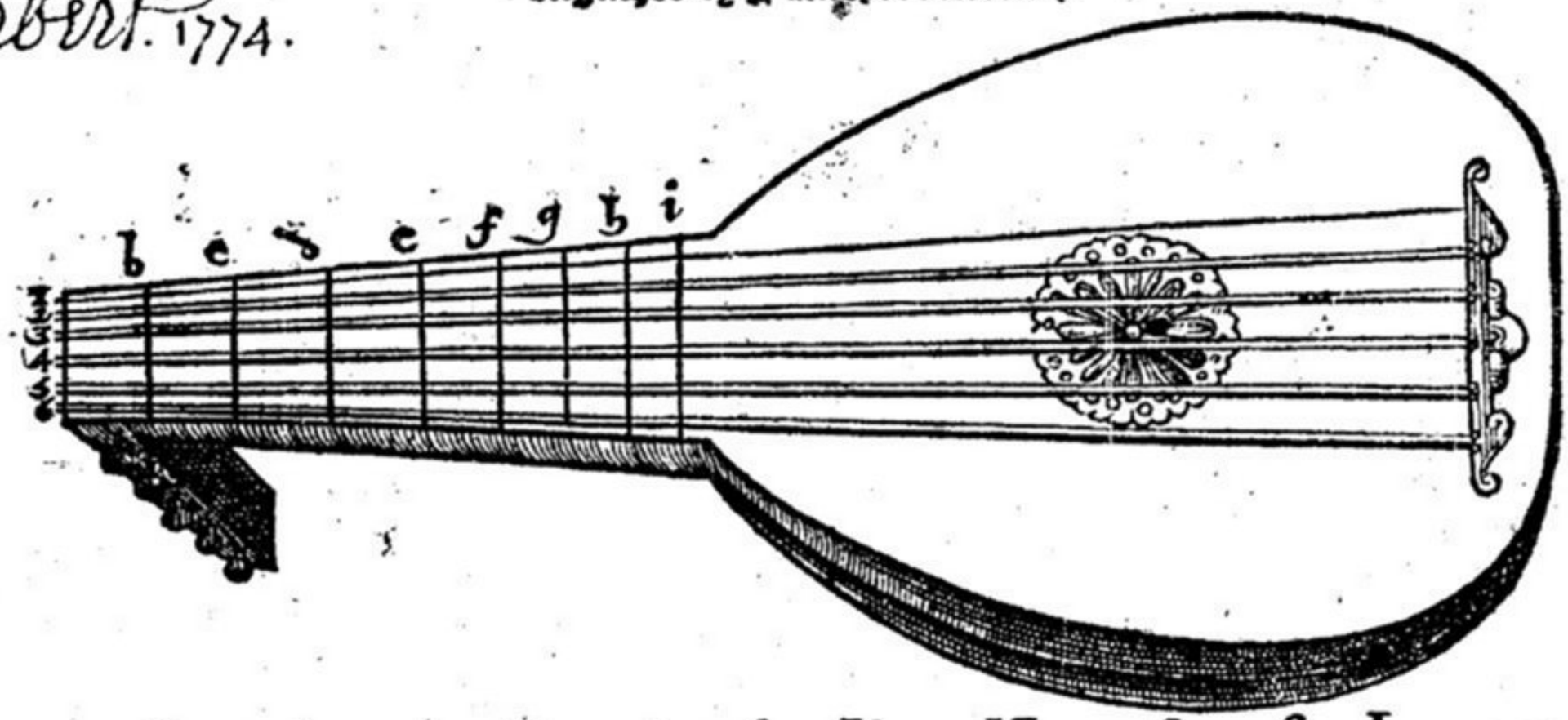
A Briefe and easye instrution to learne the tableture to conducte and dispose thy hande vnto the Lute englished by I Alford Londenor.

Wm: Herbert. 1774.

K I c 25



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1568

The Author to the Reader.

BEing verely perſwaded that there be an infinite number of good wits in Fraunce, the which for that they cannot all dwell in or nere the Cittie of Paris, or ſuch lyke flowriſhing Citties, for lacke of perfit Inſtructors, in ſtede of the ſweete taſt of the Lute, do ſodaynelye fall into a great myſlyking thereof, and ſo ſtraycht way gyue ouer, (In conſideration thereof) I do mynde to trace thee into this little ſweete felde, and ſo to ſhewe thée a way, whereby thou mayeſt be the more 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 howres and tymes, ſo that the handling thereof ſhall bee to thee, nothing comberſome or greeuous. Thou ſhalte vnderſtande by this little treatiſe the tablyture 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 Necke of the Lute or the belly 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 foorth, for thy further commoditie a ſecond booke, how thou mayſt deuide all muſique, and to reduce it into Tabletorie, 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 certaine howres, at thy conuenient leaſure, to reade and marke this little inſtruction. And thou that haſt long tyme bene ſtudious herein, and attayned the pleaſaunt commoditie thereof, that thou wilt not take my labours in ill parte, 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 frynd, to take vpon me the Englesshynge hereof, I, (confidebrynge my slender knoledge and capacite) denied the same, Notwithstandynge suche was his Importunitie and earnist requeste, that bi no meanes, he wold be answered with a naye. perswadinge 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 earnist in denial, as he was full bente to haue me graunt his requeste (considerynge the old familiaritie and frendshippe betwixt him and me) laid flatly to my charge that foule spotte of Ingratitude, Whereby I perceaued his earnyste desyre to haue me to take the matter in hande, where vpon I rather seekinge to agment frendshippe, then to empaire the same, at length graunted his demaunde, promisinge therin to doo my beast, 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 auctors sens and meaninge, I truste I haue not varied. If I doo perceaue this my doings to be thankfully taken, it shal moue me to deale farther hereafter, & so to bestowe suche talents, as god hathe endewid me withall, to thy comoditie, Farewell this. xxiiii. daye of September. M.ccccc.lxviii.

The firſt Rule.

Firſt thou muſt vnderſtand that the lute is commonly ſtrong with fiue ſtrings, I ſay fiue ſtrings, although there be eleuen, becauſe the fiue firſt accompting from the baſſe, be doubled, which make tenne, and the treble is onely ſingle and alone, which maketh the eleuenth, as thou mayeſt perceiue by the figure of the lute, which I haue here repreſented vnto thee.

The ſeconde Rule.

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

Treble.

Smalmeane.

Great meane.

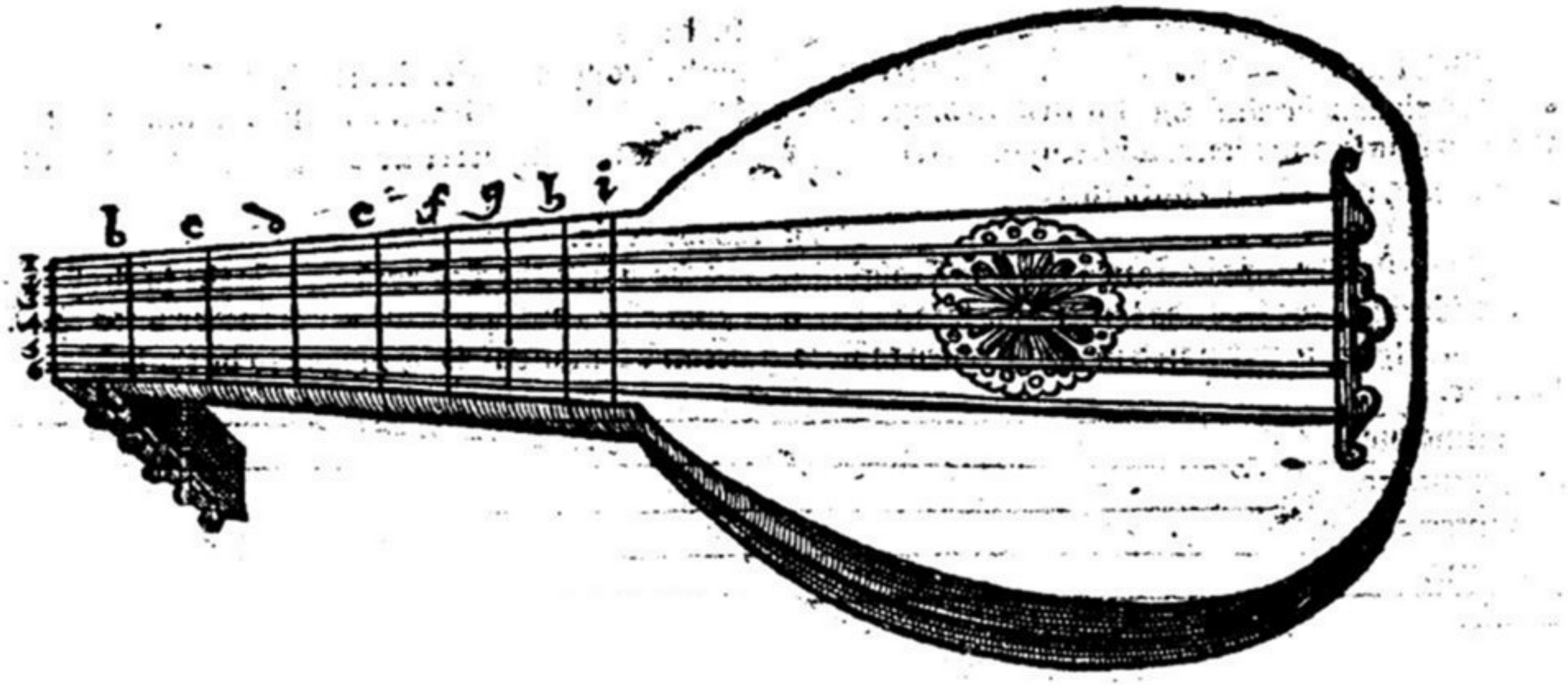
Counterтenour.

Tenour.

Baſſe.

The thirde Rule.

And because these sixe Cordes be not sufficient of them selues, to expresse many and diuerse sounds, it is necessary to finde meanes, whereby euery string may geue many and dyuers sounds, and the meanes and way thereof, is the inuention 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 compasse them iustly, nor the greatnesse of the frette stringes, which must be also obserued, these thinges shalbe declared another tyme, thou shalt content thy selfe, to marke what I will now say vnto thee.

The fourth Rule.

We call the frettes, the stringes that be tyed about the necke of the Lute, which be ordinarily eight in nũber 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, followyng 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 Italions and other Nacions in steade thereof, vse Ciphers and other Caracters.

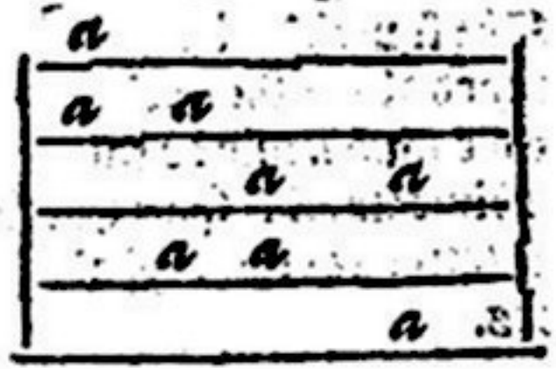
The fift Rule.

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 before represented vnto thee.

The first Rule,

As touchyng this letter. A. we haue comprised among the number of the eight stoppes, because that where the sayde letter A, is found, it must be stroken open, that is to say, you must strike or gripe as many stringes as there be marked A's, with the right hand, not stoppyng with the left.

Example.

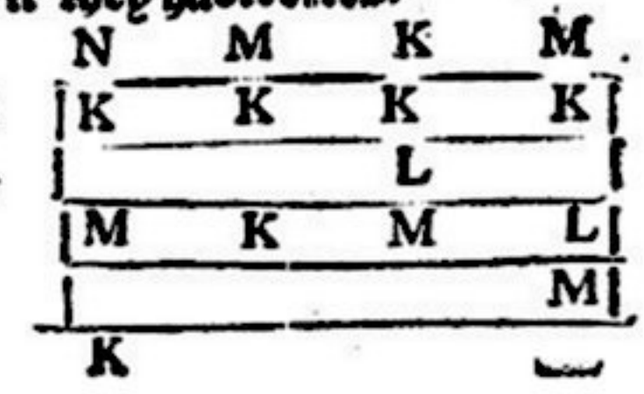


The seuenth Rule.

As for the letters that come after the. F. (which we haue set last) they haue no frettes, notwithstanding those that be exercised in the same art, stoppe the stringes iustly, where they should be stopped, that is to say, where the letters be marked, which be euer aboue the number of eight, as cunnyngly as if they had frettes.

Example.

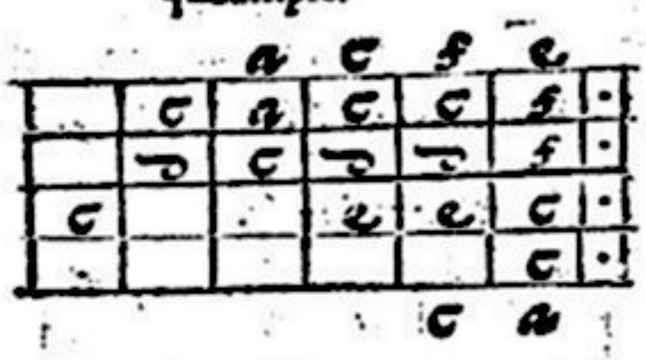
Hauyng now spoken of the stringes, letters, frettes, and stoppes, then must also understand, how and with which fingers the stringes of the Lute must be stopped.



¶The eight rule.

NOw seyng the letters doe signifie the stoppes (the whiche doe onely apparteine to the left hād) 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 stryn-ges, as shalbe founde letters marked in the lines, signifiyng 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 stryng, if there be twoo, you must onely stoppe twoo, and so consequently to the nomber of fyre, whiche maketh fyre partes in one stoppe, because euery letter doeth his parte, and there must be twoo letters at the least, one aboue the other, to make the accorde.

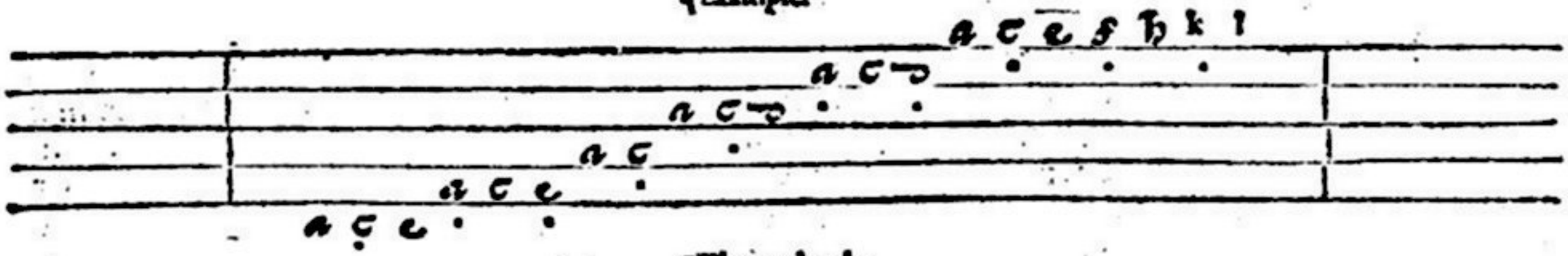
¶Example.



¶The nineth rule.

WHereas thou doest finde but one letter to be stopped, thou shalt strike hym downward, with thy thombe, be it firste, seconde, or other, the stryng signified by the line of the tableture, vpon the same line, that the letter standeth on, so that there bee vnder that letter no poincte or pricke. For if there be one, it must be striken vpwardes with one of the fingers; as shall best fit it.

¶Example.



¶The tenth rule.

IF you doe finde, one, twoo, or three letters hauyng no pricke or pointe vnderneath, you shall strike vpwardes as many strynges, as you shall finde letters vpon the lines of the tableture, signifiyng the saied strynges, with as many fingers as there bee letters and strynges, and you must also note, that although there be but one point or pricke, vnder one, twoo, or three letters, thei must be all striken with the fingers without the thombe, as if euery letter were marked seuerally with his pricke or pointe.

¶Example rule.

¶The eleuenth.

IF vnder twoo, three, or many letters, compriſed in one ſtoppe, bee founde no pricke or point, then you muſt gripe, or drawe, as many ſtrynges, as there bs founde letters: grippyng, or drawyng, is to bee vn-

derstoode, when the thombe and the fingers of the right hande plaie together. Because in the eight rule, we haue spoken of fire partes, the whiche will not be full, except all the fire 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 serueth 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 fire partes vpon the Lute, but when it shalbe vnderstode, in what sorte 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 bee abused by these termes, to strike dounwardes, to strike vpwardes, or to gripe, you shall vnderstande, to strike doune the strynges, is when the thombe plaieth alone, whiche striketh the stryng downward, to lifte or strike vpwardes, those bee the fingers that striketh the strynges vpwardes, whē the letters be marked with pointes or nickes, to gripe, is when the thombe and the fingers plaie together, the which notwithstandyng, doeth not lese their office to strike vpwardes, or downwardes, that is to saie, to strike downwardes with the thōbe, and vpwardes with the fingers.

¶ The fowertene rule.

WHen thou wilte plaie fire partes vpon the Lute, thou muste strike downwardes, the firste and fifte string, with the thombe onely, tranyng it vpon the twoo strynges, or twoo partes, as if thou woul-

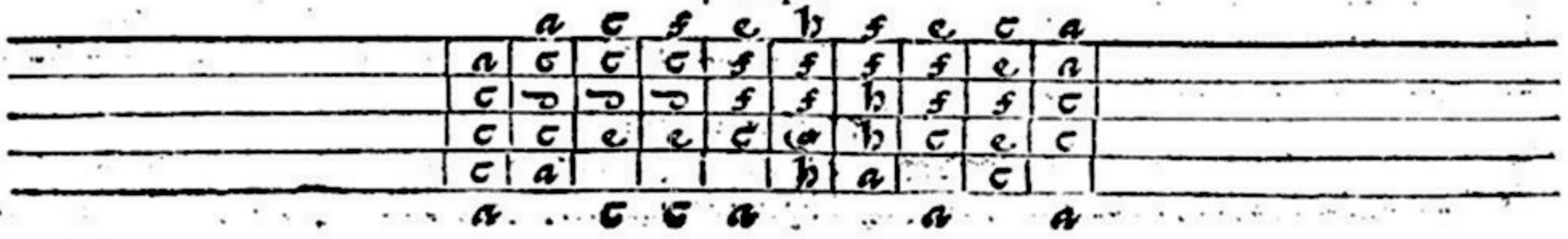
deſt thutte thy hande, and ſtrike vpwardes the third and fowerth partes or ſtrynges, with thy firſte finger, as if thou wouldeſt ioigne or ſhut it to thy thombe, which finger and thombe after that ſort ſtriketh fower partes, and to ſtrike vpwardes, the ſeconde part with the ſeconde finger, and the firſte, whiche is the treble with the thirde finger, whiche maketh the full fyue partes.

¶Example.

¶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 ſtryng, or the fift and fowerth, and to ſtrike vpwardes the .iij. other ſtrynges, with the .iij. other fingers, ſo that the counter baſe and the next parte bee nere one to an other. Otherwiſe it were neceſſarie, that the firſt finger ſhould ſtrike vpwardes the third and fowerth ſtringes or partes, to make the fowerth and fift part. As for the example.

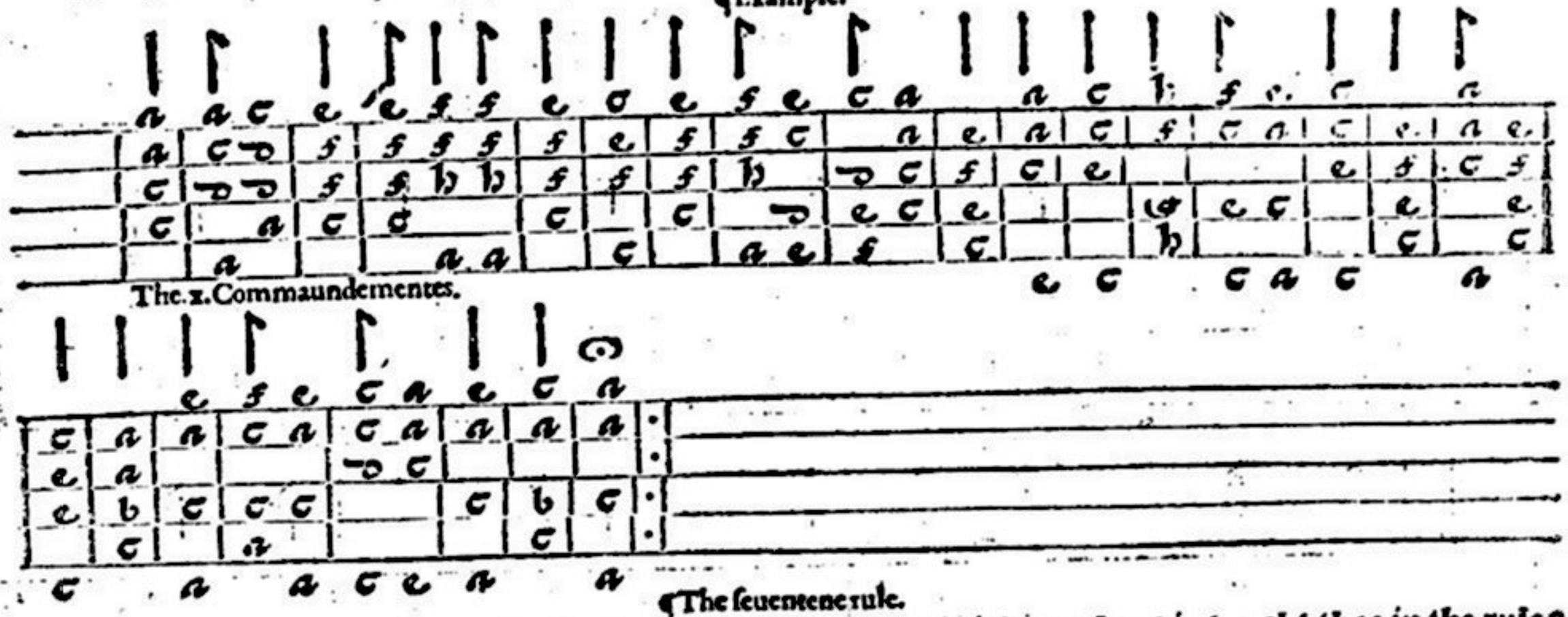
¶Example.



¶The fixtene rule.

For to plaie.iiij. partes, it is easely to be vnderstand, that the thombe & the.ij. fingers together, serue easely to strike the fower strynges or partes, eche doyng his parte, strikyng vpward and downward.

¶Example.

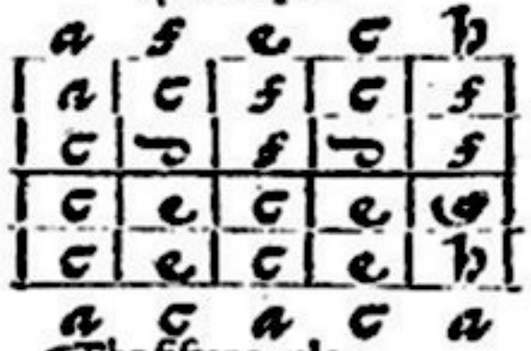


¶The seuentene rule.

For to plaie three partes onely, the thombe will serue, as wée haue alreadie taught thee in the rules aforesaied, to strike the counter base downwardes, the firste and the seconde finger, to strike vpwardes the twoo other, whiche make the three partes.

deſt chutte thy hande, and ſtrike vpwardes the third and fowerth partes or ſtrynges, 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 vpwardes, the ſeconde part with the ſeconde finger, and the firſte, whiche is the treble with the thirde finger, whiche maketh the full fyre partes.

¶Example.



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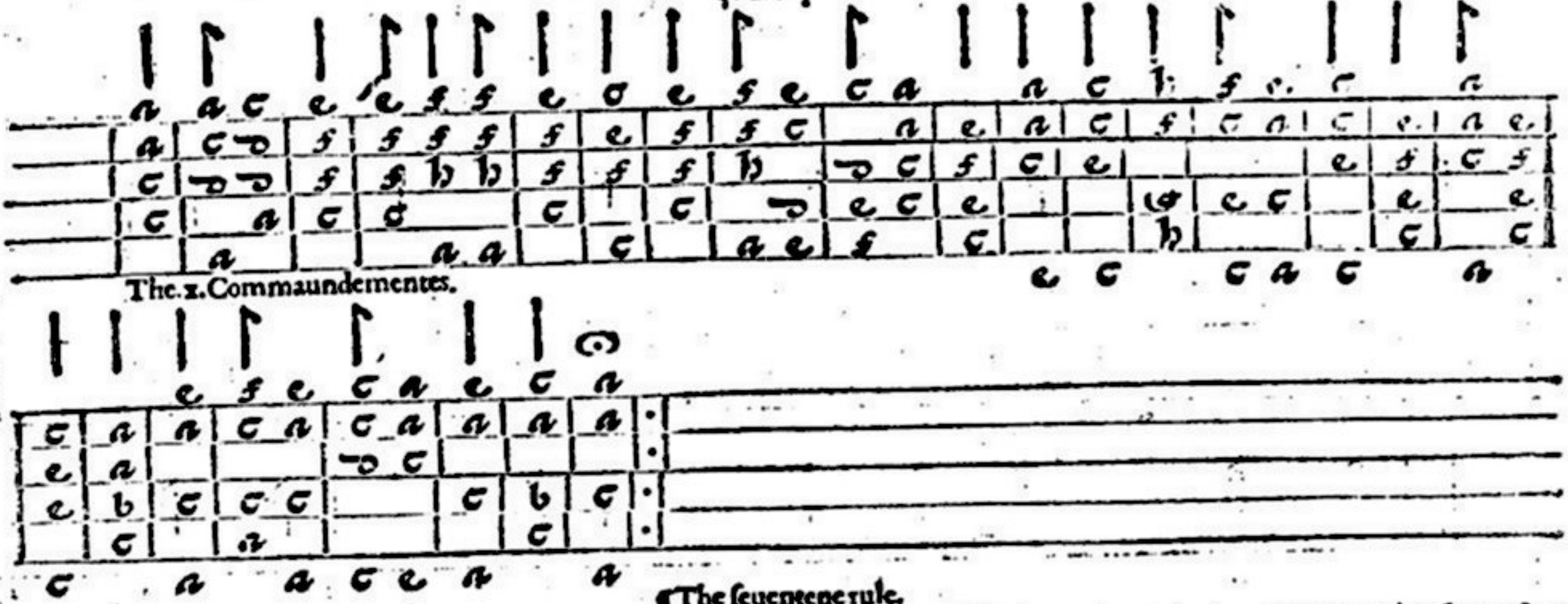
IF it ſo happen, thou haue but .v. partes to plaie, thou maieſt as in the forſaid rule, ſtrike downewardes with thy thombe, the firſt and fift ſtryng, or the fift and fowerth, and to ſtrike vpwardes the .iij. other ſtrynges, with the .iij. other fingers, ſo that the counter baſe and the next parte bee nere one to an other. Otherwiſe it were neceſſarie, that the firſt finger ſhould ſtrike vpwardes the third and fowerth ſtringes or partes, to make the fowerth and fift part. As for the example.

¶Example.

¶ The fixtene rule.

For to plaie.iiij. partes, it is easely to be vnderstand, that the thombe & the.ij. fingers together, serue easely to strike the fower strynges or partes, eche doyng his parte, strikyng vpward and downward.

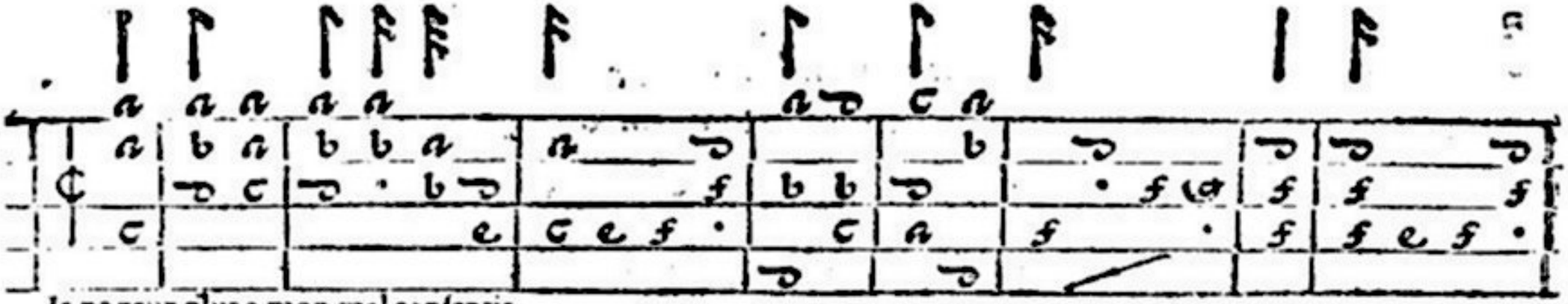
¶ Example.



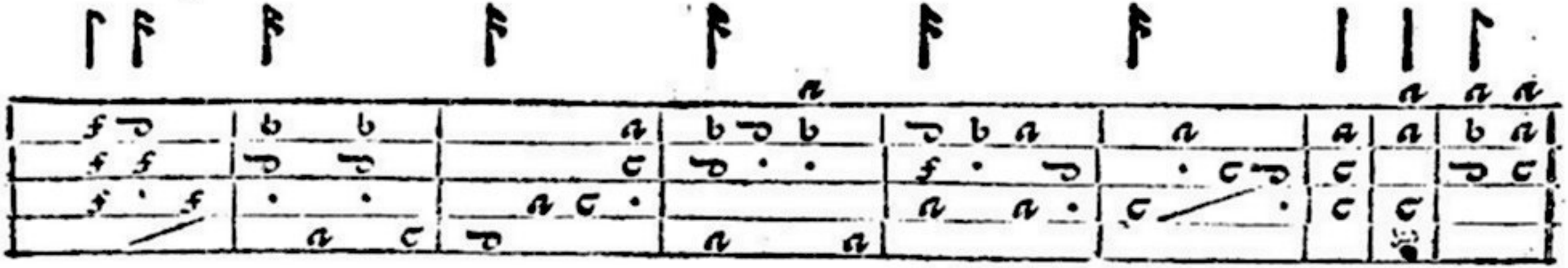
The.x. Commaundementes.

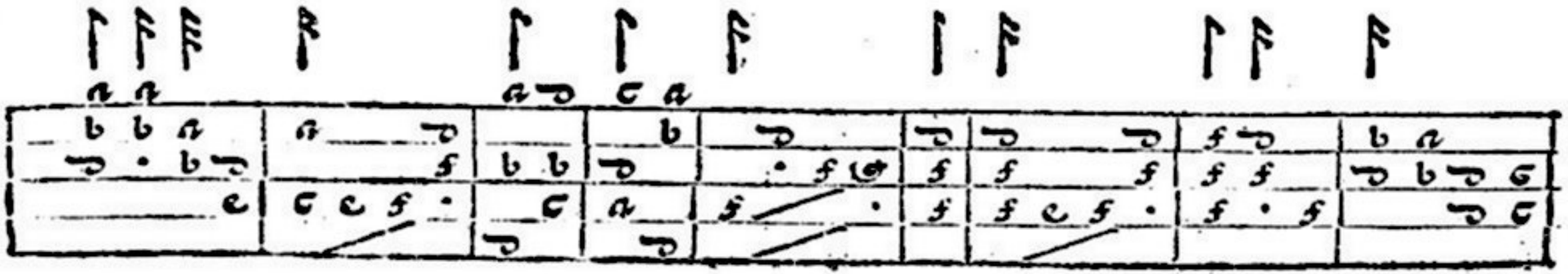
¶ The seuentene rule.

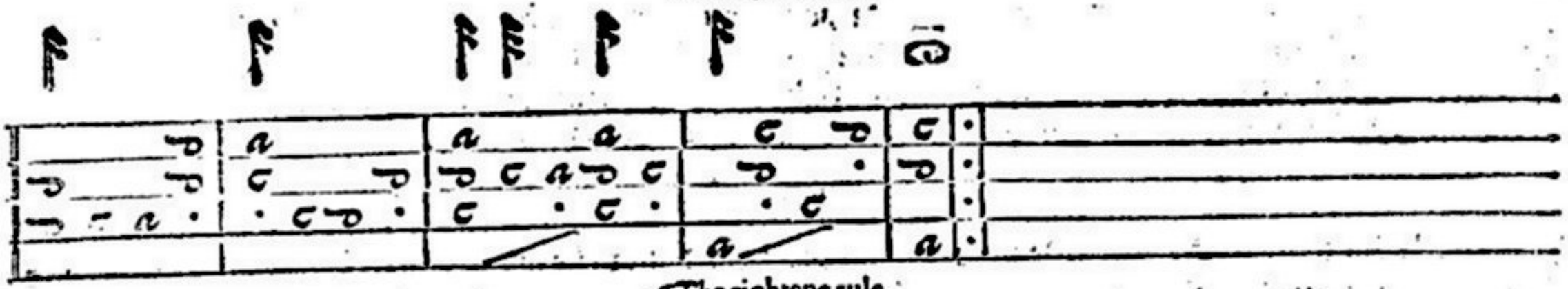
For to plaie three partes onely, the thombe will serue, as wée haue alreadie taught thee in the rules aforesaied, to strike the counter base downwardes, the firste and the seconde finger, to strike vpwardes the twoo other, whiche make the three partes.



Ie ne veux plus a mon mal consentir.



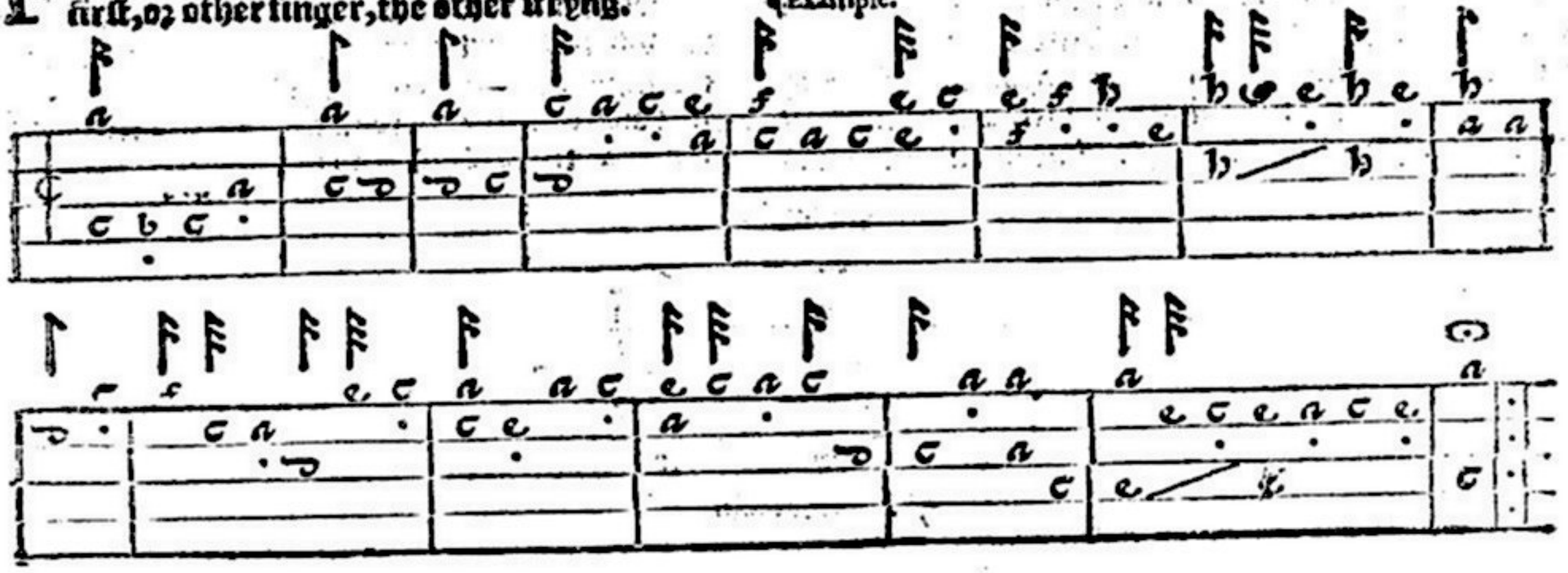




¶ The eighteene rule.

¶ Do to plaie twoo partes, the thombe, as of custome shall strike downwarde the base stryng, and the first, or other finger, the other stryng.

¶ Example.

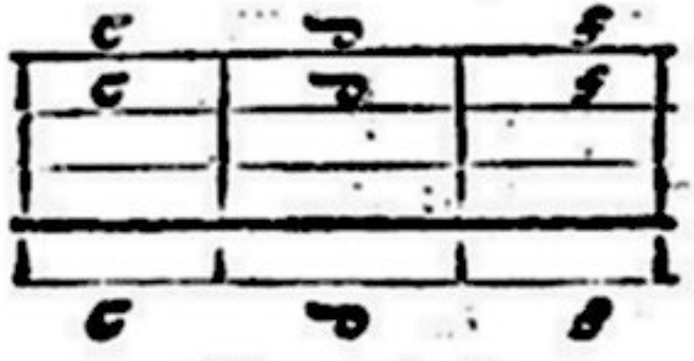


NOw that we haue spoken briefly, the disposicion of the right hande, and with what fingers it ought to gripe, strike vpwardes, and strike dounwardes the strynges, we will come to the lefte hande, and speake thereof, how it ought to be disposed, retainyng the self same names of the fingers, that we haue vsed, in speakyng of the office of the right hande.

¶ The nineteene rule.

AS we haue in the .xiiij. rule made answere, to the doubt that might haue bēn made, as hauyng but .v. fingers, of the whiche fower serue onely to gripe, drawe, or lifte vp, the strynges, that it should bee impossible to plaie fiue or sire partes. Euen so we might answere them that would aske, how one might stoppe with .iiij. fingers of the left hand, fiue or sire strynges, the thombe beyng occupied to beare vp the Lute, and to guide the hande: when the firste finger alone (I meane that nert 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 three partes, and that is doen, whē there be many letters a like, to plaie in one stoppe, as three BBB. three CCC. and so of other.

¶ Example.



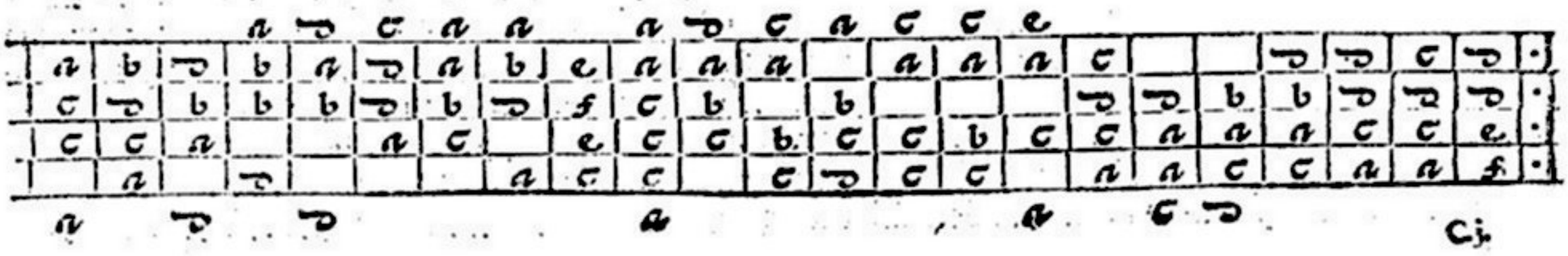
¶ The twentie rule.

IF it happen that the firſt finger, ſtoppe twoo or thre ſtrynges, accordyng to the letters ſignified in the tableture, and ſignified by the ſtoppes, the other fingers nexte, as the ſeconde, thirde, and fowerth, ſhall ſtoppe the others euery one in his rancke, accordyng to naturall order, and degree, as I will ſhewe thee hereafter, verie plainly.

AND for that in fewe woordes, thou maieſt vnderſtande, how thou ſhalt diſpoſe the fingers of the ſaied lefte hande, I haue choſen for thee certaine ſtoppes, or familiar accords, common, and difficulte, the whiche I will teache thee, ſhewyng 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 lefte hande you muſte ſtoppe, and for thy better vnderſtandyng, you muſte note, that if there bee twoo, or three 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 plaied open.

¶ Common accordes.



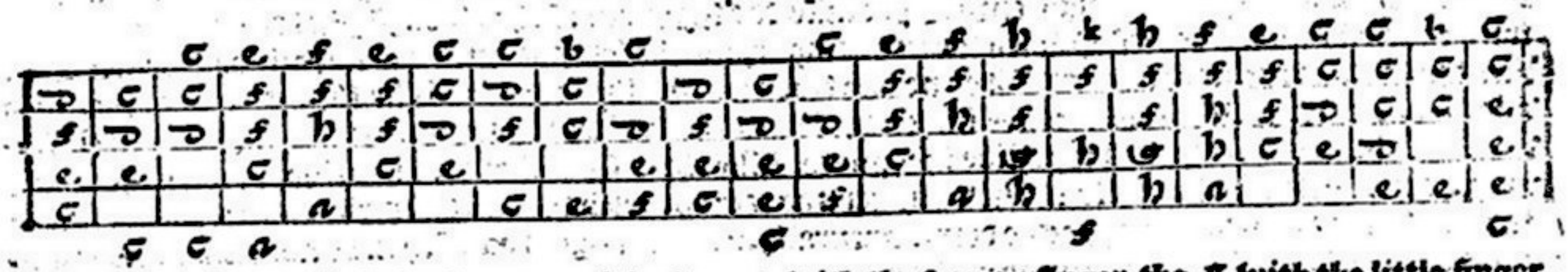
The firſt C. of the firſt ſtoppe, that thou ſeeſt here figured, muſt bee ſtopped with the ſeconde finger, and the ſeconde C. with the firſt finger. The B. of the ſeconde ſtoppe, with the firſt finger, the D. with the third, and the C. with the ſeconde. The firſt D. of the third ſtoppe, with the little 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 firt ſtoppe, with the ſeconde finger, the firſt D. with the little finger, the other with the third. 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 E. of the nineth ſtoppe, with the third finger the F. with the little finger, the other E. with the ſeconde, and the C. with the firſte. The firſte C. of the tenth ſtoppe, with the ſeconde finger, the twoo other C C. in couchyng your foꝛe 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 twelft 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 ſowertenth ſtoppe, with the third finger, the twoo other, with the ſecond finger, touchyng it alone: The fiftenth ſtoppe, as the twelf. The C. of the ſirtenth 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 nineteenth ſtoppe, with the firſt finger, the C. with the ſecond, and the D. with the thirde finger. The D. of the twentie ſtoppe, with the little finger, the B. with the firſte finger, and the C. with the ſeconde. The firſte D. of the one and twentie with the little finger, the ſecond with the third finger, the C. with the firſt. The twoo and twentie 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 aboueſaied ſtoppes, bee ſtopped, as I haue taught thee here before, if

sometymes thou doe not finde thy selfe forced to chaunge them, to doe some passage.

¶ The one and twentie rule.

OTher stoppes, whiche for the moste parte, bee plaied with the finger couched all a long, and for the better understandyng hereof, you must note, that when I speake of laiyng the finger all a long, that is to bee understoode of the fore finger, whiche must bee couched ouerthwart the fyue partes or strynges of the Lute, or at the leaste to stoppe the letter, whiche thou shalte bee constrained to couche, that happeneth, when there bee 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 bee doen, nor plaied, but after a sorte, followyng the naturall order of the fingers, or of the hande.

¶ Example.



THe D. of this firste stoppe, must be stopped with the seconde finger, the F. with the little finger, the C. with the third finger, and the C. with the firste. The first C. of the seconde stoppe, and the seconde, must bee couched all a long with the firste finger, the D. with the seconde finger, and the E. with the thirde. The three C C C. of the thirde stoppe, with the finger couched all a longe, the

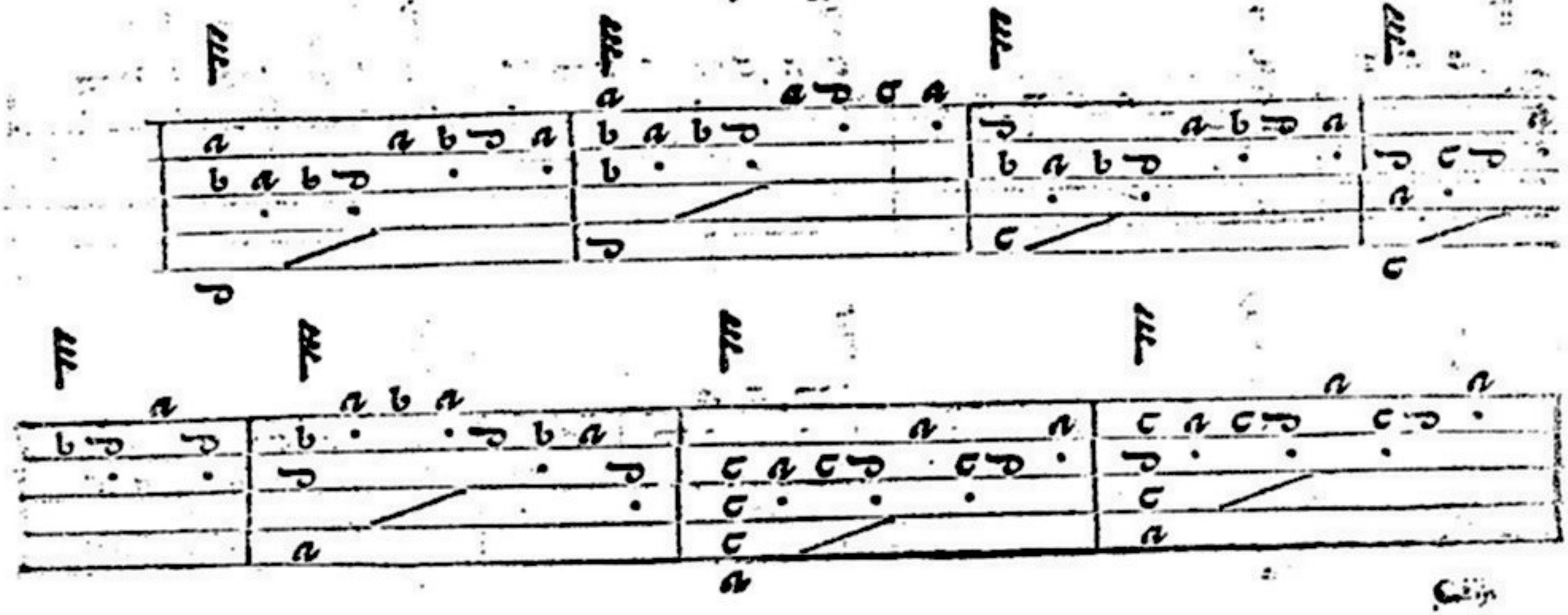
D. with the seconde finger: The G. of the fowerth stoppe, with the seconde finger, the firste F. with the little finger, the seconde with the third, and the C. with the first: The twoo F F. of the first stoppe, with the first finger, the A. with the little finger: The E. of the sixte stoppe, with the 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 seuenth stoppe, with the first finger, the D. with the seconde, and the E. with the thirde. The twoo C C. of the eight stoppe, with the finger couched all along, 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 E. with the little finger. The tenth touche naturally: The eleuenth touche as the firste: The twoo C C. of the twelueth touche, with the finger couched along, the D. with the seconde finger, the firste E. with the little finger, the seconde with the thirde finger. The thirteneth stoppe is naturall: The fowerteneth stoppe like the sixte: The fiftenth like the first. The firste A. of the sixtenth stoppe, with the little finger, the twoo F F. with the first finger, the G. with the seconde, and the A. with the third finger: The B. of the seuenteneth stoppe, with the little finger, the twoo F F. with the finger couched a lone, the A. with the seconde finger. The eightenth stoppe, like the sixteneth: The twoo F F. of the nineteenth stop, with the first finger, the first A. with the little finger, and the seconde with the third: The twentie stop, like the sixt, and the fowerteneth: The one and twentie, like the seuenth: The three C C C. of the twoo and twentie stoppe, with the seconde finger, the D. with the thirde finger, and the E. with the little finger. The three and twentie stoppe, like the nineth. The three C C C. of the laste stoppe, with the finger couched along, the first C. with the little finger, the seconde with the third, and the third with the second finger. All the aboue saied stoppes be doune naturally, as it is taught thee, if thou be not constrained to dispose them otherwise, to make some passage.

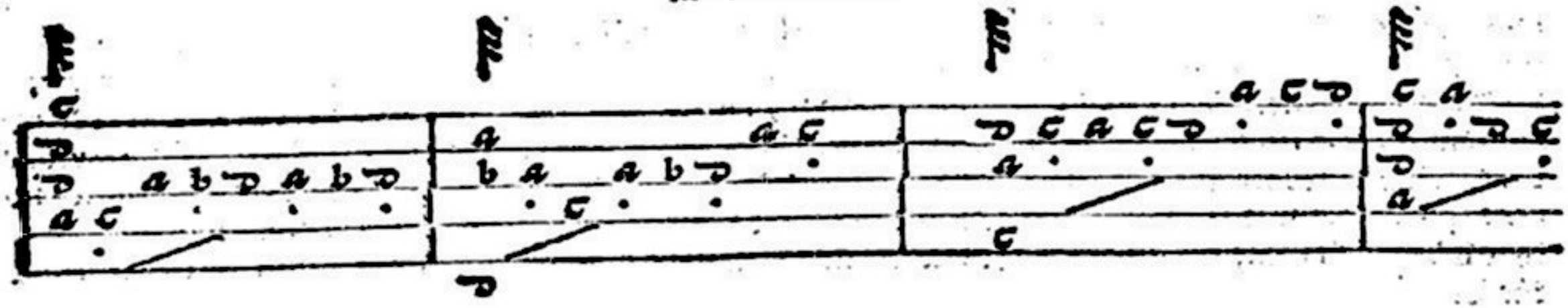
¶ The twoo and twentie rule.

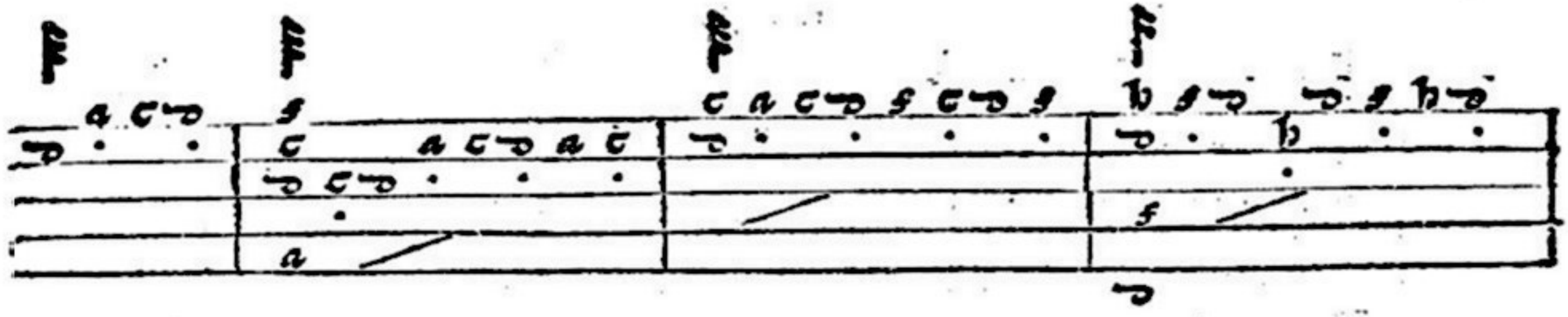
IT is also necessarie to giue thee to vnderstande, to what purpose the barres that be drawen bias, vnder the letters or passages doe serue for, and for thy better vnderstandyng, I haue here vnder drawen thee

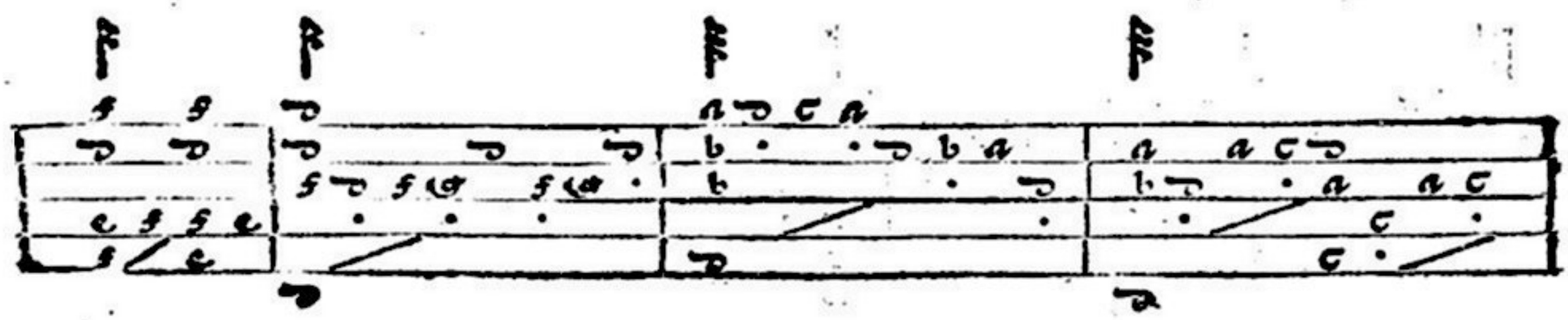
an example at large, and very familier, in the whiche thou shalt not finde one example, trimmed or measured, that thou shalte neede to remoue any of thy fingers, from the saied measure: the knowledge of the saied barre is so necessarie, that hauyng founde out, and exercised the same, thou shalte not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

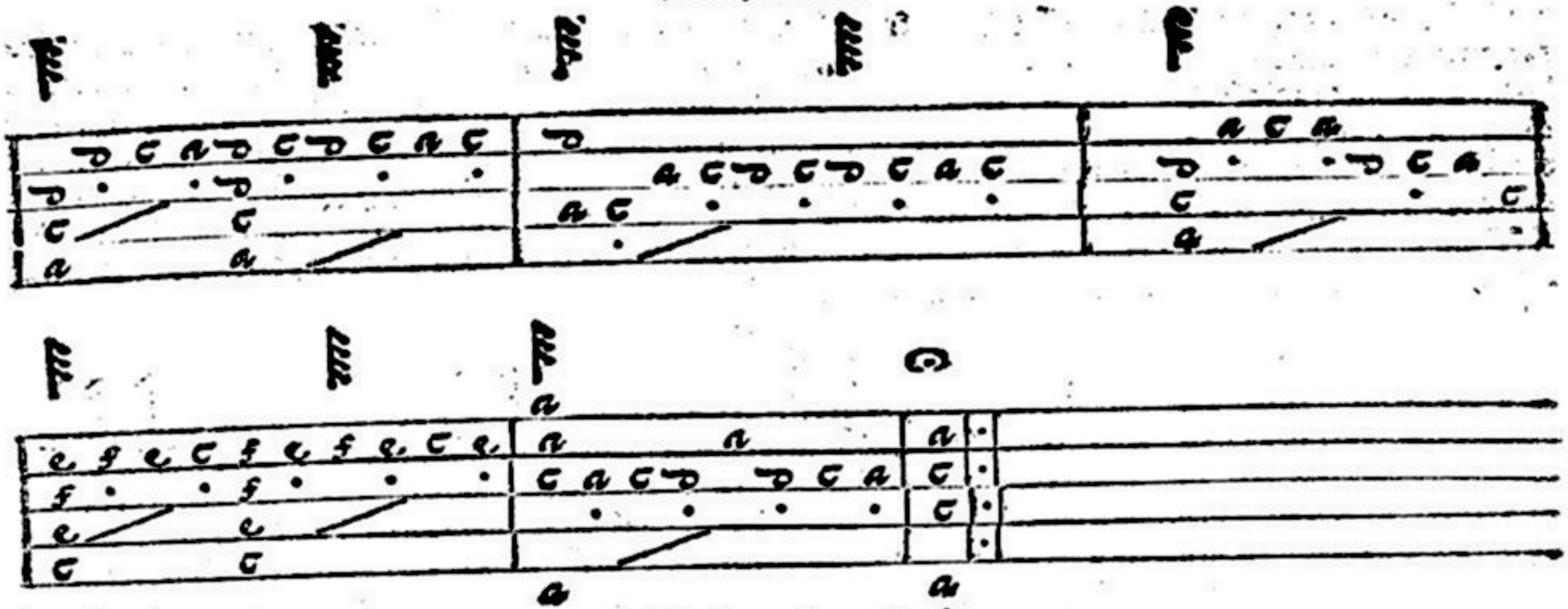
¶Example.









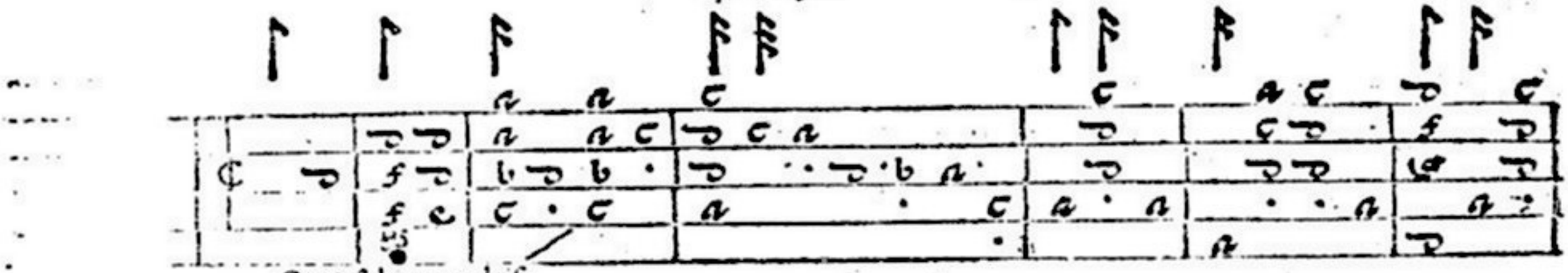


¶ The three and twentie rule.

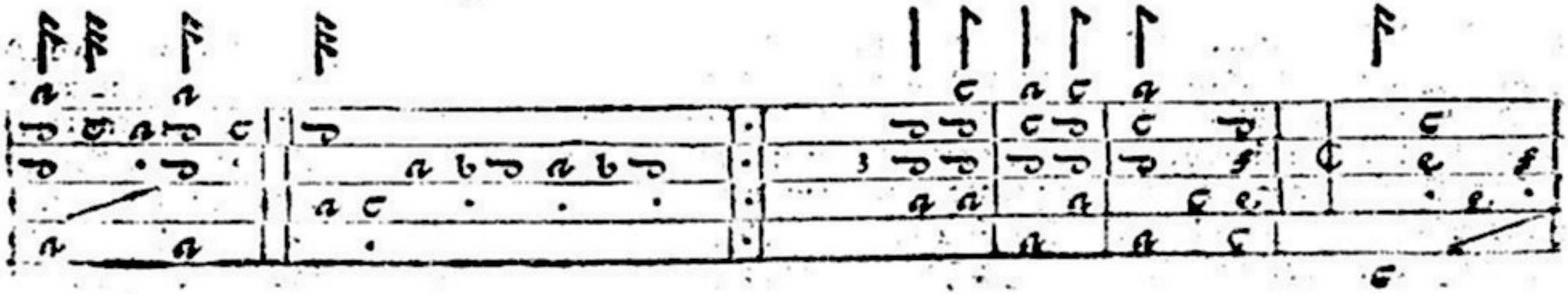
ALL the other signes or figures, that is founde within, or without the tablefure, be practised as in Musicque, that is to saie, the point of repetition is thus figured ·||· signifiyng that you muste repeate thise one thyng: the pointe of rehearsall, signifiyng that when you be toward the nexte, or toward the ende, you must retourne to the saied pointe of rehearsall, whiche is figured thus 𝄋. As touchyng the Organe pointe thus figured 𝄐 it is applied somet yme to the middeste, somet yme to the ende, and it hath this signification, that where it is founde, you must pause, or reste with discretion. You muste also vnderstande, what the twoo barres do e signifie, figured in this sorte || which

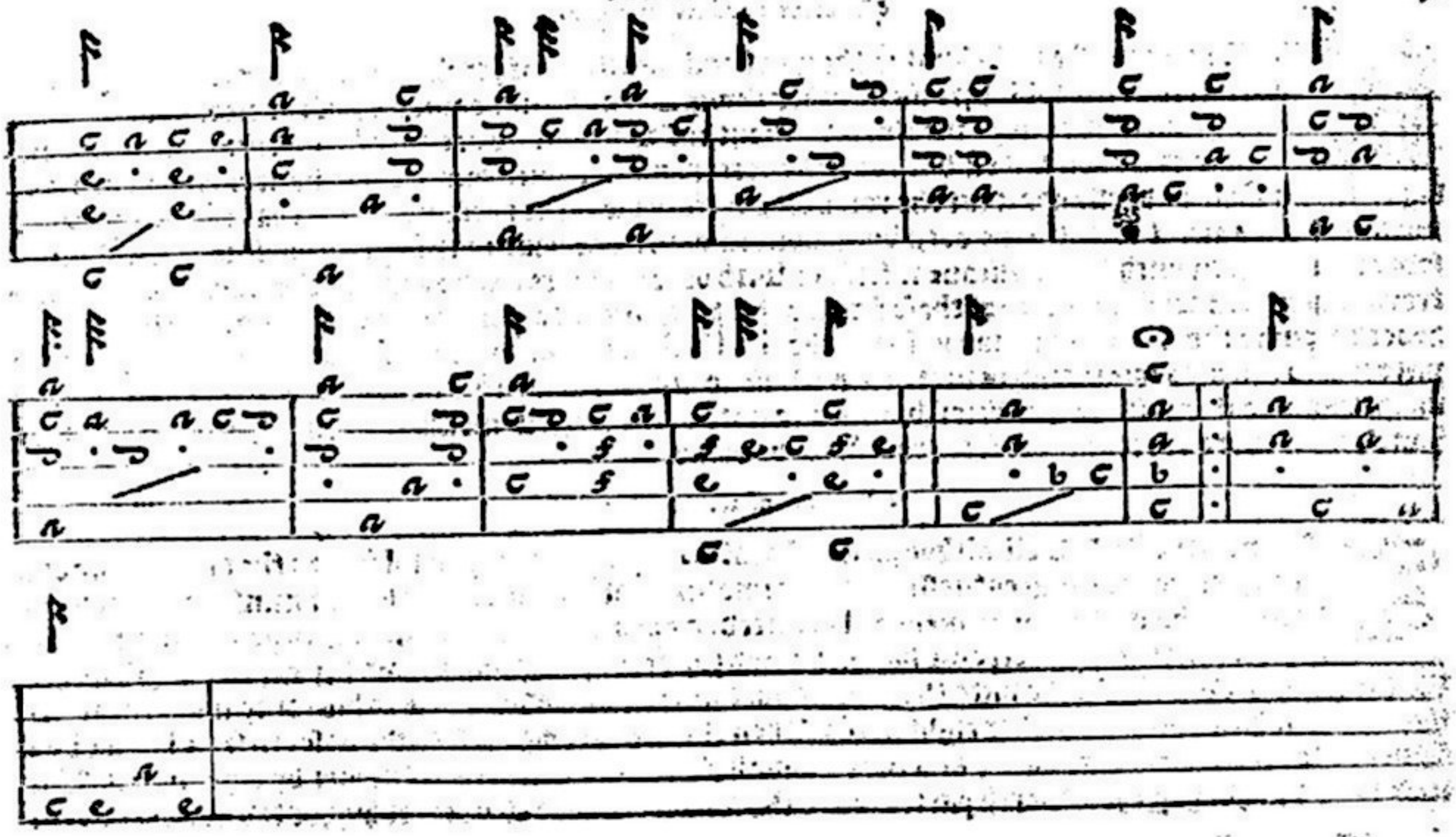
doeth ſerue ſometymes to ſaue you labour, from writyng one thyng twiſe, it hath moreouer this ſignifi-
cation, ſometyme to make you leaue ſome meaſure, as cõmyng to ſome pointe of repeticiõ, or to an ende,
but when thou ſhalt finde it before the pointe of repetition, repeated the ſeconde tyme, thou muſt leaue
that, whiche is betwixt the ſaied twoo barres, and the tried pointe of repetition. Contrariwiſe, whẽ thei
bee foũde in the ende, the firſt tyme you muſt cõmyng to the twoo barres, leaue that whiche is betwixte
them, and the ende, and you muſt plaie that, whiche is beyonde the ende, then retournyng to the pointe
of rehearſall, thou ſhalt make an ende of that, whiche thou diddeſt leaue at the firſte, that is to ſaie, that
whiche is betwixt the twoo barres, and the ende: As for example.

¶ Example.



Ce n'eſt bien ne plaiſir.





¶ The fower and twentie rule.

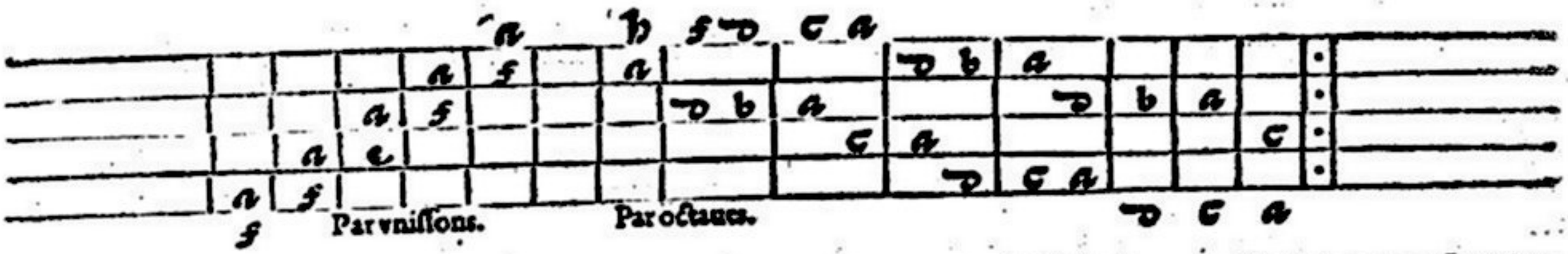
FInally, you muste nowe knowe the markes, long, straight, croked, and forked, whiche bee ouer the letters of the tablature, is no other thyng, but a certain valuacion of the notes of Musicque trimly inuented to kepe measure, without the whiche, this art were vnprofitable or worth nothyng, and if thou findest but the firste letter, maked with one of these figures, betweene twoo barres, thou shalt vnderstande, that the rest of the letters bee all of thesame tyme, that the first letter is measured with all, it would haue been but labour in vaine, to haue marked theim all with one figure, some marke them with the Musicque it self, or with other ziphers, accordyng to the maner of the countrey, when thou doest finde any of these figures ⁞ ⁞ ⁞ marked with a pricke or poincte, that poincte dooeth signifie the augumentation of halfe the tyme more of the figure or measure, where vnto it is ioigned, as commonly is practised in Musicke. As touchyng this figure | it hath neuer no pointe nor pricke, and it is called a semibriefe, whiche is a note of the longest measure, that is practised vpon the Lute, for if there bee longer, of force thei must be deuided.

¶ The fiue and twentie rule.

TO tune your Lute well, although it be hardly to be shewed, beyng subiect, to the delicatnesse of a streyng, 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 eare is thereunto also a good helpe, to haue consideration, to the extreme highnesse, and the extreme lownesse, and thy beginnyng shalbe at the greate base, whiche shalbe vnto thee a verie good guide, to conducte thee to his companion the nexte streyng, the whiche must be higher eight notes. Then the fifte beyng the seconde base, to sette higher by a fower notes then the greate base, and the seconde bases companion, to bee higher by eight notes: The next vnto that, beyng the fowerth parte, called the counter tenour, shalbe set higher fower notes aboue

the firſt parte or ſeconde baſſe, and his companion to be ſet higher by eight notes. The thirde parte called the greate meanes, ſhalbe higher by three notes, then the counter tenor, in prittie: The ſmall meanes, fower notes higher then the greate meanes: The treble or laſte parte, fower notes higher then the ſmall meanes, whiche thou ſhalt truely doe, hauyng a good eare withall, notwithſtandyng 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, maried their eare, to the ſweetenes of the ſtryng, notwithſtandyng, ſuche as haue a good will, and are deſirous to learne, maie haue recourſe vnto the examples and rules, whiche I haue here vnder written.

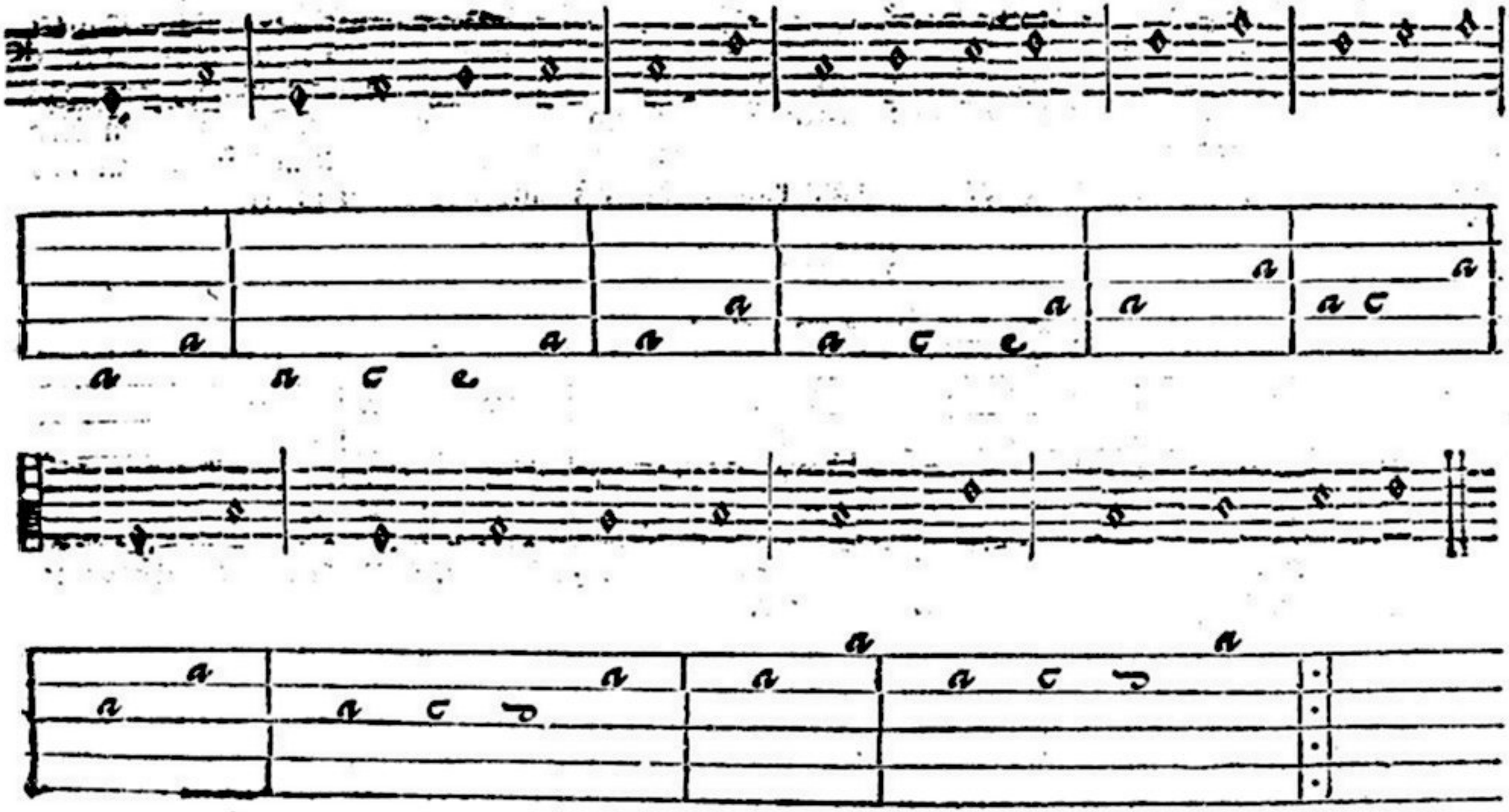
¶ The vſe of the Lute.

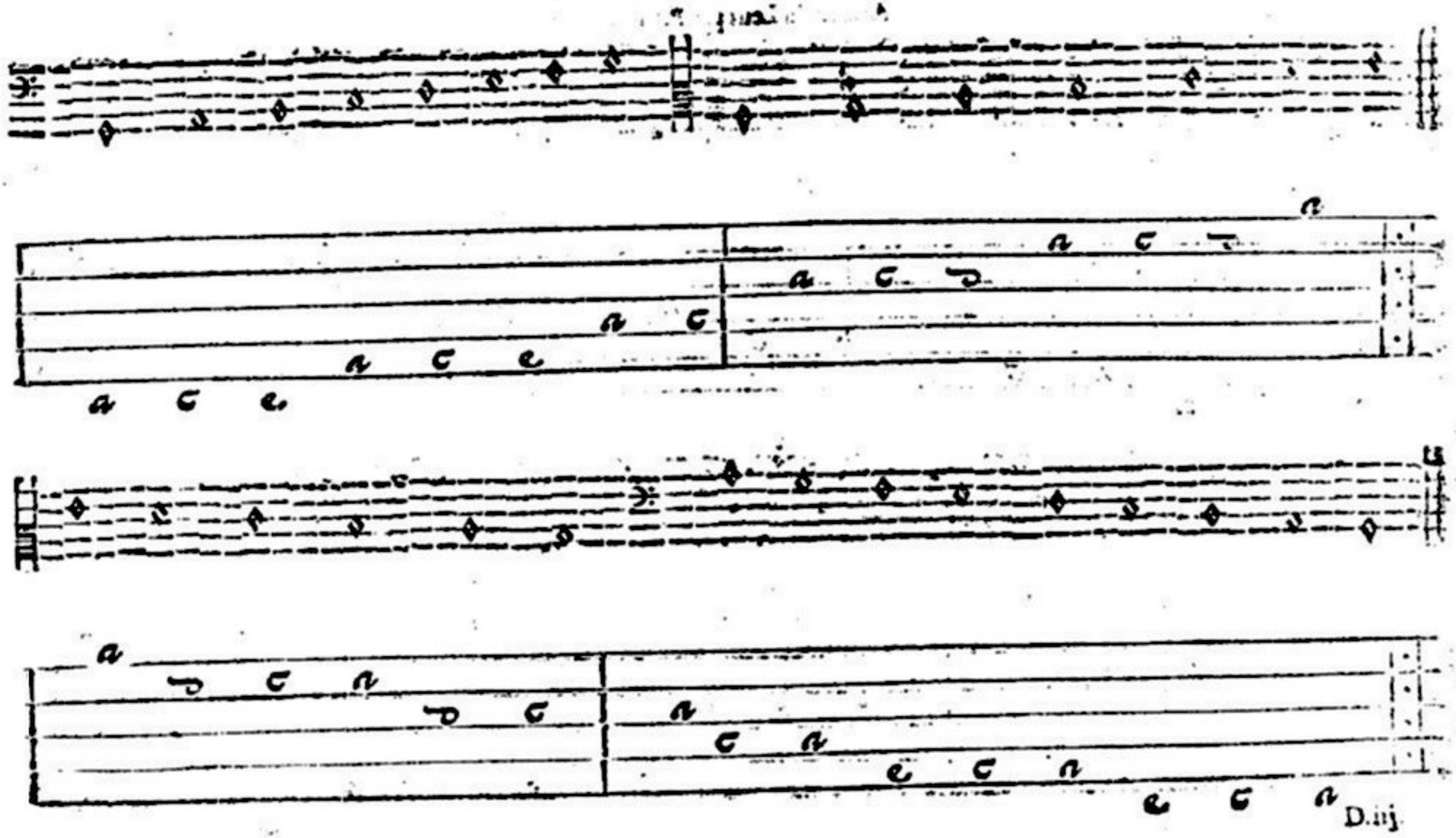


Hereafter doeth followe, the diuerſe accordes of the Lute, whiche be repreſented or marked vnto thee in Muſicke, by B. ſharpe, and B. flatte.

An instruction

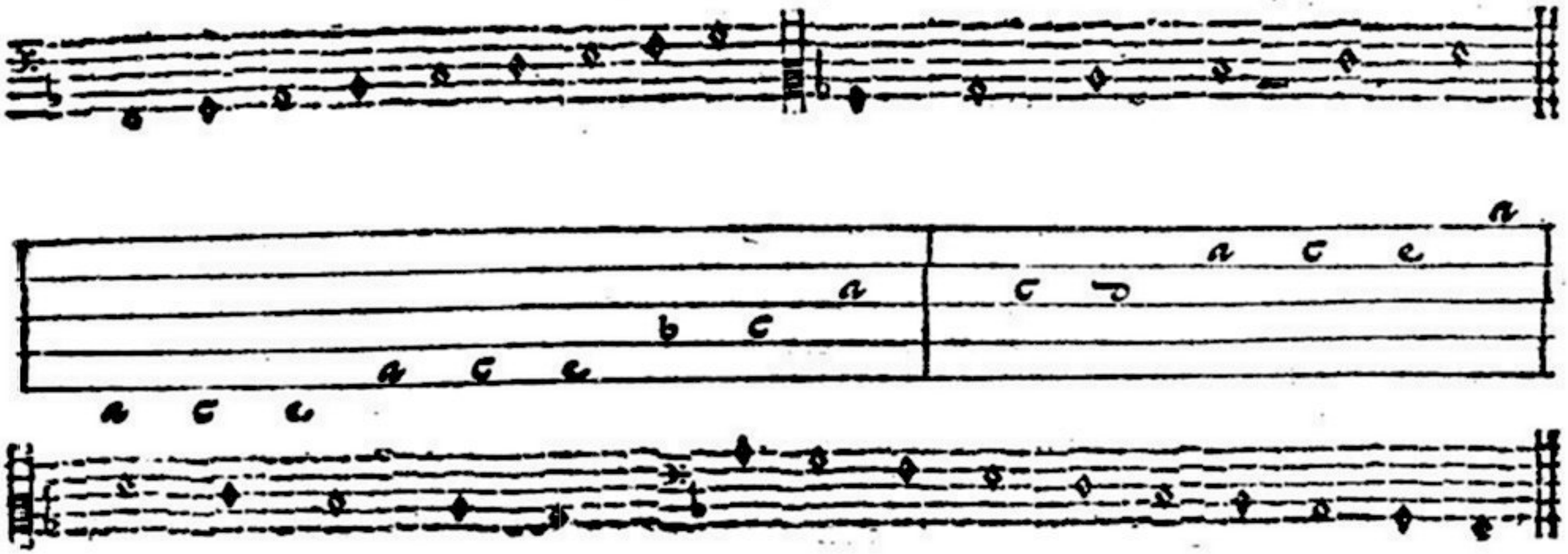
Accord du Leut par B. carre.

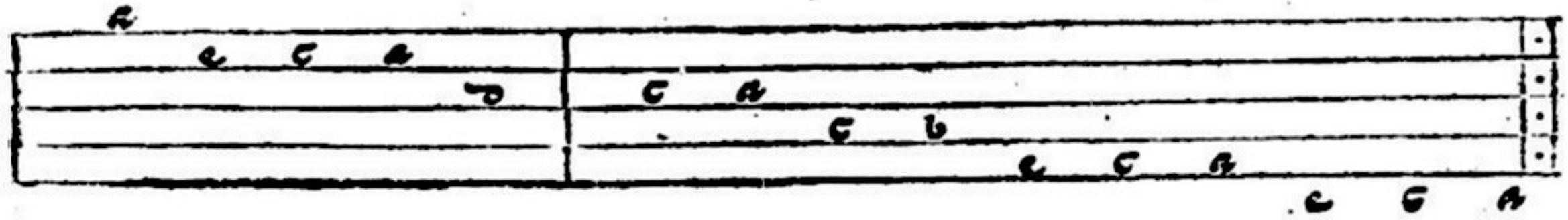




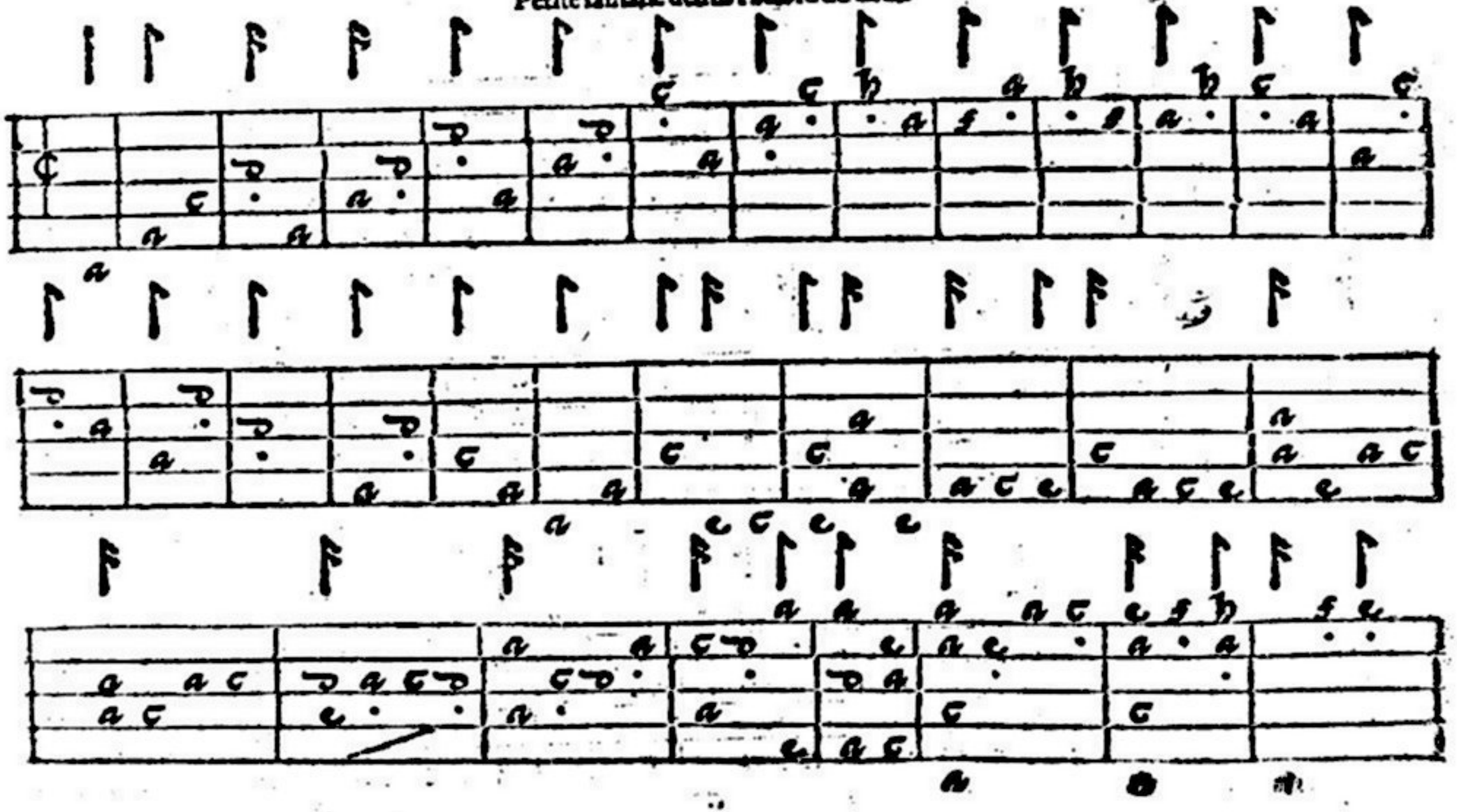
An instruction

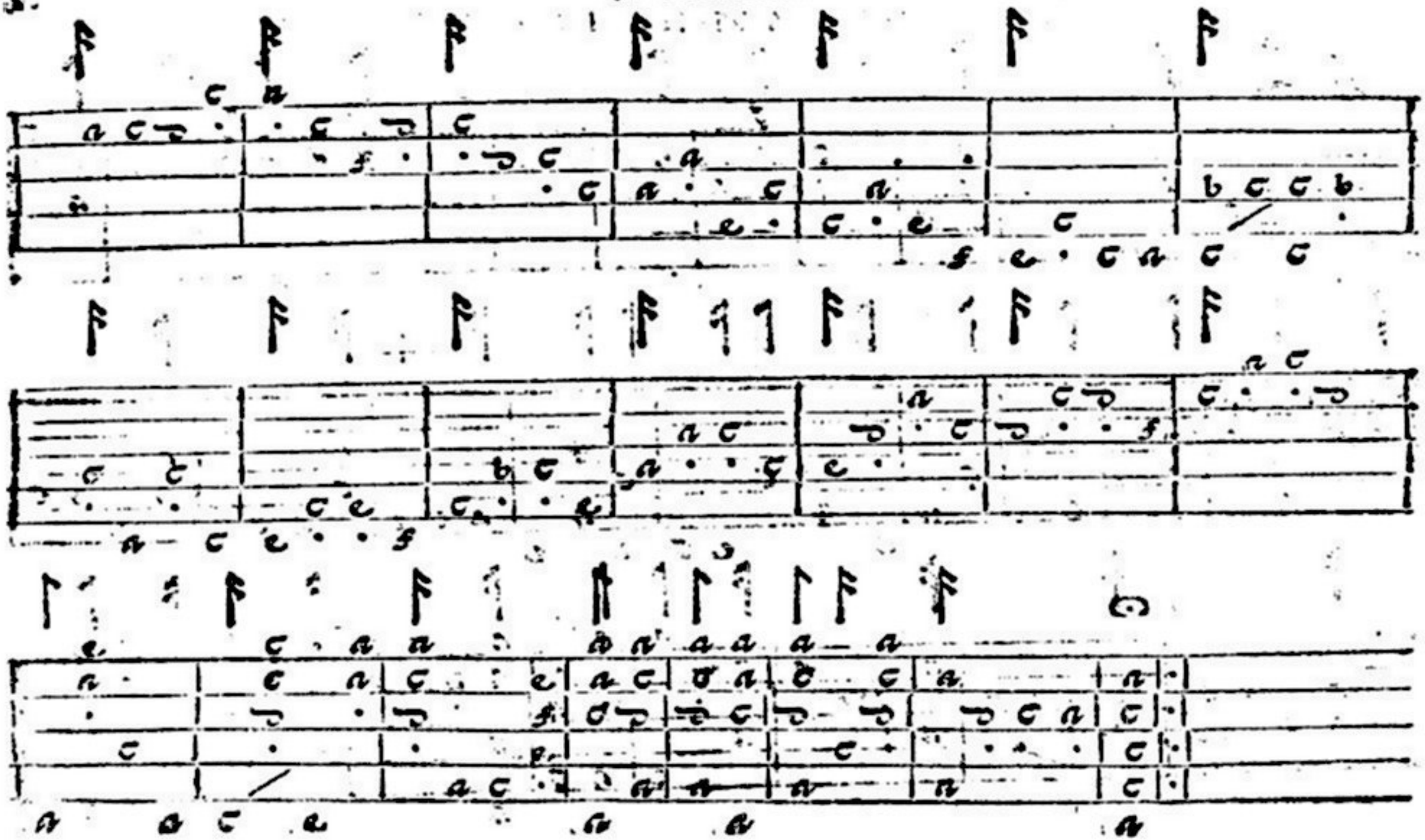
Accord du Leut par B. mol.

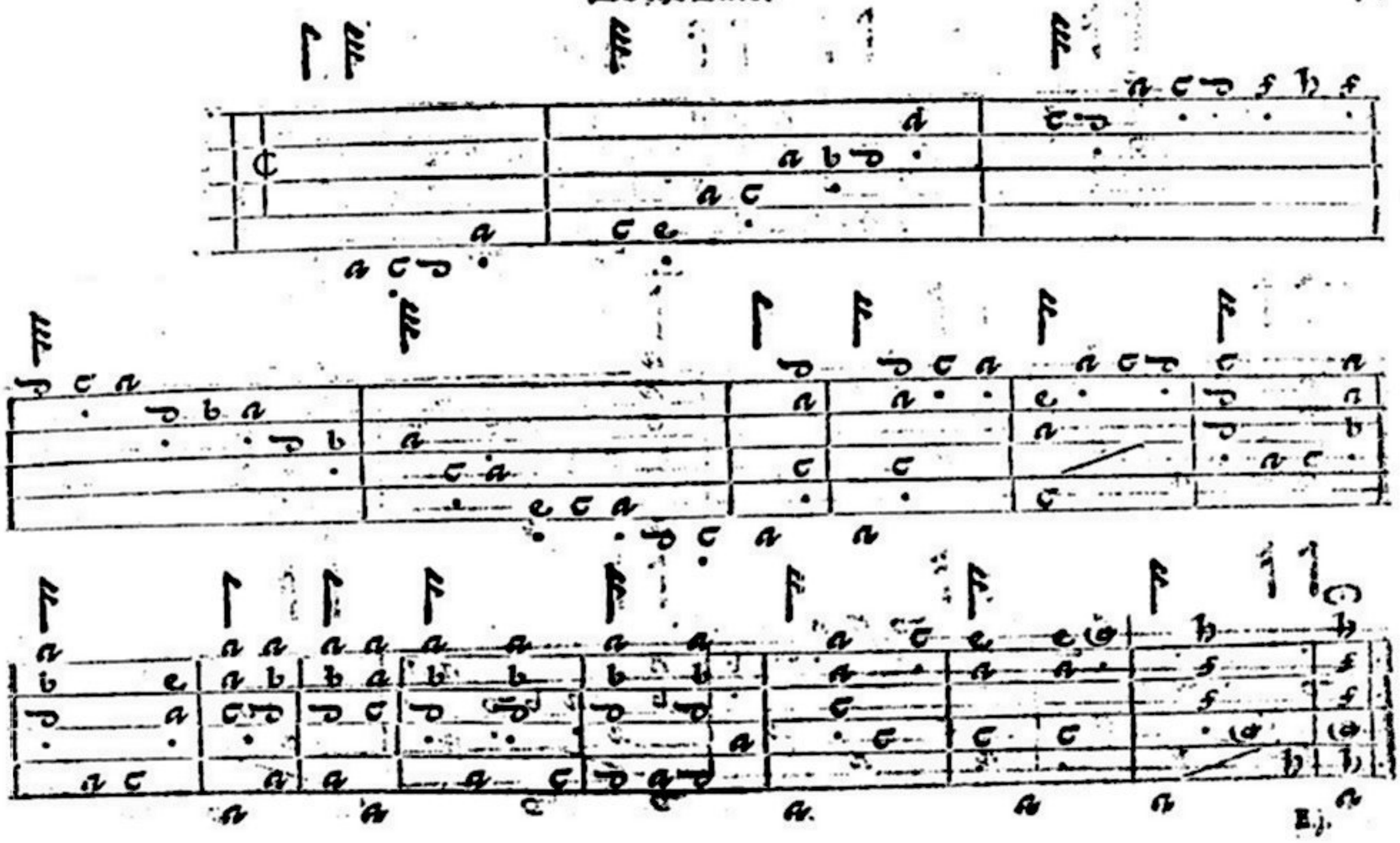


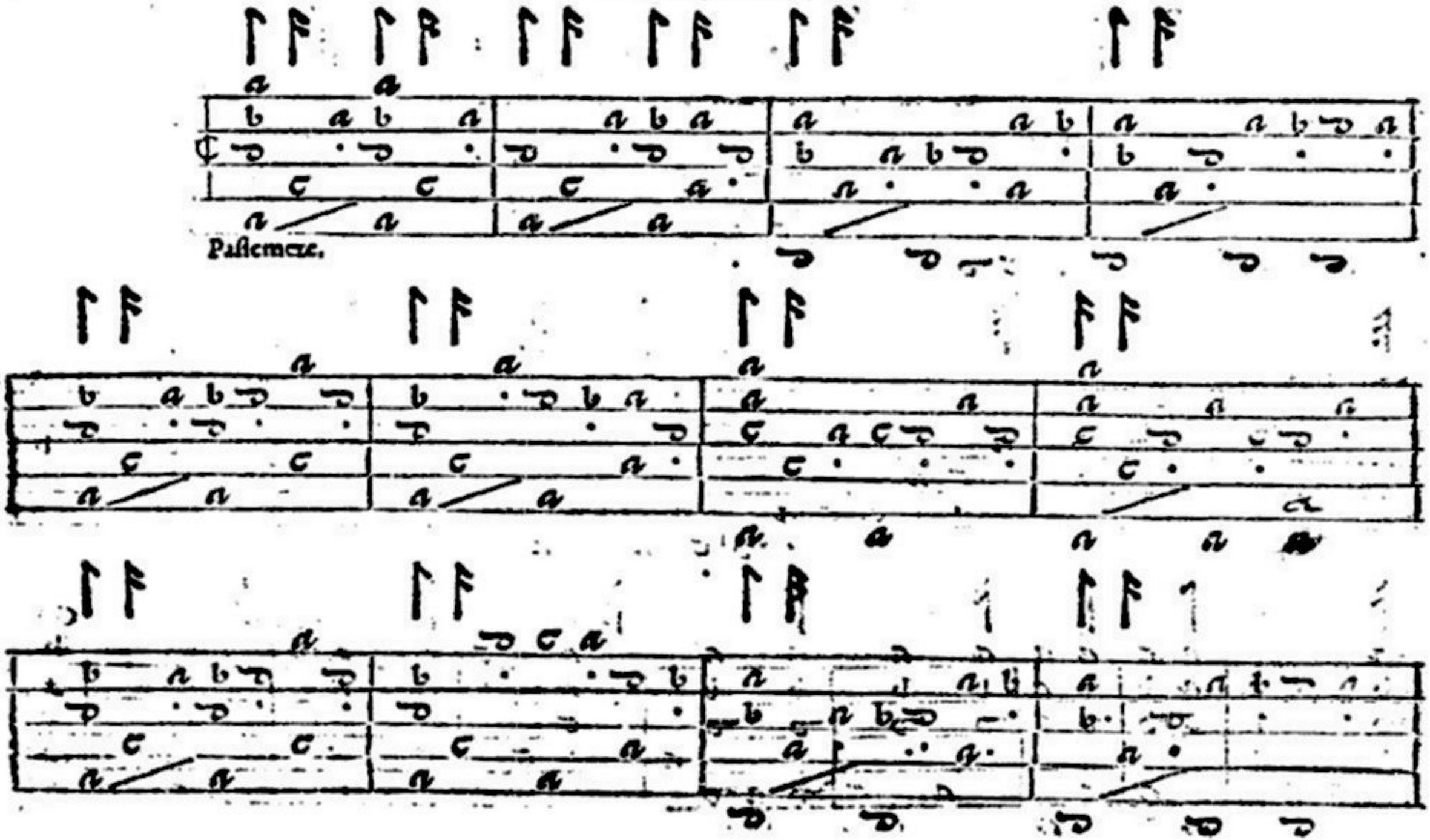


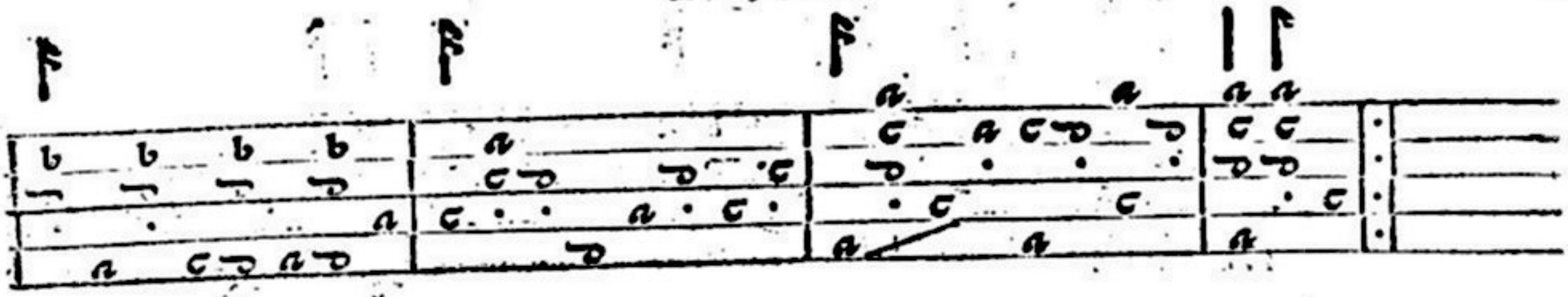
Petite fantasie dessus l'accord du Leut.

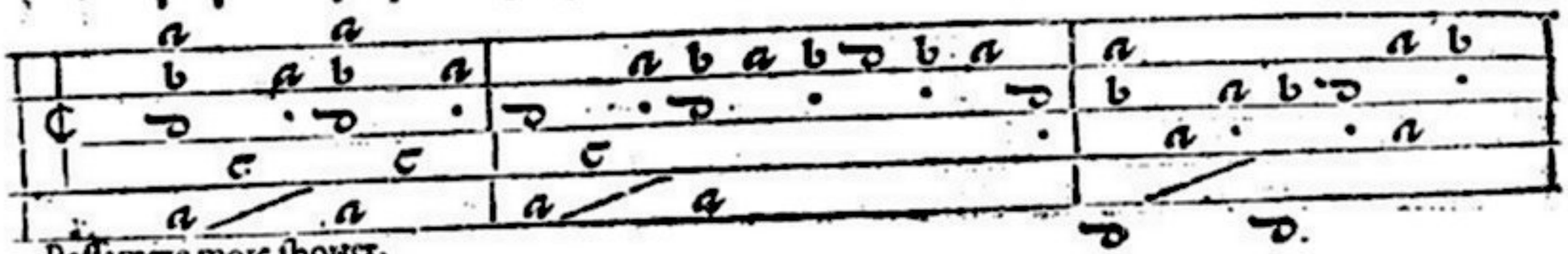




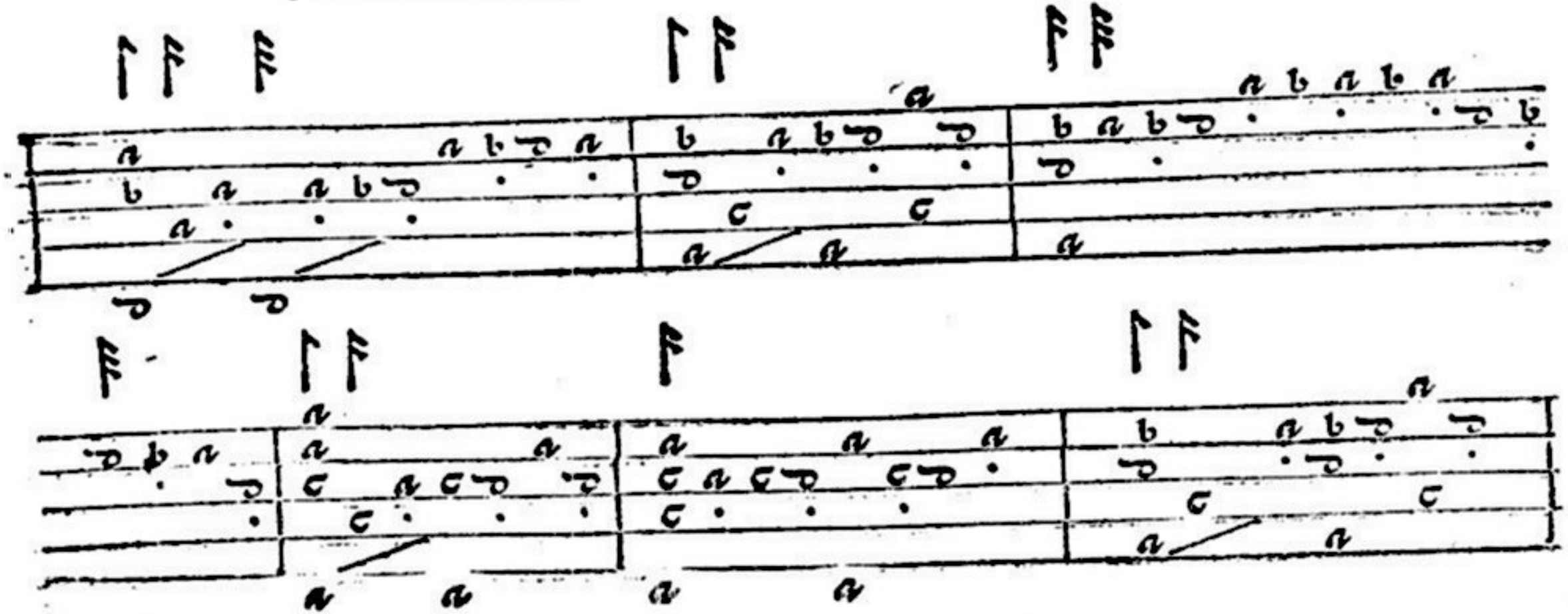


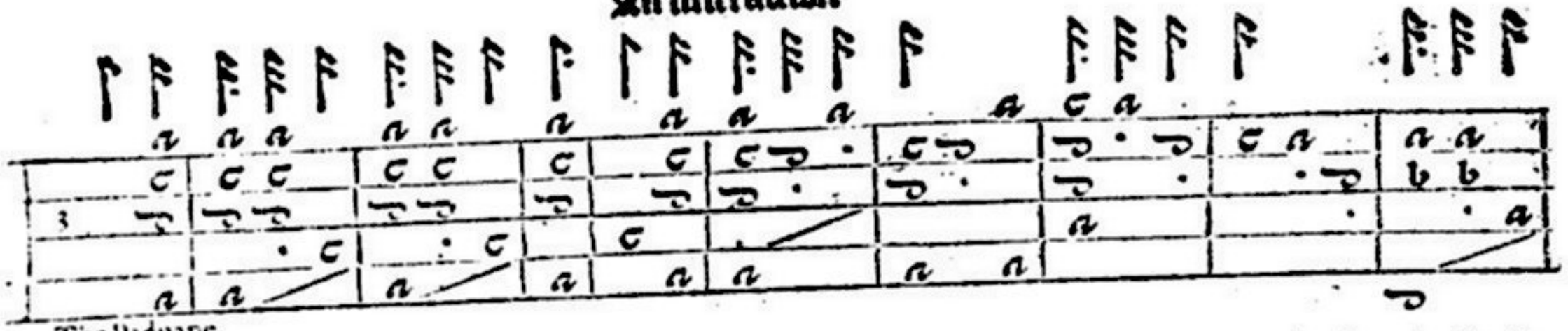

Paſſemeze.



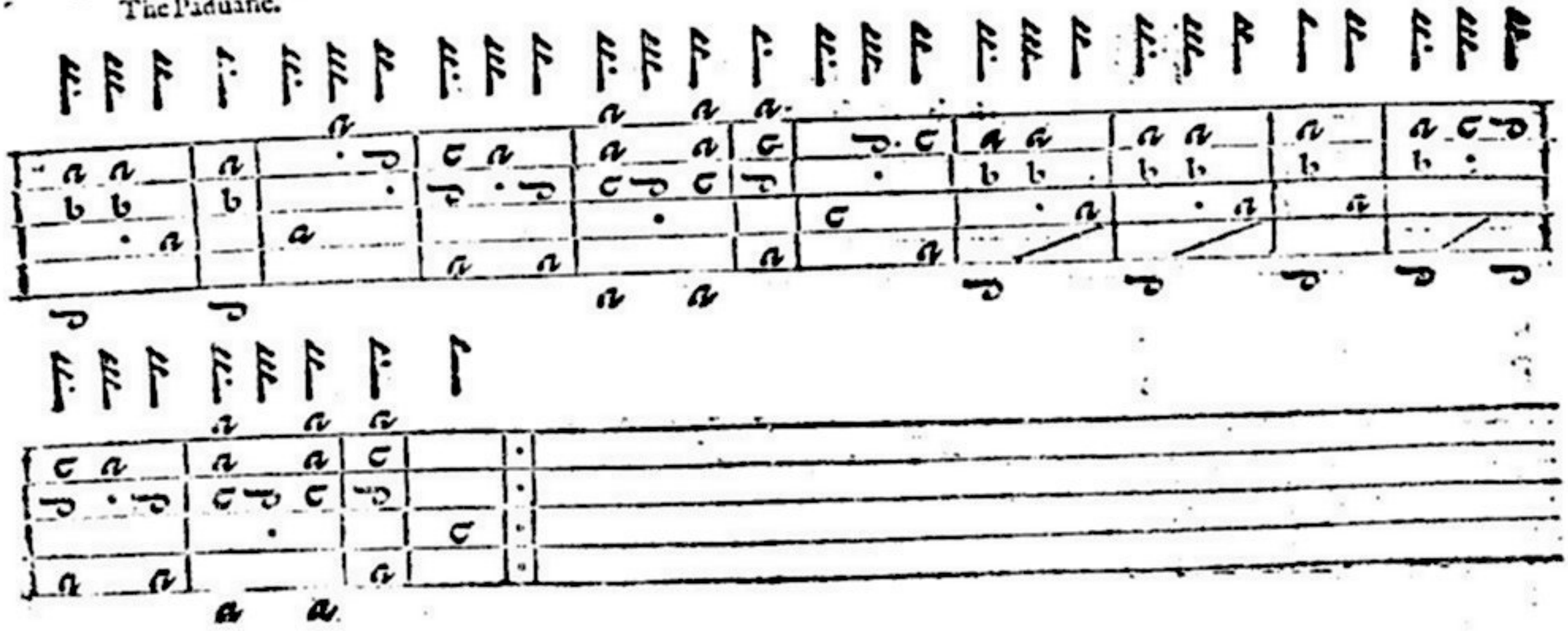


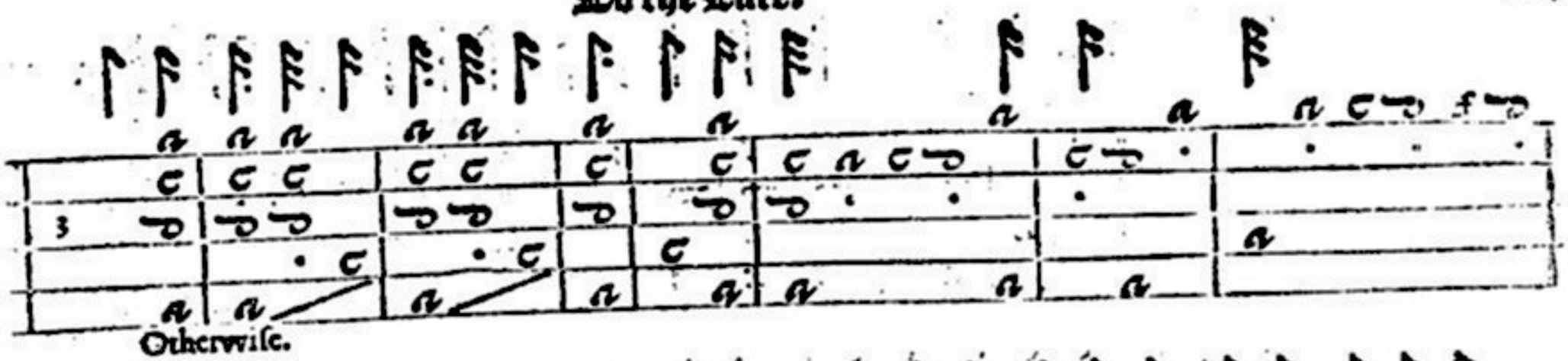
Paſſameze more ſhorter.



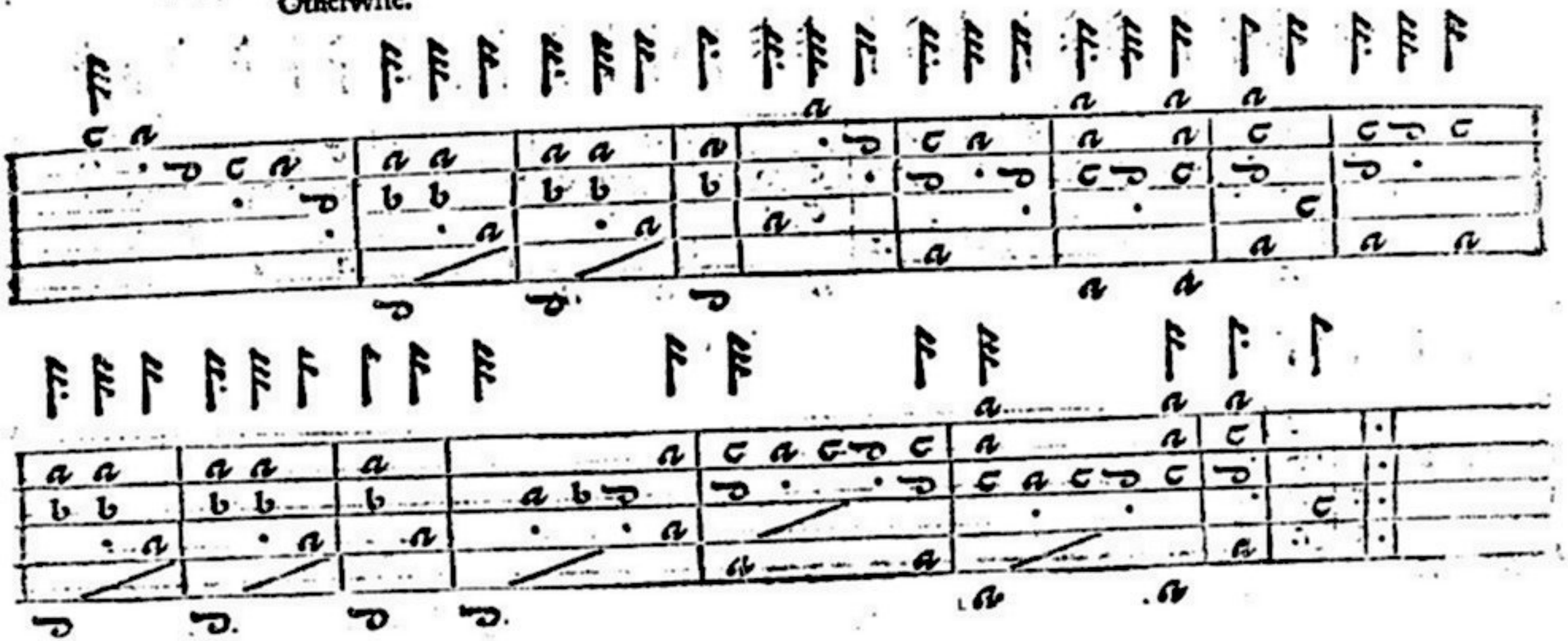


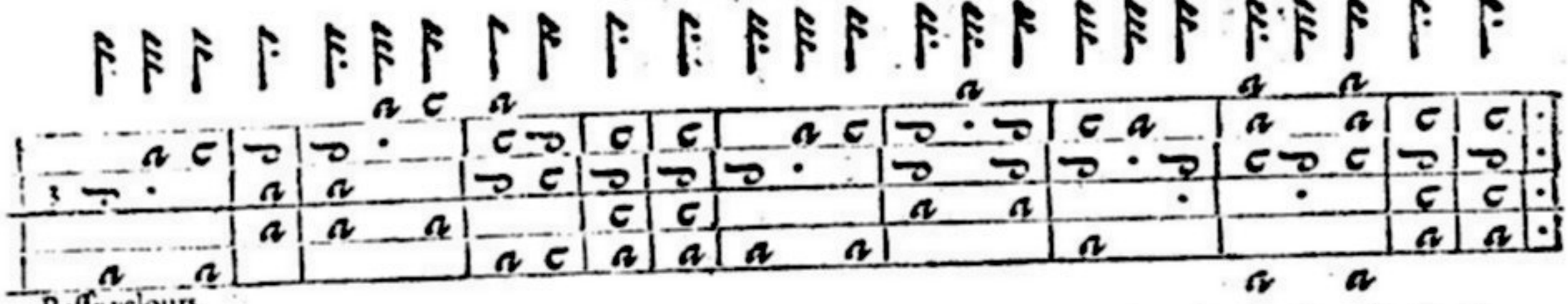
The Paduane.



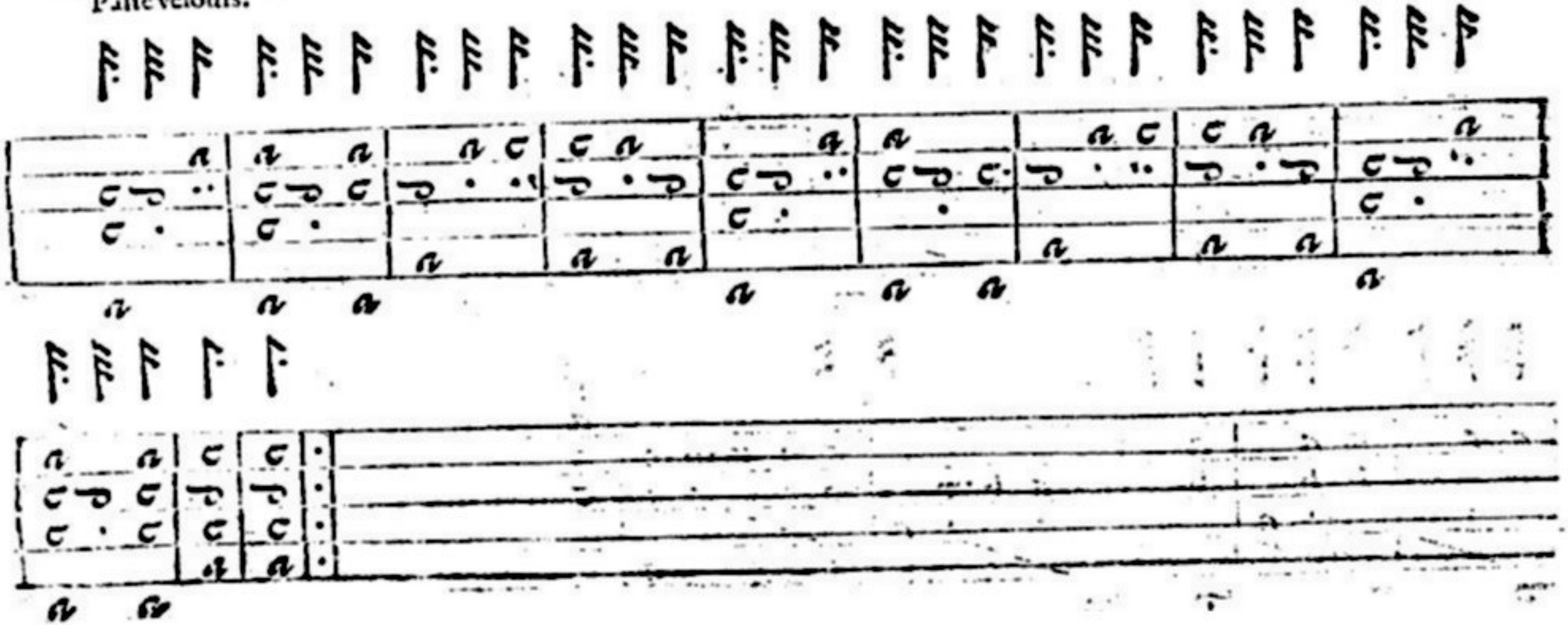


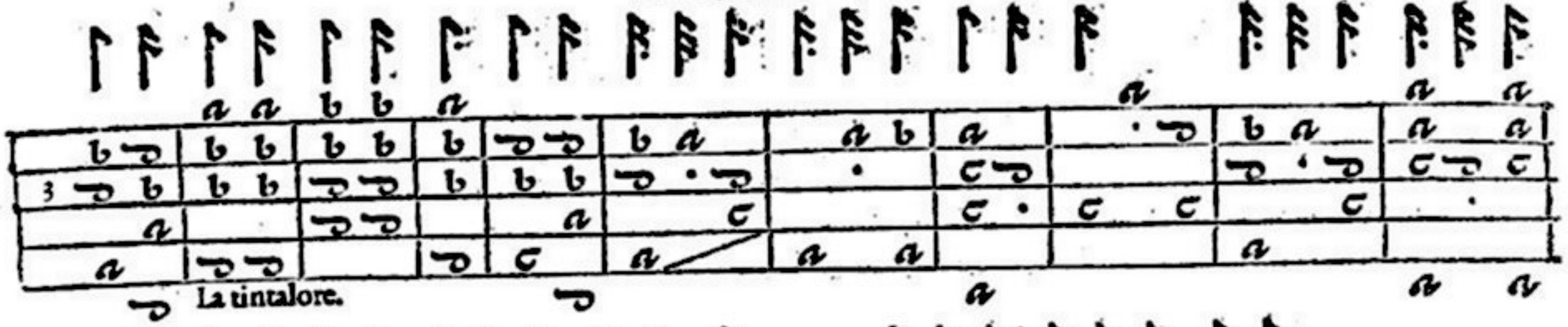
Otherwise.



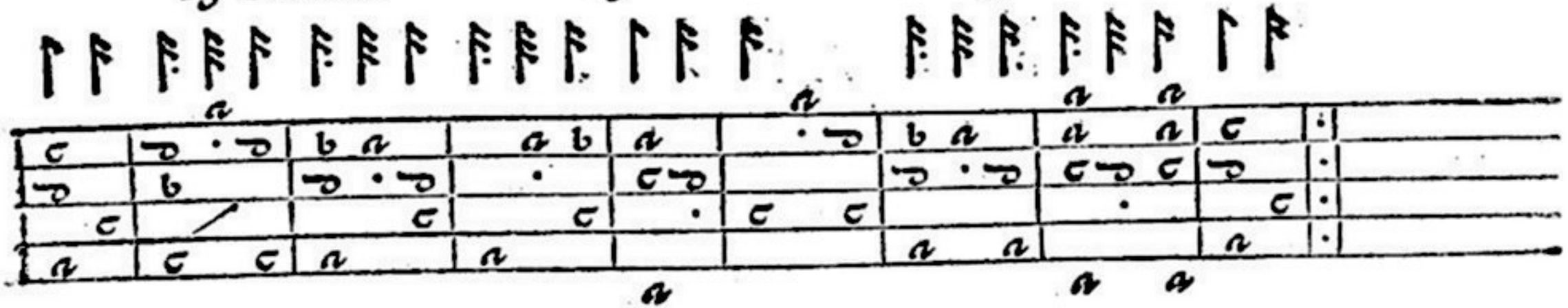


Passe velours.

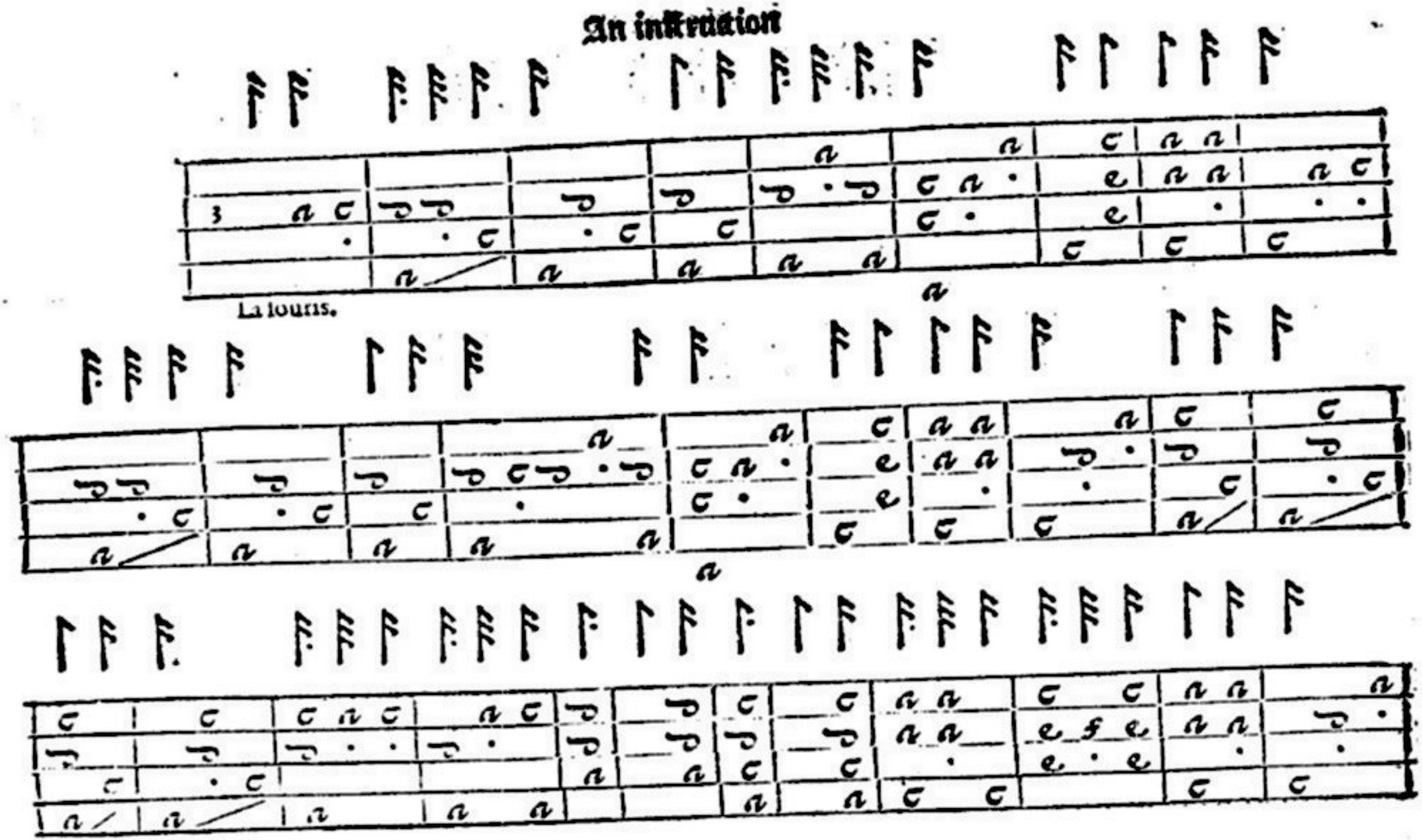




La tintalore.



F.j.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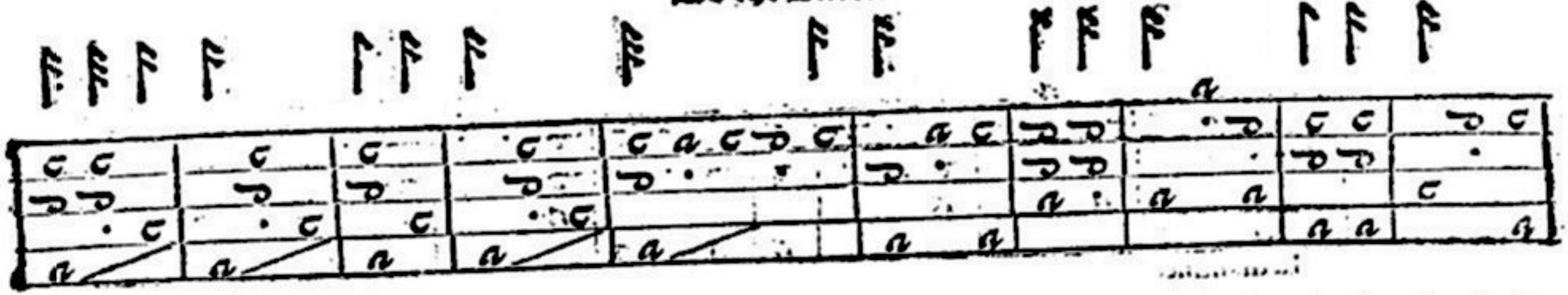

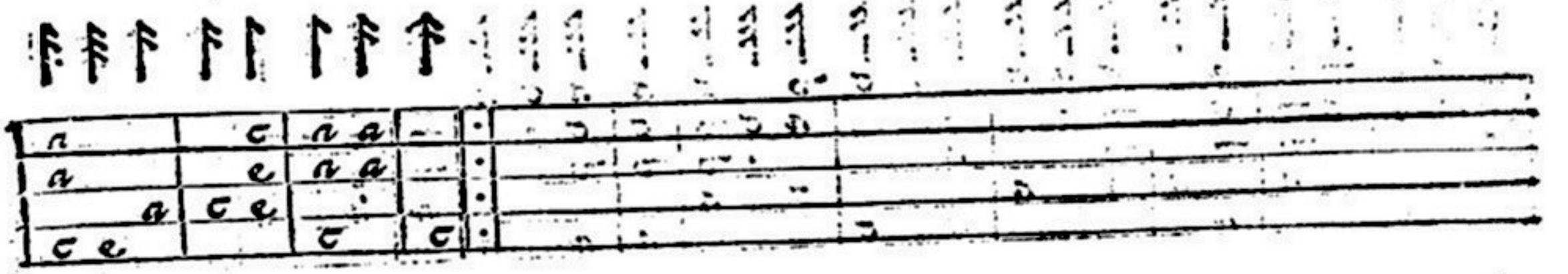

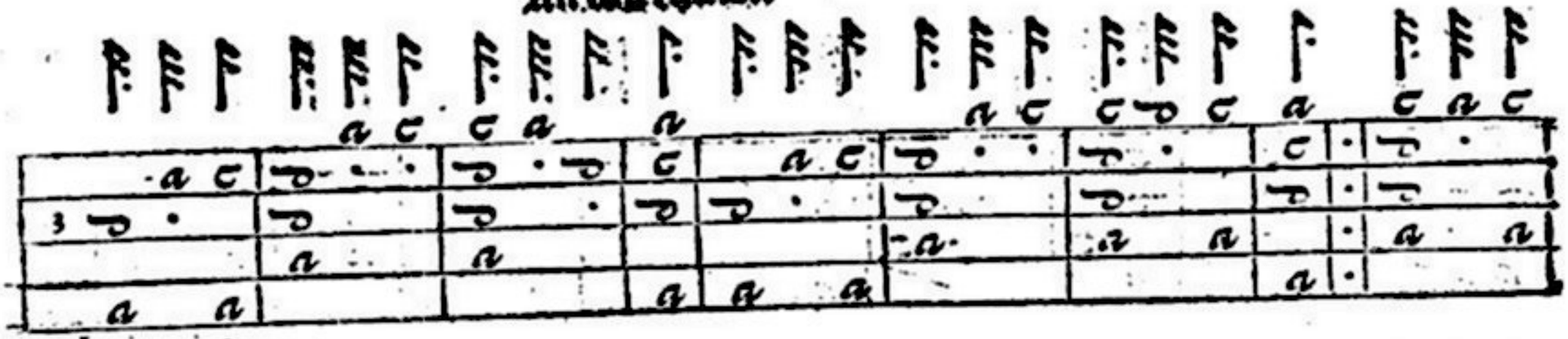

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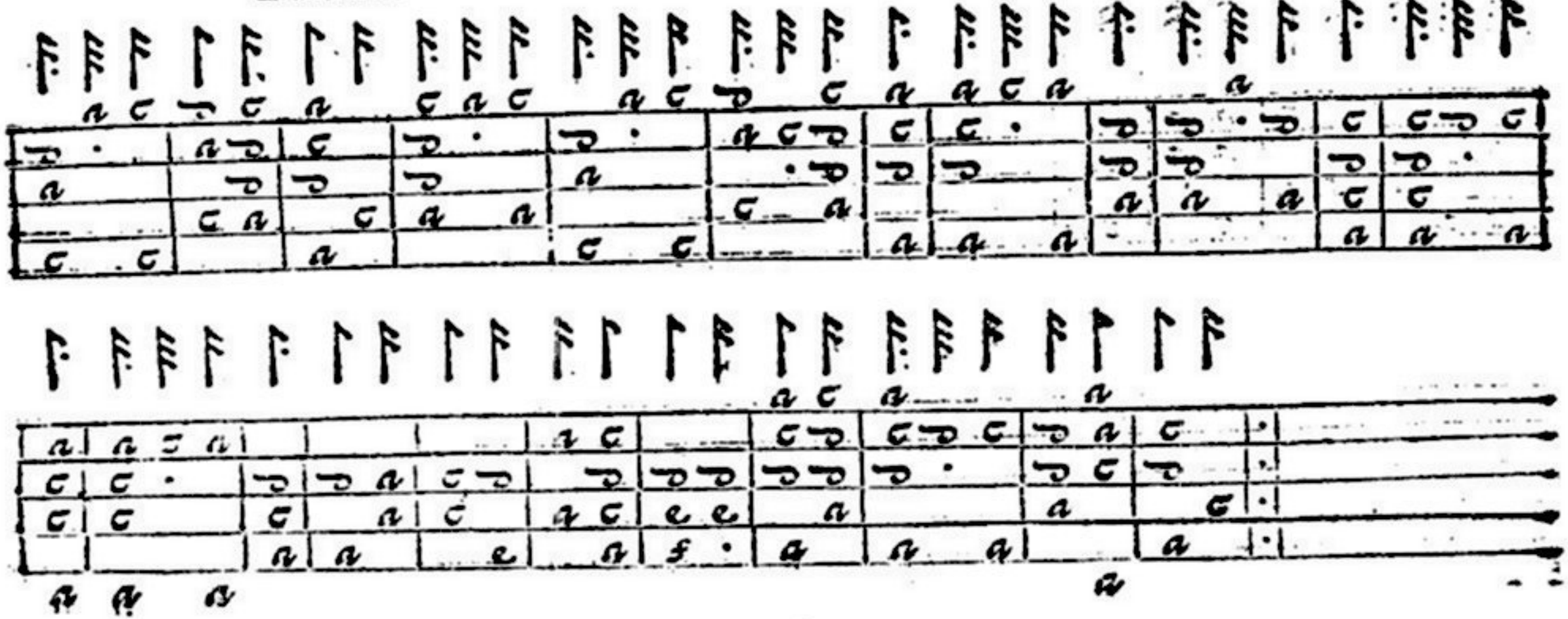

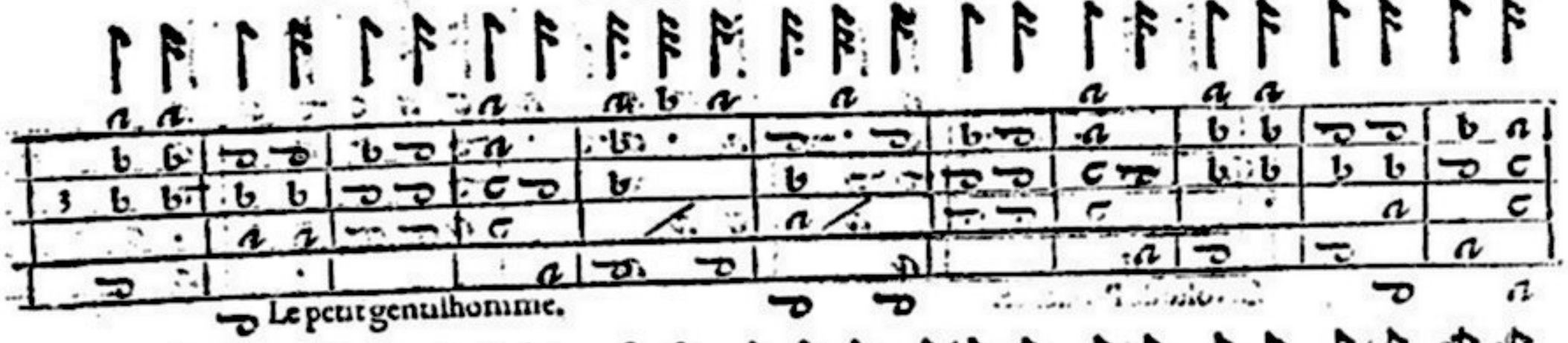

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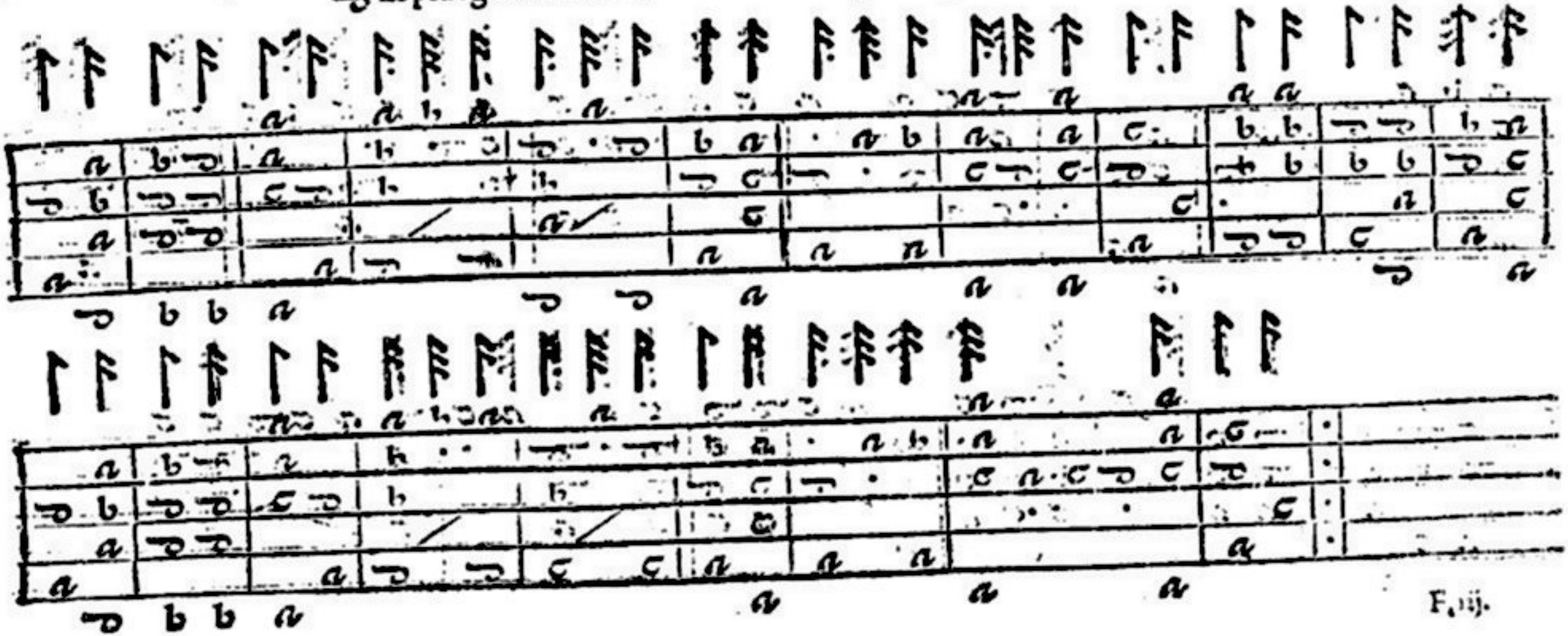
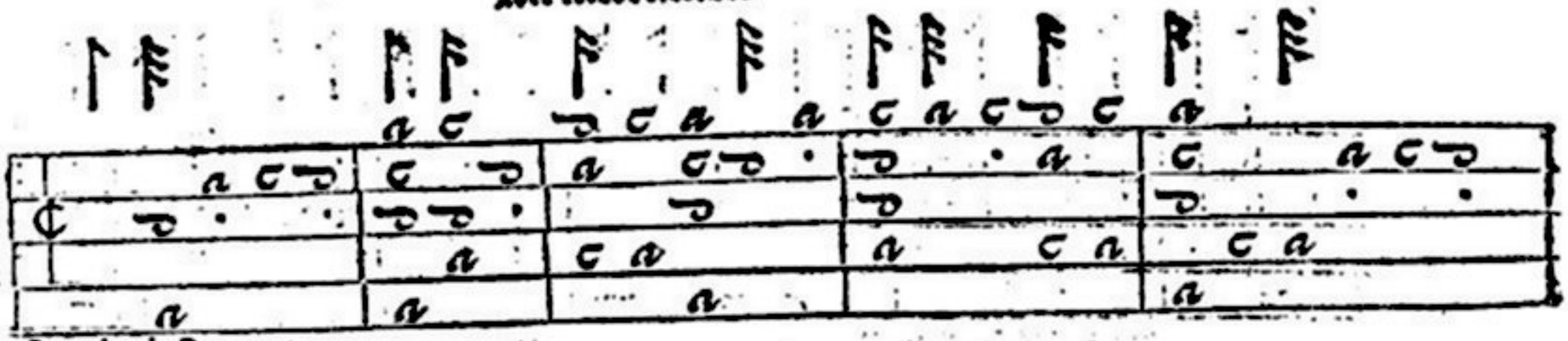
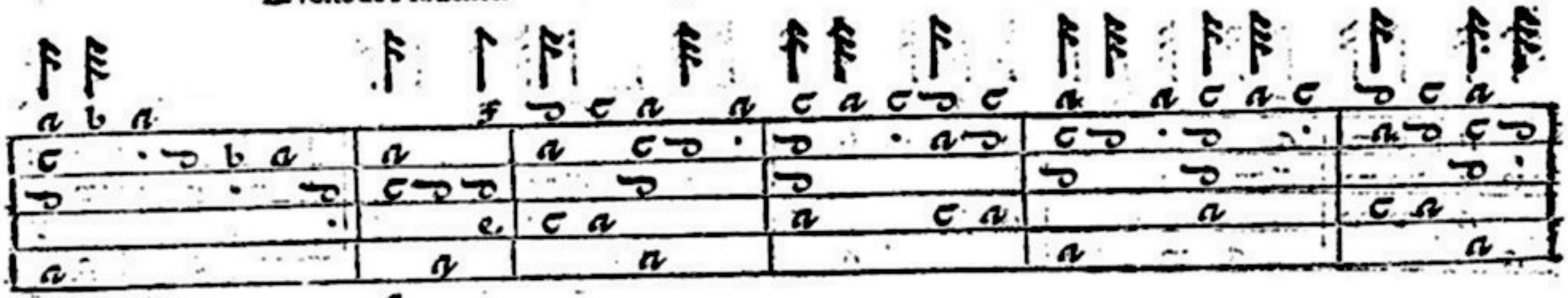
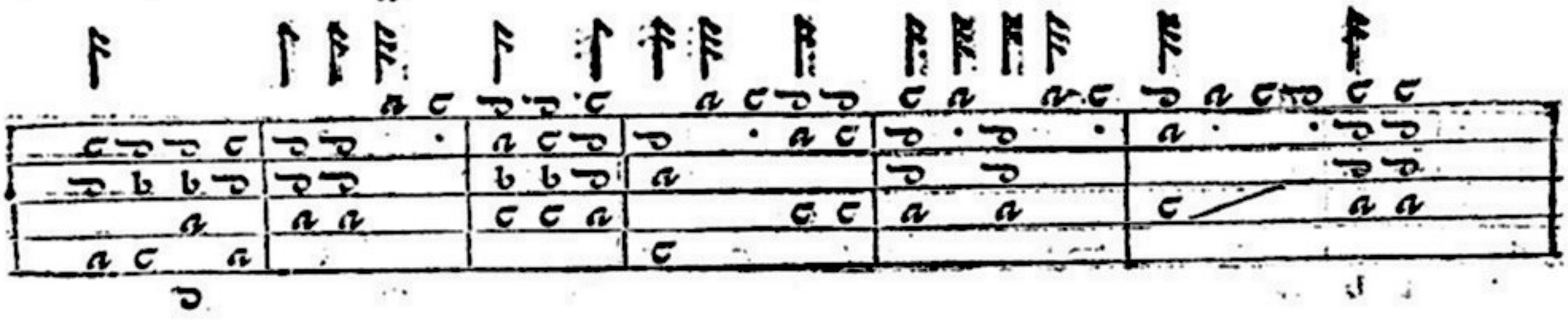
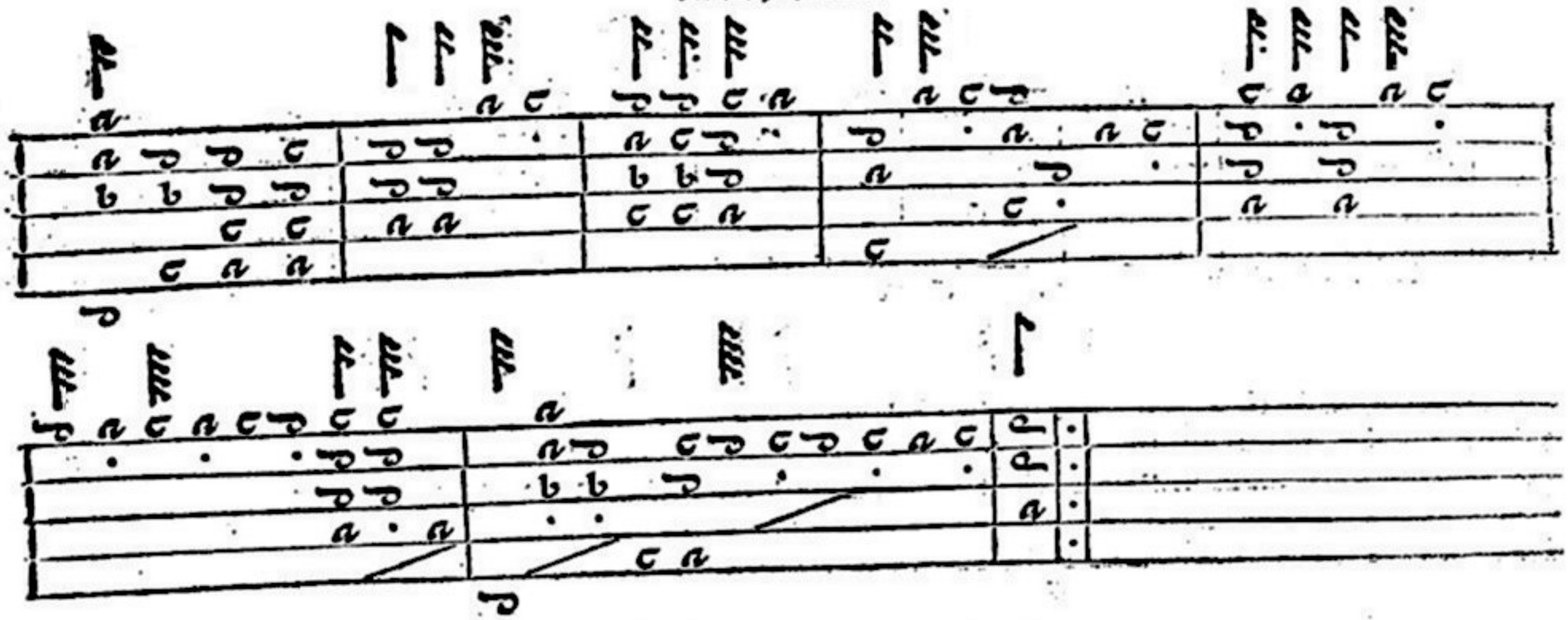


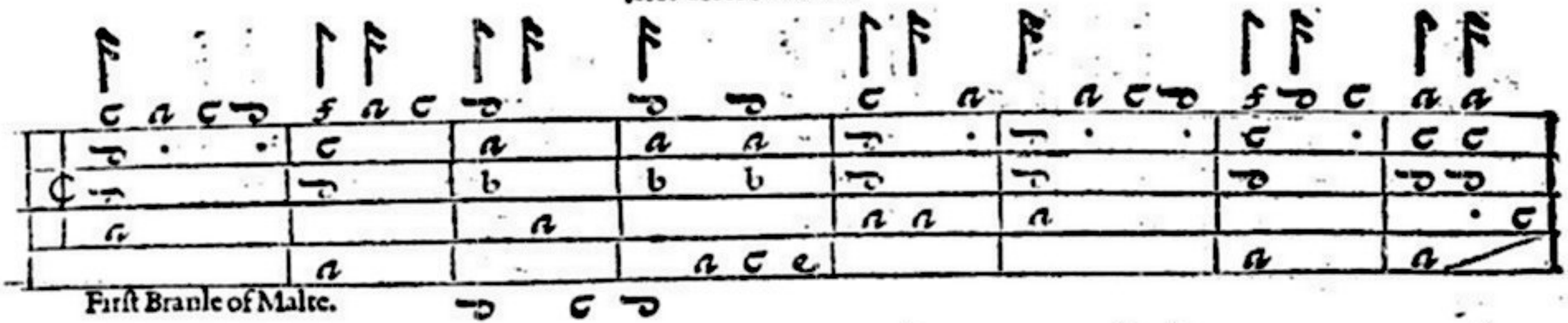


La volte de Prouence.









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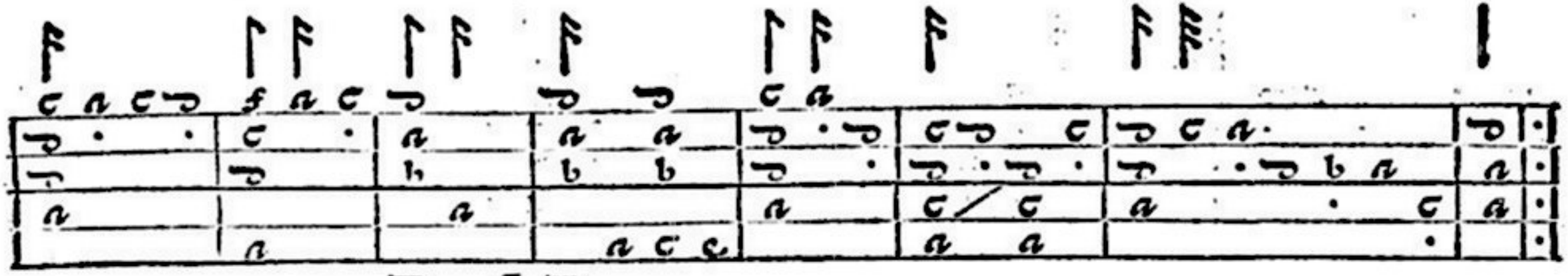

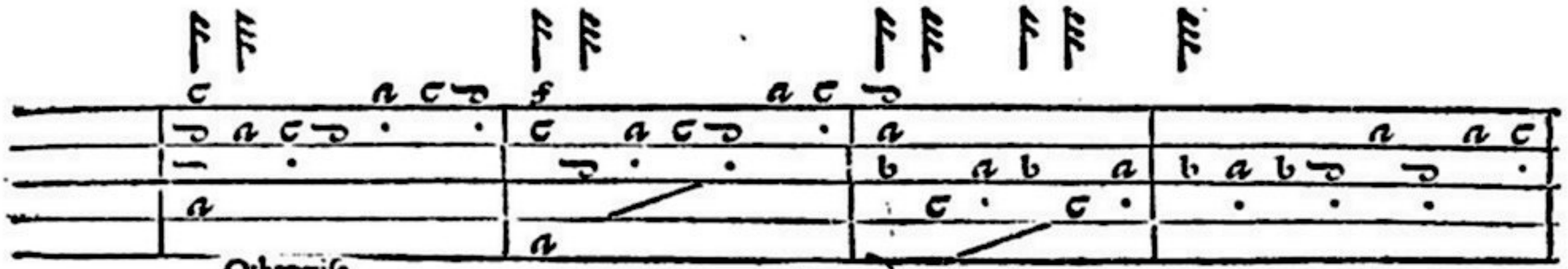

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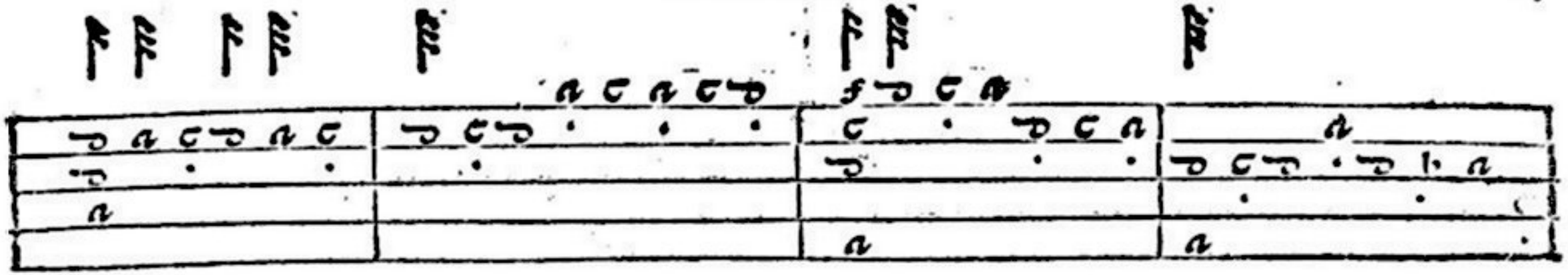
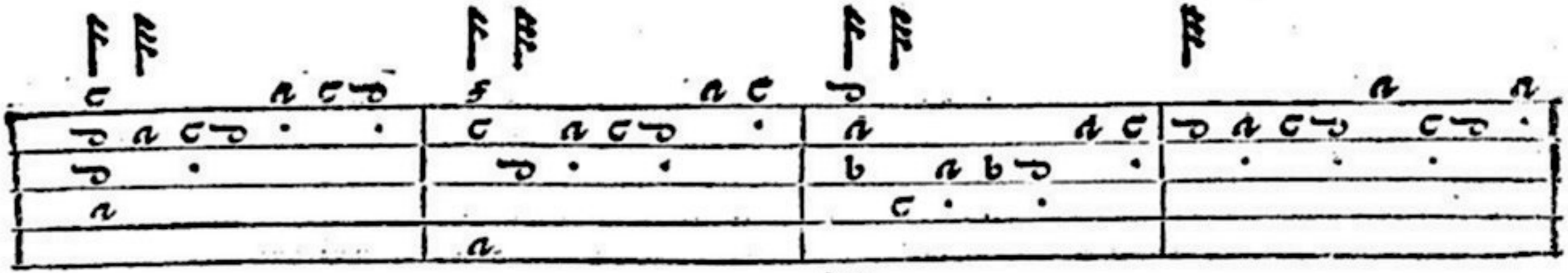
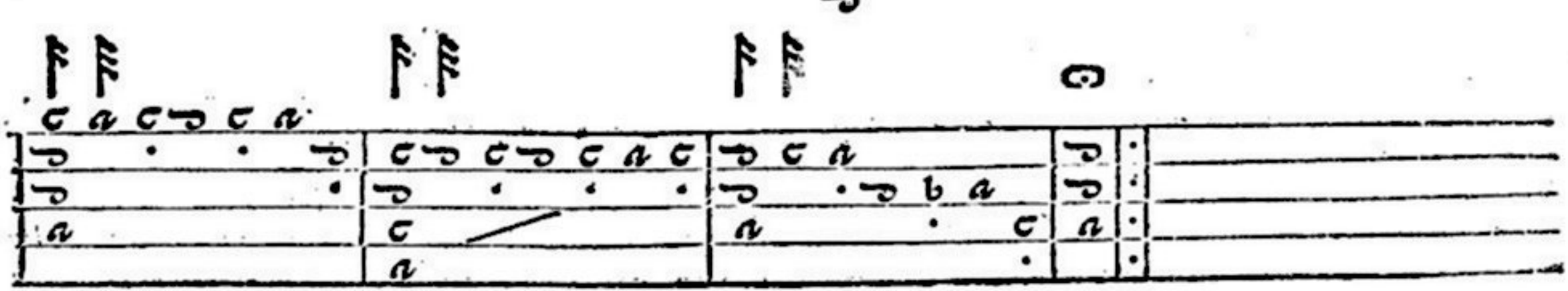
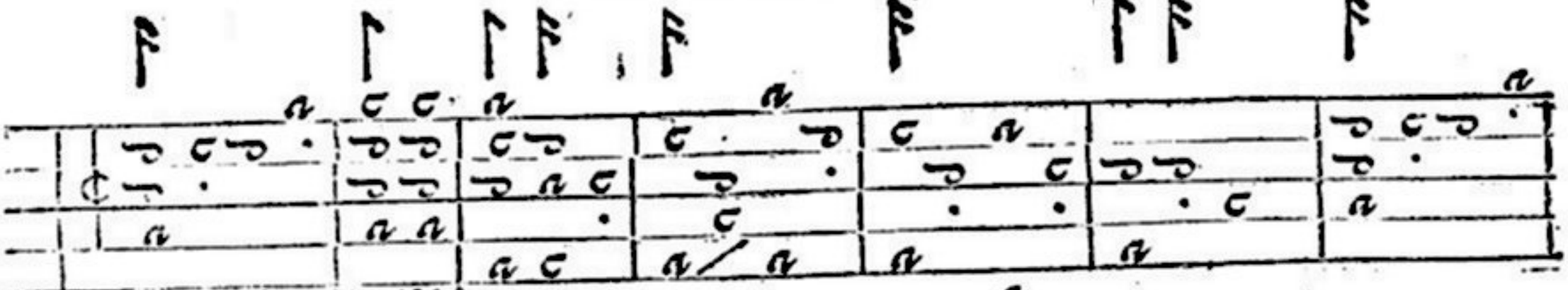
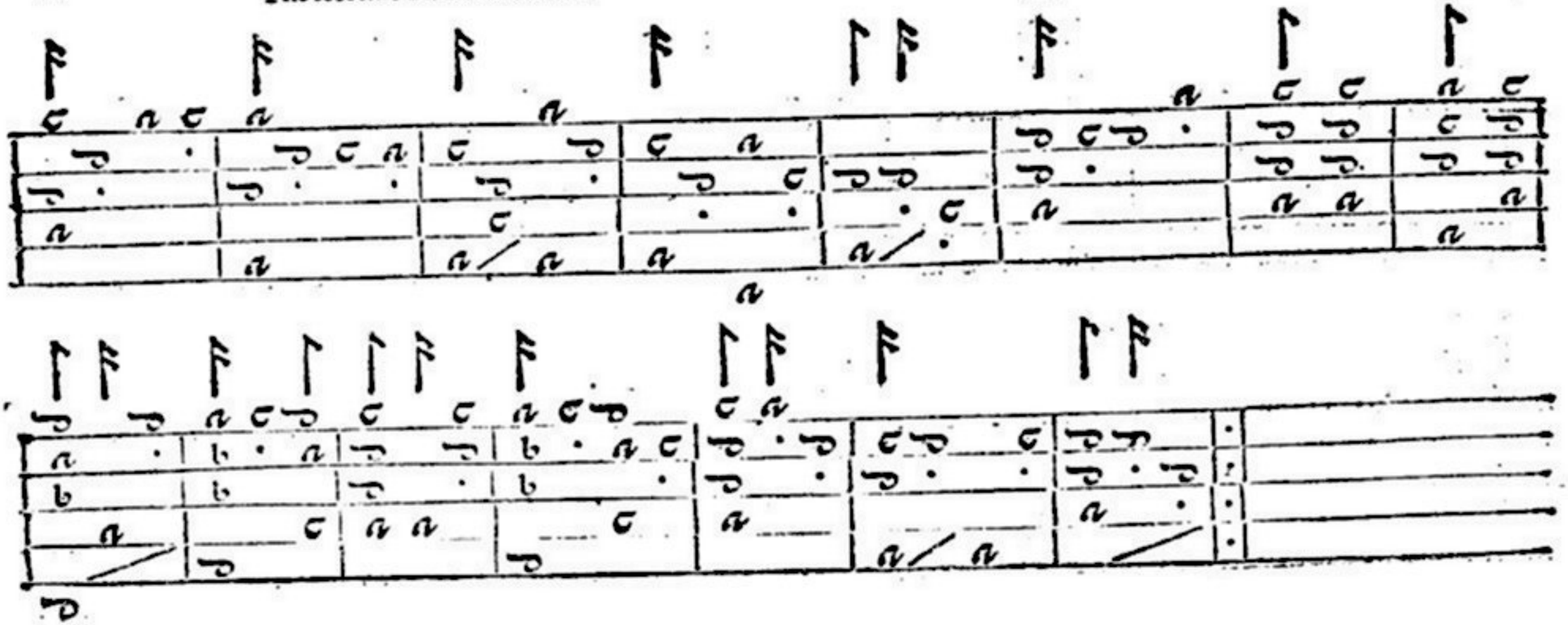


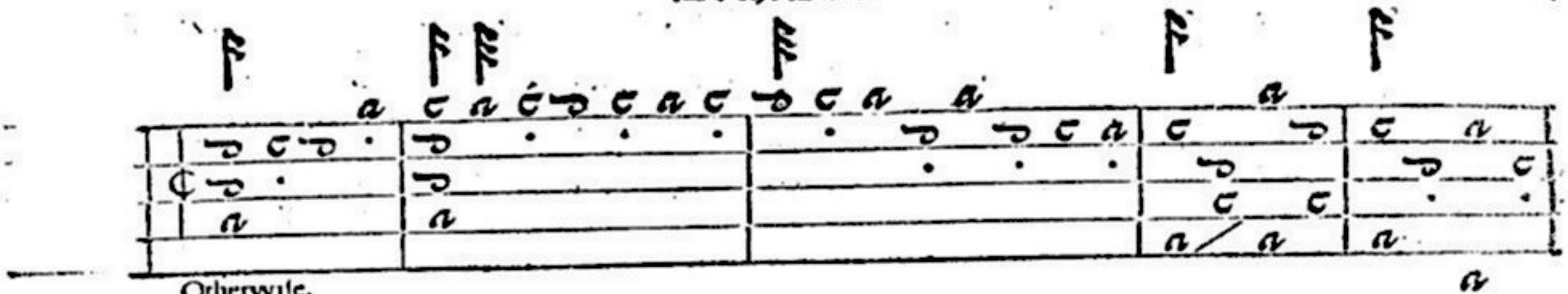






The seconde Branle of Malte.





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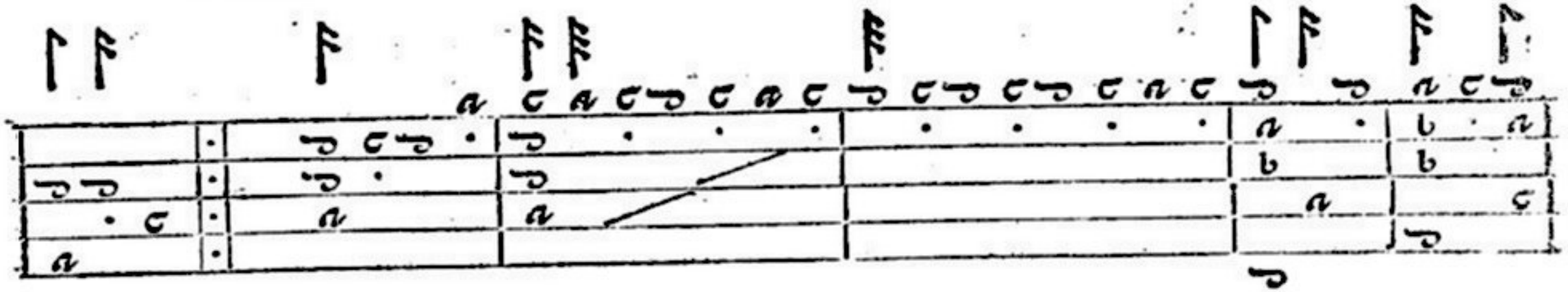
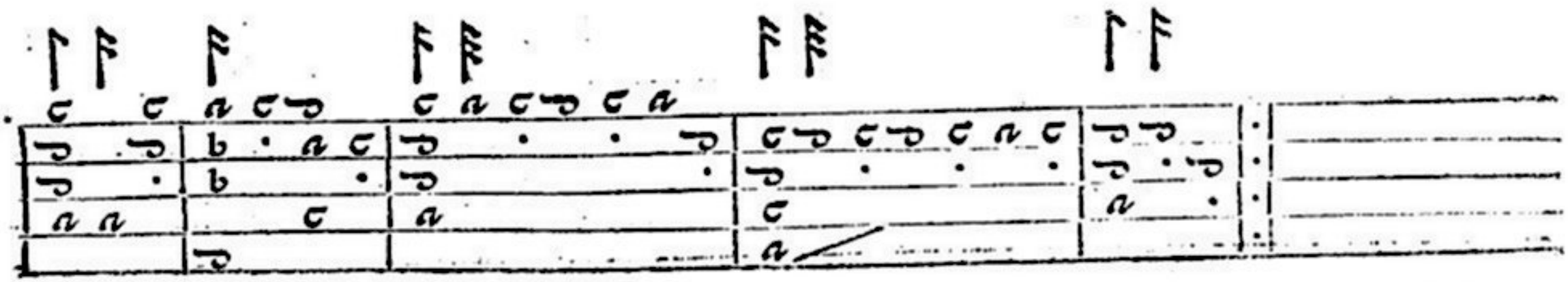
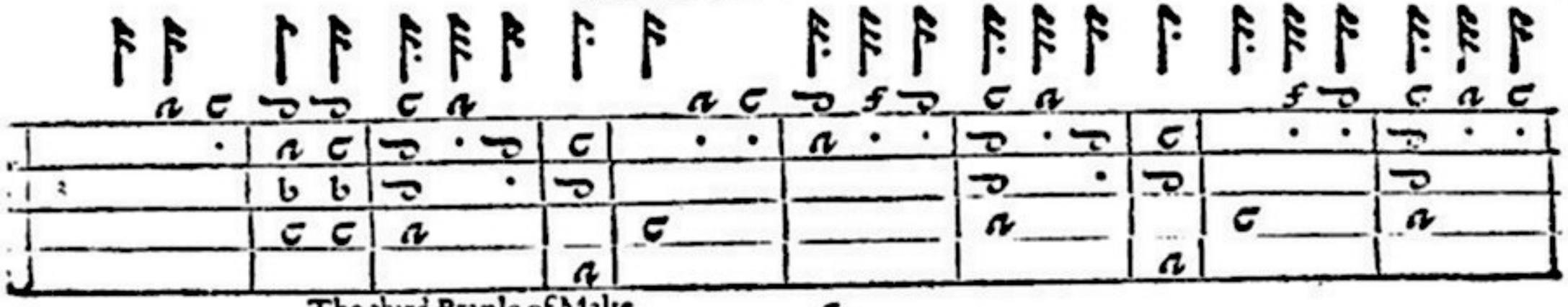
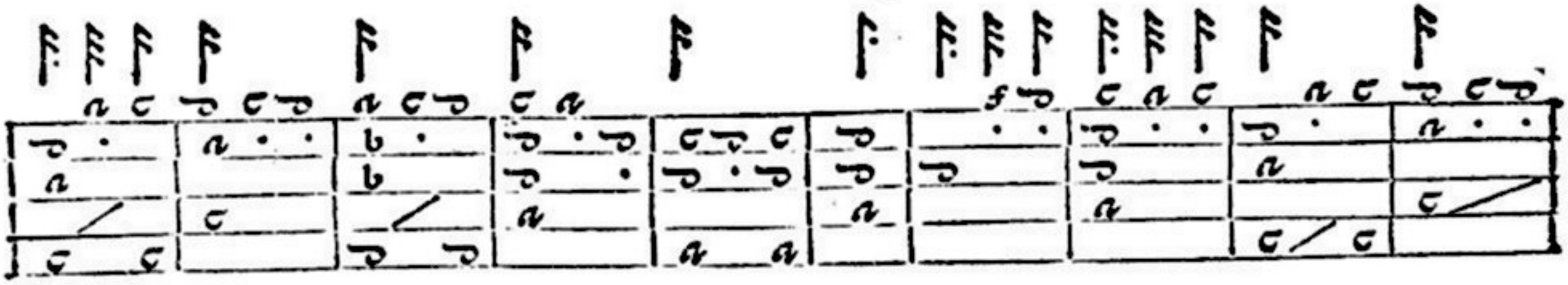
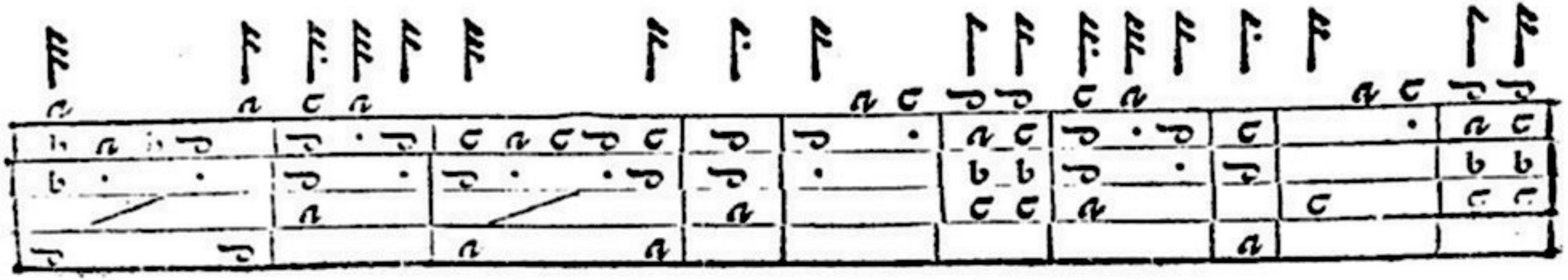


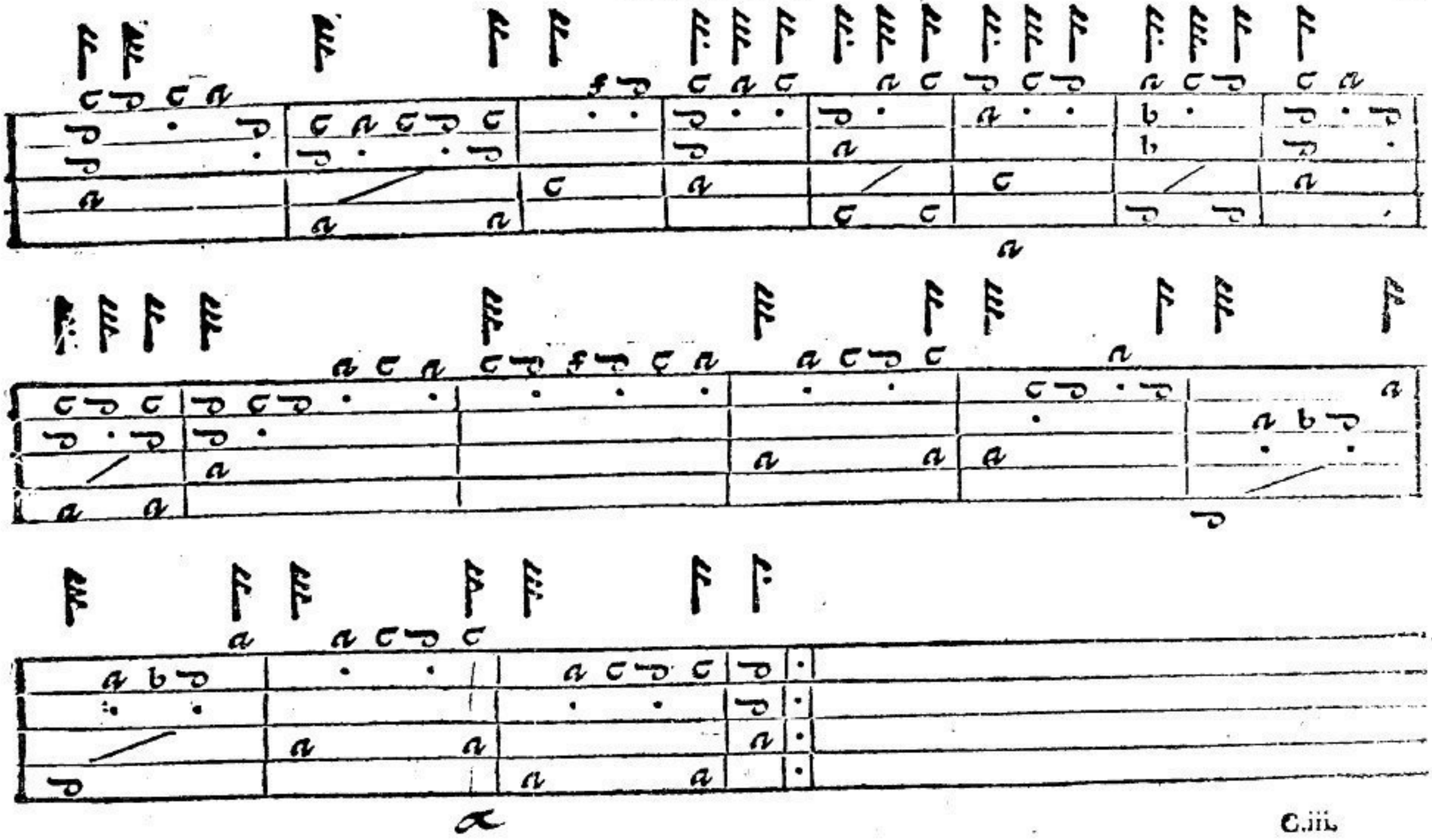


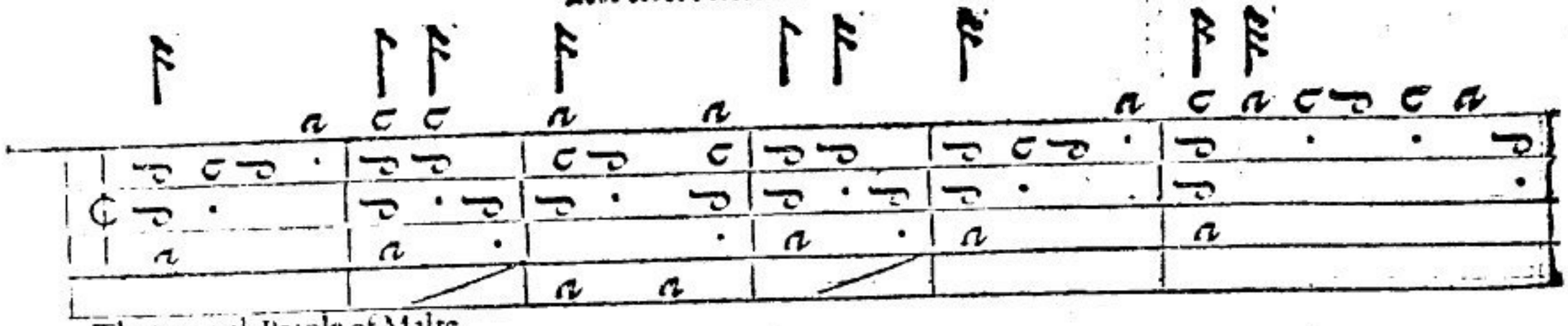


The third Branle of Malte.









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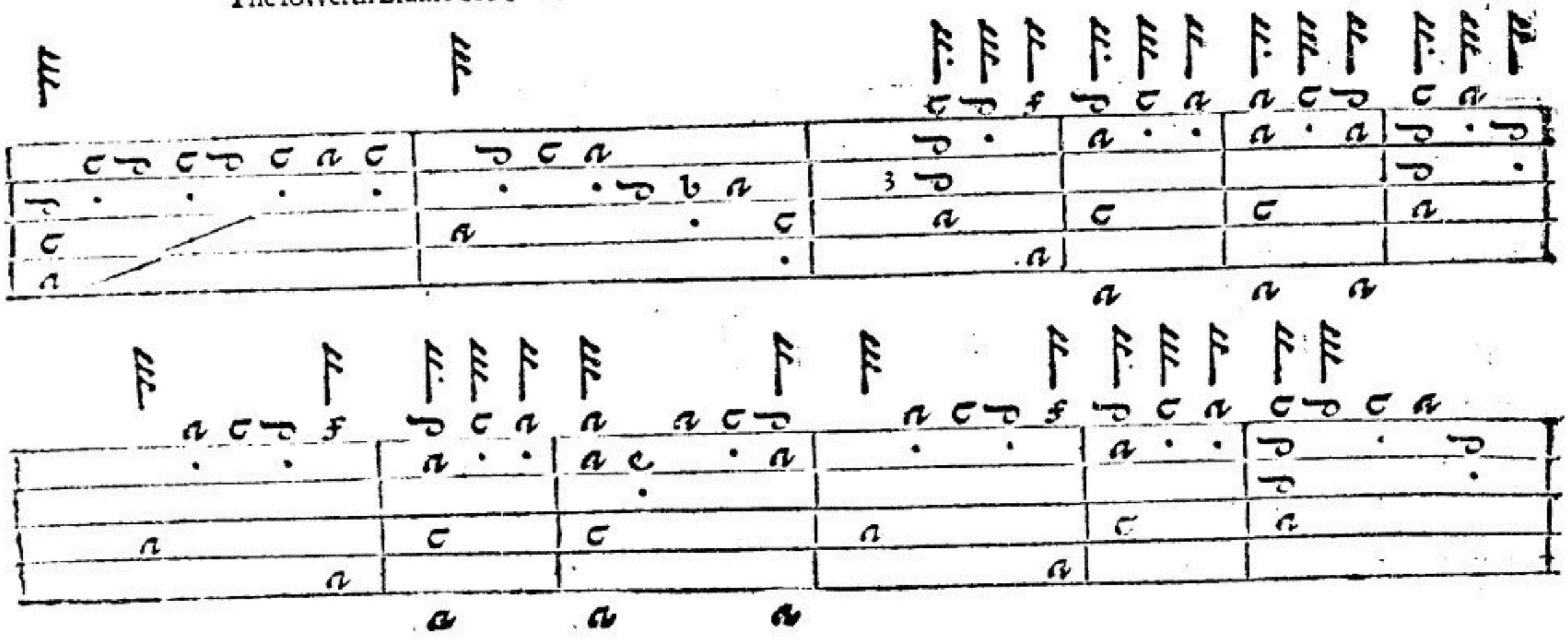

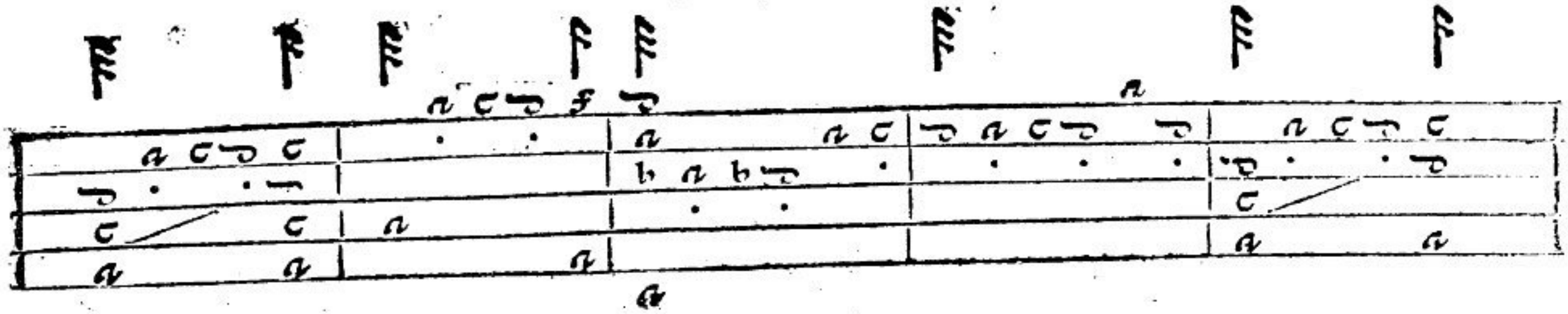

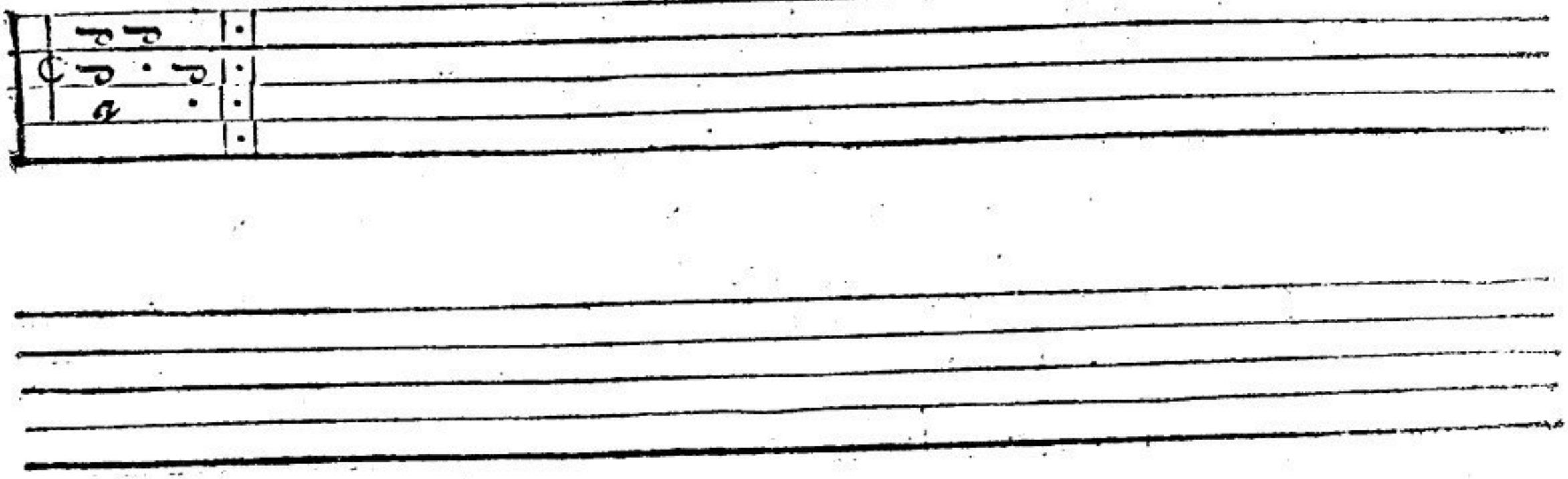

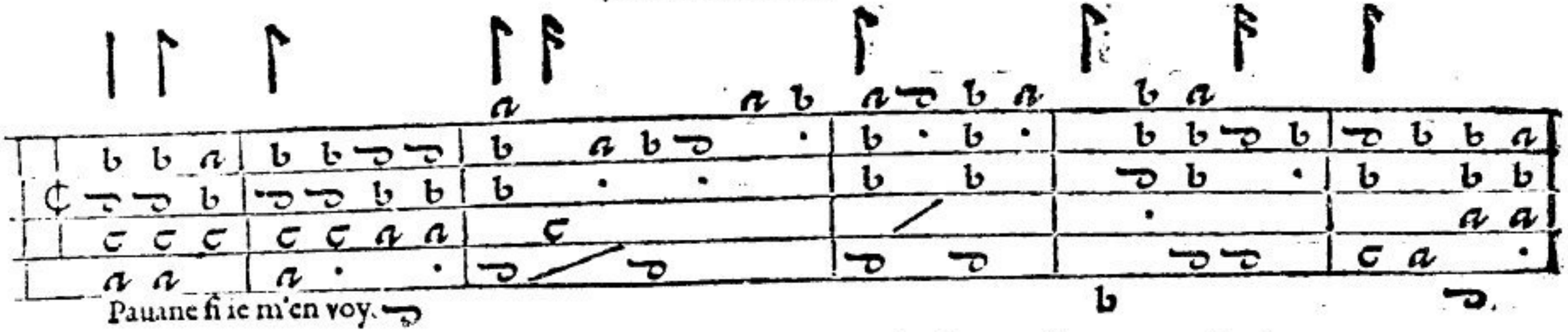

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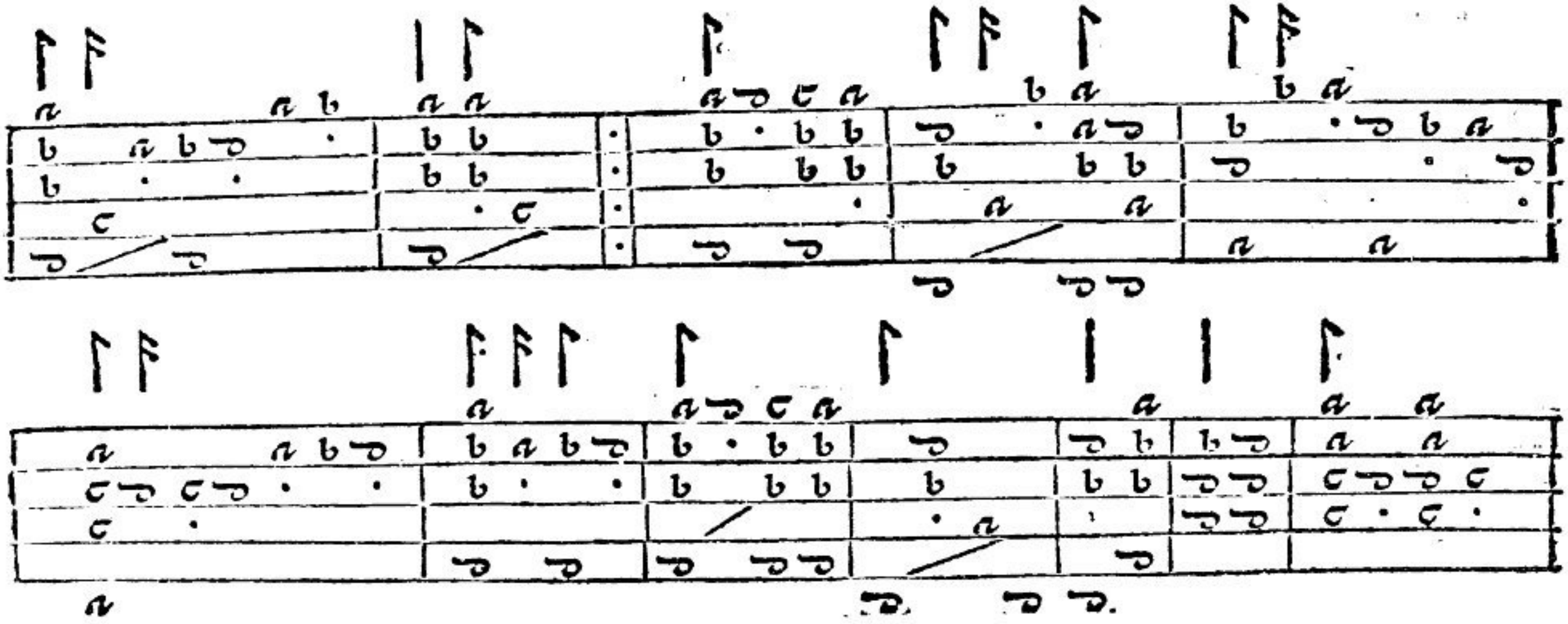

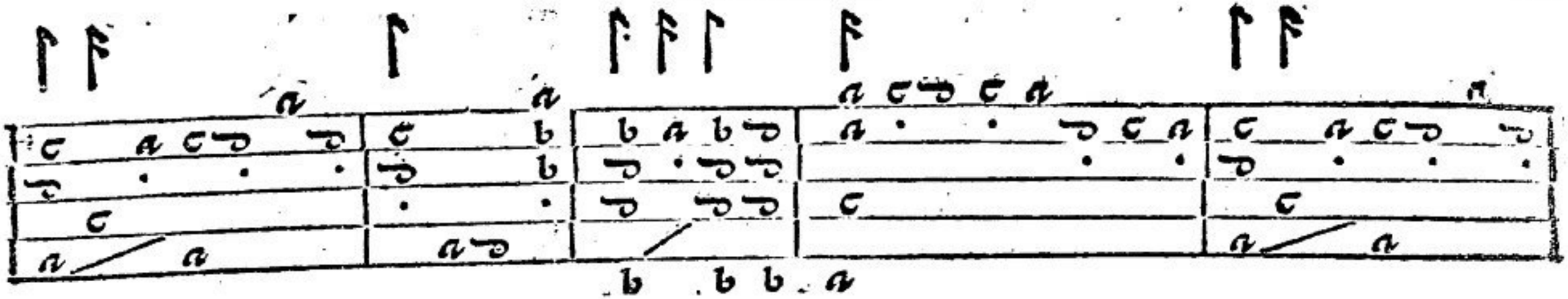

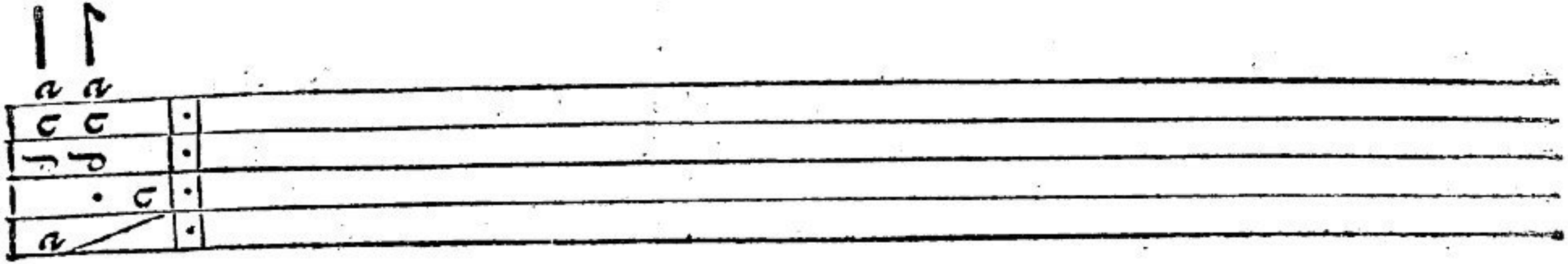

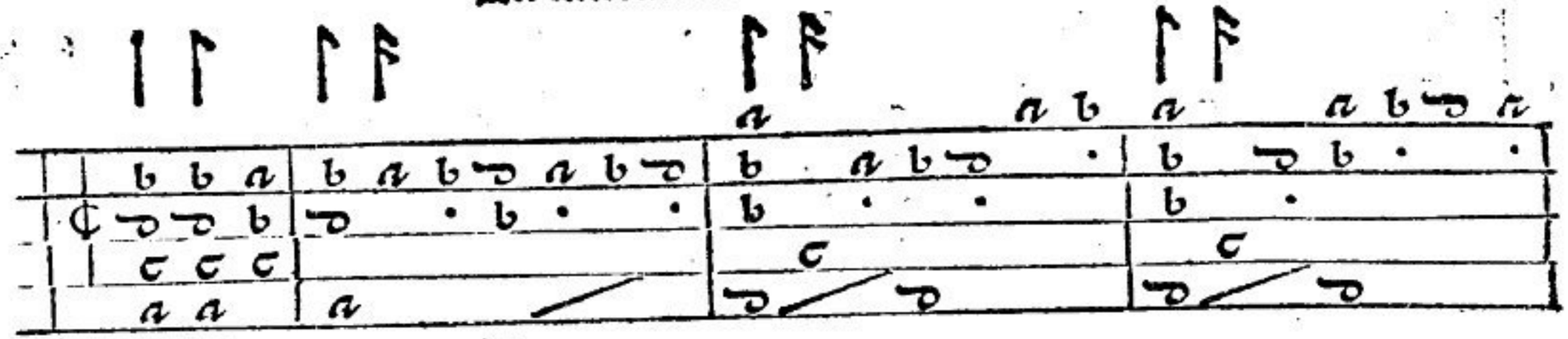

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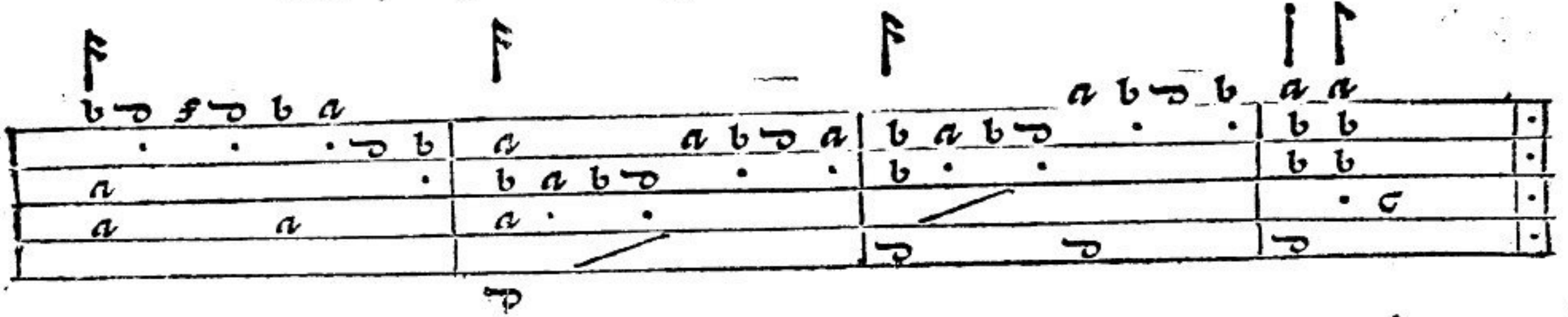
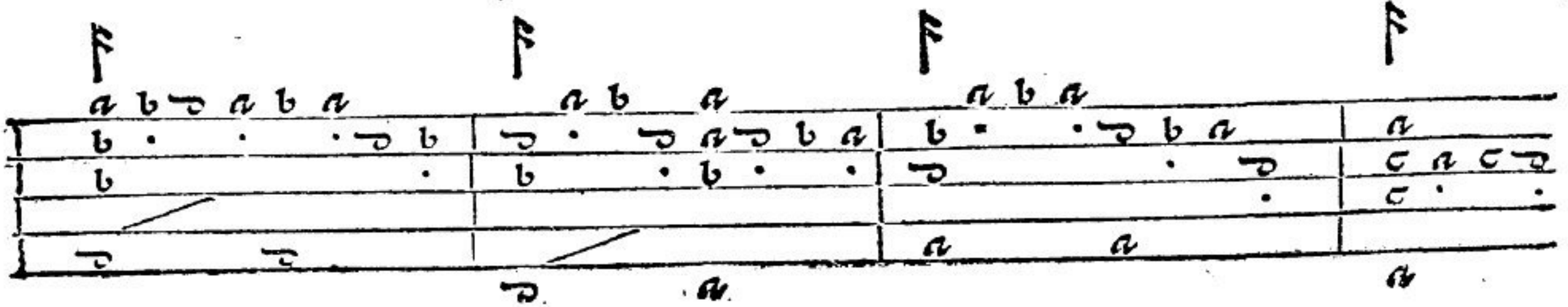
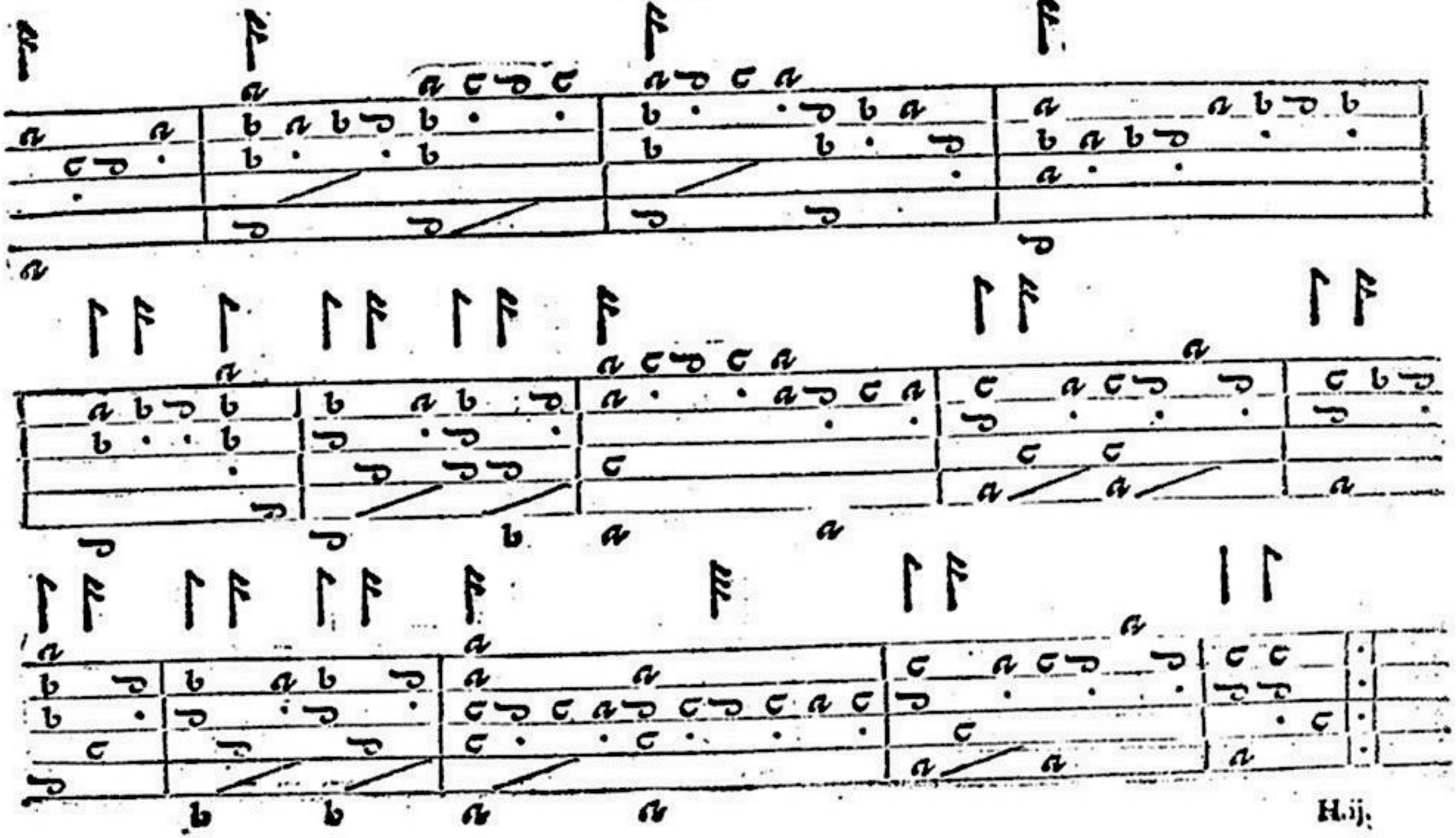
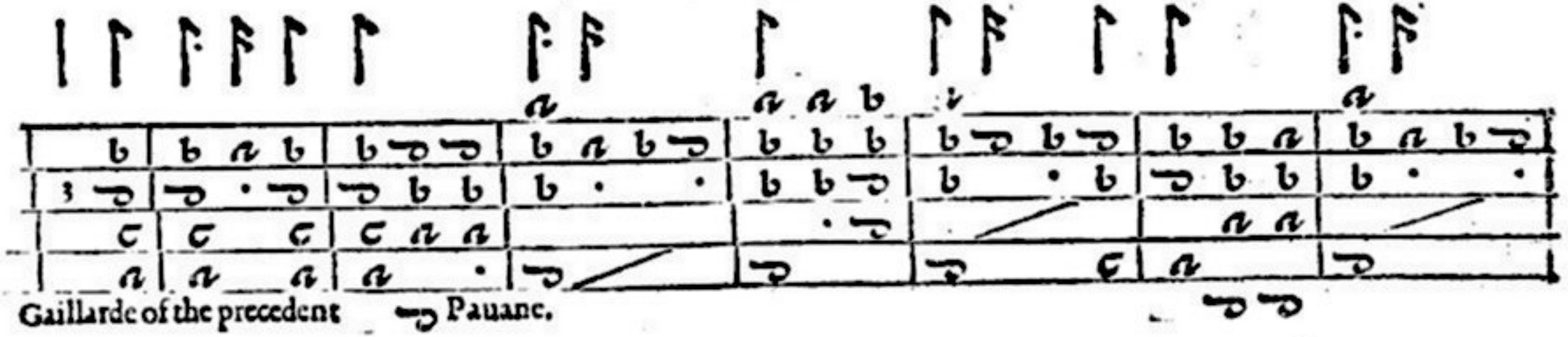
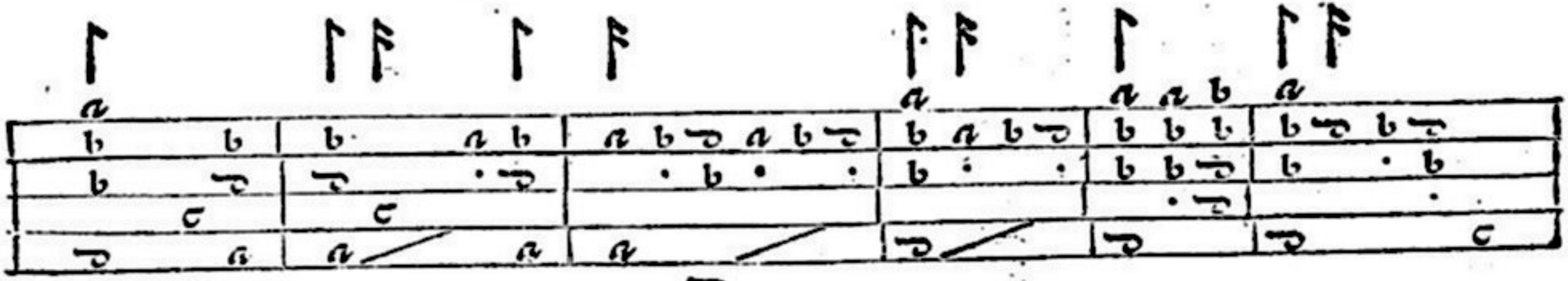


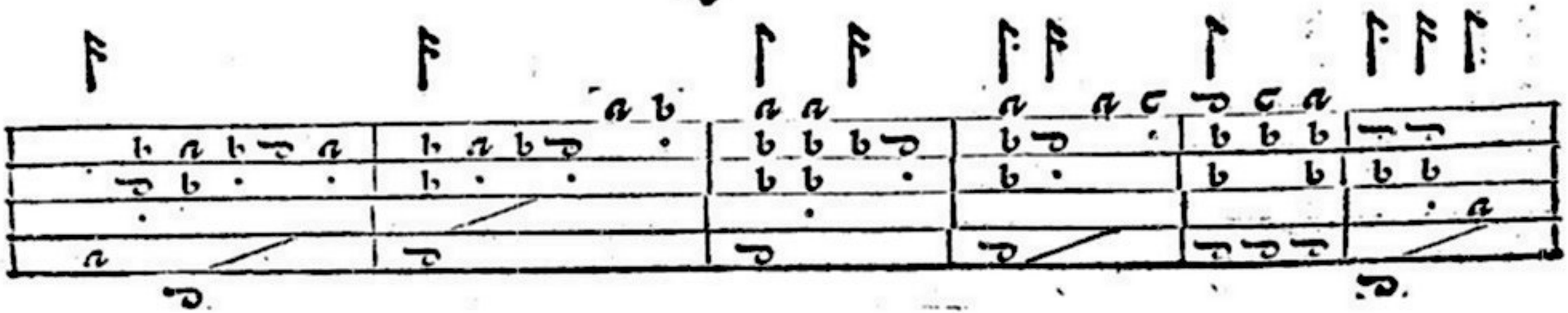


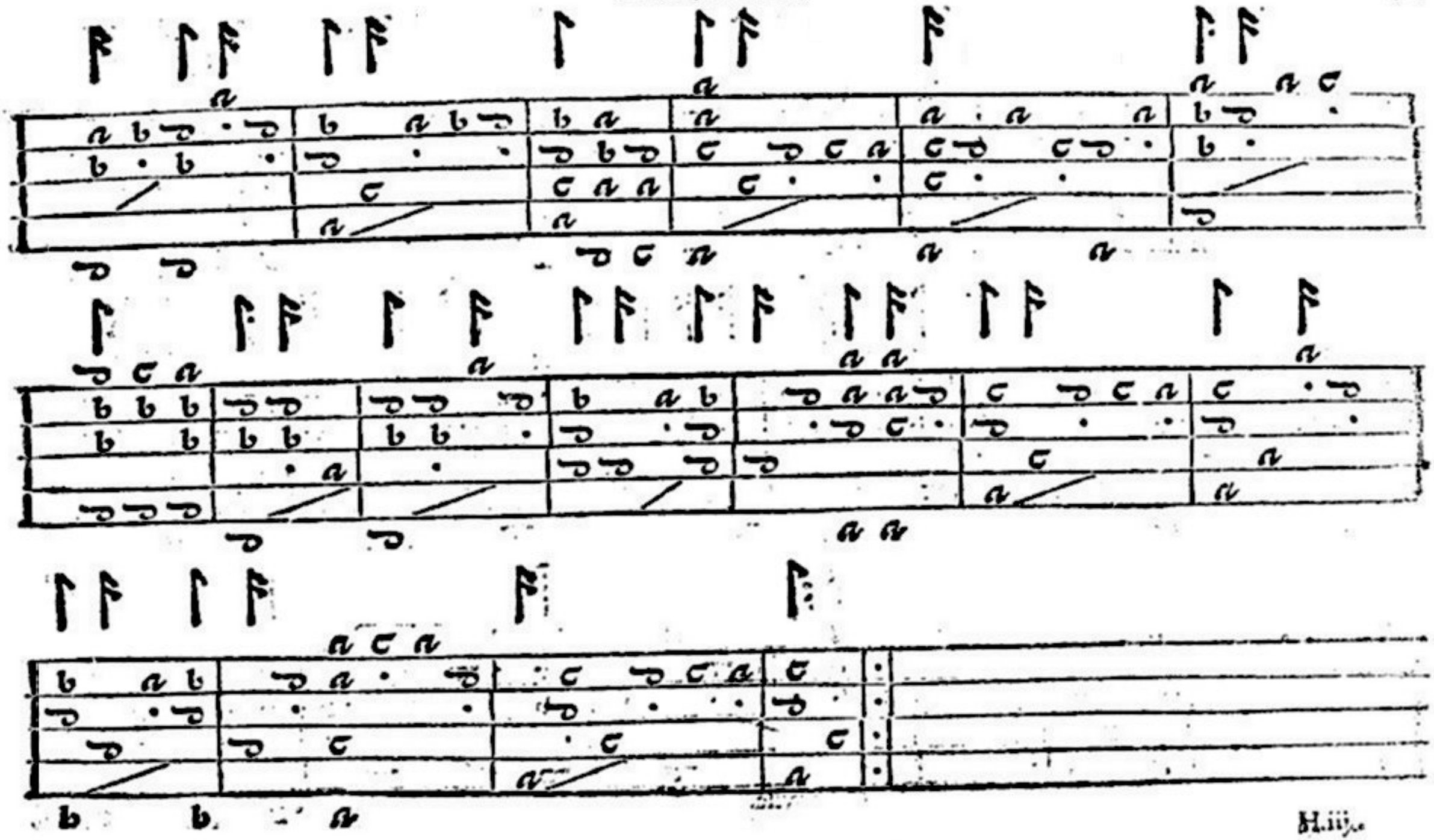




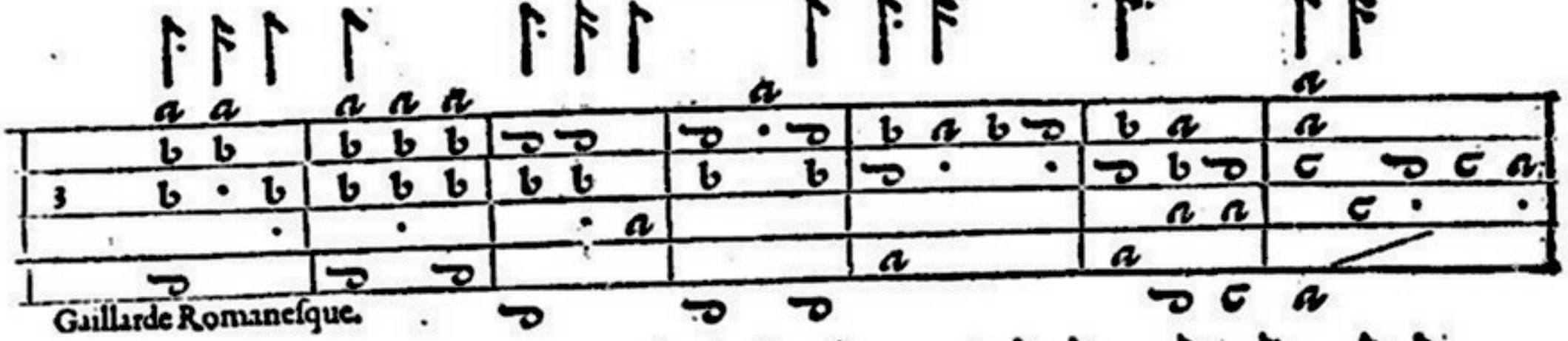
Gaillarde of the precedent ⁊ Pauane.



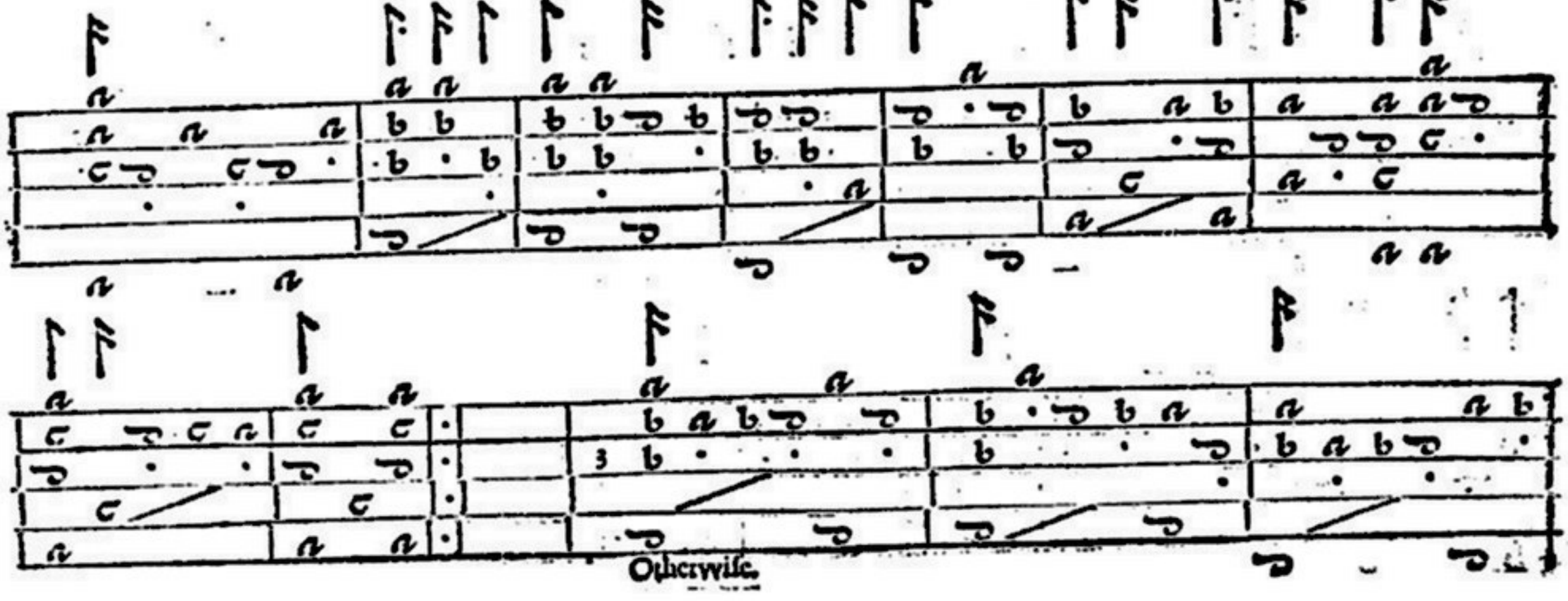




An inſtruction



Gaillarde Romaneſque.



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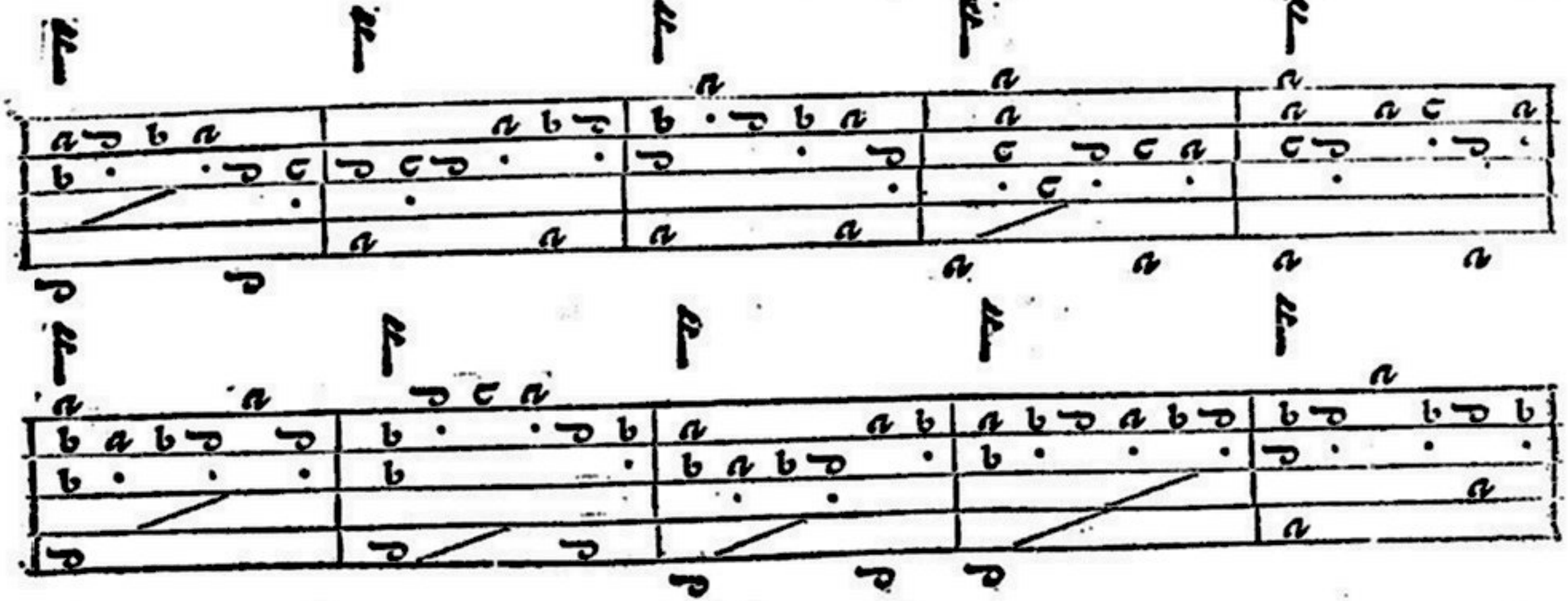
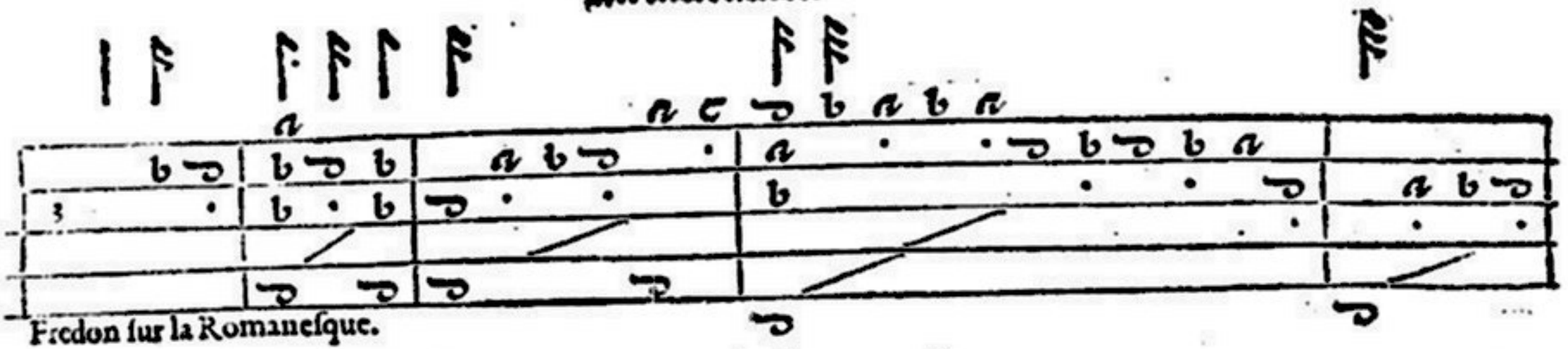
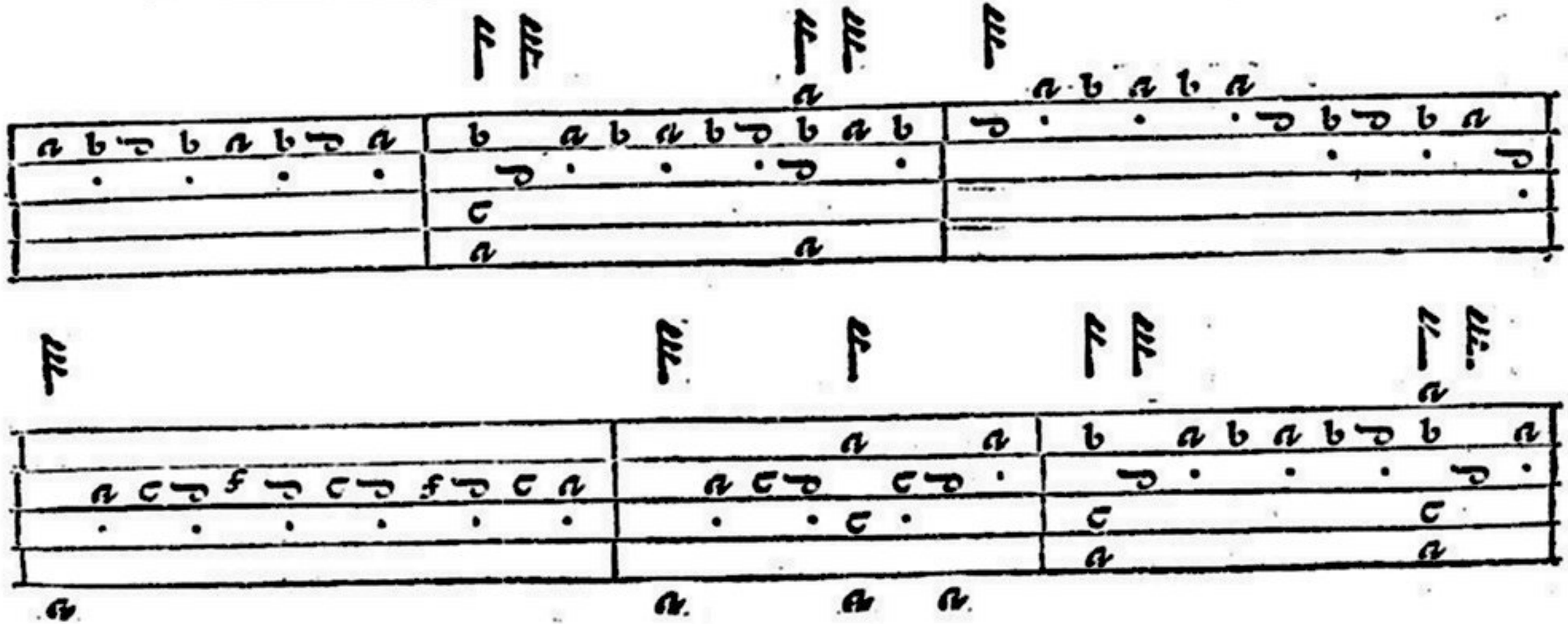
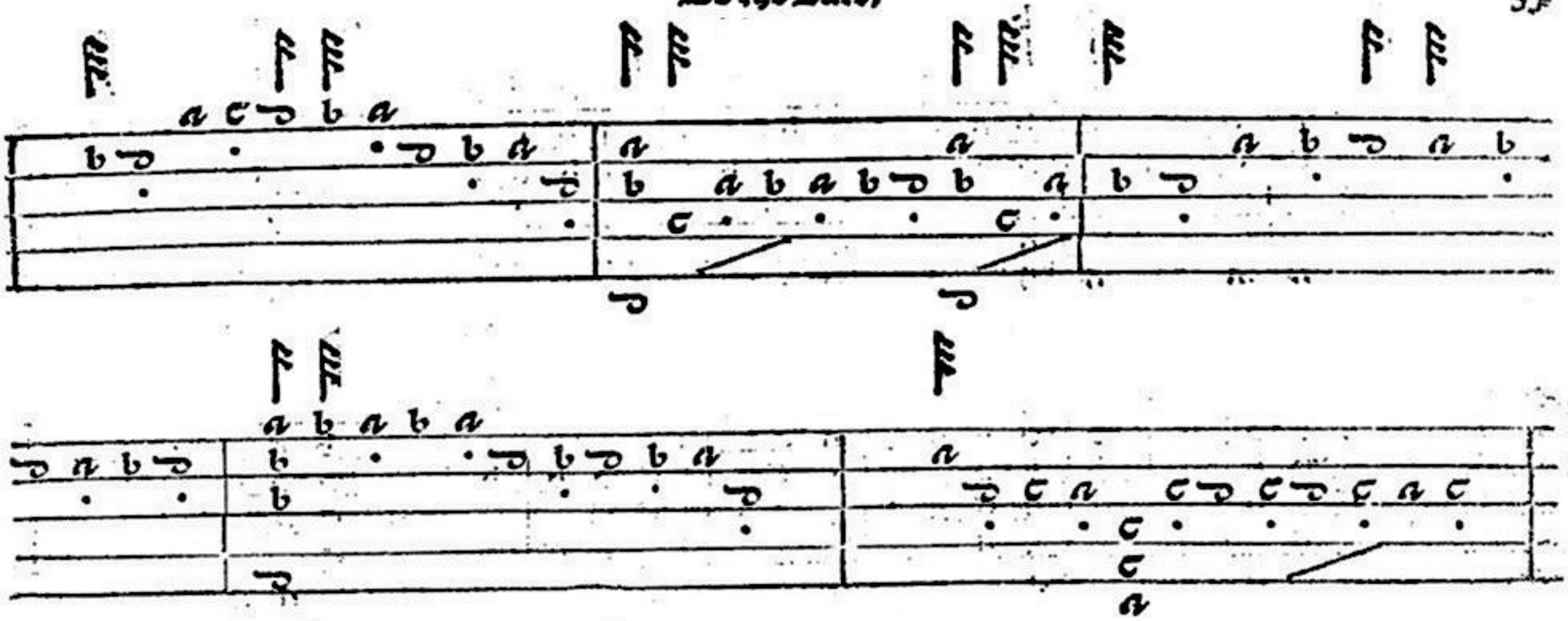
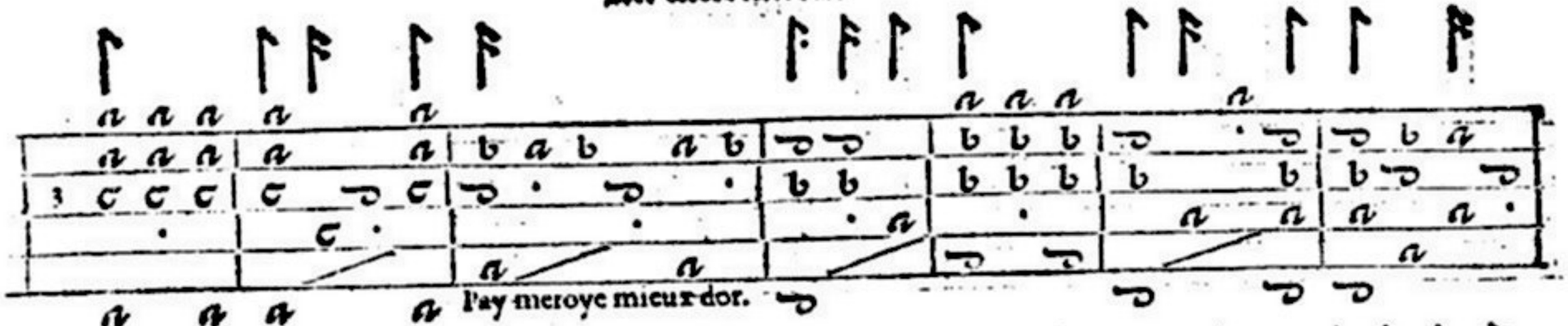




Fredon ſur la Romaneſque.



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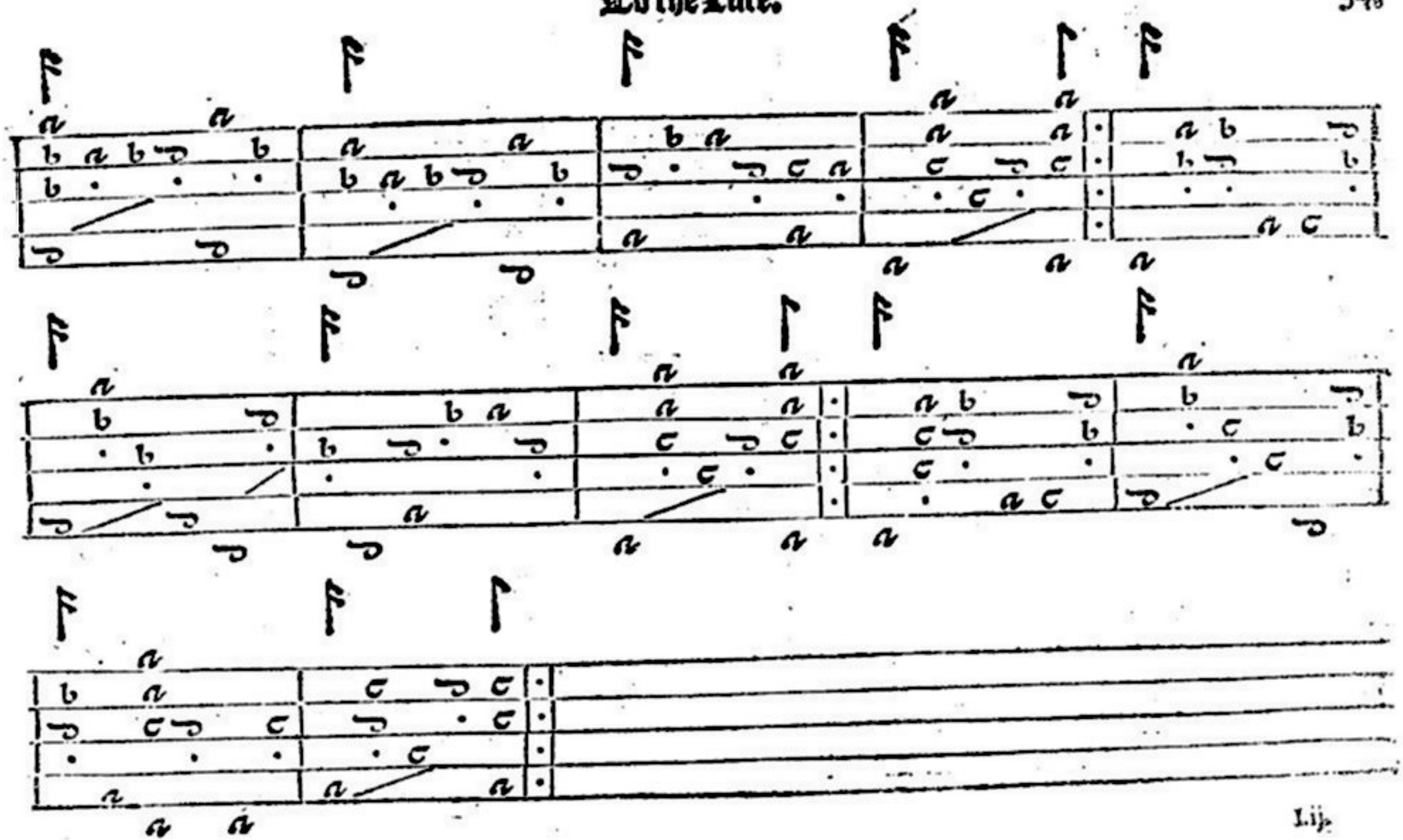
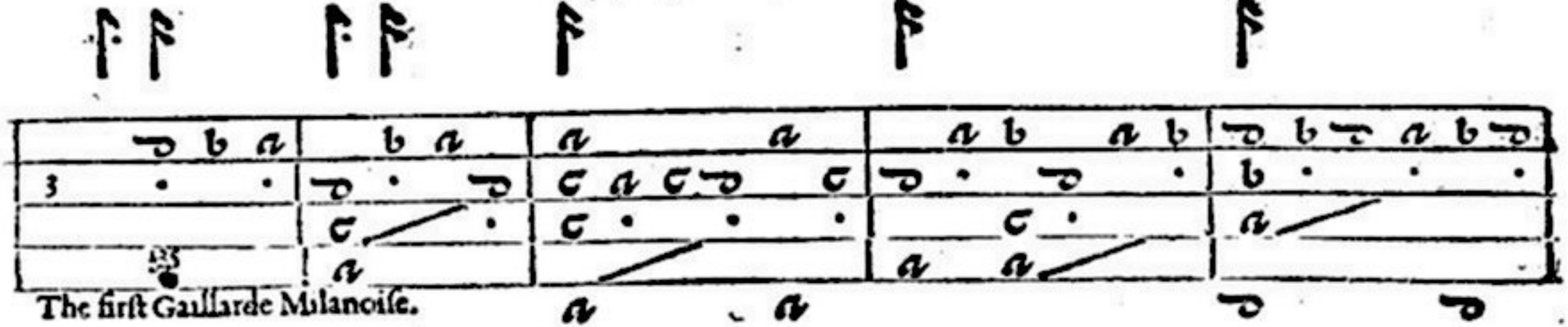
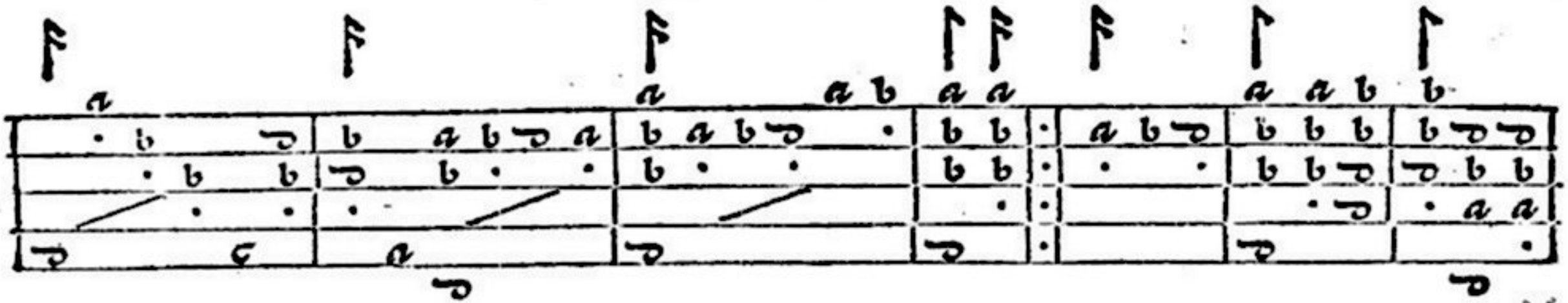
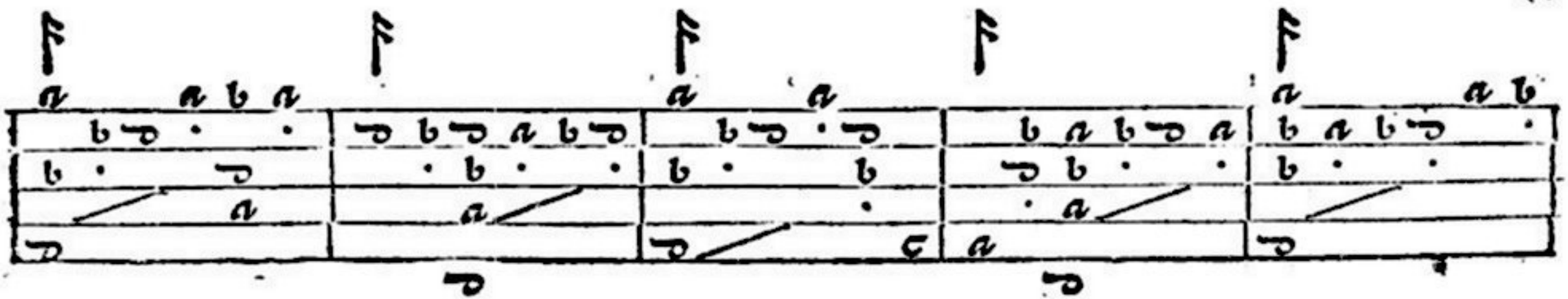
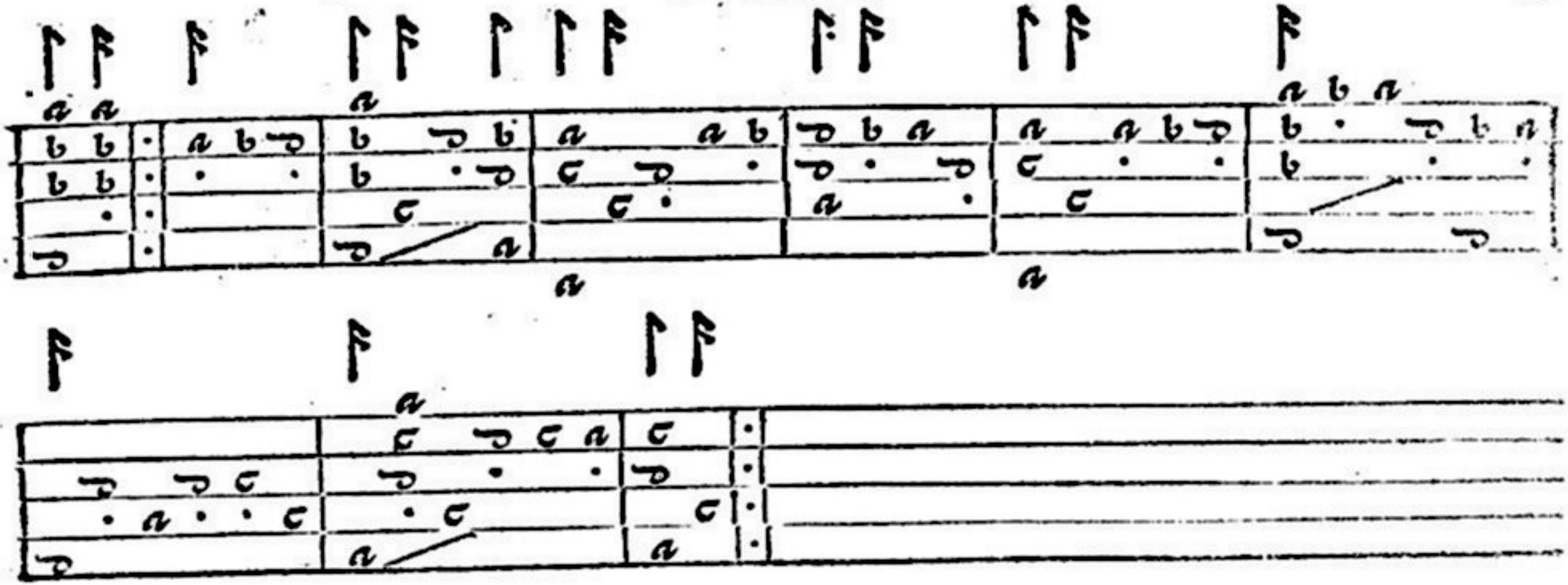


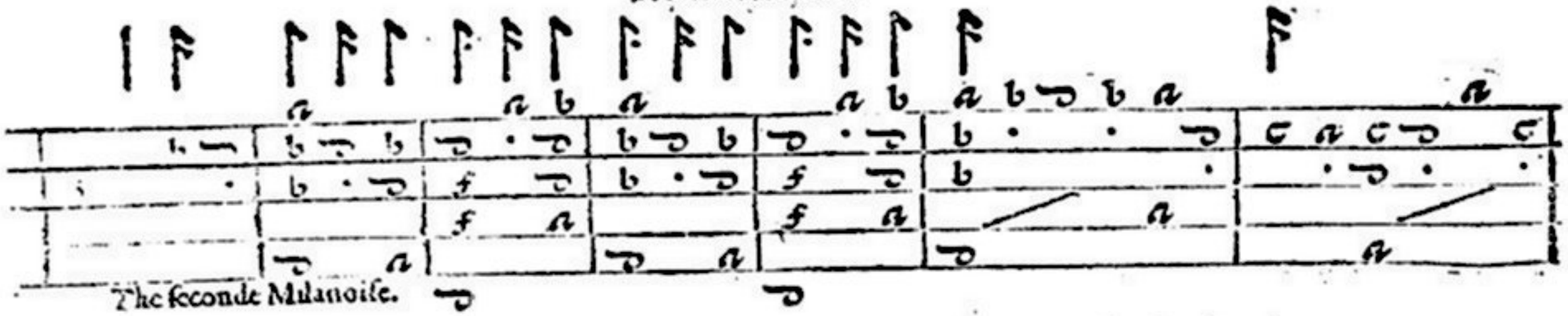


The firſt Gaillarde Milanoiſe.

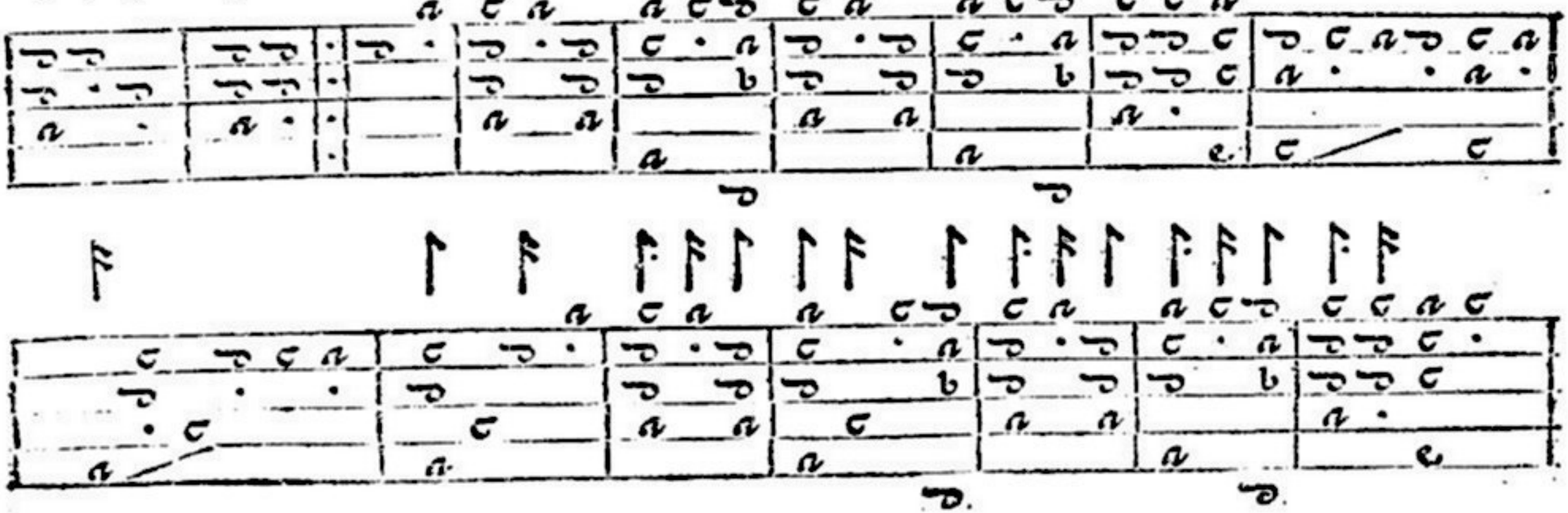


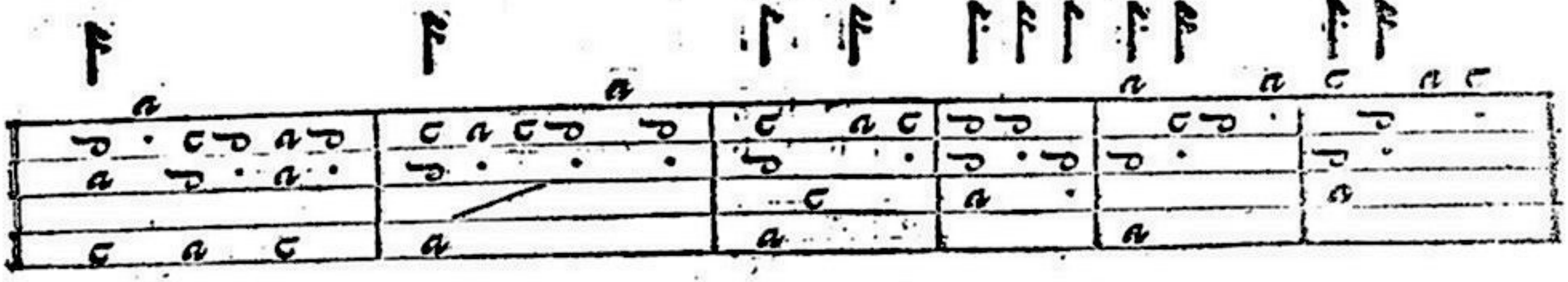


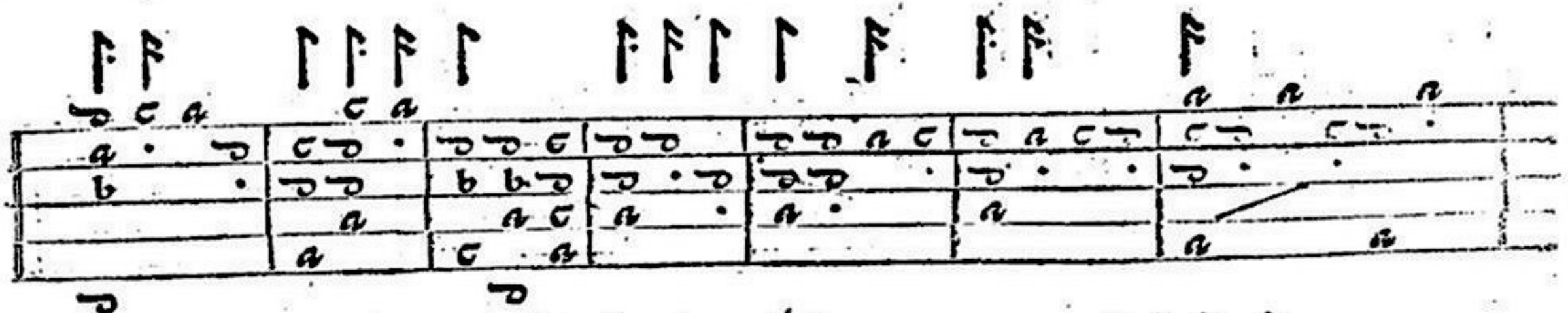


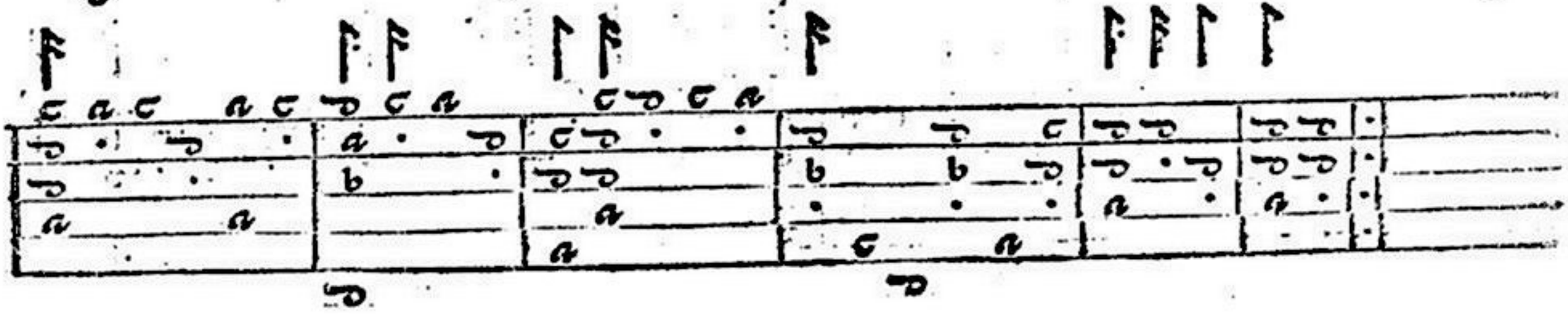


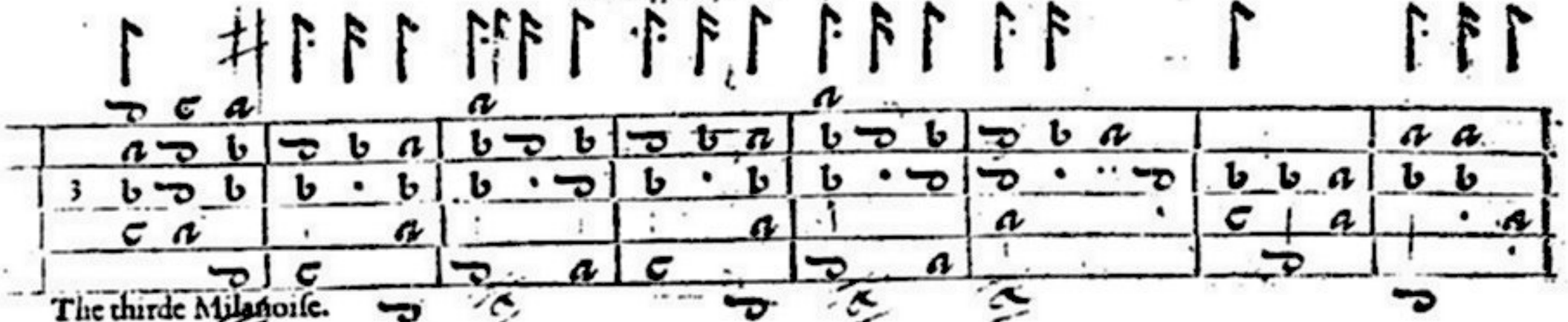
The ſeconde Milanoiſe.











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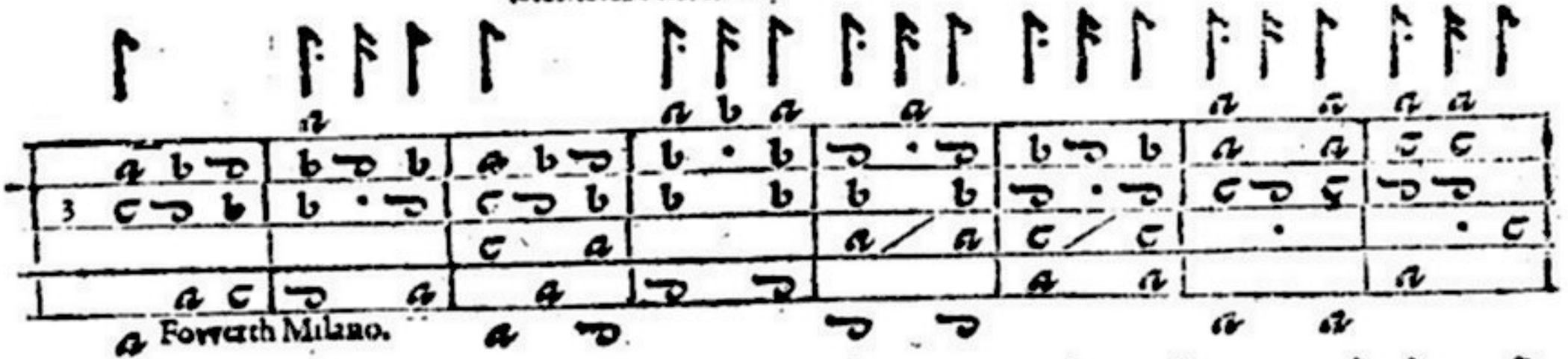

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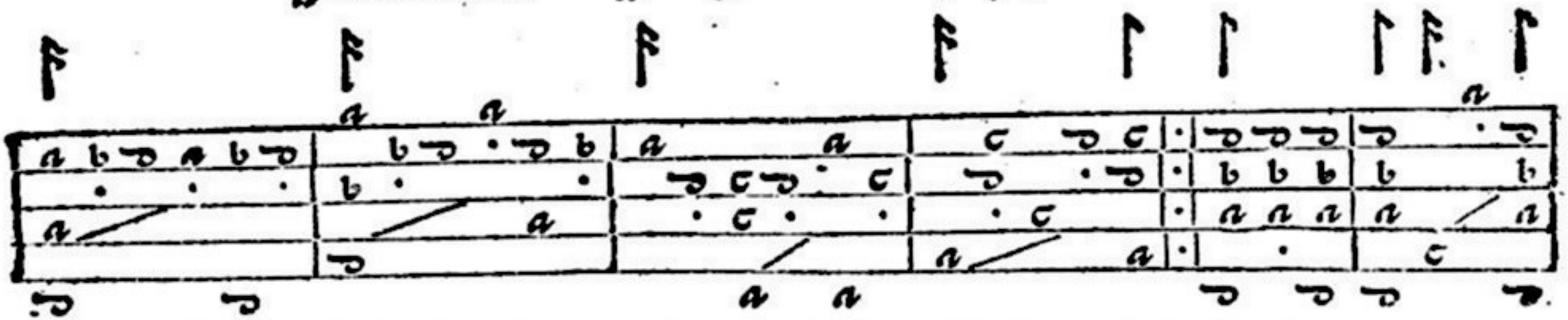

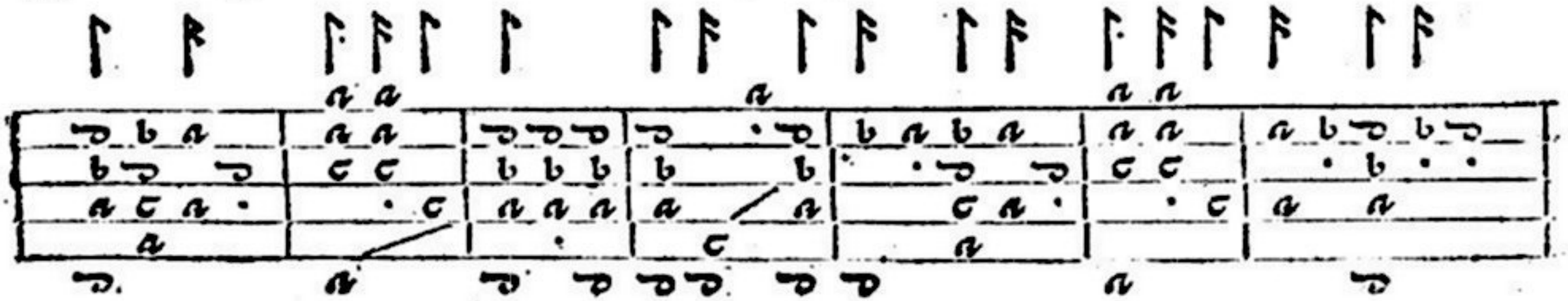

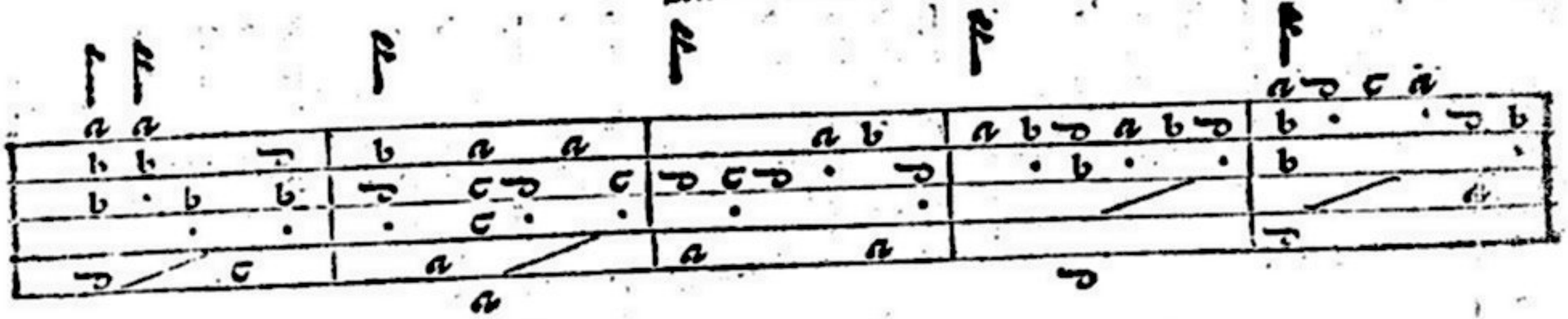

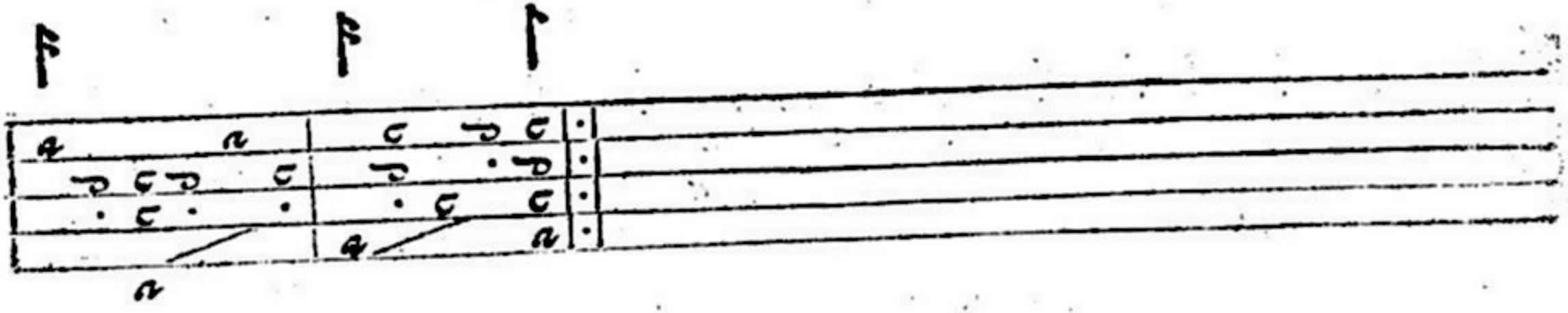

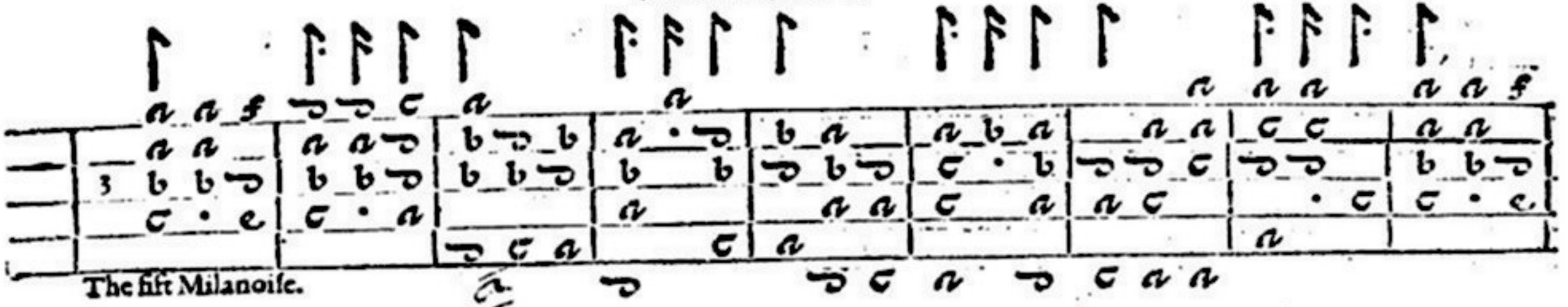

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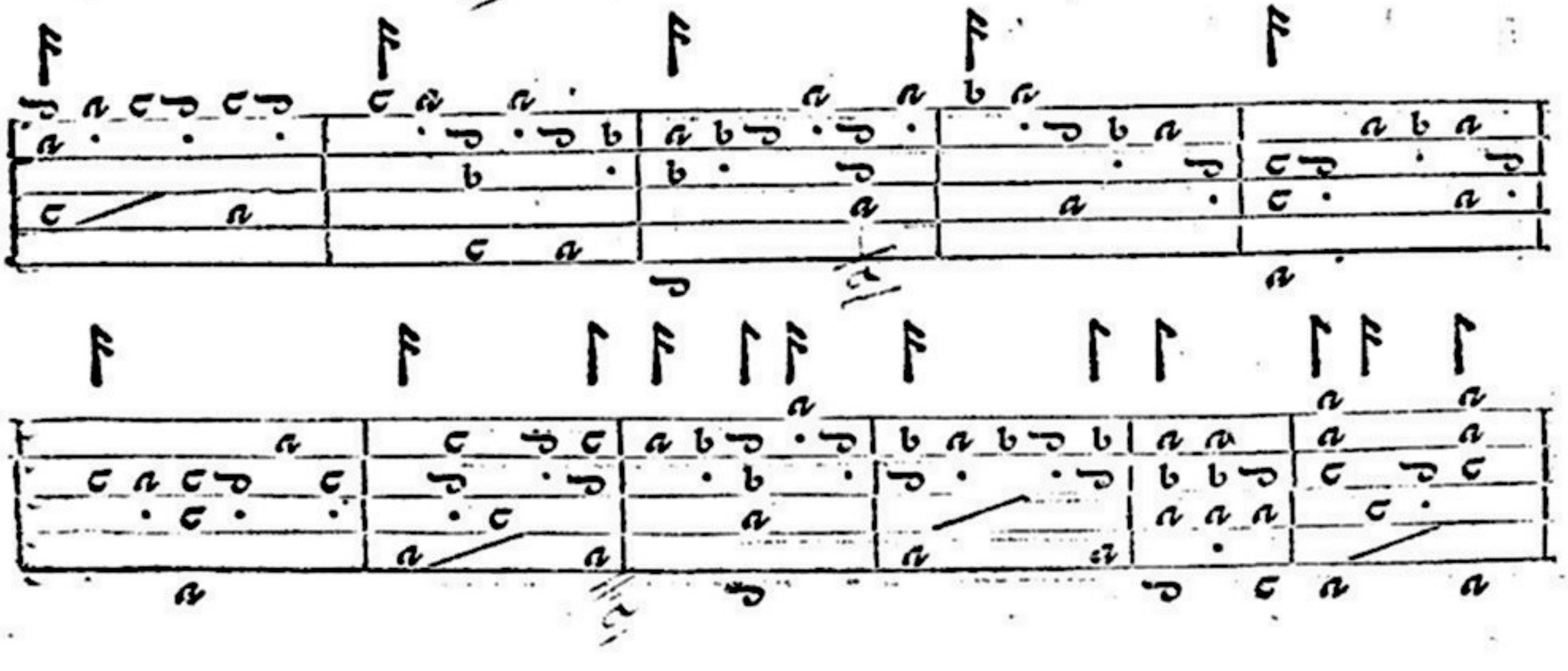

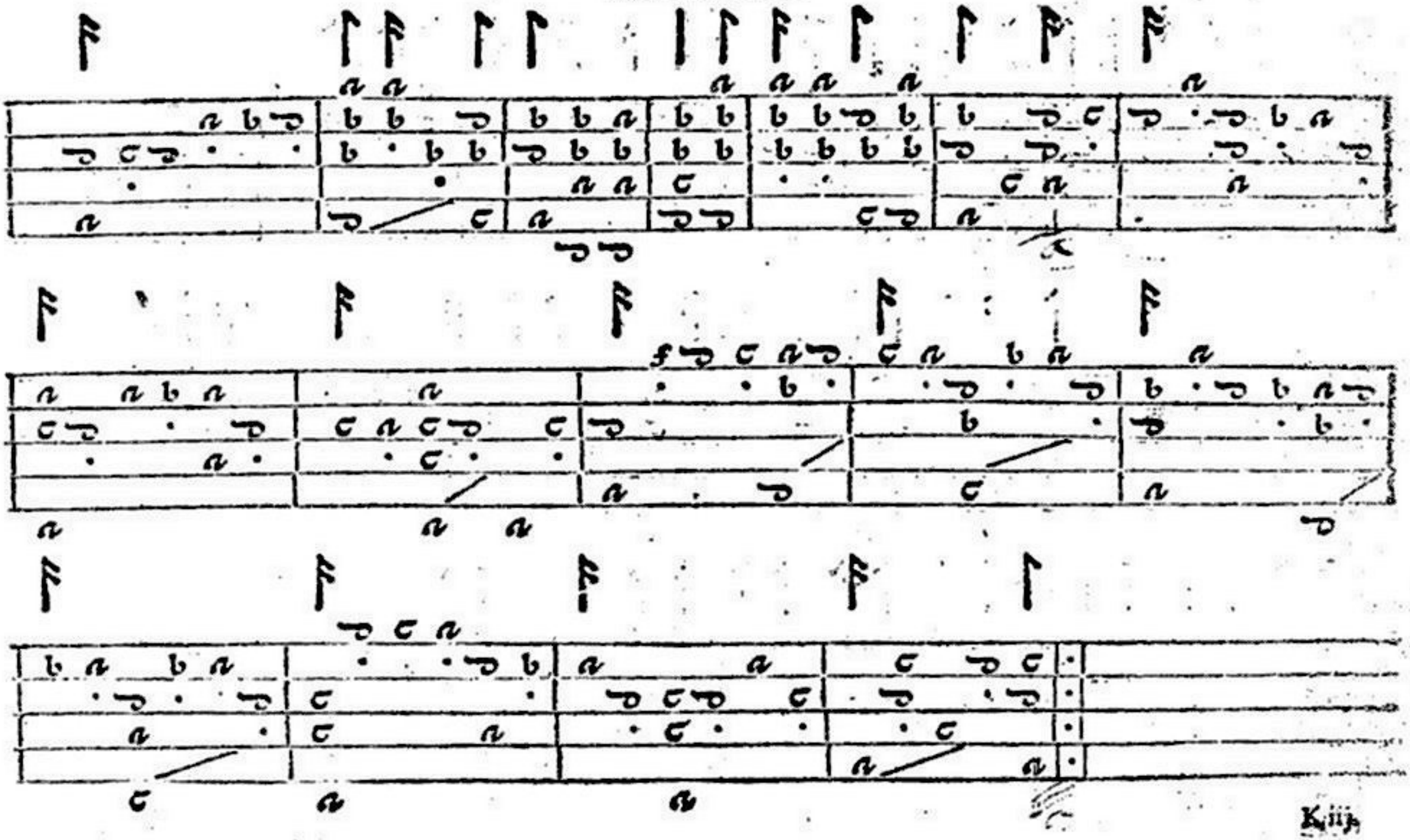

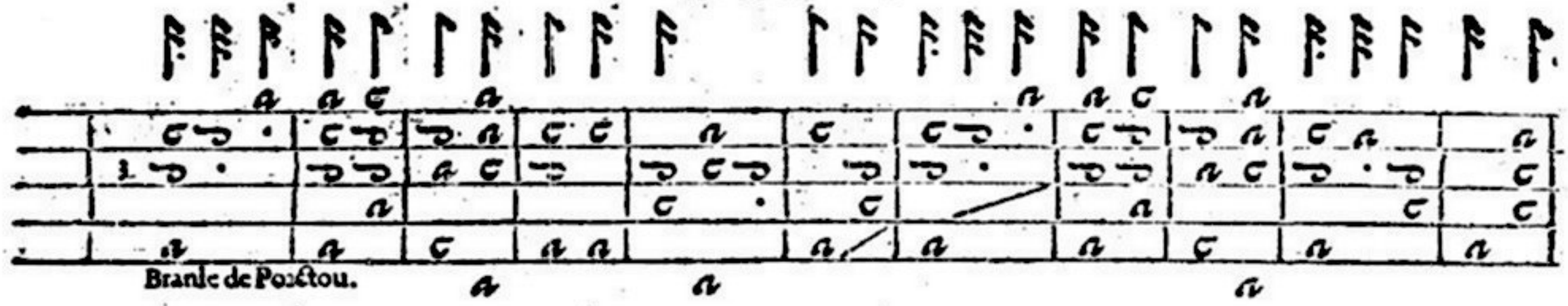
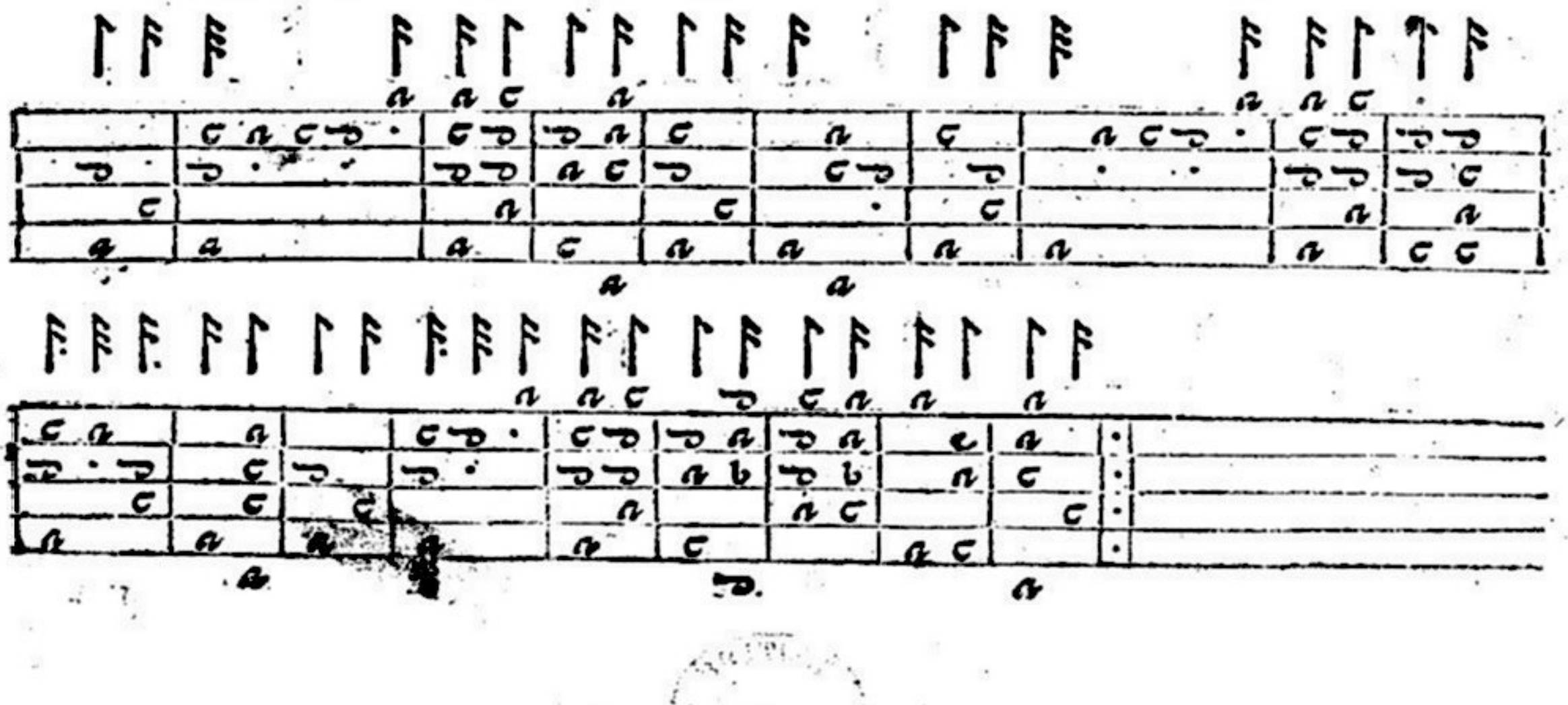
Branle de Poictou.