



In God reioyce,
With Instrument
and voyce.

THE SCHOOLE OF MVSICKE:

WHEREIN IS TAUGHT, THE PER-
FECT METHOD, OF TRVE FINGE-
ring of the *Lute*, *Pandora*, *Orpharion*, and *Viol de*
Gambas, with most infallible generall rules,
both easie and delight-
full.

Also, a method, how you may be your owne instructor for
Prick-song, by the help of your *Lute*, without any
other teacher: with lessons of all sorts, for
your further and better in-
struction.

Newly composed by *Thomas Robinson*,
Lutenist.



LONDON:
Printed by *Tho. Este*, for *Simon*
Waterfon, dwelling at the signe
of the *Crowne* in *Paules*
Church-yard. 1602.



TO THE RIGHT VER-
TVOVS, HIGH, AND MIGHTIE
PRINCE KING IAMES, OVR DRED

SOVERAIGNE, BY THE GRACE OF GOD, KING

of England, Scotland, France, and Ireland, defender of the
Faith, &c. long life, happie daies, and
most prosperous raigne.



S there is not any thing in this world more acceptable vnto God, (most gracious Soueraigne) then a contrite heart: so I presume that there is not any thing in this world (next to the leue of God) more acceptable vnto your Majestie, then a true and loyall subject. Thus vsing this perswasion, for a sure argument of your Majesties gracious acceptance, I presume to manifest my selfe, a most true and loyall subject vnto your Majestie. In token whereof, I haue gathered the chiefe of my treasure, the which in most humble and obedient manner, I present vnto your Highnesse: beseeching your Highnesse not to mislike your subject, for the subject, sith it is for the good of all your Majesties louing subjects. The *Art* is deuine, the *Instrument* laudable, my *Meaning* good, my *Skill* drownde in the depth of *Catoes* wordes (who saith) *Nec te collaudes, nec te culpaueris ipse*. And yet I can say for my selfe, that once I was thought (in *Denmarke* at *Elsanure*) the fittest to instruct your Majesties Queene, our most gracious Ladie and Mistres.

Thus prostrating my selfe at your Majesties feet, incessantlie crauing pardon for my bold attempt, I rest. Restles in praier, for your Graces welfare, both now and euer.

Your Majesties

most loyall and

obedient subject,

Thomas Robinson.



To the Reader.



Ight courteous Gentlemen, and gentle Readers, your fauourable acceptance of my first fruits from idlenesse, hath eccited mee further to congratulate your Musicall endeauours. And in my conceit, I can no way better fit your good and willing mindes, then in shewing you how you may very soone, and very perfectly instruct your selues to play (vpon your best beloued instrument) the *Lute*, also the *Orpharion*, *Pandora*, and *Viol de Gamba*, any lesson (if it bee not too too trickified) at the first sight. But bee it as it bee may, you shall haue rules of reason, to ouer-rule vnreasonable odd Cratchets, giueing you to vnderstand, that what is beyond the true

course of Nature, must needs bee without all compasse of Art, and withall, nothing out-runne Nature but Follie : so much for that.

Also (for example sake) I haue set some lessons of all sorts : whereof some being old, I was requested to set them new after my fashion, some new out of the fat, some neither very new, nor very old, but yet all mine owne setting, and the most of them, mine owne inuention.

But Gentlemen, once more I will make you promise, that if these Masterlike rules, and Scholerlike lessons, doe but any whit content you, I will come forth, *With Cracke mee this Nut*, (I meane) onely lessons for one, two, and three Lutes, and some with ditties, wherein I will striue either (for euer) to winne your fauours, or starue in the dole of vour disgrace. *vols.*

More for you, than for him-selfe,

The Schoole of Musicke, perfectly teaching the true fingering of the Lute, Pandora, Orpharion,

and Violl de Gamba, Dialogue wise, betwixt a Knight, (who
hath children to be taught) and *Timotheus*,
that should teach them.

KNIGHT.



Y *O* *V* are hartelie welcome into the countrie, and the better welcome, for that you come at the first sending for, for it is an old saying, that cunning men are curious, especiallie Musitions.

TIMOTHEVS.

Sir, if I had thought I should not haue beene welcome, you might haue thought me vnwise to haue taken all this paines: againe, it was my promise to instruct your children, and am readie at your pleasure; but I pray you, why should Musitions bee more curious then others.

Kni. In keeping your promise, you haue done well, and so well as I can, I will answer your demand: in mine opinion, I think it impossible to be a good Musition, except a man be seene in all the seauen liberall Sciences, for I know many great clarkes in Diuinitie, Phisicke, Law, Philosophie, &c. that haue small, or no knowledge at all in Musick; nay, some that quite reiect it. Now sith it behoueth a good Musition to bee somewhat seene in all Arts, I conclude, that this all (with the help of an od crotchet) is the reason why Musitions are so curious.

Tim. Trilie sir, your concluding all, is both short & sharp, how be it I must graunt you this, that it is behouefull a Musition that would bee excellent, to be seene in all or the most part of the seauen liberall Arts, and so neere as I can, I will shew you which, and how necessarie those are, that a Musition ought not to be ignorant off. First hee must be a diuine, that is, he must be diuinelie giuen, he must about all things serue God, that God may blesse him, in all his good indeuoures; hee must read the scriptures, for it is the fountaine of all knowledge, & it teacheth the diuine harmonie of the soule of man: for Musicke is none other then a perfect harmonie, whose diuinitie is seene in the perfectnesse of his proportions, as, his vnison sheweth the vnitie, from whence all other, (concordes, discordes, consonancies, or others whatsoeuer) springeth, next his vnitie, his third: (which is the perfectest concord that is in all Musicke) representeth the perfect, & most holie Trinitie; his fift, (the most perfect consonance in all Musicke, for that it is the verie essence of all concordes) representeth the perfection of that most perfect number of five, which made the perfect atonement, betweene God, and man; His eight, (which as it is, but as his vnison,) representeth his *Alpha* and *Omega*: & as what is about his eight, is but as a repetition, as from his vnison, as it were a new beginning; so it sheweth our returne from whence we came, as it were, in notes of Musicke, in a long or short time, sweet or sowre composition, and thus, (I hope, without offence to that most holie *Alpha* and *Omega*) I conclude, the necessitie of diuinitie in a Musition. Now that a Musition should bee a Phisition, I see no such necessitie, But that Musicke is Phisical, it is plainlie seene by those maladies it cureth. As it cureth melancholies, it much preuaileth against madnesse; If a man be in paines of the gout, of any wound, or of the head, it much mittigateth the furie therof; and it is said, that Musicke hath a salue for euerie sore. But of necessitie, a Musition must be a perfect Arithmatition, for that Musicke consisteth altogether of true number, and proportion, and thus, at this so cheefe, and necessarie science of Arithmaticke, I should it best to stay the procelle of Musicke, as touching the necessitie of other than these, which I haue mentioned to bee fit in a good Musition.

Kni. I like you wel, & loue your Musicke the better, for your good discourse therof, and my hope is (in a maner) already satisfied, but notwithstanding, there remaineth in mee, a little spark of feare of an euill that may happen, after all your paines taken, and my cost bestowed.

Tim. Why sir, it may bee you feare least your children should die, when you haue brought them vp well, and bestowed great cost vpon them, or if they should proue vnkinde hereafter, or if they should set light by that good qualitie, which cost them so little, and you so much.

Kni. You say well good *Timotheus*, all this is to be doubted, but I feare none so much as the last, which is, that they will be carelesse and forgetfull, of so excellent a qualitie as is playing vpon the Lutes, and my feare is the greater, for that it was mine owne fault, that in my youth could haue played so well, as any in those daies, and now it is as cleane forgotten, and which is more, I haue no willing mind in the world, either to practise (to recouer that I lost,) or to learne a new: for the play that is now, and the lessons (that are now a daies) are so curiouse set, that we of the olde mine, are sin oakt vp like to sea-cole, and this age, hath the golden ore, and sparkling diamondes of diuine Musitions, that for mine owne part, I am content, to giue place both to youth, and the time, oneli content to be an auditors, and louer of the best,

The Schoole of Musicke.

Tim. Sir, it is verie true, that manie, both men and women, that in their youth could haue played (for that kinde of play) passing well, in their age, or when they once haue bene married, haue forgotten all, as if they had neuer knowne what a Lute had ment: and the reason I finde to proceed (in the beginning of their learning) from the ignorance of their teachers, for in older times they stroue (onelic) to haue a quick hand vpon the Lute, to runne hurrie hurrie, keeping a Catt in the gutter vpon the ground, now true then false, now vp now downe, with such painfull play, mocking, mowing, gripeing, grinning, sighing, supping, heauing, shouldring, labouring, and sweating, like cart Iades, without any skill in the world, or rule, or reason to play a lesson, or finger the Lute, or guide the bodie, or know any thing, that belongeth, either to skill or reason.

Kni. Now truely *Timothens*, I am perswaded you haue hit the marke, and when it went so hard with them in such easie, and simple stuff, as then they vsed, what shift would they make to play at the first sight (in these daies) an indifferent lesson set, if they were now liuing, but I pray you can you play any lesson at the first sight, and also teach others to doe the same.

Tim. Yea Sir, that I can, or else I were not worthy to be a teacher, for it hath ben the most part of my studie to bring the Lute, Citharen, (and other instruments of Musick) into a method by generall rules, most perfect and easie, so that with my instructions, one (that cannot vse the Lute, or other instrument) may verie readilie attaine to a good habit therof.

Kni. Well *Timothens*, the verie truth is, I haue hard so much as you say, & therefore in the name of God, begin with my children when you please, and God willing) you shall bee pleased for your paines, but I will make this condition with you (good *Timothens*) that you shall giue me leaue to aske you some questions, by the way, in your instructions, for it doth me good to heare your reason, how say you *Timothens*, are you content it shall bee so?

Tim. With all my hart Sir, for by so doing, I shall daylie injoy your good companie, and with all, it will greatlie further the profit of your children, and with the more ease, and comfort passe ouer the tediousnes of teaching.

Kni. I thanke you *Timothens*, but what if you did first write downe all such rules (as you vse for instruction) that they may from the beginning, (hauing them by hart) do nothing but that they may haue it in memorie and grounded by reason.

Tim. You say well it shall bee so, and at your pleasure aske what questions you please, and I will shew you the reason for it to the full, and I hope such as shall satisfie you fullie, wherefore in the name of God I thus begin. First it behoueth a scholer to haue a verie good instrument verie well strung, faire to the eie, and easie to reach any stop whatsoever, and verie well sounding.

Kni. Why, mee thinks it were no great matter what instrument a beginner hath, considering that for the most part, young beginners, soone make old instruments, as young scholers soone make old bookes.

Tim. Indeede to haue a good instrument lieth as much in the habilitie of the parents or friends, as also in their good wils to haue it so; but why I think it good to haue (if it were possible) euen the verie best instrument for a learner at the first, is this: a good instrument will please a learner euery way, for it delighteth them to looke and behold it now & then, likewise they loue easie and smooth instruments, and although they can do but little, yet it will sound well, and so incourage them to learne with delight, whereas contrariwise, a bad or dull instrument will quell their spirits quite, so that in a long time, or neuer, will they profit in their forced labours.

Kni. I promise you, it now seemeth to mee verie good reason that it should bee so, and againe it is an old and true saying, that one good thing is euer worth ten bad, also there is small losse in a good thing, it euer yeldeth monie with profit: well here is a Lute according to your desire in all points, I pray you goe forward good *Timothens*.

Tim. Now you haue a good Lute, it behoueth you to loue it and vse it well, for by the vsage you shall shew your loue, therefore marke how you ought to vse your Lute, about all things, keepe it from wet, for wet will spoile the strings and make loose the ribs, and when you haue done playing vpon it, put it vp into the case, putting the *Trebles* a little down, but first you shall learne to handle your Lute with a comelie grace, readie to play with delight, and to this purpose in the name of God, doe as I shall instruct you.

GENERALL RVLES.

First sitting vpright with your bodie, leane the edge of the Lute against the table, and your bodie against the Lute, not too hard for hurting your Lute, neither to softlie for letting of it fall, for the table, your bodie, and your right arme, must so poyes the Lute, that you may haue your left hand at libertie to carie to, and fro, at your pleasure, letting the middle part of the neck of the Lute, slide vp and downe the brawne of the thumb which is against the nayle of the said thumb, houlding out the wrest of the hand, and alwaies carrying your thumb against your forefinger in any stop whatsoever, for so shall your hand be the more comelie, the more readie, and with the more ease, stop any stop the cleaner, now for your right hand, called the striking hand leane vpon the bellie of the Lute with your little finger onelic, & that, neither to far from the *Treble* strings, neither to neere, and although you ought to leane lightlie, yet carie your hand steddie, not sliding out of his place, also remembring, to leane lightlie vpon your arme vpon your Lute, for otherwise
it wil

The Schoole of Musicke.

it will paine the sinewes and hinder your play. All the aforesaid had, both in memorie and practises (the houlding of your Lute, carrying of your hand, and sitting vpright with your bodie, I mean) then (in the name of God) houlding the Lute (as is aforesaid) comelie with your thumb against your forefinger (as it were readie to stop, yet but onelie houlding your Lute then with the thumb of your right hand (houlding the rest of the fingers straight forth before your thumb (neither to neere the strings nor too farre off, begin to strik the first string downward with the thumb onelie, and also striking with your thumb behind your fingers say: *Base, Tenor, Contra-tenor, Great Meanes, Small meanes Treble*. This done: then begin at the *Trebles* and so goe vpward viz. backward, striking them string by string with your forefinger before your thumb, that is, houlding downe your thumb behind your fingers, and name them in order saying, *Treble Small Meanes, Great Meanes, Contra-tenor, Tenor, Base*, this doing so oft, downward and vpward, naming them, and also striking them with the thumb behind the fingers, that you haue it most perfect and readie both in mind & fingers. This perfectlie had: learne to know your frets in order, and in stopping them comelie, cleanlie, & stronglie, the first string or *Treble*, stopped in the first fret, by the head of the Lute with the forefinger, is *b*. in the *Treble*, and so stopped in the small meanes, great meanes &c. The first fret is *b*. the second fret is *r* the third fret is *d* and so forth vntill you come to *i* which is the last fret about the neck of the Lute, but you may glue on more frets in fit place and space (vntill you come to *m*. Again if you haue 14. 16. or 18. strings, those bases are called *Diapasones*, now hauing the names & knowledge of the strings and stops perfectly by roate, you shall also learne to know them by booke (called *Tableture*.)

Kni. Now truely *Timoth*: I like this method verie well, for I perceiue, great reason in it: But we (in old time) haue bene taught with rigour, not by reason, & that made vs the run, now vnregarded; for I see, that the houlding of the thombe alwaies against the fore-finger, giueth (not onely a great ease, & grace to the player) but also, it determineth a certain limitation to the hand, as of necessitie it must be so: proceed good *Timothens*.

Tim. Sir, by this you see, how necessarie a thing it is, to know how to hould an instrument, before it is to know how to stop it, and likewise, how fit it is to know (both how to hould, & what to stop, first by roate, before it were fit to learne by the booke: for quell the spirits, & quaille delight. Now you know how to hold your Lute; also, what the strings and stops are, without booke: Now you shall learne vwhat they be by the booke; look how you name them vpon the Lute in order, vpward, and downward, so these lines, by the like denomination, shall signifie vnto you what strings they be by *Tableture* Example:

Treble.	b	r	d	e	f	g	a	i
Small Meanes.	b	r	d	e	f	g	a	i
Great Meanes.	b	r	d	e	f	g	a	i
Contra-tenor.	b	r	d	e	f	g	a	i
Tenor.	b	r	d	e	f	g	a	i
Base.	b	r	d	e	f	g	a	i

Some in the steed of (i) put (y) and although you, heere see but six single lines, and vpon the Lute eue: *Srie* string double, you shall vnderstand, that two strings are in one tune, & also beare the name but of one string: as *Base*, not *Bases*. *Tenor*, not *Tenors*. Now let vs proceede, to learne a lesson by the booke. But first take this lesson by the way, offer not rashly to stop or strike, but be well aduised, with what finger to stop, & with what to strike, and for that purpose, mark what figure standeth vnder the letter; whether the figure of 1. 2. 3. or 4. for these figures represent the 4. fingers of the left or stop ping hand. The figure of 1. representeth the first or fore-finger. 2. the second. 3. the third, and 4. the little finger. Also that letter which is to be striken downward, and if there be a prick vnder the letter, that letter must be striken vpward: this well noted, begin to play these stops and strokes following, striking them by 4. and 4. all in one length of time, vntill you can play it a pace, or runne it quick.

F	P	F	P	F	P	F
a r d a	r a	a r d n	r a	a r d a	r d	a r a
1 2	1 2 1	1 2	1 2 1	1 2	1 2 1	1

Doe these points perfectly, not striuing at it, but with such ease, as if you did it carelessly, obseruing the carriage both of hand & body; & when you are weary, leaue it, and to it againe, but go to it with a willing minde.

Kni. How would you haue them learne this lesson, not knowing the tymes ouer head? were it not necessarie to teach them that first?

Tim. No, for the time without stops or tune, is but an abstract, & my purpose is, first to teach the stops, & then the times with all afterwards; & therefore, I haue set it with all one time ouer head, as you see, vntill the lesson be perfectly had, & both the name & nature of that time well comitted to memory, and this lesson had, than will I instruct them in all the varieties of tymes: as followeth.

The Schoole of Musicke.

A young beginner (although this were *Semiquauer* tyme) shall in the despite of his hart, make every stroke a *Semibrese*, & then as he multiplyeth in perfectnes, so he shall multiply in fastnesse of tyme, wherby is to be noted, that from one time all other are multiplied & doubled, as for example. This long stroke here | is in *Tableture*, a *Semibrese*, which by adding of one dash to the top, as thus, | maketh it double his tyme, that is twice as fast a tyme as it was before. And by adding one dash more to that dash thus, | maketh it yet as fast againe as the second: & by adding a third dash thus, | maketh it yet as fast againe as the same. And by adding the fourth dash thus, | doubleth the time before him: whose names are as followeth.



A *Semibrese*. A *Minim*. A *Cratchet*. A *Quaver*. A *Semiquaver*.

So that you see two *Minims* go to a *Semibrese*, as thus, | | two *Cratchets* to a *Minim*, as thus, | |

two *quavers* to a *Cratchet*, as thus, | | | |

And two *Semiquavers* to a *Quaver*, as thus, | | | |

All which

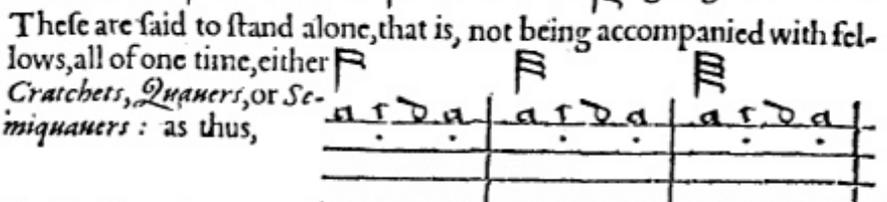
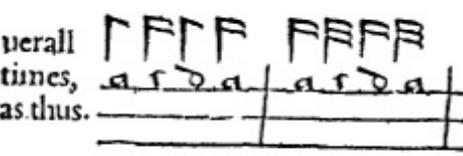
multiply the *Semibrese*, as heere you see.



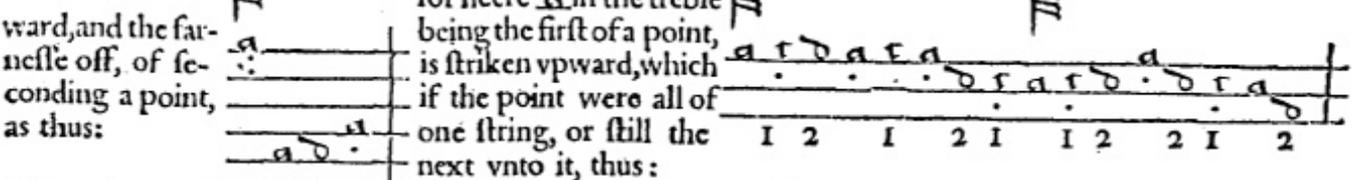
Heere you see, two *Minims* make a *Semibrese*. Likewise, foure *Cratchets* make a *Semibrese*. Also, eight *Quavers* go to a *Semibrese*. And lastly, sixtene *Semiquavers* go to a *Semibrese*. This is sufficient for the knowing of the tymes; onely, that if there be a little prick, beside any one of them, thus, | . | . | . | . that then that prick doth make the tyme he stādeth by, half so long againe as it was before; as a prick by a *Semibrese* maketh it a *Semibrese* & half a *Semibrese*: & so of all the rest; & this learne by hart.

Kni. Well when they can run this point or treble (as you call it) by 4. and 4. together in order, a *Quaver* or *Semiquaver* time, what is therby to be noted, or learned, as a profit attained towards the readie playing of a lesson at the first sight, which they neuer see before.

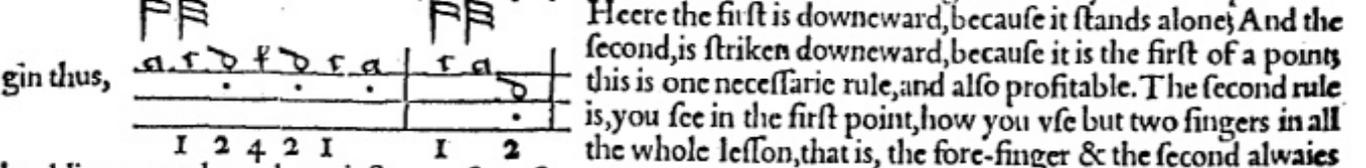
Tim. It is a verie necessarie question which you demaund, and you shall vnderstand, how necessarie, true, and perfect a rule it is, which not knowne, it is impossible that euer one should play a lesson, either at the first sight, or cunningly: For first, where you see a letter or stop without any prick vnder it, you shall for euer in the like stop, strike it downward, for two reasons, the first is, if it stand alone, that is, if it be a | and the next a | or the first a | and the second a | the first a | the next a | going so | in se-



And also being of a long tyme, as *Semibreses* and *Minims*, for it is a generall rule, that euerie stroke, is more naturall to be striken downward, than vpward; but the swiftnesse of tyme, is the cause of striking vp-



Going in 4. and 4. then for euer, the first is downe, the second is vp; so that if the pricks were away, this is a generall rule. Now by this rule, you may by occasion, strike twice down together, as if you haue a point be-



holding your thoubm against your fore-finger. Now, it is a generall rule, that where you leaue no stop, leaue no fingers; and where you leaue a stop, leaue a finger, as this example following sheweth.

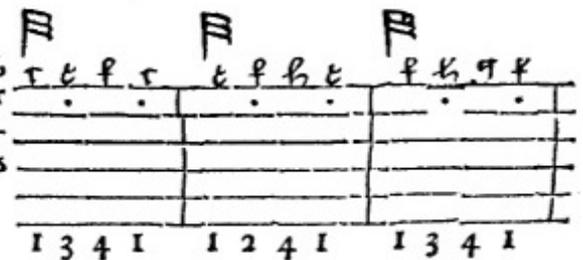
Heere

The Schoole of Musicke.



Heere you see betwixt r and d no stop betweene, therefore you leaue no finger betweene; againe you see, that in the next stop where you haue 1_2 and d you leaue a stop which is r , and consequently you leaue a finger betweene the first and the third, which is the second, and this is ingenerall, in playing of any *Treble* whatsoeuer. Now you haue a generall rule for striking, downward and vppward, and also for leaueing a finger and no finger. Now you shall haue a generall rule to grace it, as with passionate play, and relishing it: and note that the longer the time is of a single stroke, that the more neede it hath of a relish, for a relish will help, both to grace it, and also it helps to continue the sound of the note his full time: but in a quicke time a little touch or jerke will serue, and that onely with the most strongest finger. Passionate play is to runne some part of the squares in a *Treble* (that is foure and foure) first loud, then soft, and so in a decorum, now louder, now softer, (not in extremitie of either) but as companie of other instruments, or farnesse off giueth occasion. And to the better instruction of all scholers for the Lute, I will (God willing) set downe some, *Trebles*, which shall containe all manner and kinde of points for the fingering, in their due place of my booke, and the grounds also to be playd with them, when they please, (and can haue the ground plaid to them.) And now (God willing) I will proceed to instruct my scholer how to play, a full lesson, what strange inuention soeuer it shall seeme to haue in it. Notwithstanding, I haue knowne some (which haue bene more curious, than either cunning, or wise,) who haue striuen to finde out steps, both vnnatural, vnpleasant, and vnusuall, (forsooth to be thought great bugges) that haue in all their liues, not bene able to play euen but an easie lesson (in comparison) at the first sight. But rob, and run by guesse, secme gaye, & goodly &c. But let such looke heere; and they shall finde reason to guide them, and truth in *Arte*. And to let them take heede of thould saying, *Art hath noemie but Ignorance*. Now to the purpose, before: I haue taught you, how to behaue your selfe in all single stops, now be as diligent in all sorts of full stops: for in this lyeth all the whole skill: for that in a full lesson, all manner of stops, full or single, swift or slow, are contained; therefore know this, and know all, all which I will shew you in brecfe and generall rules (God willing,) with all such examples as shall seeme fit.

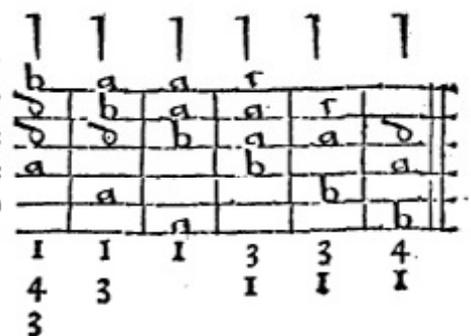
First, you shall vnderstand, that wee terme the fore-finger, and the little finger (of the stopping hand) two extreames: for that they be the outmost parts thereof; & that in going downward with a point, (frō the head of the Lute) the point is alwaies begun with the forefinger, as thus:



But contrariwise, from the bodie of the Lute, to the head, the point must be begun, with the other extreame, as this example sheweth.



All such points, I will set downe in a fit place by themselves, but by this example of the two extreames, you see the first gouerneth the vpper part or frets, and the other, the neether part, or next lowest: and thus the forefinger alwaies, in any stop wher (b) is, full, or single, except there bee in one stop, 2. (bees,) and an (a) betweene) is to possesse the stop (b) as this example maketh plaine:



The Schoole of Musicke.

Note also, that τ in any of the Bases in a full stop, wherein is an a (& in the more Treble strings δ is the lowest of the stop) that that τ is to be stopped with the second finger alwaies: but if there be (in sted of δ with τ in one of the Bases) an ϵ than τ must bee stopped with the fore-finger, as thus:

But in any full stop whatsoeuer, wherein ther is neuer an a there lay your fore-finger along in the highest of the stop, flat vpon the neck of the Lute; as thus:

Heere lay your fore-finger along, in the first stop, in b in the next, in τ in the next, in δ in the next, in ϵ &c. Alwaies noting this, that in any stop whatsoeuer, that you pluck away no finger, vntill you needes must. And as before I haue taught you how to relysh in a single stop, with that finger which is the strongest, so take this for a generall rule, that you relysh in a full stop, with that finger which is most ideleft, in any string whatsoeuer: either a strong relysh for loudnesse, or a milde relysh for passionate attencion.

Kni. In mine opinion, you haue spoke so much as may be spoken, for the left hand in all points: but I pray you, are there not the like rules for the right hand, called the striking hand.

Tim. Yes Sir, that there be: for what auaieth it to stop neuer so neate, fine and cleane, and if it be flubberd with a bad touch, or stroke: therefore, let these rules following, be obserued diligently, without the which, all fine play of the Lute is spoild, and nothing worth. Note, that you strike cleane, plump together in a full stroke of many parts or strings, sometimes loude, sometimes soft, letting your right hand, ansvere the left hand at the instant, striuing with no stroke: and to conclude, the touch of the one hand, to ansvere the stop of the other hand, in the full harmony of consent, (called a *Simpatie*.) and then to know what strings to strike, with what fingers, mark all these rules following, and let them not be forgotten.

You haue heard, that euery stroke is more naturally to be striken downward then vpward, which is very true, but aboue all, the *Bases* are to be striken downward, and for the same purpose, you see how aptly the thumb fitteth that office, and likewise the fingers remaine as readie to strike vpward and meet the thumbe with their troupes of notes, as who should say the one were readie to aid the other; and so they bee, yet sometimes seuerall, one afore the other, as sometimes first the thumbe, and the fingers after, sometimes the fingers first, and the thumbe after, and sometimes both together, as heere vnderneath you see.

Heere, the *Tenor* beginneth the point with a open striken downward with the thumbe, and a in the *Treble* follows striken vpward with the third finger, next τ in the *Contratenor* striken downward with the thumbe, & last of the 4 follows δ in the *small Meanes*, striken vpward with the second finger. And now the reason why a in the *Treble* and δ in the *small Meanes*, are striken vpward with the third and second fingers, is this, the more strings are betweene the *Base* and *Trebles*, the more fingers are left betweene the the thumb and little finger, and likewise the fewer strings the fewer fingers, as you see aboue mentioned.

Againe where you see three prickes vnder any letter as thus a , you shall strike that letter vpward with the third finger, and so when you see two prickes thus a vpward with the second, and one pricke with the fore finger as thus a . It skils not what letter, or string it is, but if a point begin with two letters together, although it follow the point either in the *Trebles*, *Meanes*, or *Bases*, yet shall the second of the point be striken vpward as for example.

Heere

The Schoole of Musicke.

3 1 4 1 3 1 3 2 1 1 2 4 1 3 1 4 2 3 4 2
I 2

Heere you see the forefinger possesse his due place, as is aboue mentioned, alwaies obseruing the distance of strings, and this is sufficient for all such points or places whatsoeuer.

Kni. Although this at the first, seeme hard to vnderstand, yet it standeth with very good reason, and it must be wonne with labour and diligence, and when a man hath said neuer so much, or all that hee can say, yet there will somewhat remaine for a learner to finde out and consider vpon by himselfe. Yet is there remaining (to speake of two especiall points behind, which is, when and how to vse a fall with a rebill, and also a rule to tune the Lute.

Tim. You say very true Sir, and one more then you thinke off, not lesse needefull then any of the rest, and that is this: remember alwaies to keepe your hands cleane, and your nailes short, and also carely and late to practise, *Quis Labor vincet omnia.* Now to your fall with a relish, or a fall without a relish: take this for a generall rule, that all falls in what stop soeuer, in a flat note, must be performed with the neerest finger to the halfe notes, and in a sharp note or stop, with the neerest and strongest finger to a full note. As heere you see vnderneath for example.

1 1 2 1 1 1 1 3 1
3 2 4 2 3 3 4 3
1 1 3 2

Heere the stops where *b* is placed, must haue his fall from *a* in the same string where *D* is placed, (the finger laid along in *E*.) must haue his fall from *E* in the same strings, in the next where *E* is in the *Treble*, because *E* is sharp, must haue his fall from the full note *a*, and *E* having had his fall, may so be held still without mouing the forefinger, and the relish continued (with the little finger) in *D* which is vnder halfe note, and so of all the rest.

Now you shall learne to tune your Lute, and for a generall rule, first set vp the *Treble*, so high as you dare venter for breaking, setting them both in one tune or sound called an vnison; then in the like sort set vp the small *Meanes*, stopping them in *F*, and making them in *F* agree with the *Trebles* in *a*, which is likewise an vnison. Likewise make the great *Meanes* in *F* an vnison with the small *Meanes* in *a*, the *Contra-tenor* in *E* an vnison with the great *Meanes* in *a*, the *Tenor* in *F* with the *Contra-tenor* in *a*, and likewise the *Base* being stopped in *F* to agree with the *Tenor* in *a* in the vnison, as appeareth in the forme following.

Kni. Now I thanke you *Timothess*, for all your paines, I like it passing well. Now set downe some lessons, for now there remaineth onely them behind.

Tim. I hope I haue not erred verie much in my indeauours, and for lessons, you shall haue some of all sorts, but yet (besides lessons) there is this that followeth remaining, to be spoken off.

When you haue learned all the rules spoken off before perfectly, and can giue a good essay of any lesson at the first sight. Yet this one rule more, shall fullie conclude, what hath or can be said concerning the playing of a lesson at the first sight. Therefore whensoeuer there is a lesson giuen you to play at the first sight. First looke it ouer before you offer to play it, for these reasons following.

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First see what manner of lesson it is, whether it bee a *set Song, Innomine, Pauen, Galiard, Almaine, figure, Lenucia, Coranta, Country dance, or Toy*, whatsoeuer, according to the nature of the lesson, to giue it his grace with grauitie or quicknes. Secondly by looking it ouer, you shall see the fastest time in all the lesson contained, that accordingly you may so begin as you may goe through without check. Thirdly by looking it ouer first, you shall see whether it be faire & true prickt, without blots. Lastly, by hauing once seene it, you may the better remember it when you see it againe. All these reasons well considered, you shall finde in them such necessitie, such truth, such ease, with such content & delight, as you will confesse, that it were impossible to play well without the knowledge therof: For true Art maketh hard things easie, labour maketh hard things perfect, or (to speake more truly) ready. Now, when you can play vpon the Lute, I will (God willing) shew you how your Lute shall instruct you to sing in somuch that you may be your owne teacher, and saue the charge of a singing man, and then what by your skill in playing vpon the Lute, and the knowledge you haue in the prick song, you may verie easilie attaine to play vpon the *Viol de Gambo*, either by *Tabliture* or by prick song notes. For the carriage of your left hand vpon the Lute, is likewise iustly to be obserued vpon the base Viol, as shall be more plainly declared in his due place after the Lute lessons.

And thus for a last farewell (for this time) I giue you in general charge, to vse all instruments with a good grace, comelic play, without anticke faces, or shouldrings, except such (which of necessitie) the nature of the instrument doth require; as, reaching stops vpon the Lute, wher you lay your finger along & stretch out your little finger along at length, as from *D* to *H*, and in comming from the *Trebles* of the Viol, to the *Base*, wher of necessitie you must, somewhat thrust the neck of the Viol from you, and shrink in the bow hand, to come fitly vnto it.

And now it makes mee somewhat shrinke, to thinke that :

Perhaps, there may some *Chriticke* Satire sad,
(Fraught with the Froth of vulgars excellent)
Hunt for a praise, and say how that is bad,
Which hee doth know so much as *Iacke a Lent*,
Such *Hounds* I say, when they their mouths haue spent,
Let them take heed their hunting be not spide,
Lealt that the *Glouer* hang them for their hide.

I know, the *Enuious, Idle, Ignorant*,
Will spit at mee the poyson of their splene,
Againe, I know the *Skilfull Laborant*,
Will not mislike, when they my works haue seene,
An *Honest* minde will soone know what I meane.
For *Countries* cause a *Soullionr* spends his *Blood*,
And I my *Talent* for my *Countries* good.

Now I haue led the *Way* and broke the *Ice*,
Cast out the *Lumps* and left the *Water* cleere:
If any one to follow make it nice,
And yet that they can *Better* it will sweare,
To such I speake *Aloud* that they may heare,
Except they *Doe't* they will not be *Belecu'd*,
And being *Cast*, tis hard to be *Repreen'd*.

I doe not *Rob* the *Skilfull* of their due,
Nor *Patch* my *Bad*, with other *Good* inuention,
For if *Old* grounds *False* set, I doe make *True*,
Therein I shew of *Art* the true intention,
And this (*I hope*) deserues no reprehension.
But yet I know, how *Well* I ere intend it,
Some will far sooner finde a *Fault* then mend it.

Some *Mandrake Mome*, disposde to pick a *Quarrell*,
(*Ass*. if hee doe, it is a thing that drempt I on)
Will say I speake too much vpon the *Barrell*,
And so I doe, but yet it is an emptie one,
How ere it is, yet so it is that tempt I on,
The *Wise*, to worke his euerlasting *Fame*,
The *Foole*, to worke his euerlasting *Shame*.

FINIS. T.R.

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T

Hee Queenes
good Night.

The main musical score consists of ten systems of staves. Each system includes a vocal line with a treble clef and a lute tablature line with a C-clef. The tablature uses letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' and numbers '1-4' to represent fret positions. The music is written in a style characteristic of early modern lute tablature.

Heere followeth the Ground.

The 'Ground' section is a shorter piece, consisting of two systems of staves. It follows the same format as the main piece, with a vocal line and a lute tablature line. The tablature includes some numerical figures like '4 1 4 4' and '1 2 1 4 1 1 4'.

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T

Wenty waies
vpon the bells

The musical score consists of ten systems, each representing a different way of ringing the bells. Each system includes a staff with musical notation (notes and rests) and a line of figures (numbers 1-4) indicating the sequence of bells to be rung. The figures are: 1) 2 4 2 1, 2) 2 4 2 1 2, 3) 3 1 2 1, 4) 3 1 3 1 3 1 1, 5) 1 2 1 2 4 1 2, 6) 1 2 1 2, 7) 2 1 3 1, 8) 2 1 3 1 3, 9) 3 4 3 1, 10) 1 3 4 1 3 1 2, 11) 1 2 4 3, 12) 2 1 3 1, 13) 4 1 3 1 2, 14) 1 2 4 1 4, 15) 1 3 1 4, 16) 1 2 4 1, 17) 1 4 1 2 1, 18) 3 1 3 1 2, 19) 1 3 1 3, 20) 3 2 1 3, 21) 2 4, 22) 1 4 1 1 4 1 4 1, 23) 2, 24) 3 2, 25) 3 4 3, 26) 3 3, 27) 3 1, 28) 1 3, 29) 2 1, 30) 1 2 4 1 2 2, 31) 1 1 2 2, 32) 1 2, 33) 1 2 1 2, 34) 1 1 2 4 2 1, 35) 1 2, 36) 1 2 1 3 1 3, 37) 1 2, 38) 1 2 1 3 4 3 1 4 1 4 3 1.

Heere followeth the ground.

The 'ground' section consists of two staves of musical notation. The first staff contains notes and rests, and the second staff contains a sequence of figures: 3 1 3 1 3, 2, 4, 3.

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Plaine song for two Lutes.

P P P P P P P P

P P P P P P P P P P

3 4 1 2 2 1 4 3 2 4 1 3

2 1 3 3 2 3 1 4 2 4 1 3 1

2 1 3 3 2 3 1 4 2 4 1 3 1

P P P P P P P P P P P P P P

4 1 2 1 2 1 1 3 3 1 3 1 3 4 1 4 3 4 1 3 3 4 1

3 1

P P P P P P P P P P P P P P

2 2 1 4 3 2 4 1 3 1 3 2 1 1 3 1 3 1 3 3 2 3

2

P P P P P P P P P P P P P P P

1 4 2 4 1 3 1 4 1 2 1 2 1 3 1 3 1 3 1 3 1 3

1 3

P P P P P P

3 1 3 1 3 4 1 4 3 4 1 3

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Plaine fong for two Lutes.

$\text{P} \text{ } \text{P} \text{ } \text{P}$
 a . e . a . e . a . b . a . a . b . a . a .
 3 2 1 3 3 4 1 2 2 1 4 3 2 4

$\text{P} \text{ } \text{P} \text{ } \text{P}$
 a . a . a . e . a . e . e . a . e . f . h . f . e . f . r . e . r . r .
 1 1 3 3 1 3 1 3 4 1 4 3 4 1 4 3 2 3

$\text{P} \text{ } \text{P} \text{ } \text{P}$
 a . e . r . e . a . r . e . a . r . a . a . a . a . e . f . e . a . b . r . a . f . a . e . a . e . e . e .
 1 4 2 4 1 3 1 4 1 2 1 2 1 3 1 3 2 1 1 3 1 1

$\text{P} \text{ } \text{P} \text{ } \text{P}$
 e . a . a . b . a . a . b . a . a . a . a . a . e . e . e . e . e .
 1 3 1 3 4 1 2 2 1 4 3 2 4 1 3 1 3 1 3 1 3 1

$\text{P} \text{ } \text{P} \text{ } \text{P}$
 a . a . a . e . r . e . e . f . h . f . e . f . r . e . r . a . e . e . e . a . r . e . a . r . e . a . r .
 3 3 1 3 1 1 2 4 2 1 2 1 3 3 2 3 1 4 2 4 1

$\text{P} \text{ } \text{P}$
 b . r . a . a .
 r . a .

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Risse his delight.

First system of musical notation with notes and lyrics: *a t e r r a a r r a a a r a*

Second system of musical notation with notes and lyrics: *a f e r r a a r r a a a r a*

Third system of musical notation with notes and lyrics: *b a b a b a a b a b a b a b a b a*

Fourth system of musical notation with notes and lyrics: *a b b a r d a r d a r d a r d a r d*

Fifth system of musical notation with notes and lyrics: *a r a b a r a b a r a b a r a b a r a b*

Sixth system of musical notation with notes and lyrics: *a r a b a r a b a r a b a r a b a r a b*

Seventh system of musical notation with notes and lyrics: *a b a a*



L *ar darof dnfdr a f ar d f d r a*

a b d a b a

Affinczo galyard.

a b d ar ear e a r d f a b d ar d r a d b a a b d b a d b a

b d ar d r n d b a r n d n r d f d r a d b u d b a b d a r a r d

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

a a b f d f r d a b d a b a n d a d b f d r a e n d b a

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

r a d b a d b a b d r a d r a r f d r a f a e r n d r a f d a

a r e f e a b e a

Here followeth the ground
to this Treble.

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

b b a d a a b d d a d a b d d b a d r d e a r

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A

First system of musical notation, starting with a large initial 'A'. The staff contains notes and clefs, with some notes marked with 'r' and 'f'.

Fantastic for two Lutes. All in Unifons.

Second system of musical notation, consisting of two staves with notes and clefs.

Third system of musical notation, consisting of two staves with notes and clefs.

Fourth system of musical notation, consisting of two staves with notes and clefs.

Fifth system of musical notation, consisting of two staves with notes and clefs.

Sixth system of musical notation, consisting of two staves with notes and clefs.

Seventh system of musical notation, consisting of two staves with notes and clefs.

Eighth system of musical notation, consisting of two staves with notes and clefs.

Ninth system of musical notation, consisting of two staves with notes and clefs.

Tenth system of musical notation, consisting of two staves with notes and clefs.

1 1 . P P P P P P P P P P P



Handwritten musical notation on a five-line staff, featuring various note values and accidentals.

Fantastic for two Lutes. All in Vnions.

Handwritten musical notation on a five-line staff, continuing the piece with complex rhythmic patterns.

Handwritten musical notation on a five-line staff, showing further development of the lute piece.

Handwritten musical notation on a five-line staff, including some rests and dynamic markings.

Handwritten musical notation on a five-line staff, featuring intricate melodic lines.

Handwritten musical notation on a five-line staff, with a small circle marking a specific measure.

Handwritten musical notation on a five-line staff, showing a variety of note values.

Handwritten musical notation on a five-line staff, continuing the complex rhythmic structure.

Handwritten musical notation on a five-line staff, featuring a series of repeated rhythmic figures.

Handwritten musical notation on a five-line staff, concluding the piece with a double bar line and repeat dots.

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A

Musical notation for the first system, featuring a treble clef and a single staff with notes and lute tablature symbols above it.

Toy for two Lutes.

Musical notation for the second system, including a treble clef, a single staff with notes and tablature, and a second staff with tablature symbols.

Musical notation for the third system, including a treble clef, a single staff with notes and tablature, and a second staff with tablature symbols.

Musical notation for the fourth system, including a treble clef, a single staff with notes and tablature, and a second staff with tablature symbols.

Musical notation for the fifth system, including a treble clef, a single staff with notes and tablature, and a second staff with tablature symbols.

Musical notation for the sixth system, including a treble clef, a single staff with notes and tablature, and a second staff with tablature symbols.

Musical notation for the seventh system, including a treble clef, a single staff with notes and tablature, and a second staff with tablature symbols.

Musical notation for the eighth system, including a treble clef, a single staff with notes and tablature, and a second staff with tablature symbols.

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GALLIARD.

First system of musical notation for the Galliard, featuring a treble clef and a key signature of one flat. The notation includes rhythmic flags and various note values (minims, crotchets, quavers) with stems and beams.

Second system of musical notation, continuing the piece with similar rhythmic patterns and note values.

Third system of musical notation, showing further development of the melody and accompaniment.

Fourth system of musical notation, including a repeat sign (double bar line with dots) in the middle of the system.

Fifth system of musical notation, continuing the piece towards its conclusion.

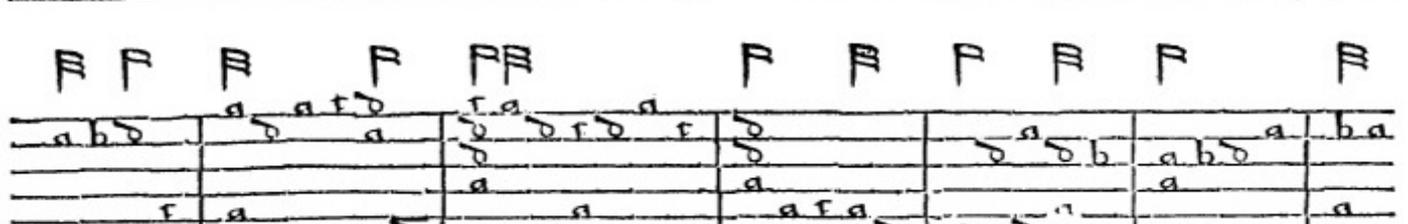
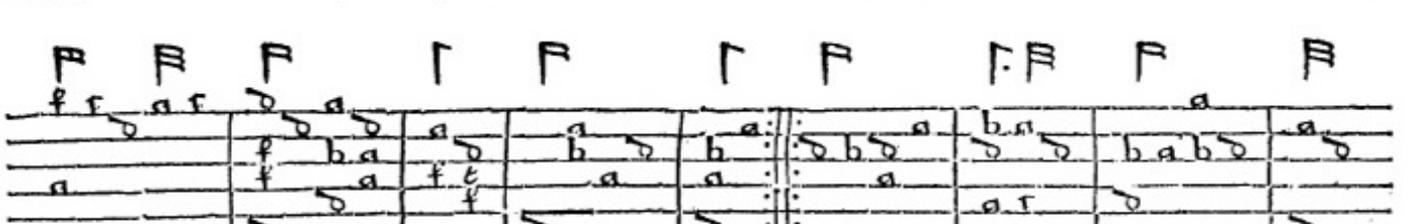
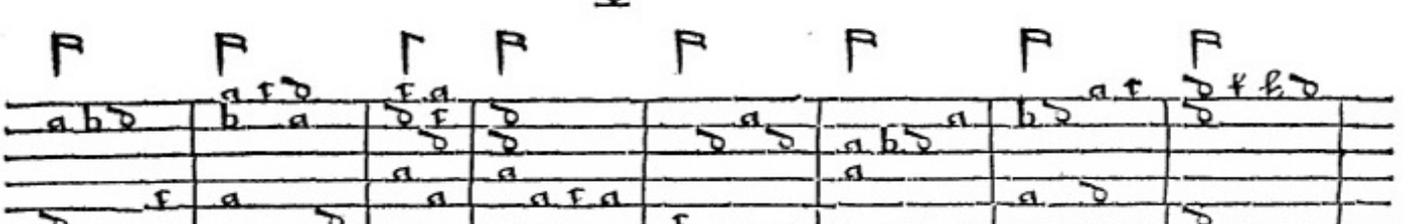
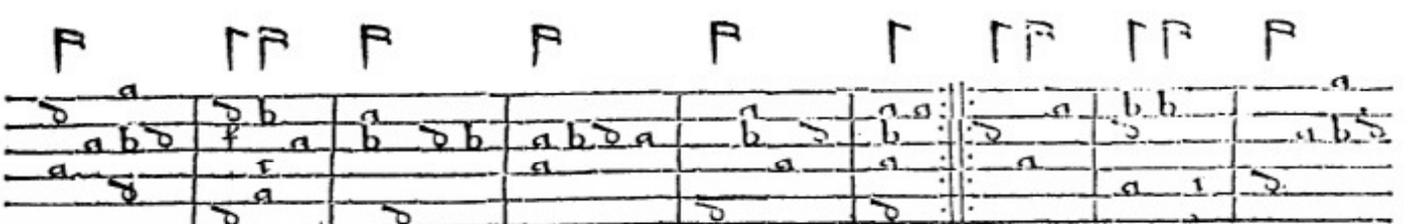
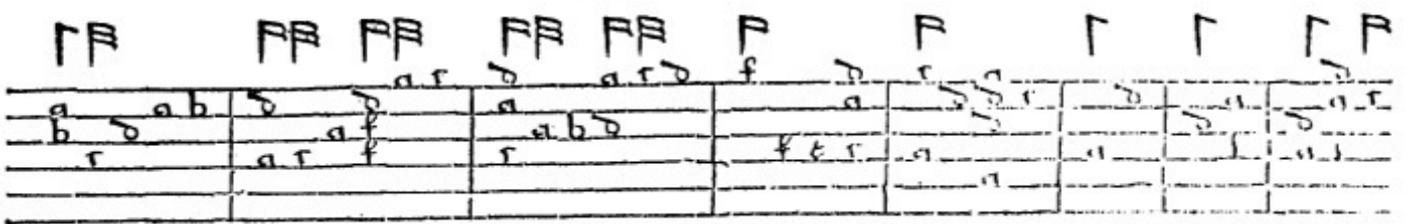
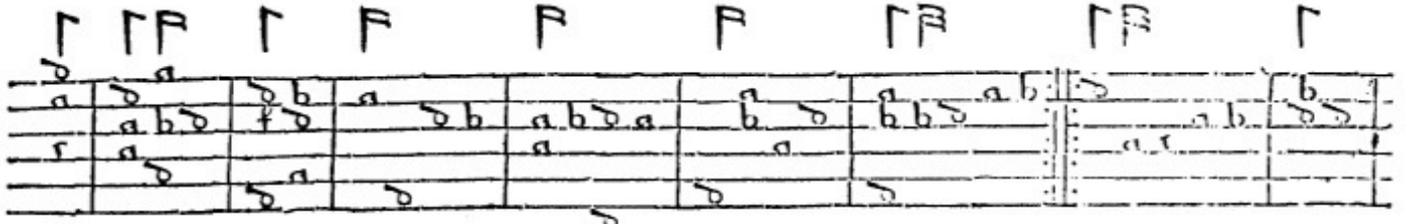
Sixth system of musical notation, the final system on the page, ending with a repeat sign.

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M



Erry Melancholie.



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Obinfons Riddle.

The first system of musical notation for the 'Obinfons Riddle'. It consists of two staves. The upper staff contains rhythmic notation above the notes, and the lower staff contains the notes themselves. The notes are arranged in a sequence that forms a riddle.

The second system of musical notation, continuing the riddle. It features two staves with rhythmic notation and notes.

The third system of musical notation, continuing the riddle. It features two staves with rhythmic notation and notes.

The fourth system of musical notation, continuing the riddle. It features two staves with rhythmic notation and notes.

The fifth system of musical notation, continuing the riddle. It features two staves with rhythmic notation and notes.

The sixth system of musical notation, continuing the riddle. It features two staves with rhythmic notation and notes.

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TOY.

First system of musical notation with lyrics: a f e f a r

Second system of musical notation with lyrics: a f e f a r a

Third system of musical notation with lyrics: a f e f a r a

Fourth system of musical notation with lyrics: a f e f a r a t a f h a f e a a

Fifth system of musical notation with lyrics: a f e f a r a

Sixth system of musical notation with lyrics: a f e f a r a

Seventh system of musical notation with lyrics: a f e f a r a

Eighth system of musical notation with lyrics: a f e f a r a

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GIGVE.

First system of musical notation with two staves and various notes and rests.

Second system of musical notation with two staves and various notes and rests.

Third system of musical notation with two staves and various notes and rests.

Fourth system of musical notation with two staves and various notes and rests.

Fifth system of musical notation with two staves and various notes and rests.

Sixth system of musical notation with two staves and various notes and rests.

Seventh system of musical notation with two staves and various notes and rests.

Eighth system of musical notation with two staves and various notes and rests.

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N ALMAIGNE.

First system of musical notation with rhythmic flags above the staff.

Second system of musical notation with rhythmic flags above the staff.

Third system of musical notation with rhythmic flags above the staff.

Fourth system of musical notation with rhythmic flags above the staff.

Fifth system of musical notation with rhythmic flags above the staff.

Sixth system of musical notation with rhythmic flags above the staff.

Seventh system of musical notation with rhythmic flags above the staff.

Eighth system of musical notation with rhythmic flags above the staff.

Ninth system of musical notation with rhythmic flags above the staff.

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N ALMAIGNE.

The first system of musical notation for 'N ALMAIGNE', consisting of three staves with mensural notation.

Subsequent systems of musical notation for 'N ALMAIGNE', continuing the piece across multiple staves.

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TOY.

A musical staff with a treble clef. It contains five measures of music. The notes are: a, a; a, b; a, b, a, r; a, b, a; a, b, a, r. Above the staff are rhythmic flags: a vertical line, a vertical line with a flag, a vertical line with a flag, a vertical line with a flag, and a vertical line with a flag.

A musical staff with a treble clef. It contains five measures of music. The notes are: b, d; a, b, a, r; a, b, a, r; a, b, a, r; a, b, a, r. Above the staff are rhythmic flags: a vertical line with a flag, and a vertical line with a flag.

A musical staff with a treble clef. It contains five measures of music. The notes are: a, b, b; a, b, a, b; a, b, a, b; a, b, a, b; a, b, a, b. Above the staff are rhythmic flags: a vertical line with a flag, and a vertical line with a flag.

A musical staff with a treble clef. It contains five measures of music. The notes are: d, r, a, r; a, a; a, b, a, b; a, r, e; a, a; a, a. Above the staff are rhythmic flags: a vertical line with a flag, and a vertical line with a flag.

A musical staff with a treble clef. It contains five measures of music. The notes are: a, a; a, b, b; a, b, a, b; b, a, b; a, b, b. Above the staff are rhythmic flags: a vertical line with a flag, and a vertical line with a flag.

A musical staff with a treble clef. It contains five measures of music. The notes are: a, a; a, a; a, a; a, r, a, a, r; a, r, b, a, r. Above the staff are rhythmic flags: a vertical line with a flag, and a vertical line with a flag.

A musical staff with a treble clef. It contains five measures of music. The notes are: b, a; a, r, b, r, b, r, b, r; b, a, b; a, a; a, b. Above the staff are rhythmic flags: a vertical line with a flag, and a vertical line with a flag.

A musical staff with a treble clef. It contains five measures of music. The notes are: a; a, a; a, b, a; a, a; a, a. Above the staff are rhythmic flags: a vertical line with a flag, and a vertical line with a flag.

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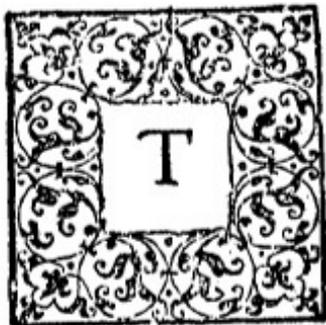


TOY.

Two systems of musical notation. Each system consists of two staves. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system has a treble clef on the top staff and a bass clef on the bottom staff. The notation includes various note values and rests.

Five systems of musical notation. Each system consists of two staves. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system has a treble clef on the top staff and a bass clef on the bottom staff. The third system has a treble clef on the top staff and a bass clef on the bottom staff. The fourth system has a treble clef on the top staff and a bass clef on the bottom staff. The fifth system has a treble clef on the top staff and a bass clef on the bottom staff. The notation includes various note values and rests.

The Schoole of Musicke.



TF TF FFF P FFF

FF FFF TF FFF TF

He Queenes Gigue.

TF FFF P FFF TF FFF

TF P TF TF TF TF

TF P TF TF TF TF

TF P TF FFF FFF P F TF

TF P F TF TF TF TF

The Schoole of Musicke.



T Re Mi Fa Sol La
9 fundry waies: for one
Lute.

First system of musical notation. It consists of two staves. The top staff contains rhythmic notation (vertical stems with flags) and the bottom staff contains letter notation (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z). The letters are arranged in a sequence that corresponds to the notes of a scale.

Second system of musical notation. It consists of two staves. The top staff contains rhythmic notation and the bottom staff contains letter notation. The notation continues the sequence from the first system.

Third system of musical notation. It consists of two staves. The top staff contains rhythmic notation and the bottom staff contains letter notation. The notation continues the sequence from the second system.

Fourth system of musical notation. It consists of two staves. The top staff contains rhythmic notation and the bottom staff contains letter notation. The notation continues the sequence from the third system.

Fifth system of musical notation. It consists of two staves. The top staff contains rhythmic notation and the bottom staff contains letter notation. The notation continues the sequence from the fourth system.

Sixth system of musical notation. It consists of two staves. The top staff contains rhythmic notation and the bottom staff contains letter notation. The notation continues the sequence from the fifth system.

Seventh system of musical notation. It consists of two staves. The top staff contains rhythmic notation and the bottom staff contains letter notation. The notation continues the sequence from the sixth system.

Eighth system of musical notation. It consists of two staves. The top staff contains rhythmic notation and the bottom staff contains letter notation. The notation continues the sequence from the seventh system.

Ninth system of musical notation. It consists of two staves. The top staff contains rhythmic notation and the bottom staff contains letter notation. The notation continues the sequence from the eighth system.

The Schoole of Musicke.

A handwritten musical score consisting of ten systems of two staves each. The notation is a form of early modern musical shorthand, using letters and symbols to represent notes and rests. The first system begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and bar lines. Some systems contain repeat signs (double dots) and a 'C' time signature. The score concludes with a double bar line and a repeat sign.



Y Lord Willobies
welcome home.

Musical notation for the first system, including a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation consists of a single melodic line with various note values and rests.

Musical notation for the second system, continuing the melody from the first system.

Musical notation for the third system, including a repeat sign at the beginning.

Musical notation for the fourth system, featuring a treble clef and a common time signature.

Musical notation for the fifth system, including a treble clef and a common time signature.

Musical notation for the sixth system, including a treble clef and a common time signature.

Musical notation for the seventh system, including a treble clef and a common time signature.

Musical notation for the eighth system, including a treble clef and a common time signature.

Musical notation for the ninth system, including a treble clef and a common time signature.

This image shows a handwritten musical score consisting of ten systems of staves. Each system typically contains two staves, with notes and rests written in a cursive, handwritten style. The notes are often accompanied by letters (a, b, r) and accidentals (sharps and flats). Above each system, there are various musical symbols, including vertical lines and groups of three slanted lines, which likely represent dynamic markings or performance instructions. The score is organized into measures by vertical bar lines, and some systems include repeat signs. The handwriting is consistent throughout, suggesting a single composer or scribe.

The Schoole of Musicke.



| P
P
P
P

a
a f d a
a r
d a

r e
r e
r a
r

P
P
P.P.P
P

f b
b r a b
e a r
a u

e
e r
a a

P
P
P
P

a
a a a
b f
a a

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

P
P
P P
P |
|
P.P.P

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

b a
r a
e e e r
b r
b

P
P P P
P P
P
P
P

a r
d r d a
d d r
f f d b
f r a a
d f k

a
a
a
a
r
e

P P P
P P
P
P P
P
P P

d r a
a a
r a b d a e
a a
d d r
b

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

P
P P
P P
P P
P P
P P

a
r d d a
d a b a
a
r r a
a

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

P
P P
P
P
P
P P

d r a
a a a
a
a a
e a r
f b g
f

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

The Schoole of Musicke.

The image displays a handwritten musical score for a lute or similar stringed instrument, titled "The Schoole of Musicke." The score is organized into six systems, each consisting of a musical staff and a corresponding line of tablature. The notation is a form of early musical shorthand, using letters (a, b, c, d, e, f, g) to denote fret positions on the strings. The tablature is written above the staff, while the musical notes are placed on the staff lines. The music includes various rhythmic values, such as minims and crotchets, and features repeat signs (double dots) and bar lines. The notation is dense and characteristic of early printed or manuscript music.

The Schoole of Musicke.



He Spanish Pavin.

First system of musical notation for the Spanish Pavane, consisting of three staves with various notes and rests.

Second system of musical notation for the Spanish Pavane, continuing the melody across three staves.

Third system of musical notation for the Spanish Pavane, featuring more complex rhythmic patterns and notes.

Fourth system of musical notation for the Spanish Pavane, showing a continuation of the piece's structure.

Fifth system of musical notation for the Spanish Pavane, with various note values and rests.

Sixth system of musical notation for the Spanish Pavane, including a double bar line and repeat signs.

Seventh system of musical notation for the Spanish Pavane, continuing the melodic line.

Eighth system of musical notation for the Spanish Pavane, featuring a double bar line and repeat signs.

Ninth system of musical notation for the Spanish Pavane, concluding the piece with a final cadence.

The Schoole of Musicke.

This image displays a handwritten musical score from 'The Schoole of Musicke'. It consists of seven systems, each with two staves. The notation is a form of early musical shorthand, where notes are represented by letters (a, b, c, d, e, f, g) and rests by 'r'. The letters are often placed above or below the staff lines, and some are accompanied by small circles or stems. The score is organized into measures by vertical bar lines. The first system begins with a treble clef. The notation is dense and rhythmic, typical of early printed or handwritten music. The final system concludes with a double bar line and repeat dots.

The Schoole of Musicke.



GIGVE.

First system of musical notation with rhythmic symbols (P, F) above the staff and notes (a, r) on the staff.

Second system of musical notation with rhythmic symbols (P, F) above the staff and notes (a, r) on the staff.

Third system of musical notation with rhythmic symbols (P, F) above the staff and notes (a, r) on the staff.



GIGVE.

Fourth system of musical notation with rhythmic symbols (P, F) above the staff and notes (a, r) on the staff.

Fifth system of musical notation with rhythmic symbols (P, F) above the staff and notes (a, r) on the staff.

Sixth system of musical notation with rhythmic symbols (P, F) above the staff and notes (a, r) on the staff.

The Schoole of Musicke.



Alking in a countrie towne.

Musical notation for the first system, including a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of two staves with various notes and rests.

Musical notation for the second system, continuing the piece with two staves and various musical symbols.



Ony sweet boy.

Musical notation for the third system, including a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of two staves with various notes and rests.

The Schoole of Musicke.



GIGVE.

Tablature for the lute piece 'GIGVE'. It consists of two systems of three-line staves. The first system has a treble clef and a common time signature. The notation includes rhythmic flags and letters 'a', 'r', 'f' on the lines. The second system continues the piece with similar notation and ends with a double bar line.



ANTERO.

Tablature for the lute piece 'ANTERO'. It consists of two systems of three-line staves. The first system has a treble clef and a common time signature. The notation includes rhythmic flags and letters 'a', 'r', 'f' on the lines. The second system continues the piece with similar notation and ends with a double bar line.



Three parts in one vpon
an old ground.

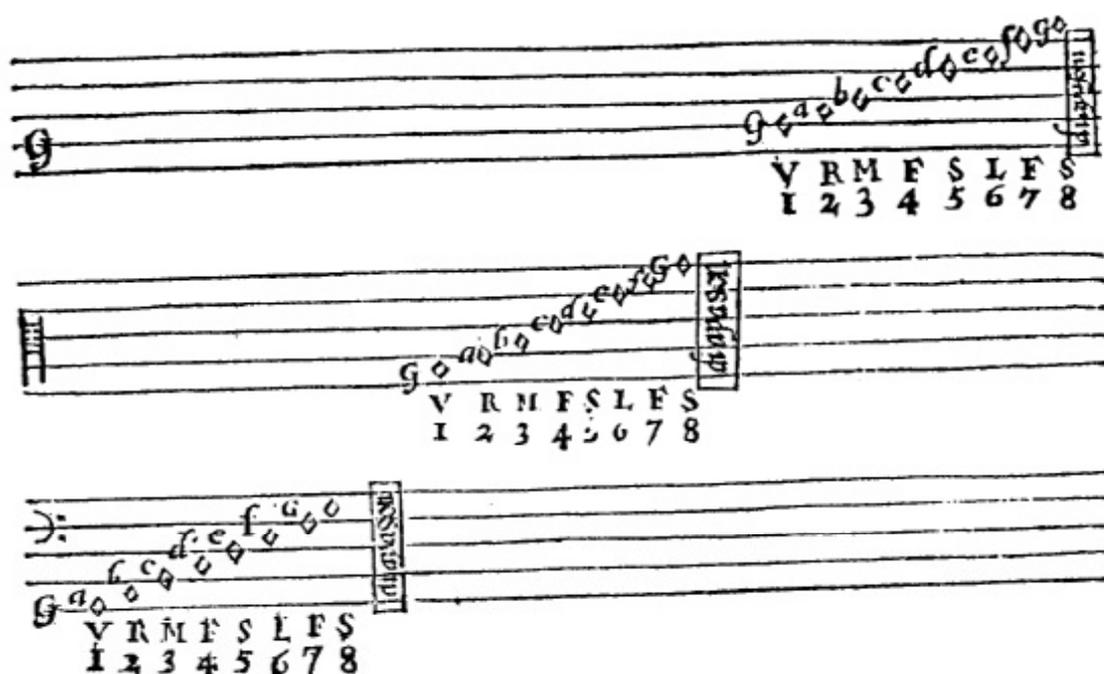
Tablature for the lute piece 'Three parts in one vpon an old ground'. It consists of two systems of three-line staves. The first system has a treble clef and a common time signature. The notation includes rhythmic flags and letters 'a', 'r', 'f' on the lines. The second system continues the piece with similar notation and ends with a double bar line.

Heere endeth the Tabliture for the Lute.

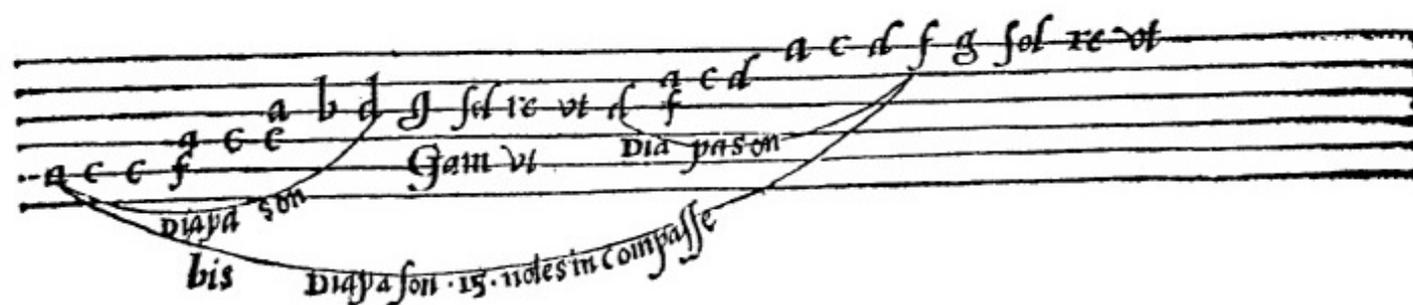
Rules to instruct you to Sing.

FIRST, you shall vnderstand, that all that is to be done in song, is within the compasse of an eight, called a *Diapason*, for what is about an eight, is but a repetition of the same notes which you vttered before, in the eight notes of your *Gam-vt*.

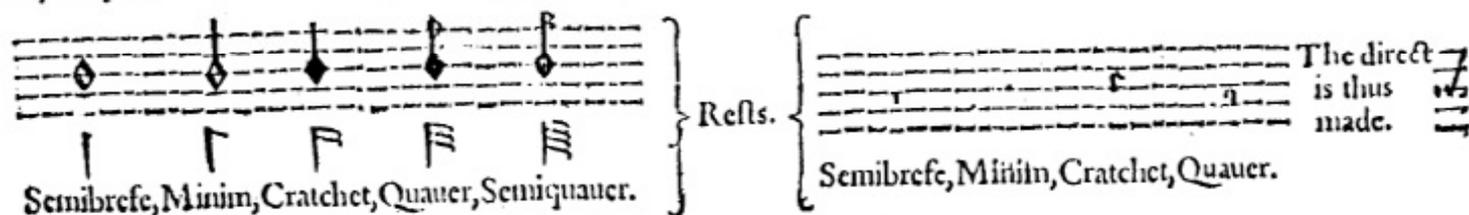
As for example.



Heere you see, that from *Gam-vt* to *G-fol-re-vt* in space, to *G-fol-re-vt* in rule about, are the same in number, quantitie and qualitie: which according to the Alphabet, from *G.a.b.c.d.e.f.* and then *G.* againe by rule and space, are expressed in the *Diapason*, by five termes, words, or notes, as thus. *V*th for *vt*, *r*e, *m*i *f*a, *f*ol, *l*a, and *f*o still the higher you goe, *f*a, *f*ol, *l*a, *f*ui, *f*a, *f*ol, *l*a, &c. which is thus expressed in tablature.



Now you haue gotten the way to tune your voice, (note for note) with the Lute in the vnison, (that is: all in one tune or sound, or eight vnder) then you may rule your voice to the Viol also: First knowing the quantitie of tymes, and their rests; for the which purpose I haue set out some Psalmes, both to the voice, and Lute, and voice & Viol, in the Vnison, for your sure guide. Also, I haue set them full to the Lute, so that you may vse which you please at your pleasure. The times of prick-song, you may know by the times of the Lute: as followeth.



Rules to instruct you to sing.

Hould your Viole somewhat strongly betwene your legs, and in all points, carrie your left hand vpon it, as you doe vpon the Lute.

Hould your bow or stick, hard by the Nut of it, with your forefinger, about the stick, your second and third finger (in the hollow of the Nut) betwene the heire and the stick, and your little finger beneath the heire, slack quite from it.

V A L E.

V

T Re Mi Fa Sol La La Sol Fa Mi Re Vt Re Vt.

2 1 2 1 1 2 1 2 2

vt mi re fa mi fol fa la la fa fol mi fa re mi vt.

2 1 2 1 2 1 1 2 1 2 1 2

vt fa re fol mi la fa fa fa fa la mi fol re fa vt

2 2 1 1 2 2 2 2 1 1 2 2

vt fol re la mi mi fa fol fol fa mi mi la re fol vt.

2 1 1 3 2 4 4 2 3 1 1 2

Rules to instruct you to sing.

v s r l l r s v f f l l f l

a a a a b a b a

1 4 4 4 4 1 4 1 3 1

A

Pfalme.

s l s f s f l s s f l s f f f l f s l f l s s f l l s s

a b f d a d r a a f r a d r d f h i k a t d i r a n

4 1 2 2 1 4 2 1 2 2 2 1 2 4 1 2 1 4 2 1 1

s f f s l l s l s f s s f f f f l s s f l f s f l l s

a d a r r a b f d f d d s i k a f d r a d i r a

2 2 1 1 4 1 2 4 4 2 2 4 4 3 4 2 1 2 2 1 1

A

Pfalme.

s m l m s l m f f m l s s l l

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

3 1 3 1 3 4 4 3 2 1 1

l m l s s f s m l s s f s

r e r a a e a e r a a e n

1 3 1 3 3 1 3

Rules to instruct you to sing.



F f f s s l l l f f f s l f

 e e e a a r r t e e e a r

Pfalme.

3 3 3 1 1 1 3 3 3 1 2

l l l s s f f f s l s s f s

 r r r a a e e e a r a a e

1 1 1 3 3 3 1 3



L l l s l f s l l s f f s

 a a a b a b a a b b

Pfalme.

3 1 3 3 1 1 3

l l s l f l s f m l s f m r m r l s l

 a a b a b a a b a r m r

3 1 3 1 3 1 2 2 3

f l s f m l s f m r m r.

 b a b a a b a a r r

1 3 1 3 1 2 2

Rules to instruct you to sing.

A

A musical staff in G-clef and common time (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Below the staff is a line of lute tablature with 12 frets, corresponding to the notes above: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

Pfalme.

A musical staff in G-clef and common time (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Below the staff is a line of lute tablature with 12 frets: 1 1 1 2 2 2 1 2 1 2 2 2.

A musical staff in G-clef and common time (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Below the staff is a line of lute tablature with 12 frets: 1 2 3 4 5 6 7 8 9 10 11 12.

A musical staff in G-clef and common time (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Below the staff is a line of lute tablature with 12 frets: 1 1 1 2.

A musical staff in G-clef and common time (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Below the staff is a line of lute tablature with 12 frets: 1 2 3 4 5 6 7 8 9 10 11 12.

A

A musical staff in G-clef and common time (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Below the staff is a line of lute tablature with 12 frets: 1 2 3 4 5 6 7 8 9 10 11 12.

Pfalme.

A musical staff in G-clef and common time (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Below the staff is a line of lute tablature with 12 frets: 1 1 1 1 1 1 1 1 1 1 3.

A musical staff in G-clef and common time (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Below the staff is a line of lute tablature with 12 frets: 1 2 3 4 5 6 7 8 9 10 11 12.

A musical staff in G-clef and common time (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Below the staff is a line of lute tablature with 12 frets: 1 1 1 1 1 1 1 1 1 1.

Rules to instruct you to sing.

For the Viol
by song.

F

L l s l f s l l l s s s r s s

Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ

Or the Viol
by Tableture

2 2 3 2 3 2 2 a 2

l l s f m l s l l s l m m l l s l l f m m l

Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ

2 3 1 2 3 2 2 2 2 2 2 2 3 2 3 2 2 2

f f s l s s f f s s l l s l l l s f m r l l r.

Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ

1 3 2 3 1 3 3 2 2 2 2 2 3 2



Pfalme.

Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ

Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ

1 1 1 1 3 1 1 1 1 3 3 1

Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ

1 1 1 1 3 1 1 1 3 1 1

Rules to instruct you to sing.



First system of musical notation with three staves and rhythmic values above.

1 4 1 4 3 4
2 3 3 4 4 3
2 1 1

Second system of musical notation with three staves and rhythmic values above.

1 4 4 1 4 4 1 4 1 4
3 1 1 3 1 3 3 2 2 4
2 3 3

Weet I E S V who shall lend mee wings.

Third system of musical notation with three staves and rhythmic values above.

1 1 4 4 1 1 2 3 4 3 4 1 4 1 4 1 1 4 4
3 2 1 3 3 2 3 3 1 2 3 2 1 3
2

Fourth system of musical notation with three staves and rhythmic values above.

1 1 2 3 4 3 2 1
3



Pfalme.

Fifth system of musical notation with three staves and rhythmic values above.

4 4 4 1 1 1 4 4 1 1
1 1 1 2 2 3 2 1 2 3 2

Sixth system of musical notation with three staves and rhythmic values above.

1 1 1 4 3
3 3 2 1 2 3 2 3 1 2
1 2 1

Oij

Rules to instruct you to sing.



1 4 1 4 3 4 3 4 1 1 4 1 3 1 1 4 4 4 1 3 4 1
 2 2 2 2 2 2 2 2 3 3 2 4 2 4 2 1

Lord of whom I doe depend.

3 4 3 1 4 4 3 3 1 1 1 1 4 1 4 3 3 4 1 4 1 4 4 4 1 1 4 4 3 1
 2 1 2 2 2 2 2 2 3 3 2 3 2 1 1 2 2 1 1 3 3 1 1 1 2 2 2 2
 2 1

4 4 3 4 2 1 4 3 3 4 3
 2 2 2 2 3 2 2 2 2 2
 1



1 4 3 4 3 1 1 4 2 4 4 4 3 3 1 4
 1 2 1 3 1 1 1 1 2 3
 2 2 3

Word that art my righteousness.

1 3 3 4 3 1 1 4 2 1 4 1 1 1 4 3
 3 2 2 1 2 3 2 1 1 2 3 2 1 2
 4 1
 1

Finis.