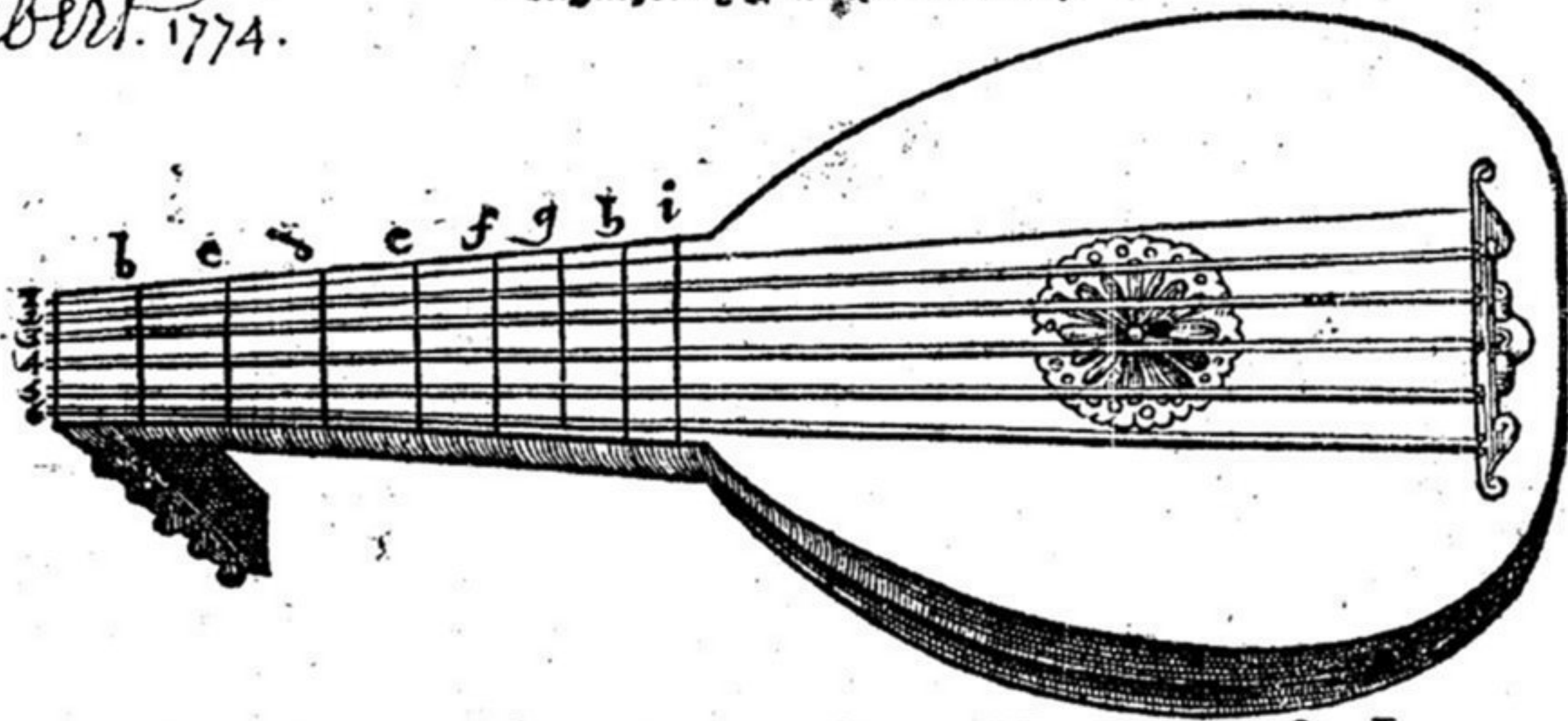


**A Briefe and easye instruction to learne the tableture
to conducte and dispose thy hande vnto the Lute
englished by J. Alford Londoner.**

W. Herbert. 1774.

K10 25



**Imprinted at London by Ihon Kyngston for Iames
Woubotham and are to be solde at hys shop in paternoster towne
Lycensed accordynge to the order apoynted in the queenes maiesties iniunctions**

1568

The Authoꝛ to the Reader.

Being verely perswaded that there be an infinite number of good wits in France, the which for that they cannot all dwell in or nere the Cittie of Paris, or such lyke flourishing Citties, for lacke of perfit Instructors, in steede of the swete taste of the Lute, do sodaynelye fall into a great mystyking thereof, and so straght way give ouer, (In consideration thereof) I do mynde to trace thee into this little swete felde, and so to shewe thee a way, whereby thou mayest be the moze apte or meete for the handling of thys so famous an Instrument: To the ende that hauing framed and ouercome the difficultie thereof, thou mayest take thy pleasure at all howes and tymes, so that the handling thereof shall bee to thee, nothing combersome or greuous. Thou shalt vnderstande by this little treatise the cablytoꝛie for the Lute, howe thou mayest accorde or tune the same, eyther by arte or by eare, the disposition of the hande: By it the handling of the pecke of the Lute or the bellge and other little rules, whereby thou mayest easily learne by thy selfe, with very small helpe of a teacher. If I may vnderstande that thys my small labour be vnto thee acceptable, I doubt not but to set forth, for thy farther commoditie a second booke, how thou mayest deuise all musique, and to reduce it into Tabletoꝛie, and to knowe the whole way, as it ought to be obserued, to attayne to the perfection of this Instrument. In the meane tyme I desire thee (that hast no entraunce in this arte, for whom this booke is perticularly made) to bestowe certayne howres, at thy conuenient leasure, to reade and marke this little instruction. And thou that hast long tyme bene studious herein, and attayned the pleasant commoditie thereof, that thou wilt not take my labour in ill varte, which in respect is very small, and good onely for yonglings, notwithstanding necessary and profitable to the knowledge of the lute.

Farre well.

The Translatour to the Reader.

Being requested by my frend, to take vpon me the Engleſhyng hereof, I, (conſide-
ring my ſlender knowledge and capacite) denied the ſame, Notwithſtandyng ſuche
was his Importunitie and earneſt request, that by no meanes, he wold be answered with
a naye. perſwading him ſelfe, as he thought of my ſufficiency for the doinge hereof, farre
otherwiſe then I deſerue, or am in dede, and farther, perceauinge me as earneſt in denial,
as he was full bent to haue me graunt his requeſte (conſideringe the old familiaritie and
friendſhippe betwixt him and me) laid ſtarkly to my charge that foule ſpote of Ingrati-
tude, Whereby I perceauyd his earneſte deſyre to haue me to take the matter in hande,
where vpon I rather ſeking to augment friendſhippe, then to empaire the ſame, at length
graunted his demaunde, promiſinge therein to doo my beſt, the which I haue now with
diligent conſideration, as I ſuppoſe, finiſhed and offer vnto thee, gentle reader the ſame,
deſiringe thee to beare with my ſimple and rude doinges, Not withſtanding accordinge
to the auctours ſens and meaninge, I truſte I haue not varied. If I doo perceave this mi-
doinge to be thankfully taken, it ſhal moue me to deale farther hereafter, & ſo to beſtowe
ſuche talents, as god hath endowd me withall, to thy comeditie, Farewell this. xxiii.
Daye of Septembze. M. cccc. lxxiii.



The first Rule.

First thou must understand that the lute is commonly strung with six strings, I say six strings, although there be eleven, because the five first accompting from the basse, be doubled, which make tenne, and the treble is onely single and alone, which maketh the eleventh, as thou mayest perceiue by the figure of the lute, which I haue here represented unto thee.

The seconde Rule.

These six strings be figured by six straight lines, of the which, the first doth signifie the highest string called the Treble, the seconde lyne is the seconde string, and soe consequente all the other vnto the last, the which first lyne, is not noted in our French tableto, because it may easily be iudged to be the last.

Small meane.

Great meane.

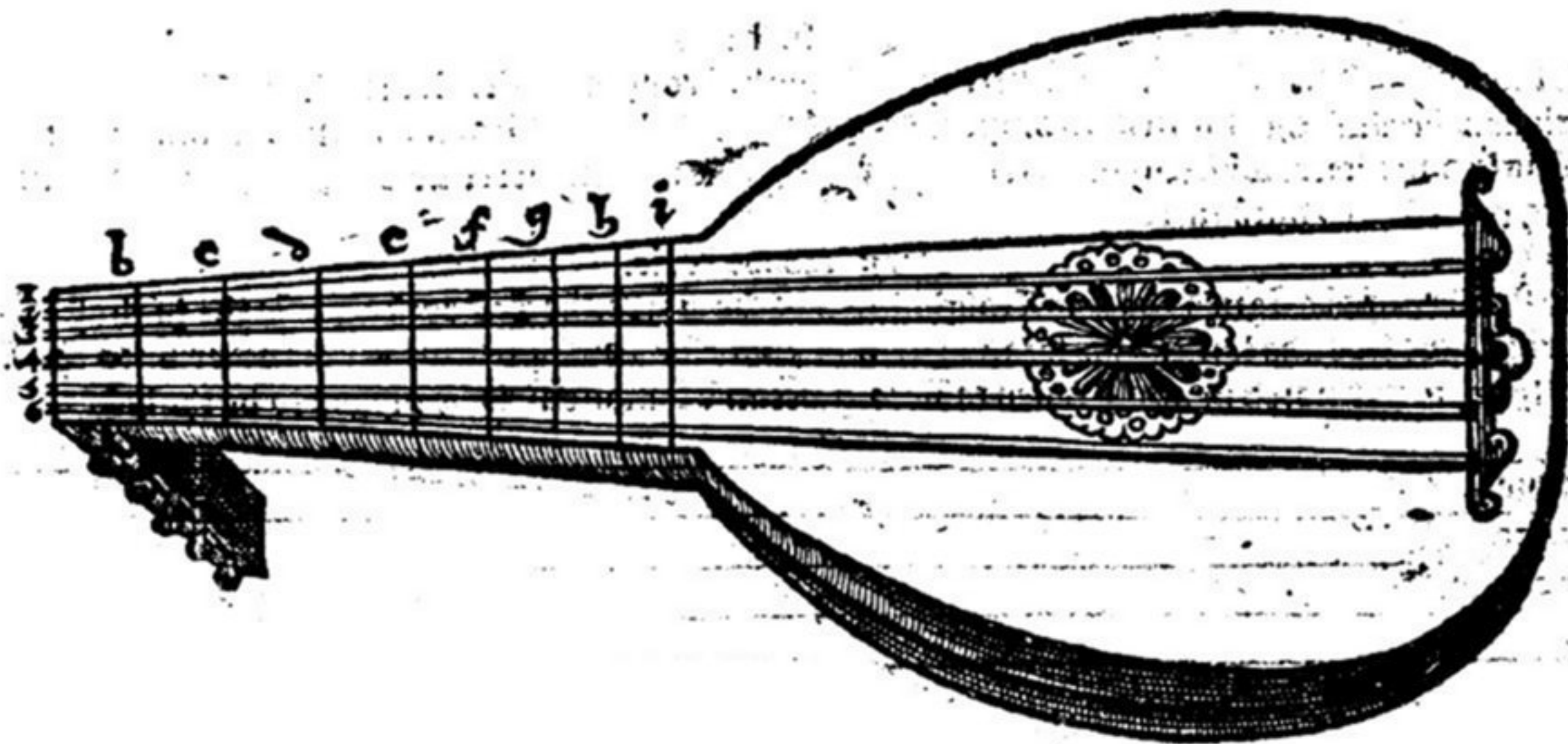
Countertenor.

Tenour.

Basse.

The third Kule:

And because these six Cordes be not sufficient of them selues, to expresse many and diuers soundes, it is necessary to finde meanes, whereby every string may geue many and dyuers soundes, and the meanes and way thereof, is the inuencion of the frettes which thou seest about the necke of the Lute here figured.



For to speake of the frettes, I will not here declare the proportions, that ought to be obserued, to say the space or distance, betwixt, frette and frette, which we do call stoppes, for to compare them iustly, w^{ch} the greatnesse of the frette strings, which must be also obserued, these things shall be declared another tyme, then shall conserue thy selfe, to make what I will now say vnto thee.

The fourth Rule.

We call the frettes, the strings that be tyed about the necke of the Lute, which be ordinarily eight in number represented and figured by the letters. b. c. d. e. f. g. h. i. and be called stoppes, because that whereas those sayde letters be found, following the order of our tablyture, the spaces betwixt the frettes must be stopped with the left hand. In the French tablyture is vsed the letters of the Alphabete, and the Italians and other Nations in steade thereof, vse Niphers and other Characters.

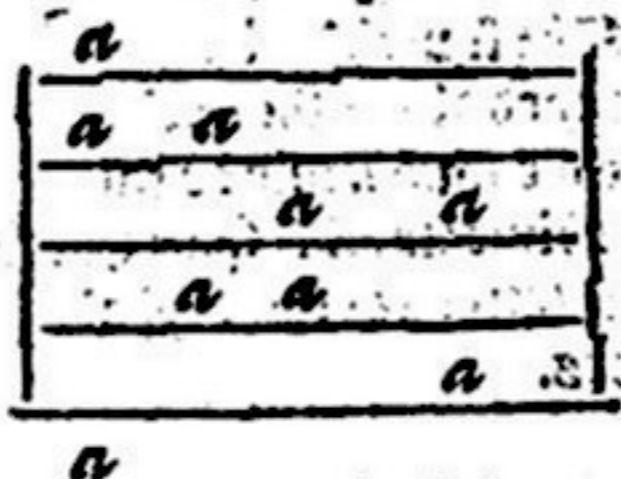
The fifth Rule.

The first stoppe is signified and marked by the letter b. the seconde. c. and so consequently the rest vnto the eight and last stop, which is marked with the letter. i. As thou mayst see by the figure of the Lute, which I haue befoze represented vnto thee.

The first Rule,

As touching this letter. A. we have comprised among the number of the eight stoppes, because that where the sayde letter A, is found, it must be broken open, that is to say, you must strike it; grise as many strings as there be marked Aies, with the right hand, not stoppyng with the left.

Example.

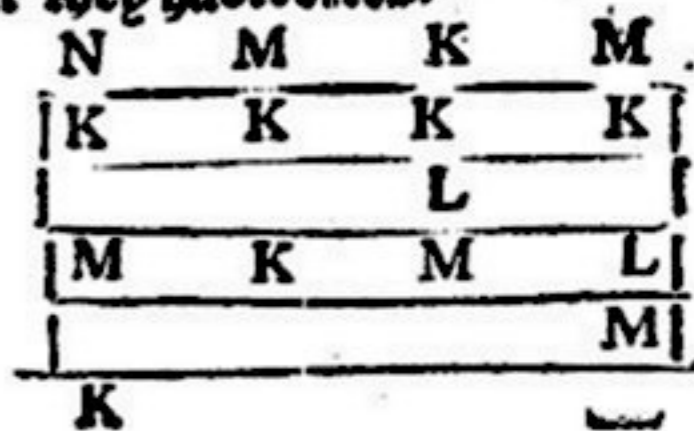


The seventh Rule.

As for the letters that come after the. F: (which we have set last) they have no frettes, nor to be stoppyng those that be exercised in the same art; stoppe the strings fully, where they should be stopped, that is to say, where the letters be marked, which be ever above the number of eight, as cunningly as if they had frettes.

Example.

Meanyng now spoken of the strings, letters, frettes, and stoppes, then must also understand, how and with which fingers the strings of the Lute must be stopped.



To the Lute.

¶ The eight rule.

Now sayng the letters doe signifie the stoppes (the whiche doe onely appertaine to the left hand) if you should not strike the said stringes beneath on the bealie, the Lute would giue no sound: you muste with the thombe and the fingers of the right hande, gripe or strike as many stringes, as shalbe sounde letters marked in the lines, signifying the saied stringes, I meane, that shalbe one aboue an other in the same stoppe: and if there bee but one letter, you must stoppe but one string, if there be two, you must onely stoppe two, and so consequently to the number of sixe, whiche maketh sixe partes in one stoppe, because euery letter doeth his parte, and there must be two letters at the least, one aboue the other, to make the accorde.

¶ Example.

	a	c	f	e
c	a	c	c	f
u	c	u	u	f
c		e	e	c
				c

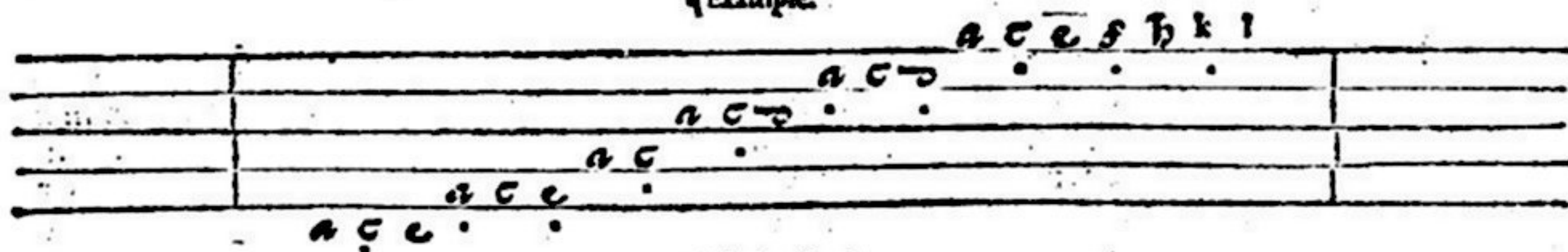
c a

¶ The ninth rule.

When thou doest finde but one letter to be stopped, thou shalt strike hym downward, with the thombe, be it firste, seconde, or other, the string signified by the line of the tableture, vpon the same line, that the letter standeth on, so that there bee vnder that letter no pointe or pricket. For if there be one, it must be striken vponward with one of the fingers, as shall best fit it.

An instruction

¶ Example.



¶ The tenth rule.

If you doe finde, one, two, or three letters, hauing no prick or pointe vnderneath, you shall strike vpwordes as many stringes, as you shall finde letters vpon the lines of the tableture, signifying the saied stringes, with as many fingers as there bee letters and stringes, and you must also note, that although there be but one point or prick, vnder one, two, or three letters, they must be all striken with the fingers without the thombe, as if euery letter were marked seuerally with his prick or pointe.

¶ Example rule.

a	a	a	a	a	a
c		a	c	a	a
.	o	c	o	c	b
	.	.	.	c	.
				.	

¶ The eleuenth.

If vnder two, three, or many letters, comprised in one stoppe, bee founde no prick or point, then you must gripe, or drawe, as many stringes, as there be founde letters: gripping, or drawing, is to bee vn-

To the Lute.

derstoode, when the thombe and the fingers of the right hande plaie together. Because in the eight rule, we haue spoken of sixe partes, the whiche will not be full, except all the sixe strynges be sounded, and yet hauyng but fiue fingers to eche hande, accomptyng the thombe for one, and yet of the fiue, the little finger scrueeth but to kepe the hande from vpon the bealie of the Lute, some would thinke it harde to be doen, and almoste impossible, to plaie fiue or sixe partes vpon the Lute, but when it shalbe vnderstoode, as what sozte it maie be doen, it will not seme so straunge.

¶ The twelue rule.

Because it shalbe hereafter necessarie for the vnderstandyng of the tableture, to knowe the diuision of the hande and the fingers, and with what names I will surname them I will aduertise thee, that after the thombe, the next following shalbe the first, next vnto that shalbe the seconde, the third to be the third, and the little finger to be named the little finger.

¶ The thirtene rule.

And to the ende thou shalte not be abused by these termes, to strike downwardes, to strike vpwwardes, or to gripe, you shall vnderstande, to strike downe the strynges, is when the thombe plaieyth alone, whiche striketh the stryng downward, to lifte or strike vpwwardes, those bee the fingers that striketh the strynges vpwwardes, wher the letters be marked with printes or prickes, to gripe, is when the thombe and the fingers plaie together, the whiche not withstandyng, doeto not lese their office to strike vpwwardes, or downwardes, that is to saie, to strike downwardes with the thombe, and vpwwardes with the fingers.

¶ The fouertene rule.

When thou wilt plaie sixe partes vpon the Lute, thou muste strike downwardes, the sixte and fiftte string, with the thombe onely, tranyng it vpon the twoo strynges, or twoo partes, as if thou wouldest

An instruction

Do it thus: shutte thy hande, and strike vppwardes the third and fowerth partes of stringes, with thy firste finger, as if thou wouldest ioigne or shut it to thy thombe, which finger and thombe after that sort striketh fower partes, and to strike vppwardes, the seconde part with the seconde finger, and the firste, which is the treble with the thirde finger, which maketh the full six partes.

¶ Example.

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

a c a c a
¶ The fiftene rule.

If it so happen, thou haue but .v. partes to plaie, thou maiest as in the foresaid rule, strike downewardes with thy thombe, the first and fift string, or the first and fowerth, and to strike vppwardes the .iiij. other stringes, with the .iiij. other fingers, so that the counter base and the next parte be nere one to an other. Otherwise it were necessarie, that the first finger should strike vppwardes the third and fowerth stringes or partes, to make the fowerth and fift part. As for the example.

¶ Example.

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

Do the Lute.

¶ The sixtene rule.

Fo2 to plaie .iij. partes, it is easely to be vnderstand, that the thombe & the .ij. fingers together, serue easely to strike the sower strynges o2 partes, eche doynge his parte, strikyng v2ward and downward.

¶ Example.

	a	a	c	e	e	f	f	e	e	e	f	e	c	a	a	c	f	f	c
	a	c	d	f	f	f	f	f	e	f	f	c	a	e	a	c	f	c	a
	c	d	d	f	f	b	b	f	f	f	b	d	c	f	c	e			e
	c	a	c	e				c		c	d	e	c	e			g	c	c
	a			a	a			c		a	e	f	c				b		c
																e	c	c	a
																c	c	c	a

The .x. Commaundementes.

	e	f	e	c	a	e	c	a	a
c	a	a	c	a	c	a	a	a	a
e	a			d	c				
e	b	c	c	c		c	b	c	
c		a				c			
c	a	a	c	e	a	a			

¶ The seuentene rule.

Fo2 to plaie thzee partes onely, the thombe will serue, as wee haue already taught thee in the rules afo2esaied, to strike the counter base downwardes, the firste and the seconde finger, to strike v2wardes the twoe other, whiche make the thzee partes.

An instruction

Do it thus: shutte thy hande, and strike vppwardes the third and fowerth partes of stringes, with thy firste finger, as if thou wouldest ioigne of that it to thy thombe, which finger and thombe after that sort striketh fower partes, and to strike vppwardes, the seconde part with the seconde finger, and the firste, whiche is the treble with the thirde finger, whiche maketh the full sixe partes.

¶ Example.

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

a c a c a
¶ The sixtene rule.

If it so happen, thou haue but .vi. partes to plaie, thou maiest as in the foresaid rule, strike downewardes with thy thombe, the sixt and fift string, or the fift and fowerth, and to strike vppwardes the .iiij. other stringes, with the .iiij. other fingers, so that the counter base and the next parte be nere one to an other. Otherwise it were necessarie, that the first finger should strike vppwardes the third and fowerth stringes or partes, to make the fowerth and fift part. As for the example.

¶ Example.

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

To the Lute.

¶ The sixtene rule.

For to plaie .iij. partes, it is easely to be vnderstand, that the thombe & the .ij. fingers together, serue easely to strike the sower strynges of partes, eche doynge his parte, strikyng vpward and downward.

¶ Example.

The musical notation consists of a series of notes on a staff, with a grid below it showing fingerings for the thumb (a), first finger (f), second finger (s), and third finger (c). The notes are: a, a, c, e, e, f, f, e, c, e, f, e, c, a, a, c, f, s, c, e, a, e.

a	a	c	e	e	f	f	e	c	e	f	e	c	a	a	c	f	s	c	e	a	e	
a	c	b	f	f	f	f	f	e	f	f	c	a	e	a	c	f	c	a	c	e	a	e
c	b	b	f	f	b	b	f	f	f	b	b	c	f	c	e				e	f	c	f
c	a	c	c				c		c	b	e	c	e			g	c	c		e		e
	a			a	a		c		a	e	f	c			b				c		c	

The .x. Commaundementes.

The musical notation consists of a sequence of notes on a staff, with a grid below it showing fingerings for the thumb (a), first finger (f), second finger (s), and third finger (c). The notes are: e, f, e, c, a, e, c, a.

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

The seuentene rule.

For to plaie three partes onely, the thombe will serue, as wee haue already taught thee in the rules aforesaid, to strike the counter base downwardes, the firste and the seconde finger, to strike vpwardes the two other, whiche make the three partes.

An instruction








The first system of musical notation consists of a single staff with a treble clef and a common time signature. The melody is written in a simple, rhythmic style. Above the staff, there are several groups of notes: a single note, a pair of notes, a triplet of notes, and a pair of notes. The notes are represented by vertical stems with small horizontal flags indicating pitch and rhythm. The staff itself contains a series of notes, some with stems pointing up and some with stems pointing down, indicating the pitch and rhythm of the melody.

Je ne veux plus à mon mal consentir.

The second system of musical notation continues the melody from the first system. It features a similar rhythmic and melodic structure, with notes and rests arranged in a clear, linear fashion. The notation is consistent with the first system, using vertical stems and small flags to represent the notes. The staff contains a series of notes, some with stems pointing up and some with stems pointing down, indicating the pitch and rhythm of the melody.

The third system of musical notation concludes the piece. It maintains the same rhythmic and melodic style as the previous systems. The notes are arranged in a clear, linear fashion, with stems and flags indicating pitch and rhythm. The staff contains a series of notes, some with stems pointing up and some with stems pointing down, indicating the pitch and rhythm of the melody.

To the Lute.

The eightene rule.

To plaie two partes, the thombe, as of custome shall strike downwards the base string, and the first, or other finger, the other string.

Example.






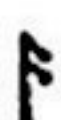









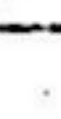










An instruction.

Unto that we haue spoken bziely, the disposition of the right hande, and with what fingers we ought to gripe, strike vpwardes, and strike downwardes the strynges, we will come to the left hande, and speake thereof, how it ought to be disposed, retainyng the self same names of the fingers, that we haue vsed, in speakyng of the office of the right hande.

¶ The nineteenth rule.

We haue in the .xiiiij. rule made answer, to the doubt that might haue been made, as hauyng but .v. fingers, of the whiche sower serue onely to gripe, & a litle to lifte vp, the strynges, that it should bee impossible to plaie siue or sixe partes. Euen so we might answer them that would aske, how one might stoppe with .iiii. fingers of the left hand, siue or sixe strynges, the thombe beyng occupied to beare vp the Lute, and to guide the hande: when the firste finger alone (I meane that next to the thombe might easely stoppe all the strynges, in couchyng the saied finger, a long ouerthwart the stoppe, whiche is a thing ordinarie and common, to serue twoo or thzee partes, and that is doen, when there be many letters a like, to plaie in one stoppe, as thzee **B B B**. thzee **C C C**. and so of other.

¶ Example.



¶ The twentieth rule.

To the Lute.

If it happen that the first finger, stoppe twoo or thre strings, according to the letters signified in the tablature, and signified by the stoppes, the other fingers nexte, as the seconde, thirde, and fourth, shall stoppe the others every one in his rancke, according to naturall order, and degree, as I will shewe thee hereafter, verie plainly.

And for that in fewe wordes, thou maiest vnderstande, how thou shalt dispose the fingers of the saied left hande, I haue chosen for thee certaine stoppes, or familiar accordes, common, and difficulte, the whiche I will teache thee, shewing thee with what fingers thou must stoppe, and those well practised, will easely make thee vnderstande all others, that shall come to thy hande.

Now followe the stoppes, diuerse and common, the whiche bee interpreted, one after an other, and with what finger of the left hande you muste stoppe, and for thy better vnderstanding, you muste note, that if there bee twoo, or thre letters, of one sorte, vpon one stoppe, as twoo BB, twoo CC, or other letters, be it first B, or C, it shalbe vnderstoode of that letter, that standeth vppermoste, be it B, or C, or other letter: as touchyng the A, call to remembraunce what I haue before taught thee, because it is not stopped, but is plaid open.

Common accordes.

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

An instruction

The first C. of the first stoppe, that thou seest here figured, must be stopped with the seconde finger, and the seconde C. with the first finger. The B. of the seconde stoppe, with the first finger, the D. with the third, and the C. with the seconde. The first D. of the third stoppe, with the little finger, the B. with the first, the seconde D. with the third. The first and seconde B. of the fourth stoppe, with the first finger, couchyng it a long ouerthwarte the stoppe, and the D. with the thirde. The first D. of the first stoppe, with the little finger, the B. with the first finger, the other D. with the thirde finger: the C. of the first stoppe, with the seconde finger, the first D. with the little finger, the other with the thirde. The B. of the seuenth stoppe, with the first finger, the C. with the seconde. The B. of the eight stoppe, with the first finger, the D. with the third. The first C. of the nineth stoppe, with the third finger the F. with the little finger, the other C. with the seconde, and the C. with the first. The first C. of the tenth stoppe, with the seconde finger, the two other C. in couchyng your foze finger, all a long ouerthwart the stoppe. The D. of the eleuenth stoppe, with the little finger, the B. with the firste finger, the C. with the seconde. The first C. of the twelst stoppe, with the third finger, the B. with the first, the other C. with the second finger. The B. of the thirtenth stoppe, with the first finger, the C. with the second, the D. with the thirde. The first C. of the fowertenth stoppe, with the third finger, the two other, with the second finger, touchyng it alone: The fiftenth stoppe, as the twelf. The C. of the sixtenth stoppe, with the little finger, and the C. with the first finger. The firste C. of the xvii. stoppe, with the seconde finger, the D. with the third, the other D. with the first finger. The D. of the eightenth stoppe, with the little finger the C. with the seconde. The B. of the ninetenth stoppe, with the first finger, the C. with the second, and the D. with the thirde finger. The D. of the twentieth stoppe, with the little finger, the B. with the firste finger, and the C. with the seconde. The firste D. of the one and twentieth with the little finger, the second with the third finger, the C. with the first. The two and twentieth stoppe is like vnto the seuentene, the first and seconde of the laste stoppe, with the firste finger, couchyng it a long, the C. with the seconde, and the F. with the thirde finger, all the abouesaid stoppes, be stopped, as I haue taught thee here before, if

Somtimes thou doe not finde thy self forced to change them, to doe some passage.

¶ The one and twende rule.

Ther stoppes, whiche for the mosse parte, be plaid with the finger couched all a long, and for the better vnderstandyng hereof, you must note, that when I speake of layng the finger all a long, that is to be vnderstoode of the fore finger, whiche must be couched ouerthwart the six partes or strynges of the Lute, or at the leaste to stoppe the letter, whiche thou shalte be constrained to couche, that happeneth, when there be many letters of one sorte, as twoo **B B.** twoo **C C.** or other. Alwaies obseruyng the order that I haue giuen thee, in the former article, touchyng the firste and seconde letter, and when I shall speake of a naturall stoppe, thou shalte note, that this stoppe, can not be doen, nor plaid, but after a sorte, followyng the naturall order of the fingers, or of the hande.

¶ Example.

	c	e	f	e	c	c	b	c		c	e	f	h	k	h	f	e	c	c	k	c
c	c	f	f	f	c	c	c	c	c	f	f	f	f	f	f	f	f	c	c	c	c
f	c	c	f	h	f	c	c	c	c	f	h	f	f	f	h	f	h	c	c	c	e
e	e	c	c	c	e	e	e	e	e	c	h	h	h	h	h	c	e	c	c	c	e
c			a		c	e	f	c	e	f	a	h		h	a		e	e	e	e	c

The **D.** of this firste stoppe, must be stopped with the seconde finger, the **f.** with the little finger, the **C.** with the thirde finger, and the **C.** with the firste. The first **C.** of the seconde stoppe, and the seconde, must be couched all a long with the firste finger, the **D.** with the seconde finger, and the **C.** with the thirde. The thre **C C C.** of the thirde stoppe, with the finger couched all a longe, the

An instruction

D. with the seconde finger: The **C.** of the sowerth stoppe, with the seconde finger, the firste **F.** with the little finger, the seconde with the third, and the **C.** with the first: The twoo **F F.** of the first stoppe, with the first finger, the **V.** with the little finger: The **C.** of the sixte stoppe, with the seconde finger, the first **F** with the little finger, the seconde with the thirde finger, and the **C.** with the firste: The twoo **C C.** of the seventh stoppe, with the first finger, the **D.** with the seconde, and the **C.** with the thirde. The twoo **C C.** of the eight stoppe, with the finger couched all a long, the **D.** with the seconde finger, and the **F.** with the little finger. The **B.** of the nineth stoppe, with the first finger, the twoo **C C.** with the seconde finger, and the **C.** with the little finger. The tenth touche naturally: The eleuenth touche as the firste: The twoo **C C.** of the twelcuth touche, with the finger couched a long, the **D.** with the seconde finger, the firste **C.** with the little finger, the seconde with the thirde finger. The thirteneeth stoppe is naturall: The sowertheneeth stoppe like the sixte: The fiftenth like the first. The firste **V.** of the sixtenth stoppe, with the little finger, the twoo **F F.** with the first finger, the **C.** with the seconde, and the **V.** with the third finger: The **B.** of the seuenteneeth stoppe, with the little finger, the twoo **F F.** with the finger couched a long, the **V.** with the seconde finger. The eightenth stoppe, like the sixteneeth: The twoo **F F.** of the ninetenth stop, with the first finger, the first **V.** with the little finger, and the seconde with the third: The twentieth stop, like the sixt, and the sowerteneeth: The one and twentieth, like the seventh: The three **C C C.** of the twoo and twentieth stoppe, with the seconde finger, the **D.** with the thirde finger, and the **C.** with the little finger. The three and twentieth stoppe, like the nineth. The three **C C C.** of the laste stoppe, with the finger couched a long, the first **C.** with the little finger, the seconde with the third, and the third with the second finger. All the abovesaid stoppes be done naturally, as it is taught thee, if thou be not constrained to dispose them otherwise, to make some passage.

¶ The twoo and twentieth rule.

It is also necessarie to give thee to understande, to what purpose the barres that be drawn bias, under the letters or passages doe serue for, and for thy better understanding, I haue here under drawn thee

To the Lute.

an example at large, and very familiar, in the whiche thou shalt not finde one example, trimmed oꝝ the measure, that thou shalt neede to remoue any of thy fingers, from the saied measure: the knowledge of the saied barre is so necessarie, that hauyng founde out, and exercised the same, thou shalt not neede to remoue, but those fingers, whiche thou shalt be forced, whiche we call close oꝝ couert plaie, as foꝝ the other barres, whiche come straight ouerthwart the lines, that signifieth vnto vs the sixe strynges, serue foꝝ no other purpose, but to make a distinction, and to inclose the measures, sometymes one, of a sem brief, an oꝝ ther whiles of two, accoꝝdyng to the discretion of hym that byngeth Musicque, into the tableture foꝝ the Lute.

Example.

The image displays two staves of lute tablature, each divided into four measures by vertical bar lines. The letters 'a', 'b', and 'c' are placed on the lines of the staves to indicate fret positions. Above the staves, there are rhythmic symbols consisting of vertical lines with flags, and some letters are placed above the staves to indicate specific notes or fingerings. Diagonal lines are drawn across the lower strings of each measure, likely representing a barre or a specific fingering technique. The first staff begins with a 'd' below the first measure, and the second staff begins with a 'd' below the first measure and a 'c' below the second measure.

An instruction




Handwritten musical notation on a four-line staff, divided into four measures. Each measure begins with a treble clef. The notes are written in a shorthand style with stems and dots. The first measure contains notes a, b, c, a, b, c. The second measure contains notes b, a, a, b, c. The third measure contains notes c, a, c, a, c. The fourth measure contains notes a, b, c, a, b, c. There are diagonal lines in the lower part of each measure, possibly indicating rests or specific performance instructions.

Handwritten musical notation on a four-line staff, divided into four measures. Each measure begins with a treble clef. The notes are written in a shorthand style with stems and dots. The first measure contains notes a, c, b. The second measure contains notes a, c, b, a, c. The third measure contains notes c, a, c, b, a, c. The fourth measure contains notes b, a, c, b, a, c. There are diagonal lines in the lower part of each measure, possibly indicating rests or specific performance instructions.

Handwritten musical notation on a four-line staff, divided into four measures. Each measure begins with a treble clef. The notes are written in a shorthand style with stems and dots. The first measure contains notes c, b, a, c, b, a. The second measure contains notes a, c, b, a, c, b. The third measure contains notes c, a, c, b, a, c. The fourth measure contains notes a, a, c, b. There are diagonal lines in the lower part of each measure, possibly indicating rests or specific performance instructions.

As the Lute.

The three and twentie rule.


All the other signes or figures, that is founde within, or without the tableture, be practised as in Musique, that is to saie, the point of repeticion is thus figured ·||· signifying that you must repeate twice one thynge: the pointe of rehearfall, signifying that when you be toward the middell, or toward the ende, you must retourne to the saied pointe of rehearfall, whiche is figured thus  As touchyng the Digaine pointe thus figured  it is applied somet yme to the middell, somet yme to the ende, and it hath this signification, that where it is founde, you must pause, or rest with discretion. You muste also understande, what the two barres do & signifie, figured in this sorte || whiche

To the Lute.

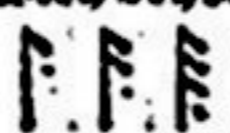

Handwritten musical notation for the first system, consisting of a five-line staff with various notes and clefs.

Handwritten musical notation for the second system, continuing the piece with notes and clefs.

Handwritten musical notation for the third system, which appears to be a continuation or a separate section of the piece.

An instruction

¶ The fouer and twentie rule.

Finally, you muste note knowe the marches, long, straight, croked, and forked, whiche bee ouer the letters of the tablature, is no other thyng, but a certain baluacion of the notes of Musique trimly inuented to kepe measure, without the whiche, this art were vnprofitable or worth no thyng, and if thou findest but the firste letter, marked with one of these figures, betwene twoo barres, thou shalt vnderstande, that the rest of the letters bee all of the same tyme, that the first letter is measured with all, it would haue been but labour in vaine, to haue marked them all with one figure, some marke them with the Musique it self, or with other siphers, according to the maner of the countrey, when thou doest finde any of these figures  marked with a pricke or pointe, that pointe dooth signifie the augmentation of halfe the tyme more of the figure or measure, where vnto it is ioined, as commonly is practised in Musicke. As touchyng this figure  it hath neuer no pointe nor pricke, and it is called a semibreue, whiche is a note of the longest measure, that is practised vpon the Lute, for if there bee longer, of force they must be denied.

¶ The five and twentie rule.

To tune your Lute well, although it be hardly to be shewed, being subiect, to the delicatnesse of a string, either to the greatnesse, or to the smalnesse of the instrument, thou must therein folowe nature, who will be by no meanes bee forced, a good care is there vnto also a good helpe, to haue consideration, to the extreme highnesse, and the extreme lownesse, and thy beginnyng shall be at the greatesse base, whiche shall be vnto thee a verie good guide, to conducte thee to his companion the nexte string, the whiche must be higher eight notes. Then the fift being the seconde base, to sette higher by a lower notes then the greatesse base, and the seconde bases companion, to bee higher by eight notes: The next vnto that, being the fourth parte, called the counter tenour, shall be set higher lower notes aboute

To the Lute.

the first parte o; seconde basse, and his companion to be set higher by eight notes. The thirde parte called the greate meanes, shalbe higher by thze notes, then the counter tenor, in vnitie: The small meanes, folow notes higher then the greate meanes: The treble o; laste parte, folow notes higher then the small meanes, whiche thou shalt truely doe, hauing a good eare withall, not withstanding a thyng not easie to all men, but to them onely, that haue been doers in this arte, and that long tyme haue as it were, married their eare, to the swetenes of the stryng, not withstanding, suche as haue a good will, and are desirous to learne, maie haue recourse vnto the examples and rules, whiche I haue here vnder witten.

¶ The tune of the Lute.

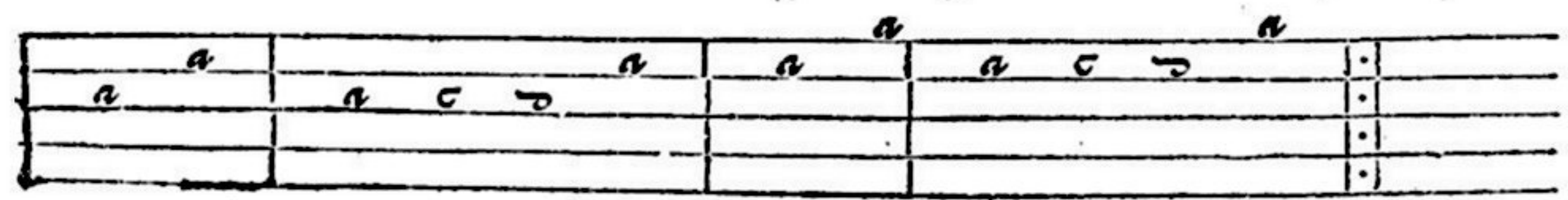
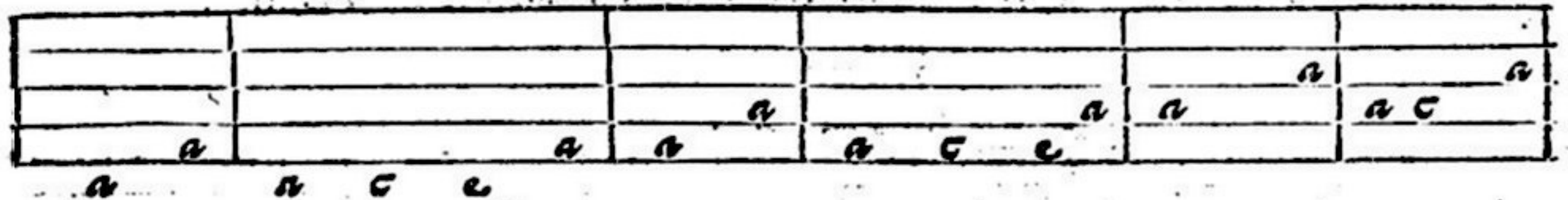
				<i>a</i>	<i>b</i>	<i>f</i>	<i>d</i>	<i>e</i>	<i>a</i>					
			<i>a</i>	<i>f</i>	<i>a</i>		<i>d</i>	<i>b</i>	<i>a</i>				:	
		<i>a</i>	<i>f</i>				<i>d</i>	<i>b</i>	<i>a</i>		<i>d</i>	<i>b</i>	<i>a</i>	:
	<i>a</i>	<i>e</i>						<i>e</i>	<i>a</i>				<i>e</i>	:
<i>a</i>	<i>f</i>								<i>d</i>	<i>e</i>	<i>a</i>			:
<i>f</i>	Par vnissons.				Par octaues.				<i>d e a</i>					

Whereafter doeth follooe, the diuerse accordes of the Lute, whiche be represented o; marked thus to thee in Musicke, by **B. Sharpe**, and **B. flatte**,

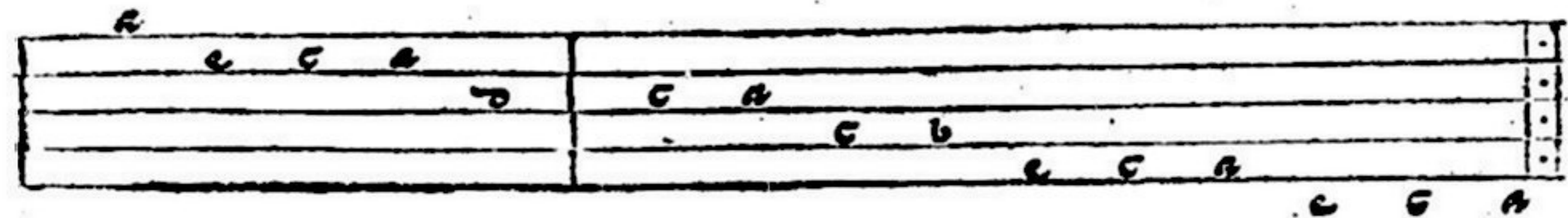
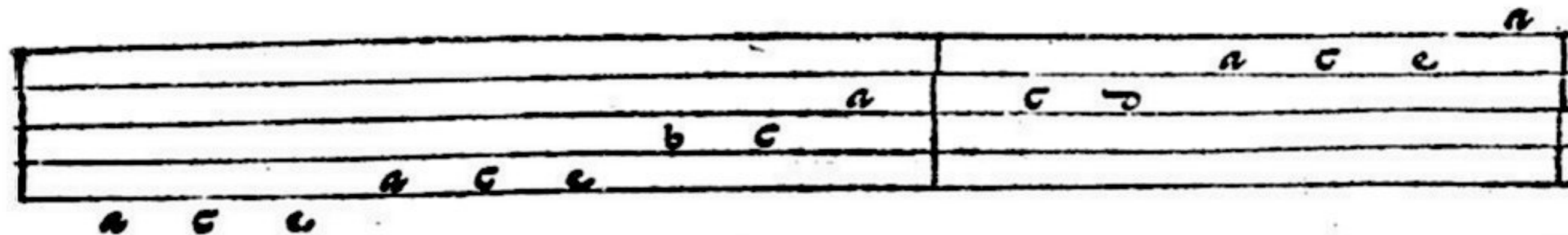


An instruction

Accord du Leut par B. carre.



Six Instruction
Accord du Lute par B. mol.



No 10e Flute.

Petite fantasia dessus l'accord du Leut.

Flute 1 staff with notes and fingerings:

Notes: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C

Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15

C	D	E	F	G	A	B	C	D	E	F	G	A	B	C

Flute 2 staff with notes and fingerings:

Notes: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C

Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15

C	D	E	F	G	A	B	C	D	E	F	G	A	B	C

Flute 3 staff with notes and fingerings:

Notes: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C

Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15

C	D	E	F	G	A	B	C	D	E	F	G	A	B	C

16 17 18

Ein Instruotion

The image displays a handwritten musical score titled "Ein Instruotion". It consists of seven systems of musical notation. Each system begins with a clef: the first system has a soprano clef, the second a soprano clef, the third an alto clef, the fourth a soprano clef, the fifth a soprano clef, the sixth a soprano clef, and the seventh a soprano clef. The notation is written on four-line staves. The notes are primarily quarter and eighth notes, often with stems pointing upwards. Some notes have a '2' written above them, possibly indicating a second ending or a specific fingering. The score is organized into measures by vertical bar lines. The handwriting is in a historical style, likely from the 16th or 17th century.

To the Lute.



			a	c	b	a	
			a	c	b	a	
			a	c	b	a	
			a	c	b	a	



To the Lute.

Handwritten musical notation for lute, consisting of three staves. The notation includes various notes, clefs, and bar lines. The first staff begins with a clef and contains several notes. The second and third staves continue the notation, with some notes connected by lines. The notation is dense and appears to be a single melodic line.

Four sets of empty musical staves, each consisting of five horizontal lines. These staves are positioned below the first set of notation and are currently blank.

An instruction

Passameze more shover.

To the Lute.

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat. The notation includes a melody line with notes and a bass line with a single note. Above the staff, there are two sets of lute tablature: the first set is 'a c d f d c a' and the second set is 'a b a b'. The melody line contains the following notes: *a* *b* *a* *b* *d* . . . *d* *b* *a* | *a* *b* *a* *b* *d* . | *a* *b* *a* *b* *d* .

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one flat. The notation includes a melody line with notes and a bass line with a single note. Above the staff, there are two sets of lute tablature: the first set is 'a b a b a' and the second set is 'a b a b a'. The melody line contains the following notes: *a* *b* *a* *b* *a* | *a* *b* *a* *b* *a* *b* *a* | *a* *c* *d* *f* *d* *c* *a*

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one flat. The notation includes a melody line with notes and a bass line with a single note. Above the staff, there are two sets of lute tablature: the first set is 'a c d c a' and the second set is 'a c a c d'. The melody line contains the following notes: *a* *c* *d* *c* *a* | *a* *c* *a* *c* *d* | *c* *c* *d* *d* *d* .

An instructor

Musical notation for 'The Paduane'. It consists of a single staff with a treble clef. The notation is written in a shorthand style, with notes represented by vertical stems and flags. The piece is divided into measures by vertical bar lines. The notation includes various rhythmic values and rests.

The Paduane.

Musical notation for 'An instructor'. It consists of a single staff with a treble clef. The notation is written in a shorthand style, with notes represented by vertical stems and flags. The piece is divided into measures by vertical bar lines. The notation includes various rhythmic values and rests.

Musical notation for 'The Paduane'. It consists of a single staff with a treble clef. The notation is written in a shorthand style, with notes represented by vertical stems and flags. The piece is divided into measures by vertical bar lines. The notation includes various rhythmic values and rests.

To the Lute:

The first system of music consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, rhythmic style. Below the staff is a lute tablature with six lines, using letters 'a' through 'f' to denote fret positions. The tablature is aligned with the notes above it, showing the fretting for each note.

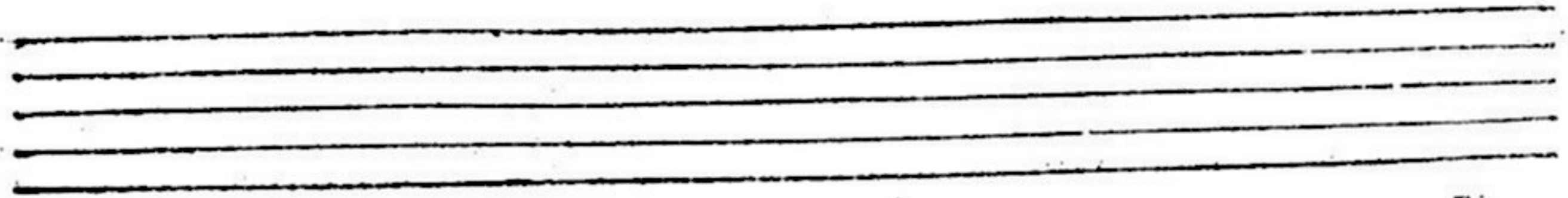
Otherwise.

The second system of music continues the melody from the first system. It features a treble clef staff with notes and a corresponding lute tablature. The tablature includes some diagonal lines, possibly indicating specific fretting techniques or string crossings.

The third system of music concludes the piece. It contains a treble clef staff with notes and a lute tablature. The notation is consistent with the previous systems, maintaining the same key signature and time signature.

Go the Lute.

La tintalore.



An introduction

The first system of music features a treble clef and a four-staff system. Above the staves, there are rhythmic markings consisting of vertical stems with flags, some with beams connecting them. The staves contain musical notation with notes, rests, and bar lines. The first staff has a '3' at the beginning, indicating a triplet. The notation includes various note values and rests, with some notes having stems that cross between staves.

La touris.

The second system of music features a treble clef and a four-staff system. Above the staves, there are rhythmic markings consisting of vertical stems with flags, some with beams connecting them. The staves contain musical notation with notes, rests, and bar lines. The notation includes various note values and rests, with some notes having stems that cross between staves.

The third system of music features a treble clef and a four-staff system. Above the staves, there are rhythmic markings consisting of vertical stems with flags, some with beams connecting them. The staves contain musical notation with notes, rests, and bar lines. The notation includes various note values and rests, with some notes having stems that cross between staves.

To the Gate.

Handwritten musical notation consisting of rhythmic symbols (vertical lines with flags) above the first staff.

First musical staff with a treble clef, containing handwritten notes and rests across ten measures.

Second line of handwritten musical notation, continuing the rhythmic symbols from the first line.

Second musical staff with a treble clef, containing handwritten notes and rests across ten measures.

Third line of handwritten musical notation, continuing the rhythmic symbols from the second line.

Third musical staff with a treble clef, containing handwritten notes and rests across ten measures.

To the Lute.

Le petit gentilhomme.

At instruction

Musical notation for 'La volte de Provence'. It consists of a single system with four staves. Above the staves are various rhythmic symbols, including vertical lines with flags and horizontal lines with flags. The notation is dense and characteristic of early printed music.

La volte de Provence.

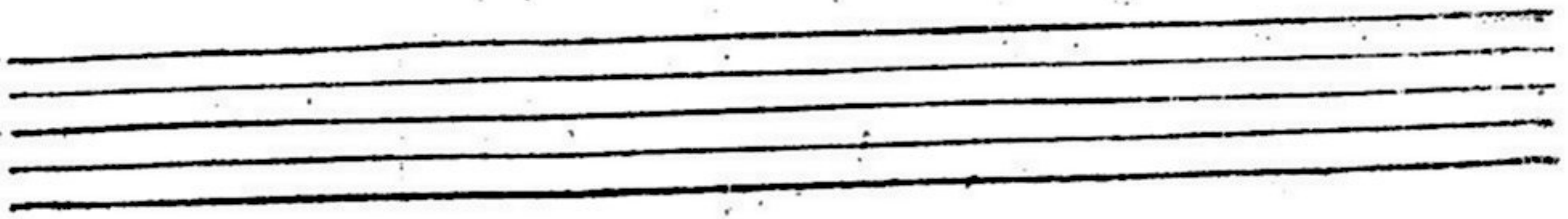
A second system of musical notation, similar in style to the first. It features four staves with rhythmic symbols above them. The notation includes vertical lines with flags and horizontal lines with flags, arranged in a structured manner.

A third system of musical notation, continuing the style of the previous systems. It consists of four staves with rhythmic symbols above them. The notation is dense and includes various rhythmic markings.

On the Lute:

Handwritten musical notation on a four-staff system. The notation includes various rhythmic values (crotchets, quavers, minims, crotchets with beams) and dynamic markings (p, pp, f, ff). Above the staves are several groups of slanted lines representing lute tablature.

Handwritten musical notation on a four-staff system, continuing from the previous system. It features similar rhythmic notation and dynamic markings, with a 'p' marking at the beginning of the first staff.



An instruction

Musical notation for the first system, featuring a treble clef and a key signature of one flat. The notation consists of a single melodic line with various note values and rests.

First Branle of Malte.

Musical notation for the second system, continuing the piece. It includes a treble clef and a key signature of one flat, with a complex rhythmic pattern.

Musical notation for the third system, concluding the piece. It features a treble clef and a key signature of one flat, with a final cadence.

Otherwise.



No the Lute.

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat. The notation is written on a four-line staff with various rhythmic values and accidentals.

Handwritten musical notation for the second system, continuing the piece with similar notation and a treble clef.

Handwritten musical notation for the third system, concluding the piece with a double bar line and a final cadence.

An instruction:

Musical notation for the first staff, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The staff contains seven measures of music with various note values and rests.

The seconde Branle of Malte.

Musical notation for the second staff, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The staff contains seven measures of music with various note values and rests.

Musical notation for the third staff, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The staff contains seven measures of music with various note values and rests.

To the Life.

Musical notation for the first system, featuring a treble clef and a key signature of one flat. The notation includes a melody line with notes and rests, and a bass line with notes and rests.

Otherwise.

Musical notation for the second system, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes a melody line with notes and rests, and a bass line with notes and rests. A diagonal slash is present in the bass line of the second measure.

Musical notation for the third system, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes a melody line with notes and rests, and a bass line with notes and rests. A diagonal slash is present in the bass line of the fourth measure.

To the Lute.

System 1: A musical staff system for lute tablature. It consists of six lines. Above the staff are lute fret diagrams (sharps) and letters (a, b, c, d, e, f, g) indicating fingerings. The staff contains rhythmic notation (dots and vertical lines) and letters (a, b, c, d, e, f, g) placed on the lines to indicate fret positions. The system is divided into measures by vertical bar lines.

System 2: A musical staff system for lute tablature, similar to System 1. It features six lines with lute fret diagrams and letters above, and rhythmic notation and letters on the staff lines. The system is divided into measures by vertical bar lines.

System 3: A musical staff system for lute tablature, similar to System 1. It features six lines with lute fret diagrams and letters above, and rhythmic notation and letters on the staff lines. The system is divided into measures by vertical bar lines.

a

To the Lute.

Handwritten musical notation on a four-line staff. The notation consists of letters (a, b, c, d, e, f, g) and dots placed on the lines and spaces. Above the staff, there are several stylized symbols resembling the letter 'M' or 'W' with horizontal bars, likely indicating lute tablature. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. The notation consists of letters (a, b, c, d, e, f, g) and dots placed on the lines and spaces. Above the staff, there are several stylized symbols resembling the letter 'M' or 'W' with horizontal bars, likely indicating lute tablature. The staff is divided into measures by vertical bar lines.

An instruction

b	b	a	b	b	a	b	a	b	a	b	a	b	a
b	b	a	b	b	a	b	a	b	a	b	a	b	a
b	b	a	b	b	a	b	a	b	a	b	a	b	a
b	b	a	b	b	a	b	a	b	a	b	a	b	a

Pauane si ie m'en voy.

b	b	a	b	b	a	b	a	b	a	b	a	b	a
b	b	a	b	b	a	b	a	b	a	b	a	b	a
b	b	a	b	b	a	b	a	b	a	b	a	b	a
b	b	a	b	b	a	b	a	b	a	b	a	b	a

b	b	a	b	b	a	b	a	b	a	b	a	b	a
b	b	a	b	b	a	b	a	b	a	b	a	b	a
b	b	a	b	b	a	b	a	b	a	b	a	b	a
b	b	a	b	b	a	b	a	b	a	b	a	b	a

To the Lute.

Handwritten musical notation for a lute piece. The notation is arranged in a grid with four columns and four rows. Above the grid are various symbols, including vertical lines with flags and letters 'a', 'c', 'd', 'e'. Below the grid are the letters 'b', 'b', 'b', 'a'.

a	a	b	a
a	a	b	a
a	a	b	a
a	a	b	a

Handwritten musical notation on a set of four staves. The notation is arranged in a grid with four columns and four rows. Above the grid are various symbols, including vertical lines with flags and letters 'a', 'c', 'd', 'e'. Below the grid are the letters 'b', 'b', 'b', 'a'.

a	a	b	a
a	a	b	a
a	a	b	a
a	a	b	a

An instruction

	b b a	b a b a b a	b a b a	b a b a
♩	a a a	a	a	a

Shorter time. a

	a b a b a	a b a	a b a	a a
♩	a	a	a	a

	a b a b a	a b a	a b a	a
♩	a	a	a	a

No the Lute.

The first system consists of six staves. The top staff contains rhythmic flags (vertical lines with a hook) above the notes. The notes are arranged in a sequence across four measures. The second and third staves show the fretting positions for the strings, with some strings crossed out by diagonal lines. The fourth and fifth staves provide additional fretting information. The sixth staff shows the sequence of notes for the strings.

The second system consists of six staves. It follows the same format as the first system, with rhythmic flags above the notes and fretting positions indicated on the lower staves. The sequence of notes and fretting continues across four measures.

The third system consists of six staves, continuing the lute tablature. It includes rhythmic flags, notes, and fretting positions across four measures. The notation is consistent with the previous systems.

An-instruction

b	b a b	b b b	b a b b	b b b	b b b b	b b a	b a b b
b	b . b	b b b	b . .	b b b	b . b	b b b	b . .
c	c c c	c a a				a a	
a	a a a	a .				c a	

Gaillarde of the precedent Pauanc.

b	b	b a b	a b b a b b	b a b b	b b b	b b b b
c	b	b . b	. b . .	b . .	b b b	b . b
d	a	a	a			
d	a	a	a			c

b	a b b a	b a b b	b b b b	b b .	b b b	b b
b	b . .	b . .	b b .	b .	b b	b b
a						a
a						

To the Wife.

Handwritten musical notation for the first system, including notes and clefs.

Handwritten musical notation for the first system, including notes and clefs.

Handwritten musical notation for the second system, including notes and clefs.

Handwritten musical notation for the second system, including notes and clefs.

Handwritten musical notation for the third system, including notes and clefs.

Handwritten musical notation for the third system, including notes and clefs.

b b a

H.ij.

To the Lute.

First system of musical notation. It consists of a grand staff with two treble clefs. The notation is written in a style characteristic of early guitar or lute tablature, using letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' on a six-line staff. Above the staff, there are five bar lines with a stylized 'L' symbol above each. The music is divided into five measures. The first measure contains notes 'a', 'b', 'c', 'd'. The second measure contains 'a', 'b', 'c', 'd', 'e'. The third measure contains 'b', 'c', 'd', 'e', 'f'. The fourth measure contains 'a', 'b', 'c', 'd', 'e'. The fifth measure contains 'a', 'b', 'c', 'd', 'e'. There are diagonal lines in the lower part of the first and fourth measures, and a '2' below the staff in the second and fifth measures.

Second system of musical notation, similar to the first. It also consists of a grand staff with two treble clefs. Above the staff, there are five bar lines with a stylized 'L' symbol above each. The music is divided into five measures. The first measure contains notes 'a', 'b', 'c', 'd', 'e'. The second measure contains 'a', 'b', 'c', 'd', 'e'. The third measure contains 'a', 'b', 'c', 'd', 'e'. The fourth measure contains 'a', 'b', 'c', 'd', 'e'. The fifth measure contains 'a', 'b', 'c', 'd', 'e'. There are diagonal lines in the lower part of the first, second, and fourth measures, and a '2' below the staff in the fifth measure.

Third system of musical notation, similar to the first two. It consists of a grand staff with two treble clefs. Above the staff, there are four bar lines with a stylized 'L' symbol above each. The music is divided into four measures. The first measure contains notes 'a', 'b', 'c', 'd', 'e'. The second measure contains 'a', 'b', 'c', 'd', 'e'. The third measure contains 'a', 'b', 'c', 'd', 'e'. The fourth measure contains 'a', 'b', 'c', 'd', 'e'. There are diagonal lines in the lower part of the second and third measures, and a '2' below the staff in the first measure.

An instruction

Fredon sur la Romanesque.

To the Lute,

Handwritten musical notation for the first system, consisting of three staves. Above the first staff are lute tablature letters: *a c d b a*. Above the second staff are lute tablature letters: *a a*. Above the third staff are lute tablature letters: *a b d a b*. The notation includes rhythmic values and accidentals.

Handwritten musical notation for the second system, consisting of three staves. Above the first staff are lute tablature letters: *a b a b a*. Above the second staff are lute tablature letters: *a*. Above the third staff are lute tablature letters: *a b c a c d c a c*. The notation includes rhythmic values and accidentals.

Handwritten musical notation for the third system, consisting of three staves. Above the first staff is a lute tablature letter: *a*. Above the second staff is a lute tablature letter: *a*. Above the third staff is a lute tablature letter: *a*. The notation includes rhythmic values and accidentals.

An instruction.

l'ay meroye micur dor.

The musical score is presented in three systems. Each system features a vocal line with lyrics and a piano accompaniment. The notation is handwritten and includes various musical symbols such as notes, rests, and bar lines. The lyrics are "l'ay meroye micur dor." The score is written on three systems of staves. Each system consists of a vocal line with lyrics and a piano accompaniment. The notation includes various musical symbols such as notes, rests, and bar lines.

To the Lute.

The first system consists of six staves. The top two staves contain letters (a, b, c, d) representing fret positions. The bottom two staves contain rhythmic values (e.g., 2, 2, 2, 2, 2, 2) and some letters. Above the staves are six rhythmic flags pointing downwards, indicating the timing of notes.

The second system consists of six staves. The top two staves contain letters (a, b, c, d) representing fret positions. The bottom two staves contain rhythmic values (e.g., 2, 2, 2, 2, 2, 2) and some letters. Above the staves are six rhythmic flags pointing downwards, indicating the timing of notes.

The third system consists of six staves. The top two staves contain letters (a, b, c, d) representing fret positions. The bottom two staves contain rhythmic values (e.g., 2, 2, 2, 2, 2, 2) and some letters. Above the staves are six rhythmic flags pointing downwards, indicating the timing of notes.

An instruction

Handwritten musical notation for the first system, consisting of five measures. Above the staves are five groups of notes: two pairs of eighth notes, a quarter note, a half note, and a quarter note. The staves contain various rhythmic patterns and notes, including a triplet of eighth notes in the first measure and slurs in the second, third, and fourth measures.

The first Gaillarde Milanoise.

Handwritten musical notation for the second system, consisting of seven measures. Above the staves are seven groups of notes: a quarter note, a half note, a quarter note, a pair of eighth notes, a pair of eighth notes, a quarter note, and a quarter note. The staves contain rhythmic patterns and notes, including a triplet of eighth notes in the first measure and slurs in the second, third, and fourth measures.

Handwritten musical notation for the third system, consisting of five measures. Above the staves are five groups of notes: a quarter note, a pair of eighth notes, a quarter note, a quarter note, and a pair of eighth notes. The staves contain rhythmic patterns and notes, including a triplet of eighth notes in the first measure and slurs in the second, third, and fourth measures.

To the Life.

Handwritten musical notation on a five-line staff. Above the staff are several groups of rhythmic markings, possibly representing eighth or sixteenth notes. The staff itself contains a sequence of notes and rests, with some notes having stems and flags. The notation is dense and appears to be a single melodic line.

Handwritten musical notation on a five-line staff. Above the staff are several groups of rhythmic markings. The staff contains a sequence of notes and rests, with some notes having stems and flags. The notation is dense and appears to be a single melodic line.

Four empty five-line musical staves, providing space for further notation.

Au instruction



Musical notation system 1, consisting of a single staff with notes and rests, and a multi-measure rest below it. The notation includes various rhythmic values and rests.

The seconde Milanoise.



Musical notation system 2, consisting of a single staff with notes and rests, and a multi-measure rest below it. The notation includes various rhythmic values and rests.



Musical notation system 3, consisting of a single staff with notes and rests, and a multi-measure rest below it. The notation includes various rhythmic values and rests.

To the Lute.

Handwritten musical notation for the first system, consisting of three staves. Above the staves are several groups of lute tablature symbols (letters with flags) and rhythmic markings. The notation includes various note values and rests across the three staves.

Handwritten musical notation for the second system, consisting of three staves. Similar to the first system, it features lute tablature symbols above the staves and musical notation within them.

Handwritten musical notation for the third system, consisting of three staves. This system also includes lute tablature symbols above the staves and musical notation within them.

An instruction.

The thirde Milanoise.

An instruction

Handwritten musical notation on a five-line staff. The notation consists of rhythmic symbols (vertical lines with flags) placed above and below the staff lines. The symbols are arranged in measures, with some measures containing multiple symbols. The notation is dense and appears to be a form of shorthand or shorthand notation for a musical piece.

Handwritten musical notation on a five-line staff, similar to the first system. It features rhythmic symbols above and below the staff lines, organized into measures. The symbols are consistent in style with the first system, suggesting a continuation of the same musical instruction.

Handwritten musical notation on a five-line staff, continuing the sequence. The notation includes rhythmic symbols above and below the staff lines, with some measures showing more complex rhythmic patterns. The overall appearance is that of a handwritten musical score or instruction.

Handwritten text or signature at the bottom left of the page.

K.

An instruction

Fourth Milano.

An instruction.

Handwritten musical notation for the first system. It begins with a treble clef and a 3-measure rest. The notation consists of rhythmic symbols (vertical stems with flags) placed above and below the staff lines. The staff contains several measures of music, with some notes written below the staff.

The first Milanoise.

Handwritten musical notation for the second system. It continues the piece with rhythmic symbols above and below the staff. The first measure contains a diagonal slash, indicating a rest or a specific performance instruction. The notation is consistent with the first system.

Handwritten musical notation for the third system. It concludes the piece with rhythmic symbols above and below the staff. Several measures contain diagonal slashes, likely indicating rests or specific performance instructions. The notation remains consistent with the previous systems.

To the Lute.

Handwritten musical notation for the first system, consisting of a treble clef and a staff with six lines. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with 'a' or 'b' above them. The staff is divided into measures by vertical bar lines.

Handwritten musical notation for the second system, consisting of a treble clef and a staff with six lines. The notation includes various note values and rests, with some notes marked with 'a' or 'b' above them. The staff is divided into measures by vertical bar lines.

Handwritten musical notation for the third system, consisting of a treble clef and a staff with six lines. The notation includes various note values and rests, with some notes marked with 'a' or 'b' above them. The staff is divided into measures by vertical bar lines.

An introduction

Handwritten musical notation for the first system, consisting of a staff with notes and a four-line tablature below it.

Branle de Poitou.

Handwritten musical notation for the second system, including a staff with notes and a four-line tablature.

Handwritten musical notation for the third system, including a staff with notes and a four-line tablature.

