

Richard Mathew
The Lute's Apology

for her Excellency:

Wherein is contained Variety of Ayres, easie, pleasant and delightfull
Newly set to the *French lute*, by *Richard Mathew*, lover of musick,
for the Benefit of the Industrious Practitioner.

The first that has been published to the French lute.



**London, printed by Thomas Harper, for Livewell Chapman,
at the Crowne in Popes-Head Alley. 1652.**

Entabulated by Peter Steur, 2015. Revised 2023.

13

5 5 //a a /a //a

Mathew's Delight

Lutes Apology [page 3] - B dur (6)

3 5 //a b 5 /a b 5 a

6

a /a a a /a 5

13

4 /a //a /a b 5

18

/a 5 b

22

5 5 4 /a a

27

/a 5 4

31

36

41

46

51

55

59

64

68

4 //a //a /a 5

West

Lutes Apology [page 6] - f moll (6)

4 /a /a //a //a /a 5

4 /a /a /a /a /a //a 5

//a 5 /a //a 4 //a 4

4 /a /a 5 4 /a

Mathew's Dream.

Lutes Apology [page 7] - B dur (6)

R. Matthew

//a /a a a b a b /a b /a /a

7

12

16

21

25

31

38

This is to be playd as it were sleeping, and at the rests ought to nod.

Rant

Lutes Apology [page 9] - g moll (6)

R.Mathew

4

6

10

Saraband

Lutes Apology [page 10] - Es dur (6)

R.Mathew

3

7

13

19

Saraband

Lutes Apology [page 13] - B dur (6)

R.Matthew

8

14

21

27

What you will

Lutes Apology [page 14] - c moll (6)

R.Matthew

9

17

r a a a a f l f a r a r a a a r l r a r a b a b a

5 a 5 //a /a 5 4 5 //a //a

Gerrards Mistress

Lutes Apology [page 15] - g moll (6)

R. Matthew

r r a l f h f a h f a f h f l f a a b a

4 a //a 5 /a a //a

4 *f a a b a f a a a a a a l l l f h f l f f a f h h h f*

//a /a 5 4 5 //a 4

8 *f h f l f l a a a r r a a r l f h f a l l a r a*

5 a //a a /a a //a a

Ayre

Lutes Apology [page 16] - g moll (6)

William Lawes

r r a f f h k f f f a f a r a a a b a a r a b a r a

4 a //a //a a //a /a //a

5 *a r a b a r r r a a r f f f h h f l f h f l f l l*

4 5 a

10 *l r l l a l l* *f a l l* *r a l r a a b* *a a r a b*

14 *f a r a* *l r l f r h* *h f l a a* *r a a* *f a l r l f l r l r*

5 a /a //a

5 4 a /a 5 a

Scotch

Lutes Apology [page 17] - Es dur (6)

R.Matthew

4 *b a* *r a r a* *h f g f g* *a b b a* *r a r a*

5 *a r a r b b* *b* *h h l h* *h l h h* *l f a g f*

10 *f a f a h f a* *f a h f a f a* *h f a g f* *b b a r a r a* *r a b f a*

15 *h f f* *a b b a* *r a r a r a* *a r b b* *b*

//a a /a //a a b 5

4 /a //a a //a

Hone

Lutes Apology [page 18] - Es dur (6)

R. Matthew

Musical score for 'Hone' in 4/4 time, Es dur. The score consists of three systems of music. The first system (measures 1-4) features a melody with notes l, r, f, l, r, a, f, r, f, r, a, b, a, b, a, r, a, b, a, b, a. The second system (measures 5-8) features a melody with notes r, a, a, r, f, r, a, f, h, f, h, k, l, k, h, i. The third system (measures 9-12) features a melody with notes l, f, f, h, f, g, f, g, a, b, a, r, a, b, a, b, a, r, a, b, a, b, a. The score includes various musical notations such as stems, beams, and slurs, as well as dynamic markings like *f* and *l*.

North

Lutes Apology [page 19] - Es dur (6)

R. Matthew

Musical score for 'North' in 4/4 time, Es dur. The score consists of two systems of music. The first system (measures 1-4) features a melody with notes r, a, r, a, r, a, r, a, b, a, a, a, r, a, r, a, a, b, a, a. The second system (measures 5-8) features a melody with notes a, a, a, a, a, a, a, a, r, e, f, f, h, f, h, f, b, b, a. The score includes various musical notations such as stems, beams, and slurs, as well as dynamic markings like *f* and *l*.

Bow bells

Lutes Apology [page 20] - B dur (6)

R. Matthew

Musical score for 'Bow bells' in 4/4 time, B dur. The score consists of one system of music (measures 1-4). The melody features notes a, b, a, f, h, f, r, a, r, e, f, h, a, r, a, r, a. The score includes various musical notations such as stems, beams, and slurs, as well as dynamic markings like *f* and *l*.

5

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

/a 5 5

9

f h r a a b a h f e f a a r a a

5 a //a 4 /a a /a

14

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

/a 5 //a //a a a 5

Simphony

Lutes Apology [page 21] - B dur (6)

Charles Coleman

4

a a h f h f a r e f f h f h f a a a a b a r a a a

/a //a /a 5 //a //a a

6

a r a b a a f h f f a r a r e f e f h a a a a

5 /a 5 a /a //a

11

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

//a 4 a //a /a 4 5

Sheffield

Lutes Apology [page 22] - Es dur (6)

R.Mathew

Musical score for 'Sheffield' in 4/4 time, Es dur. The score consists of three systems of music. The first system (measures 1-4) starts with a treble clef and a 4/4 time signature. The second system (measures 5-8) continues the melody. The third system (measures 9-12) concludes the piece with a double bar line and repeat dots. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte) and *h* (half note). Fingering numbers (1-5) are indicated below the notes. The key signature is one sharp (F#).

Tantara

Lutes Apology [page 23] - B dur (6)

R.Mathew

Musical score for 'Tantara' in 3/4 time, B dur. The score consists of four systems of music. The first system (measures 1-6) starts with a treble clef and a 3/4 time signature. The second system (measures 7-12) includes a repeat sign. The third system (measures 13-18) continues the melody. The fourth system (measures 19-24) concludes the piece with a double bar line and repeat dots. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte). Fingering numbers (1-5) are indicated below the notes. The key signature is two sharps (F#, C#).

Symphony

Lutes Apology [page 25] - B dur (6)

Charles Coleman

Musical score for Symphony, Lutes Apology [page 25] - B dur (6). The score is written for a lute in 4/4 time. It consists of three systems of music, each with a treble clef and a 4/4 time signature. The first system (measures 1-5) features a melody starting with a quarter note 'a', followed by a dotted quarter note 'f', and a quarter note 'a'. The second system (measures 6-11) includes a double bar line with repeat dots. The third system (measures 12-16) ends with a double bar line and repeat dots. The score includes various rhythmic values and accidentals, such as flats and naturals.

Choyce

Lutes Apology [page 26] - c moll (6)

Simon Yves

Musical score for Choyce, Lutes Apology [page 26] - c moll (6). The score is written for a lute in 4/4 time. It consists of four systems of music, each with a treble clef and a 4/4 time signature. The first system (measures 1-5) features a melody starting with a quarter note 'r', followed by a dotted quarter note 'a', and a quarter note 'h'. The second system (measures 6-10) includes a double bar line with repeat dots. The third system (measures 11-14) includes a double bar line with repeat dots. The fourth system (measures 15-19) ends with a double bar line and repeat dots. The score includes various rhythmic values and accidentals, such as flats and naturals.

Alman

Lutes Apology [page 28] - Es dur (6)

R.Matthew

4

5 a b 4 a

4

5 4 //a /a a

8

/a //a /a //a 4 5 //a 4

12

//a //a /a 4 /a //a

Corant to the Almayne

Lutes Apology [page 29] - Es dur (6)

R.Matthew

3

5 a b /a a

7

4 4 4 5 //a //a

13

4 5 /a

Almane

Lutes Apology [page 30] - c moll (6)

Robert Johnson

The musical score for 'Almane' is presented in a lute tablature format. It consists of seven systems of music, each with a five-line staff. The notation includes rhythmic symbols (such as vertical lines for quarter notes and curved lines for eighth notes) and fret numbers (a, b, r, 4, 5) placed on the lines to indicate fingerings. The piece is in common time (4/4). The score includes several repeat signs (double bar lines with dots) and first/second endings. A 3-measure triplet is marked with a '3' above it. The piece concludes with a double bar line and repeat dots. The following table summarizes the key elements of the score:

System	Measure Range	Key Features
1	1-4	Initial key signature (c moll), 4/4 time signature, first ending.
2	5-8	Second ending, includes a 3-measure triplet.
3	9-12	First ending, includes a first ending sign (1*).
4	13-16	Second ending, includes a second ending sign (2*).
5	17-20	Third ending, includes a first ending sign.
6	21-24	Fourth ending, includes a first ending sign.
7	25-28	Fifth ending, includes a first ending sign.
8	29-32	Sixth ending, includes a first ending sign.

1. Rythm adjusted for these two bars
2. Rythm signs added

Preludium

Lutes Apology [page 33] - f moll (6)

R.Matthew

6

9

Almane, hit it and take it

Lutes Apology [page 34] - B dur (6)

Robert Johnson

4

5

8

11

14

e r a r r r h h h g a f f b

a a a a a a a a

a /a 4 /a

18

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

a a

5 //a

22

r b r a b a a r f

b a

a /a //a /a 5

Mathews melancholy good night

Lutes Apology [page 36] - C dur (6)

R. Matthew

r r a r a r b

a a

a /a a 4

7

r l r a r r a r b r a r a r a r

a a

a a 4

16

a r a r l r h g h f r r a r a r a

a a

a a 4

24

a r a r a r b a r a r r a b b r a r a r a

a a

a a 4

33

41

52

61

Preludium

Lutes Apology [page 39] - Es dur (6)

R. Matthew

5

Prel.

Lutes Apology [page 39] - B dur (6)

R.Matthew

3

6

11

Preludium, The unwinding of a pin, and the winding it up again

Lutes Apology [page 40] - f moll (6)

Jacques Edington???

4

6

9

12

16

20

Preludium

Lutes Apology [page 42] - Es dur (6)

Charles Bocquet

4

3

6

8

11

13

\dot{r} f \dot{r} $\textcircled{\text{a}}$ a r $\textcircled{\text{b}}$ a r $\textcircled{\text{a}}$ a b r a

\dot{a} \dot{a} \dot{a} \dot{b} \dot{b} \dot{a} //a //a 4 //a 5 4 b

16

\dot{r} a b \dot{r} a \dot{r} a b \dot{r} a b a b a r $\textcircled{\text{a}}$ a r f $\textcircled{\text{a}}$ r a b a r

//a b a a b a b

18

a b a r a b a $\textcircled{\text{a}}$ b a $\textcircled{\text{a}}$ b a $\textcircled{\text{b}}$ r a r f a r a b a r

b a $/a$ //a b b a b a $/a$ //a

