

EARLY MUSIC ONLINE

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Book 31

R. 1. c. 18.

Section 1 - lute

" 2 - orpharion

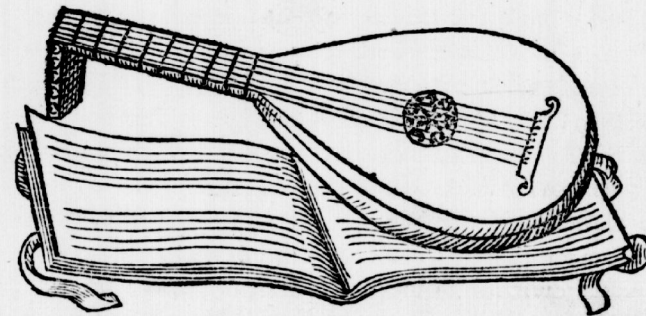
" 3 - bandora

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 vwith diuers newv Lessons to each of these Instruments.

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

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



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

To the Right honorable & vertuous Ladie

*Bridgett Countesse of Suffex, VV. B. vvisheth health of bodie, 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 gainefull 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 fantasticall 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 tovwards 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 sweet Science as Musique is, being 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 hovvers, to obserue vvhat 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 heauenly 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 endeuors, 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.



CERTAIN E VERSES VPON THE ALPHE-
BET OF HER LADYSHIPS NAME.

- B* Ewties chiefe ornament of natures treasure,
R Richlie adornes 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 inrolde:
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 vountifull she is so meeke and kinde,
E Endles her honor, vnspotted is her fame,
X Xhrist graunt his glorie to this vertuous name.

To the Reader.

It is not to be doubted but that there are a number of good vviits 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 maie st 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 alreadye anie entrance in this Arte for when this booke is particularly 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 kills 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 patientes too ill apayed.

Hope harpes on heauen, but liues in halfe a hell,
hart thinks 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 ott ere he fit 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 puffes of winde,
Deedes are too long in their rewarding,
and out of sight are out of minde,
And though so little fauour feed,
as findes no fruit in word or deed.

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

But oh the death too long enduring,
where nothing can my paine 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 heauens releafe me from this hel,
or let me die and I am well.

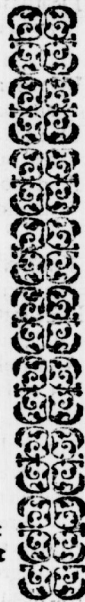
Your face	Your tongue	Your wit
So faire	So sweet	So sharpe
Firft bent	Then drew	So hite
Mine eye	Mine eare	My hart

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 b'ind	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 nor	Vex not	Wound not
Mine eye	My eare	My hart



This eye	This eare	This hart
Shall ioy	Shall bond	Shall sweare
Your face	Your tongue	Your wites
To serue	To trust	To feare

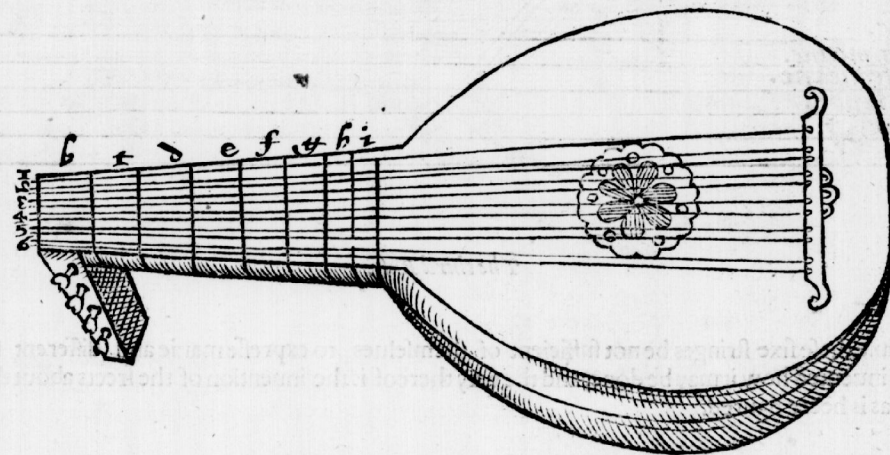
Flow forth abundant teares, bedew this dolefull face,
 disorder now thy heares that liues in such disgrace:
 Ah death exceedeth far this life which I endure,
 that still keepes me in warre, who can no peace procure
 I loue whome I shou'd hate, the flies I follow fast,
 such is my bitter state, I wish no life to last:
 Alas affection strong, to whom I must obey,
 my reason doth wrong, as it can beare no sway.
 My field of flint I finde my 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 INSTRVCTION 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 maicst see them here marked on this Lute figured.



AN INSTRUCTION TO THE LVTE.

The second Rule.

Againe note that those six stringes be figured by six 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.

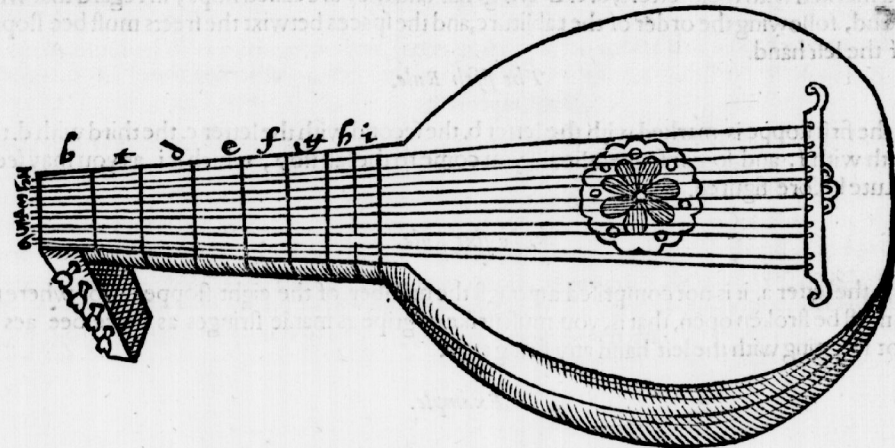
treble.
smale meane.
greate meane.
Countenor.
Tenor.
Bass.

The third Rule.

But because these six stringes be not sufficient of themselues 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 LVTE.

The fourth Rule.

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

The fifth Rule.

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

The sixth Rule.

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

Example.

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

fre. 15

AN INSTRUCTION TO THE LVTE.

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 perceauē that the letters doo direct you to the stops which pertainē 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 sixe, which maketh sixe parts in one stoppe, because euerie letter doth his part, and there must be two letters at the least to make the accord.

Example.

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

The ninth Rule.

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

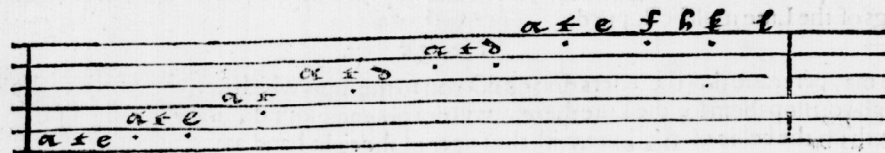
B 3

pricke

AN INSTRUCTION TO THE LVTE.

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

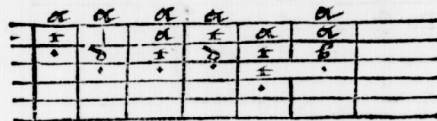
Example.



The tenth Rule.

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

Example.



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 frings as there be found letters marked: By griping or drawing is to be vnderstoode, 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 stringes, is when the thumb playeth alone, and to strike with the fingers is when the letters hath prickes vnder them, and the stringes are striken vpward, to gripe is when the fingers and the thumb playeth together, and yet not looseth their office in striking vpward 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 stringes with thy thumb onelie, trayning it vpon the second stringes, as thou wouldst shut thy hand, and strike vpward the third and fourth stringes, as if thou wouldst loyne or shut it to thy thumb, which finger and thumb after that sorte playeth foure parts, and to strike vpward the second part with the second finger, and the first parte which is the Trebble with the three fingers, which maketh the full sixe partes.

All the abovesaid stoppes are to be stopped as I haue shewed thee in this example, except thou be sometime forced to chaung 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 here of, 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 given thee in the former article. Touching the first and second letter, and when I shall speake of a naturall stop, thou shalt further note, that this stop cannot be plaid but after a forte, following the naturall order of the fingers of the hand.

Example.

f. e. f. e. f. b. f.										f. e. f. h. f. f. f. f. f. f. f. f. f. f. f. f.									
D:	f.	f.	f.	f.	f.	f.	f.	f.	f.	D:	f.	f.	f.	f.	f.	f.	f.	f.	f.
f:	d:	d:	f:	h:	f:	d:	f:	f:	d:	f:	h:	f:	h:	f:	d:	f:	f:	f:	f:
e:	e:	f:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:	e:
f:	f:	f:	f:	f:	f:	f:	f:	f:	f:	f:	f:	f:	f:	f:	f:	f:	f:	f:	f:
f:	e:	e:	e:	e:	e:	e:	e:	e:	e:	f:	f:	f:	f:	f:	f:	f:	f:	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 prickes with the second finger and so forth. And all these aboute said stops be done naturally, except thou be constrained to alter them to do some passage.

The two and twentieth Rule.

Now we haue briefly taught all these 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 remouue anye of thy fingers from the saide measure, the knowledge of the said barre is so necessarie, that hauing found out and exercised the same, thou shalt not neede but to remouue 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, setue for no other purpose, but to make a distinction. and in close the measures, sometimes of a sembriete, and sometimes of two sembriete, 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 lute tablature. Each system consists of a single staff with six lines. The notation uses letters 'a', 'b', 'c', 'd', 'e', 'f' to represent fret positions. Above each system, a letter (B, F, or C) indicates the starting fret. The first system has four measures, the second has four, the third has four, and the fourth has five. Diagonal lines across the staves indicate string crossings or specific fretting techniques.

AN INSTRUCTION TO THE LVTE.

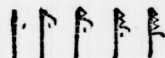
Handwritten musical notation for the right page of 'AN INSTRUCTION TO THE LVTE'. The page contains two systems of lute tablature. The first system has four measures, and the second system has four measures. Each system starts with a letter (B, F, or C) above the staff. The notation uses letters 'a', 'b', 'c', 'd', 'e', 'f' for fret positions. The second system includes a circled 'C' at the end of the fourth measure. Below the two systems are five empty staves. At the bottom right of the page, the text 'C 4' and 'The' are visible.

AN INSTRUCTION TO THE LUTE.

The three and twentieth Rule.

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

The figures are thus marked



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

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



The

AN INSTRUCTION TO THE LUTE.

The foure and twentieth Rule.

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

To tune the Lute.

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

By Vnisons.

By Octauions.

D

AN INSTRUCTION TO THE LVTE.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic markings consisting of vertical lines and flags. The notation includes letters 'e', 'f', 'h', 'i', 'a', 'd', 'r', 'b' and various symbols like 'x' and 'y' placed above and below the notes. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, continuing the piece. It features rhythmic markings and letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' above the staff. Some notes are marked with 'x' or 'y'.

Handwritten musical notation on a five-line staff. It includes rhythmic markings and letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' above the staff. Some notes are marked with 'x' or 'y'.

Handwritten musical notation on a five-line staff. It includes rhythmic markings and letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' above the staff. Some notes are marked with 'x' or 'y'.

AN INSTRUCTION TO THE LVTE.

Handwritten musical notation on a five-line staff. It includes rhythmic markings and letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' above the staff. The piece concludes with the text "Finis. F.C." at the end of the staff.

Handwritten musical notation on a five-line staff. Above the staff is the text "A Pavan for the Lute." followed by rhythmic markings and letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' above the staff.

Handwritten musical notation on a five-line staff. It includes rhythmic markings and letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' above the staff.

Handwritten musical notation on a five-line staff. It includes rhythmic markings and letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' above the staff.

AN INSTRUCTION TO THE LVTE.

Handwritten musical notation for the lute on the left page. It consists of four systems of three staves each. The notation includes rhythmic values (R, RR, RR), note letters (a, e, f, b, c, d), and various symbols like asterisks and slanted lines. The first system contains 16 measures, the second 16, the third 16, and the fourth 16. The notes are arranged in a way that suggests a specific sequence of fretting and picking.

AN INSTRUCTION TO THE LVTE.

Handwritten musical notation for the lute on the right page. It consists of four systems of three staves each. The notation includes rhythmic values (R, RR, RR), note letters (a, e, f, b, c, d), and various symbols like asterisks and slanted lines. The first system contains 16 measures, the second 16, the third 16, and the fourth 16. The notes are arranged in a way that suggests a specific sequence of fretting and picking.

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 treble clef staff with a single melodic line and a bass clef staff with a single bass line. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). Some notes are marked with an asterisk (*). The systems are separated by horizontal lines.

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 treble clef staff with a single melodic line and a bass clef staff with a single bass line. The notation includes various rhythmic values, rests, and accidentals. Some notes are marked with an asterisk (*). The systems are separated by horizontal lines.

AN INSTRUCTION TO THE LUTE.

First system of musical notation on the left page, featuring a six-line staff with rhythmic figures and letters above and below the staff.

Second system of musical notation on the left page, featuring a six-line staff with rhythmic figures and letters above and below the staff.

Third system of musical notation on the left page, featuring a six-line staff with rhythmic figures and letters above and below the staff, ending with "Finis" and "Lacrime".

AN INSTRUCTION TO THE LUTE.

A Pauen
for the
Lute,

First system of musical notation on the right page, labeled "A Pauen for the Lute", featuring a six-line staff with rhythmic figures and letters above and below the staff.

Second system of musical notation on the right page, featuring a six-line staff with rhythmic figures and letters above and below the staff.

Third system of musical notation on the right page, featuring a six-line staff with rhythmic figures and letters above and below the staff.

Fourth system of musical notation on the right page, featuring a six-line staff with rhythmic figures and letters above and below the staff.

AN INSTRUCTION TO THE LVIE.

The first system contains four measures of tablature with rhythmic flags above. The notes are: *a a e d f d e e f*, *e f e f e f e f e f e a d*, *a a b a*, and *a c c a e d f*.
 The second system contains seven measures: *g g f f b*, *f d e a e a b b b d*, *a a a d d*, *d d d*, *a e d f*, *a e d f*, and *a e d f*.
 The third system contains four measures: *e d f b*, *f d e a a e d*, *f a e d f a*, and *f e f e e a d b a*.
 The fourth system contains ten measures: *a a*, *g g f f b b*, *f b d e a e a b b b b*, *d a a*, *a a*, *d d d a*, *a a*, *a a*, *a a*, *a a*, and *a a*.

AN INSTRUCTION TO THE LVTE.

The first system contains ten measures of tablature with rhythmic flags above. The notes are: *d a d d d a d*, *a e d f*, *e d f b*, *a f*, *f b f d f d e a*, *a b d*, and *a e d*.
 The second system contains seven measures: *a b d*, *a e d e a e d e a*, *e f e f*, *f e f e f e f e*, and *a*.
 The third system contains two measures: *a e d e a* and *a a*.
 The score concludes with the text: *Finis*, *Pipers Paullin*, and *By I. D.*

AN INSTRUCTION TO THE LVTE.

Musical notation for the left page of 'AN INSTRUCTION TO THE LVTE.' The page contains five systems of lute tablature. Each system consists of a six-line staff with letters (a, b, c, d, e, f) and rhythmic markings. The notation is written from right to left. The first system includes a section with a double bar line and the text 'Finis' and 'An Almanic' written vertically. The second system includes a section with a double bar line and the text 'C. P. C.' written vertically. The third system includes a section with a double bar line and the text 'C' written vertically. The fourth system includes a section with a double bar line and the text 'C' written vertically. The fifth system includes a section with a double bar line and the text 'C' written vertically.

AN INSTRUCTION TO THE LVTE.

Musical notation for the right page of 'AN INSTRUCTION TO THE LVTE.' The page contains five systems of lute tablature. Each system consists of a six-line staff with letters (a, b, c, d, e, f) and rhythmic markings. The notation is written from right to left. The first system includes a section with a double bar line and the text 'C' written vertically. The second system includes a section with a double bar line and the text 'C' written vertically. The third system includes a section with a double bar line and the text 'C' written vertically. The fourth system includes a section with a double bar line and the text 'C' written vertically. The fifth system includes a section with a double bar line and the text 'C' written vertically.

AN INSTRUCTION TO THE LUTE.

Handwritten musical notation for the lute on the left page. It consists of three systems of tablature, each with a rhythmic staff above and a lute staff below. The notation includes letters (a, b, c, d, e, f) and numbers (1-6) representing fret positions. The first system ends with a double bar line and a repeat sign. The second system also ends with a double bar line and a repeat sign. The third system concludes with a double bar line and the word "Finis" written above the staff, with "Fertune" and "by ID" written below it.

AN INSTRUCTION TO THE LUTE.

A Pavin
for the
Lute.

Handwritten musical notation for the lute on the right page, titled "A Pavin for the Lute". It consists of four systems of tablature, each with a rhythmic staff above and a lute staff below. The notation includes letters (a, b, c, d, e, f) and numbers (1-6) representing fret positions. The first system ends with a double bar line and a repeat sign. The second system also ends with a double bar line and a repeat sign. The third system concludes with a double bar line and a repeat sign. The fourth system ends with a double bar line and a repeat sign.

AN INSTRUCTION TO THE LVTE.

The first page of the manuscript contains four systems of musical notation. Each system consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation is a form of lute tablature, where letters (a, b, c, d, e, f) are placed on the staff lines to indicate fret positions. The first system has a repeat sign at the end. The second system also has a repeat sign. The third system has a repeat sign. The fourth system has a repeat sign. The notation is written in a clear, hand-drawn style.

AN INSTRUCTION TO THE LVTE.

The second page of the manuscript contains four systems of musical notation, continuing from the first page. Each system consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation is a form of lute tablature, where letters (a, b, c, d, e, f) are placed on the staff lines to indicate fret positions. The first system has a repeat sign at the end. The second system has a repeat sign. The third system has a repeat sign. The fourth system has a repeat sign. At the end of the fourth system, there is a section of text: "Finis. A Gallarde. by Fr. C." followed by "FINIS." written below the staff.