t f t
t	t	t	t a f t f
t	t t e a r	a a	a f t f t
a	a a a	a a a	a f t f t
$\text{P}$	$\text{P}$	$\text{P}$	$\text{P}$
t a r	a r f t f t f t	a	a
t	a r a t a	a	a
t	t a r d	t	a f t a
t	t	t	t b
a	a	a	a r t e
$\text{P}$	$\text{P}$	$\text{P}$	$\text{P}$
r a t t	a b e b g	b f a t e f e t a t	a
r	a	a	a
r	b	b	t
a	a	a	t
a	a	a	a
$\text{P}$	$\text{P}$	$\text{P}$	$\text{P}$
a a a a a a	t a f a t e a t	t a b f g f t a a	f
a	t	a	a
a	a	a	a
a	a	a	a
$\text{P}$	$\text{P}$	$\text{P}$	$\text{P}$
t	t	t	t
a	a	a	a
a	a	a	a
a	a	a	a
$\text{P}$	$\text{P}$	$\text{P}$	$\text{P}$
t a f t a t	a r g r a a	t a f o r d a	a a
t	a r d	t	a a
t	a r d	t	a a
t	a r d	t	a a
a	a	a	a
$\text{P}$	$\text{P}$	$\text{P}$	$\text{P}$
t a f t a t	a a a a a	a a a a a	t t t b
t	a	a	a
t	a	a	t
t	a	a	t
a	a	a	t
$\text{P}$	$\text{P}$	$\text{P}$	$\text{P}$
t a r a t	a a a a a	t a t t f a t	a
t	a	a	a
t	b	t	t
t	t b r	t	t
t	t	t	t
a	a	a	a
$\text{P}$	$\text{P}$	$\text{P}$	$\text{P}$
t a r a t	a a a a a	t a t t f a t	a
t	a	a	a
t	b	t	t
t	t b r	t	t
t	t	t	t
a	a	a	a

# Almaines for the Lute.

I.  



# Almaines for the Lute.

Handwritten musical score for lute, consisting of ten staves of music. The music is written in common time, with various rhythmic values indicated by vertical strokes and horizontal dashes. The notes are represented by letters (a, f, t, r, b, etc.) and symbols (double vertical bars, dots). The lyrics are written below each staff in a cursive hand. The score concludes with a final section labeled "Finis." and "Daniell Bacheler."

The lyrics for the first staff are:

a a a f f f f  
 t a t a t a t a t  
 r b r b r b r b r b  
 a a a a a a a a  
 a a a a a a a a

The lyrics for the second staff are:

t a t a t a t a t  
 r a r a r a r a r  
 a a a a a a a a  
 a a a a a a a a

The lyrics for the third staff are:

f f f f f f f f  
 t t t t t t t t  
 r r r r r r r r  
 a a a a a a a a

The lyrics for the fourth staff are:

t a t a t a t a t  
 r a r a r a r a r  
 a a a a a a a a  
 a a a a a a a a

The lyrics for the fifth staff are:

t a t a t a t a t  
 r a r a r a r a r  
 a a a a a a a a  
 a a a a a a a a

The lyrics for the sixth staff are:

a f f f f f f f  
 t t t t t t t t  
 r r r r r r r r  
 a a a a a a a a

The lyrics for the seventh staff are:

t a t a t a t a t  
 r a r a r a r a r  
 a a a a a a a a  
 a a a a a a a a

The lyrics for the eighth staff are:

a a a a a a a a  
 f f f f f f f f  
 t t t t t t t t  
 a a a a a a a a

The lyrics for the ninth staff are:

a a a a a a a a  
 f f f f f f f f  
 t t t t t t t t  
 a a a a a a a a

The lyrics for the tenth staff are:

a a a a a a a a  
 f f f f f f f f  
 t t t t t t t t  
 a a a a a a a a

# Almaines for the Lute.

Sir Henry Guilford  
his Almaine.

The score consists of ten staves of tablature for lute. The notation uses vertical stems and horizontal dashes to indicate pitch and rhythm. The first staff begins with a clef, while subsequent staves start with a vertical bar line. The music includes various note heads such as 'f', 'g', 'a', 'b', 'c', 'd', 'e', 'r', 't', 's', 'v', 'w', 'x', 'y', 'z', and 'h'. Rests are represented by short horizontal dashes. The music is divided into measures by vertical bar lines.

# Almaines for the Lute.

The first of the  
Queenes Maskes.

This section contains six staves of lute tablature. The first staff begins with a clef, followed by a key signature of one sharp (F#) and a common time signature. The subsequent staves are mostly in common time, with some variations indicated by 'III' or 'III.' above the staff. The notation uses vertical stems and horizontal dashes to represent note heads and stems.

The second of the  
Queenes Maskes.

This section contains six staves of lute tablature. The first staff begins with a clef, followed by a key signature of one sharp (F#) and a common time signature. The subsequent staves are mostly in common time, with some variations indicated by 'III' or 'III.' above the staff. The notation uses vertical stems and horizontal dashes to represent note heads and stems.

# Almaines for the Lute.

Almaine for the Lute.

The last of the  
Queenes Maskes.

Almaine for the Lute.

## Almaines for the Lute.

The Witches daunce in the Queenes Maske.		F.F. P FF	F.F. F	F. F. FF	FF	
		a f t f a f	a f t f a f	a f t f a f	b	
		a a a a a a	a a a a a a	a a a a a a		
		t a	a f a g r	a g r		
		t	t	a		
		a a a a a a	a a a a a a	a a a a a a		
		F.F. FF.FP	11	F.F.FF	1	
a a a a t e r e t a f h e		t p	f f f f b	t p	F.F. FF.FP	
a l l a t a a a a t f		f d	f f f c	f	F.F. FF.FP	
t t a		c	3 9 b e t	c		
a s t a a a a a		t	3 9 b e t	t		
a a t a a a a a		a f t	a t a t a			
1	FF	FF.	F T P T P	F. F F F T P	11	F
B	f e f f f e t t c a	a	a a a a	b f b a	t	e
c	3	t	t f f f	a t t	c	
e		t	t	c q f	q	
a		a	a a a a	d q f	q	
		a	a a a a	t t	t	
F.F.FP T P F.F.F.P.P F.F		F.				
f b f t b f b a a c t a a t		a				
t c f		f				
b		g				
t		a				
p		a				

*Sir John Smith  
his Almaine.*

Sir John Smith  
his Almaine.

The score consists of five staves of music, each with a different time signature and key signature. The first staff uses a common time signature and has a key signature of one sharp. The second staff uses a common time signature and has a key signature of one sharp. The third staff uses a common time signature and has a key signature of one sharp. The fourth staff uses a common time signature and has a key signature of one sharp. The fifth staff uses a common time signature and has a key signature of one sharp. The music is written in tablature, with each staff having four horizontal lines representing different notes or chords. The lyrics are written below the staff, corresponding to the notes. The music is divided into measures by vertical bar lines, and the notes are separated by vertical stems. The first staff starts with a measure of two eighth notes, followed by a measure of one eighth note and one sixteenth note. The second staff starts with a measure of one eighth note and one sixteenth note, followed by a measure of one eighth note and one sixteenth note. The third staff starts with a measure of one eighth note and one sixteenth note, followed by a measure of one eighth note and one sixteenth note. The fourth staff starts with a measure of one eighth note and one sixteenth note, followed by a measure of one eighth note and one sixteenth note. The fifth staff starts with a measure of one eighth note and one sixteenth note, followed by a measure of one eighth note and one sixteenth note.

# Almaines for the Lute.

A handwritten musical score for the lute, consisting of ten staves of tablature. The score is organized into measures by vertical bar lines. Each staff begins with a clef, a key signature, and a time signature. The music includes various note heads (a, b, c, d, e, f, g) and rests, with some notes having vertical stems and others horizontal stems. Measures 1-4: Clef F, Key of A, 2/4 time. Measures 5-8: Clef F, Key of A, 2/4 time. Measures 9-12: Clef F, Key of A, 2/4 time. Measures 13-16: Clef F, Key of A, 2/4 time. Measures 17-20: Clef F, Key of A, 2/4 time. Measures 21-24: Clef F, Key of A, 2/4 time. Measures 25-28: Clef F, Key of A, 2/4 time. Measures 29-32: Clef F, Key of A, 2/4 time. Measures 33-36: Clef F, Key of A, 2/4 time. Measures 37-40: Clef F, Key of A, 2/4 time. Measures 41-44: Clef F, Key of A, 2/4 time. Measures 45-48: Clef F, Key of A, 2/4 time. Measures 49-52: Clef F, Key of A, 2/4 time. Measures 53-56: Clef F, Key of A, 2/4 time. Measures 57-60: Clef F, Key of A, 2/4 time. Measures 61-64: Clef F, Key of A, 2/4 time. Measures 65-68: Clef F, Key of A, 2/4 time. Measures 69-72: Clef F, Key of A, 2/4 time. Measures 73-76: Clef F, Key of A, 2/4 time. Measures 77-80: Clef F, Key of A, 2/4 time. Measures 81-84: Clef F, Key of A, 2/4 time. Measures 85-88: Clef F, Key of A, 2/4 time. Measures 89-92: Clef F, Key of A, 2/4 time. Measures 93-96: Clef F, Key of A, 2/4 time. Measures 97-100: Clef F, Key of A, 2/4 time.

Here endeth the Almaines.

P

## Corantoes for the Lute.

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

John Perrichon his Coranto.

Coranto.

2

F.F.F F.F.F F.F.F  
b d f g f d f d b a  
F.F.F ab ba b b  
b d p a t  
F.F.F F.F.F F.F.F F.F.F  
f p f d g f g f b a  
b a b b b b b  
b d b a b a b a  
b b d f  
F.F.F F.F.F F.F.F F.F.F  
f f i f i g f f d f  
g a b i g e f d r a  
f d r a e b a b  
r s  
F.F.F F.F.F F.F.F F.  
f g d b a d r s d f  
a b d a b a d  
a b d a  
a

# Corantoes for the Lute.

Coranto.

3

Q<sub>3</sub>

## Corantoes for the Lute.

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Mounsier Saman his Coranto.

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## Corantoes for the Lute.

Mounfier Saman.

## Corantoes for the Lute.

Here endeth the Corantoes.

# Voltes for the Lute.

Here beginneth the Voltes.

Volt.

I

## Voltes for the Lute.

## Voltés for the Lute.

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Lute tablature for Voltes for the Lute. The music is divided into six staves, each starting with a clef (F), a key signature, and a time signature (common time). The notes are represented by vertical strokes on the strings, with horizontal dashes indicating slurs or grace notes. Measures are separated by vertical bar lines. The first staff begins with a bass clef, the second with an alto clef, and so on. Measures are numbered at the end of each staff.

**Staff 1:**

F, common time. Measures 1-4: F, b, a, b. Measures 5-8: F, b, a, b. Measures 9-12: F, b, a, b. Measures 13-16: F, b, a, b. Measures 17-20: F, b, a, b. Measures 21-24: F, b, a, b. Measures 25-28: F, b, a, b. Measures 29-32: F, b, a, b. Measures 33-36: F, b, a, b. Measures 37-40: F, b, a, b. Measures 41-44: F, b, a, b. Measures 45-48: F, b, a, b. Measures 49-52: F, b, a, b. Measures 53-56: F, b, a, b. Measures 57-60: F, b, a, b. Measures 61-64: F, b, a, b. Measures 65-68: F, b, a, b. Measures 69-72: F, b, a, b. Measures 73-76: F, b, a, b. Measures 77-80: F, b, a, b. Measures 81-84: F, b, a, b. Measures 85-88: F, b, a, b. Measures 89-92: F, b, a, b. Measures 93-96: F, b, a, b. Measures 97-100: F, b, a, b.

**Staff 2:**

F, common time. Measures 1-4: F, b, a, b. Measures 5-8: F, b, a, b. Measures 9-12: F, b, a, b. Measures 13-16: F, b, a, b. Measures 17-20: F, b, a, b. Measures 21-24: F, b, a, b. Measures 25-28: F, b, a, b. Measures 29-32: F, b, a, b. Measures 33-36: F, b, a, b. Measures 37-40: F, b, a, b. Measures 41-44: F, b, a, b. Measures 45-48: F, b, a, b. Measures 49-52: F, b, a, b. Measures 53-56: F, b, a, b. Measures 57-60: F, b, a, b. Measures 61-64: F, b, a, b. Measures 65-68: F, b, a, b. Measures 69-72: F, b, a, b. Measures 73-76: F, b, a, b. Measures 77-80: F, b, a, b. Measures 81-84: F, b, a, b. Measures 85-88: F, b, a, b. Measures 89-92: F, b, a, b. Measures 93-96: F, b, a, b. Measures 97-100: F, b, a, b.

**Staff 3:**

Volt. 6, common time. Measures 1-4: F, b, a, b. Measures 5-8: F, b, a, b. Measures 9-12: F, b, a, b. Measures 13-16: F, b, a, b. Measures 17-20: F, b, a, b. Measures 21-24: F, b, a, b. Measures 25-28: F, b, a, b. Measures 29-32: F, b, a, b. Measures 33-36: F, b, a, b. Measures 37-40: F, b, a, b. Measures 41-44: F, b, a, b. Measures 45-48: F, b, a, b. Measures 49-52: F, b, a, b. Measures 53-56: F, b, a, b. Measures 57-60: F, b, a, b. Measures 61-64: F, b, a, b. Measures 65-68: F, b, a, b. Measures 69-72: F, b, a, b. Measures 73-76: F, b, a, b. Measures 77-80: F, b, a, b. Measures 81-84: F, b, a, b. Measures 85-88: F, b, a, b. Measures 89-92: F, b, a, b. Measures 93-96: F, b, a, b. Measures 97-100: F, b, a, b.

**Staff 4:**

F, common time. Measures 1-4: F, b, a, b. Measures 5-8: F, b, a, b. Measures 9-12: F, b, a, b. Measures 13-16: F, b, a, b. Measures 17-20: F, b, a, b. Measures 21-24: F, b, a, b. Measures 25-28: F, b, a, b. Measures 29-32: F, b, a, b. Measures 33-36: F, b, a, b. Measures 37-40: F, b, a, b. Measures 41-44: F, b, a, b. Measures 45-48: F, b, a, b. Measures 49-52: F, b, a, b. Measures 53-56: F, b, a, b. Measures 57-60: F, b, a, b. Measures 61-64: F, b, a, b. Measures 65-68: F, b, a, b. Measures 69-72: F, b, a, b. Measures 73-76: F, b, a, b. Measures 77-80: F, b, a, b. Measures 81-84: F, b, a, b. Measures 85-88: F, b, a, b. Measures 89-92: F, b, a, b. Measures 93-96: F, b, a, b. Measures 97-100: F, b, a, b.

**Staff 5:**

F, common time. Measures 1-4: F, b, a, b. Measures 5-8: F, b, a, b. Measures 9-12: F, b, a, b. Measures 13-16: F, b, a, b. Measures 17-20: F, b, a, b. Measures 21-24: F, b, a, b. Measures 25-28: F, b, a, b. Measures 29-32: F, b, a, b. Measures 33-36: F, b, a, b. Measures 37-40: F, b, a, b. Measures 41-44: F, b, a, b. Measures 45-48: F, b, a, b. Measures 49-52: F, b, a, b. Measures 53-56: F, b, a, b. Measures 57-60: F, b, a, b. Measures 61-64: F, b, a, b. Measures 65-68: F, b, a, b. Measures 69-72: F, b, a, b. Measures 73-76: F, b, a, b. Measures 77-80: F, b, a, b. Measures 81-84: F, b, a, b. Measures 85-88: F, b, a, b. Measures 89-92: F, b, a, b. Measures 93-96: F, b, a, b. Measures 97-100: F, b, a, b.

**Staff 6:**

F, common time. Measures 1-4: F, b, a, b. Measures 5-8: F, b, a, b. Measures 9-12: F, b, a, b. Measures 13-16: F, b, a, b. Measures 17-20: F, b, a, b. Measures 21-24: F, b, a, b. Measures 25-28: F, b, a, b. Measures 29-32: F, b, a, b. Measures 33-36: F, b, a, b. Measures 37-40: F, b, a, b. Measures 41-44: F, b, a, b. Measures 45-48: F, b, a, b. Measures 49-52: F, b, a, b. Measures 53-56: F, b, a, b. Measures 57-60: F, b, a, b. Measures 61-64: F, b, a, b. Measures 65-68: F, b, a, b. Measures 69-72: F, b, a, b. Measures 73-76: F, b, a, b. Measures 77-80: F, b, a, b. Measures 81-84: F, b, a, b. Measures 85-88: F, b, a, b. Measures 89-92: F, b, a, b. Measures 93-96: F, b, a, b. Measures 97-100: F, b, a, b.

## Voltes for the Lute.

F      F.F F.F      F F F.F

Volt 7

F.F F.F F F F.F

F.F F F F F.F.F

F.F F.F F F F.F

F.F F.F F F F.F

F.F F F F F.F

F.F F.F F F F.F

***FINIS.***