

In God reioyce,
With Instrument
and voyce.

THE SCHOOLE OF MUSICKE:

WHEREIN IS TAUGHT, THE PERFECT METHOD, OF TRVE FINGERING of the *Lute*, *Pandora*, *Orpharion*, and *Viol de Gamba*; with most infallible generall rules, both easie and delightfull.

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 instruction.

Newly composed by *Thomas Robinson*,
Lutenist.

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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 loue 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 treasurie, the which in most humble and obedient manner, I present vnto your Highnesse: beteeching 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 needes 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 your disgrace. *vols.*

More for you, than for him-selfe,

Thomas Robinson.

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.



YO 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, especially 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, Philosophie, Law, Philosophie, &c. that haue small, or no knowledge at all in Musicke; 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. True 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 aboue 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 harmonic of the soule of man: for Musicke is none other then a perfect harmonic, 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 whatsoever) 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 fife, 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 aboue 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 Physition, I see no such necessitie, But that Musicke is Physical, 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 processe 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 Lute; 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, onelic content to be an auditore, and louer of the best,

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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 beene married, haue forgotten all, as if they had neuer knowne what a Lute had ment: and the reason I finde to proceed (in the beguining 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 truly *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 founding.

Kni. Why, mee thinks it were no great matter what instrument a beginner hath, considering that for the most part, young beguiners, 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 for, 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 soflie 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 steddilie, not sliding out of his place, also remembring, to leane lightlie vpon your arme vpon your Lute, for otherwise

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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) comelic with your thumb against your forefinger (as it were readie to stop, yet but onelic 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 onelic, and also striking with your thumb behind your fingers lay: *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 perfectie had: learne to know your frets in order, and in stopping them comelic, 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 *a*. 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 truly *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 vnegarded; 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 necessaric 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, & quail delight. Now you know how to hold your Lute; also, what the strings and stops are, vwithout 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	h	i
Small Meanes.	b	r	d	e	f	g	h	i
Great Meanes.	b	r	d	e	f	g	h	i
Contra-tenor.	b	r	d	e	f	g	h	i
Tenor.	b	r	d	e	f	g	h	i
Base.	b	r	d	e	f	g	h	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 proccede, 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 stopping 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	F	F	F	F	F	F
a . r . d . a .	r . a .	a . r . d . a .	r . a .	a . r . d . a .	r . a .	a . r . d . 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 necessaric 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 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.

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Heere you see betwixt \underline{r} and \underline{d} no stop betweene, therefore you leaue no finger betweene; againe you see, that in the next stop where you haue $\underline{1}$ and $\underline{2}$ you leaue a stop which is $\underline{1}$, 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 leauing 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 relith, for a relith 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 to 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 stops, 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, seeme gaye, & goodly &c. But let such looke heere, *Art hath no enemy 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 breefe 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 nether 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:

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Note also, that τ in any of the Bases in a full stop, wherein is an a (& in the more Treble strings \mathcal{D} 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 \mathcal{D} 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 \mathcal{D} 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 auailleth 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 strok is more naturally to be striken downward then vpward, which is very true, but about 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* followes striken vpward with the third finger, next τ in the *Contra tenor* striken downward with the thumbe, & last of the 4 followes \mathcal{D} in the small *Meanes*, striken vpward with the second finger. And now the reason why a in the *Treble* and \mathcal{D} 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 about mentioned.

Again 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 skills not what letter, or strng 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

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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.

Kn. 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 relish, 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 nails short, and also carely and late to practise, *Quia 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 neereft finger to the halfe notes, and in a sharp note or stop, with the neereft and strongest finger to a full note. As heere you see vnderneath for example.

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 *f* is in the *Treble*, because *f* is sharp, must haue his fall from the full note *a*, and *e* hauing 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 found 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.

Kn. 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.

The Schoole of Musicke.

First see what manner of lesson it is, whether it bee a *set Song*, *Innomine*, *Pauen*, *Galiard*, *Almaine*, *Figure*, *Leuolia*, *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 so much 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 bee more plainely 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, comelie play, without anticke faces, or shouldrings, except such (which of necessitie) the nature of the instrument doth require; as, reaching stops vpon the Lute, when you lay your finger along & stretch out your little finger along at length, as from *D* to *G*, and in comming from the *Trebles* of the *Viol*, to the *Base*, when 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 *Chritickè* 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,
Least 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 *Souldiour* 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 *Beleeu'd*,
And being *Cast*, tis hard to bee *Repreeu'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 dremp't 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.

The Schoole of Musicke.

T

Hee Queenes
good Night.

The main musical score consists of ten staves of music. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats). Above the staves, there are numerous lute tablature symbols, which are letters (I, J, K, L, M, N, O, P, Q, R, S, T, V, X, Y, Z) placed on or between lines of the staff to indicate fret positions. Below the staves, there are also numerical figures (1-4) representing fret positions. The music is divided into measures by vertical bar lines, with repeat signs at the beginning and end of sections.

Here followeth the Ground.

The 'Ground' section is a shorter piece of music, consisting of two staves. It features a mix of rhythmic patterns and tablature. The notation includes letters for fret positions and numerical figures. The piece concludes with a double bar line and repeat dots.

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T

Wenty waies
vpon thebels

Musical score for 'Wenty waies vpon thebels'. The score consists of 19 numbered measures (1-19) and a final ground section. Each measure is written on a five-line staff with a treble clef. The notes are represented by letters (a, b, c, d, e, f, g) and rhythmic values (vertical stems with flags). Above the notes are various lute tablature symbols, including numbers (1-4) and letters (P, R, S, T, V, W, X, Y, Z) indicating fret positions. The ground section at the bottom is a short, repeating melodic phrase.

Heere followeth the ground.

Ground section musical notation. It shows a short, repeating melodic phrase on a five-line staff with a treble clef. The notes are represented by letters (a, b, c, d, e, f, g) and rhythmic values. Below the staff are tablature symbols, including numbers (1, 2, 3, 4) and letters (P, R, S, T, V, W, X, Y, Z).

The Schoole of Musicke.

A

Galliard.

First system of musical notation for 'The Galliard'. It consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, rhythmic style. Below the staff are the following fingerings: 1 4 4 4 4 | 1 1 3 1 | 4 1 4 1 1 | 1 2 4 1 | 1 3 1 4 3 1. The numbers 1, 2, 3, 4 represent the fingers of the right hand.

Second system of musical notation for 'The Galliard'. It continues the melody from the first system. Below the staff are the following fingerings: 4 1 1 3 1 | 4 1 3 1 | 3 4 1 3 | 4 3 1 2 | 1 4 4 4 1 | 1 1 4 1 1. The numbers 1, 2, 3, 4 represent the fingers of the right hand.

Third system of musical notation for 'The Galliard'. It continues the melody. Below the staff are the following fingerings: 1 3 4 4 4 1 | 1 4 4 1 3 | 4 1 4 4 2 | 3 1 4 4 1 | 2 3 1 3 2 | 1 3 2 1. The numbers 1, 2, 3, 4 represent the fingers of the right hand.

Fourth system of musical notation for 'The Galliard'. It continues the melody. Below the staff are the following fingerings: 1 2 4 1 3 | 3 2 1 | 3 1 1 3 | 4 1 4 1 | 1 2 3 1. The numbers 1, 2, 3, 4 represent the fingers of the right hand.

Fifth system of musical notation for 'The Galliard'. It concludes the piece. Below the staff are the following fingerings: 3 1 3 1 4 4 1 | 3 1 4 2 1 | 1 4 1 4 3 | 1 2 1 3 1 2. The numbers 1, 2, 3, 4 represent the fingers of the right hand.

The Schoole of Musicke.



Plaine song for two Lutes.

F FF F FF FF

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

a r a r a r a r a r a r a

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

FF F FF FF F F F

a r a a r r a r a r a r a

a a a a a a a a a a a a a

r r r r r r r r r r r r r

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

F F F FF FF F FF F F

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

a r a r a r a r a r a r a r a r a

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

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

FF F FF FF F FF FF FF F FF

a a a a a a a a a a a a a a a a

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

r r r r r r r r r r r r r r r r r

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

2

F F F F F F F FF F FF

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

a a a a a a a a a a a a a a a a a

r r r r r r r r r r r r r r r r r

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

1

F FF F F

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

a a a a a a a a a a a a a a

r r r r r r r r r r r r r r

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

The Schoole of Musicke.



Plaine song for two Lutes.

First system of musical notation with notes and lute tablature.

Notes: a a a a a b a a b a a

Tablature: 3 2 1 3 3 4 1 2 2 1 4 3 2 4

Second system of musical notation with notes and lute tablature.

Notes: a a a r a r e e h f e f r e r r

Tablature: 1 1 3 3 1 3 1 3 4 1 4 3 4 1 4 3 2 3

Third system of musical notation with notes and lute tablature.

Notes: a e r e a r e a a a e r e a e e e

Tablature: 1 4 2 4 1 3 1 4 1 2 1 2 1 3 1 3 2 1 1 3 1 1

Fourth system of musical notation with notes and lute tablature.

Notes: e a a a a a a a a e a e e e

Tablature: 1 3 1 3 4 1 2 2 1 4 3 2 4 1 3 1 3 1 3 1 3 1

Fifth system of musical notation with notes and lute tablature.

Notes: e e e a r e e h f e f r e r a e e e a r e a r

Tablature: 3 3 1 3 1 1 2 4 2 1 2 1 3 3 2 3 1 4 2 4 1

Sixth system of musical notation with notes and lute tablature.

Notes: a a

Tablature: 3 2

The Schoole of Musicke.



Risse his delight.

First system of musical notation with rhythmic flags above the staff and a vocal line with lyrics: *a f e r a a r a*

Second system of musical notation with rhythmic flags above the staff and a vocal line with lyrics: *a r a a b a b a r a*

Third system of musical notation with rhythmic flags above the staff and a vocal line with lyrics: *b a b a b a a b a r a*

Fourth system of musical notation with rhythmic flags above the staff and a vocal line with lyrics: *a b a a b a r a*

Fifth system of musical notation with rhythmic flags above the staff and a vocal line with lyrics: *a r a b a r a r a r a*

Sixth system of musical notation with rhythmic flags above the staff and a vocal line with lyrics: *a r a b a r a r a*

Seventh system of musical notation with rhythmic flags above the staff and a vocal line with lyrics: *a r a b a a*



P P P P P P P

ar darof onfora f arfo fora ob a

ba

Alfemezo galyard.

P P P P P P P

ar taré a rbf ar dra oba ab oba

ba

P P P P P

ar dra oba ar rbf ora oba

ba ab ar ar rbf

P P P P P P P P

a ar ar n oradra dra r a r

ab f ob

P P P P P P P P

of r a ob a b n a ob f ora

ba r

P P P P P P P

rk ab ob dra oba ob ba oba

ba dra f f or

P P P P P P P P

ra oba oba b dra r ar fo ra ra

era a r ar a

P P P

ar r f tabea

Heere followeth the ground to this Treble.

P P P P P P P P

a a a a r dar ob a ra a ob b a oba

a a r ob ba r b a

P P P P P P P P

b b a a a ob ob ob a a ob oba ob

a r ob era r

er a a ob ob f f a a r r b a

The Schoole of Musick.

A

First system of musical notation, featuring a large initial 'A' and a staff with notes and clefs.

Fantastic for two Lutes. All in Vnifons.

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

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

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

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

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

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

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

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

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

Eleventh system of musical notation, showing two staves with notes and clefs.



1 1 P P P P P P P P P P

a r r o a b r a b a a r o a b a
a r e a e r e

Fantasia for two Lutes. All in Unisons.

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

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

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

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

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

f a r r f f f f i b f r a a r r f
a a a a a a a a a a b b o

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

a r o a a a k r o r o k r o r o k a r a r
b a r a a a a a a a a a a

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

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

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

r o r a a r a a a a b a a a b b b
r e a a a a r a r a r o a

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

a k r o r a a a a a a a a r a r o
r r r a b o a a a a a a a a

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

f a r a a a a a a a a a a a a a
a a r a a a a a a a a a a

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

r a a r o b b a a a r o a a a a
a a a a a a a a a a a a a

The Schoole of Musicke.

A

Tablature: r b r a a a a r b f h f r d a r a

Notes: a, b, c, d, e, f, g, h

Toy for two Lutes.

Tablature: a r b r b r b r a a a r b f d r a a r a b a r a b

Notes: a, b, c, d, e, f, g, h

Tablature: r a b r b r b r a r a r a r a r a b h r a a e r e e a

Notes: a, b, c, d, e, f, g, h

Tablature: a b a r b r a a r a r a r a r a r a b a r a b a r a

Notes: a, b, c, d, e, f, g, h

Tablature: r a b b a r b r a r b r a r a r a r a b h i h f d r a f h e e

Notes: a, b, c, d, e, f, g, h

Tablature: r b a r b r b r b r b r b r a r a r b r b r b r a a a

Notes: a, b, c, d, e, f, g, h

Tablature: r a r b a r a a f e r a r e e r a r a r a e r a e r a b a r b r

Notes: a, b, c, d, e, f, g, h

Tablature: a b r a r a a a r a

Notes: a, b, c, d, e, f, g, h

The Schoole of Musicke.

A

Toy for two Lutes.

The Schoole of Musicke.



GALLIARD.

First system of musical notation for the Galliard, featuring a treble clef and three staves with rhythmic notation and letter-based notes.

Second system of musical notation for the Galliard, continuing the piece with rhythmic notation and letter-based notes.

Third system of musical notation for the Galliard, continuing the piece with rhythmic notation and letter-based notes.

Fourth system of musical notation for the Galliard, continuing the piece with rhythmic notation and letter-based notes.

Fifth system of musical notation for the Galliard, continuing the piece with rhythmic notation and letter-based notes.

Sixth system of musical notation for the Galliard, concluding the piece with rhythmic notation and letter-based notes.

The Schoole of Musicke.

M

Erry Melancholie.

The first system of music features a large initial letter 'M' on the left. The notation consists of two staves with various rhythmic values and accidentals. Above the staves, there are several groups of rhythmic flags, some with stems, indicating the timing of notes.

The second system continues the musical piece with two staves and rhythmic flags above. The notation includes various note values and accidentals, maintaining the melodic and rhythmic structure of the piece.

The third system of music shows two staves with rhythmic flags above. The notation continues with similar note values and accidentals as the previous systems.

The fourth system consists of two staves with rhythmic flags above. The notation includes various note values and accidentals, continuing the piece.

The fifth system of music features two staves with rhythmic flags above. The notation continues with similar note values and accidentals.

The sixth system consists of two staves with rhythmic flags above. The notation includes various note values and accidentals, continuing the piece.

The seventh system of music shows two staves with rhythmic flags above. The notation continues with similar note values and accidentals.

The eighth and final system of music on this page features two staves with rhythmic flags above. The notation concludes the piece with various note values and accidentals.

The Schoole of Musicke.



Obinfons Riddle.

Handwritten musical notation for the 'Obinfons Riddle' from 'The Schoole of Musicke'. The score consists of seven systems of two staves each. The notation is a form of early English lute tablature, where letters (a, b, c, d, e, f, g) are placed on a six-line staff to indicate fret positions. The music is written in a single melodic line, with some systems including a second staff for a lower voice or accompaniment. The notation includes various rhythmic values and repeat signs. The piece is a riddle, meaning the melody is a cryptic representation of the letters of the alphabet.

G

Of from my Window.

This image shows a handwritten musical score for guitar, consisting of ten systems of staves. Each system includes a standard musical staff with a treble clef and a corresponding guitar tablature staff below it. The notation is dense, featuring various rhythmic values and accidentals. The first system begins with a large 'G' and the title 'Of from my Window.' The score is written in a clear, legible hand, with some systems containing repeat signs. The overall layout is organized and easy to read.

The Schoole of Musicke.



TOY.

ate fat a

ate fara a

ia r b fr

at haf ean

ate far a

aa rah frk ean

The Schoole of Musicke.



GIGVE.

A musical score for the piece 'GIGVE'. It consists of ten systems of two staves each. The notation is a form of early modern musical notation, featuring various note values (minims, crotchets, quavers) and rests. The score includes repeat signs and a double bar line. The music is written in a single melodic line on a five-line staff.

The Schoole of Musicke.



N ALMAIGNE.

First system of musical notation with notes and clefs.

Second system of musical notation with notes and clefs.

Third system of musical notation with notes and clefs.

Fourth system of musical notation with notes and clefs.

Fifth system of musical notation with notes and clefs.

Sixth system of musical notation with notes and clefs.

Seventh system of musical notation with notes and clefs.

Eighth system of musical notation with notes and clefs.

Ninth system of musical notation with notes and clefs.

The Schoole of Musicke.



N ALMAIGNE.

Three staves of musical notation for the first system, featuring various note values and rests.

Two staves of musical notation for the second system.

Two staves of musical notation for the third system.

Two staves of musical notation for the fourth system.

Two staves of musical notation for the fifth system.

Two staves of musical notation for the sixth system.

Two staves of musical notation for the seventh system.

The Schoole of Musicke.



TOY.

Musical notation for the first system, consisting of two staves with various notes and rests.

Musical notation for the second system, consisting of two staves with various notes and rests.

Musical notation for the third system, consisting of two staves with various notes and rests.

Musical notation for the fourth system, consisting of two staves with various notes and rests.

Musical notation for the fifth system, consisting of two staves with various notes and rests.

Musical notation for the sixth system, consisting of two staves with various notes and rests.

Musical notation for the seventh system, consisting of two staves with various notes and rests.

Musical notation for the eighth system, consisting of two staves with various notes and rests.

The Schoole of Musicke.



TOY.

Two systems of musical notation. Each system consists of two staves. The first system has a treble clef on the upper staff and a bass clef on the lower staff. The second system has a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various note values (quarter, eighth, sixteenth notes) and rests, with some notes labeled with letters 'a' and 'b'.

Two staves of musical notation. The upper staff has a treble clef and the lower staff has a bass clef. The notation includes various note values and rests, with some notes labeled with letters 'a' and 'b'.

Two staves of musical notation. The upper staff has a treble clef and the lower staff has a bass clef. The notation includes various note values and rests, with some notes labeled with letters 'a' and 'b'.

Two staves of musical notation. The upper staff has a treble clef and the lower staff has a bass clef. The notation includes various note values and rests, with some notes labeled with letters 'a' and 'b'.

Two staves of musical notation. The upper staff has a treble clef and the lower staff has a bass clef. The notation includes various note values and rests, with some notes labeled with letters 'a' and 'b'.

Two staves of musical notation. The upper staff has a treble clef and the lower staff has a bass clef. The notation includes various note values and rests, with some notes labeled with letters 'a' and 'b'.

The Schoole of Musicke.



Robin is to the greenwood gone.

Musical notation for the first system of the 'Robin' piece. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes rhythmic symbols (vertical lines) and letters (a, b, c, d, e, f, g, h) placed above the staff to indicate pitch. There are repeat signs (double bar lines with dots) in the second and third measures.

Second system of musical notation for the 'Robin' piece, continuing from the first system. It features a single staff with a treble clef and a key signature of one flat. The notation includes rhythmic symbols and letters above the staff, with repeat signs in the second and third measures.

Third system of musical notation for the 'Robin' piece. It consists of a single staff with a treble clef and a key signature of one flat. The notation includes rhythmic symbols and letters above the staff, with repeat signs in the second and third measures.

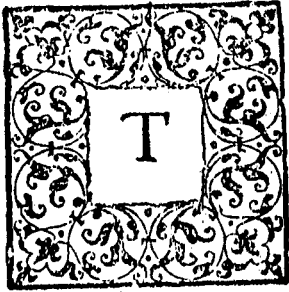
Fourth system of musical notation for the 'Robin' piece. It consists of a single staff with a treble clef and a key signature of one flat. The notation includes rhythmic symbols and letters above the staff, with repeat signs in the second and third measures.

First system of musical notation for the 'TOY' piece. It features a large decorative initial letter 'A' on the left. The notation is on a single staff with a treble clef and a key signature of one flat. It includes rhythmic symbols and letters above the staff, with repeat signs in the second and third measures. The word 'TOY.' is written below the staff.

Second system of musical notation for the 'TOY' piece. It consists of a single staff with a treble clef and a key signature of one flat. The notation includes rhythmic symbols and letters above the staff, with repeat signs in the second and third measures.

Third system of musical notation for the 'TOY' piece. It consists of a single staff with a treble clef and a key signature of one flat. The notation includes rhythmic symbols and letters above the staff, with repeat signs in the second and third measures.

The Schoole of Musicke.



He Queenes Gigue.

First system of musical notation for 'The Schoole of Musicke'. It consists of two staves. The top staff has five measures with rhythmic figures: ΓP , ΓP , $P.P.P$, P , and $P.P$. The bottom staff contains the corresponding musical notes and rests.

Second system of musical notation. The top staff has five measures with rhythmic figures: ΓP , $P.P.P$, P , P , and $P.P.P$. The bottom staff contains the corresponding musical notes and rests.

Third system of musical notation. The top staff has five measures with rhythmic figures: ΓP , P , ΓP , Γ , and ΓP . The bottom staff contains the corresponding musical notes and rests.

Fourth system of musical notation. The top staff has five measures with rhythmic figures: ΓP , $P \Gamma$, ΓP , $P \Gamma$, and ΓP . The bottom staff contains the corresponding musical notes and rests.

Fifth system of musical notation. The top staff has five measures with rhythmic figures: ΓP , $P \Gamma$, $P.P.P.P$, $P.P.P.P$, and $P P$. The bottom staff contains the corresponding musical notes and rests.

Sixth system of musical notation. The top staff has five measures with rhythmic figures: Γ , Γ , $P P$, P , and ΓP . The bottom staff contains the corresponding musical notes and rests.

The Schoole of Musicke.



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

Handwritten musical notation for a lute piece, consisting of 15 systems of staves. Each system includes a treble clef, a key signature (one flat), and a 6/8 time signature. The notation features various rhythmic values (minims, crotchets, quavers) and rests, with some notes marked with 'f' for forte. The piece concludes with a double bar line and a final cadence.

The Schoole of Musicke.

A handwritten musical score consisting of ten systems of two staves each. The notation is a form of early keyboard shorthand, using letters (a, b, c, d, e, f, g) and rhythmic symbols (vertical lines with flags) to represent notes and their durations. The score is organized into measures by vertical bar lines, with repeat signs (double dots) appearing in several systems. The notation is dense and characteristic of early 17th-century manuscript notation.



Y Lord Willobies
welcome home.

The image displays a handwritten musical score for the hymn "Y Lord Willobies welcome home." The score is written on ten systems of five-line staves. The notation is a form of shorthand, likely a type of tablature or a simplified notation system, using letters (a, b, f, g) and symbols (vertical lines, beams, and dots) to represent notes and rests. The music is organized into measures, with some measures containing multiple notes beamed together. The score begins with a decorative initial 'M' and a title. The notation is dense and characteristic of early printed or handwritten music manuscripts.

Handwritten musical notation on a five-line staff. The notes are written in a shorthand style with stems and flags. Above the staff, there are several groups of vertical lines, possibly representing chords or specific rhythmic patterns. The notes include various accidentals such as flats (b) and naturals (n).

Handwritten musical notation on a five-line staff, continuing the piece. It features similar shorthand notation and accidentals as the first system.

Handwritten musical notation on a five-line staff. This system includes a double bar line with repeat dots, indicating a section that is to be repeated.

Handwritten musical notation on a five-line staff. The notation continues with various note values and accidentals.

Handwritten musical notation on a five-line staff. The piece progresses with consistent shorthand notation.

Handwritten musical notation on a five-line staff. This system also features a double bar line with repeat dots.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff. This system includes a double bar line with repeat dots.

Handwritten musical notation on a five-line staff. The piece continues with similar shorthand notation.

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

The Schoole of Musicke.



ELL VEDERE.

Dynamic markings: *f*, *f*, *f*, *f*

Dynamic markings: *f*, *f*, *fff*, *f*

Dynamic markings: *f*, *f*, *f*, *f*

Dynamic markings: *f*, *f*, *f*, *f*, *f*, *f*, *f*, *f*

Dynamic markings: *f*, *fff*, *fff*, *f*, *f*, *f*, *f*

Dynamic markings: *f*, *f*, *f*, *f*, *f*, *f*, *f*

Dynamic markings: *f*, *f*, *f*, *f*, *f*, *f*, *f*

Dynamic markings: *f*, *f*, *f*, *f*, *f*, *f*, *f*

The Schoole of Musicke.

This image shows a handwritten musical score for a lute or similar stringed instrument. It consists of six systems, each with a five-line staff and a corresponding line of tablature. The notation includes various rhythmic values (such as minims, crotchets, and quavers) and accidentals (sharps, flats, naturals). The tablature uses letters 'a', 'b', 'c', 'd', 'e', 'f' to represent fret positions on the strings. The score is divided into measures by vertical bar lines, with repeat signs (double dots) used in several places. The handwriting is in an old cursive style, and the ink is dark on a light background.

The Schoole of Musicke.



Handwritten musical notation for the first system, consisting of three staves. The notes are written in a historical style with stems and flags. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic pattern of eighth and sixteenth notes.

He Spanish Pauin.

Handwritten musical notation for the second system, consisting of three staves. The notation continues from the first system, showing a variety of note values and rests.

Handwritten musical notation for the third system, consisting of three staves. The music features a mix of eighth and sixteenth notes, with some beams connecting them.

Handwritten musical notation for the fourth system, consisting of three staves. The notation includes various rhythmic patterns and rests.

Handwritten musical notation for the fifth system, consisting of three staves. The music continues with a consistent rhythmic structure.

Handwritten musical notation for the sixth system, consisting of three staves. The notation shows a progression of notes and rests.

Handwritten musical notation for the seventh system, consisting of three staves. The music includes a double bar line and repeat signs.

Handwritten musical notation for the eighth system, consisting of three staves. The notation concludes the piece with a final cadence.

The Schoole of Musicke.

This image displays a handwritten musical score for 'The Schoole of Musicke'. The score is organized into seven systems, each consisting of two staves. The notation is a combination of standard musical notes and a form of tablature. The notes are placed on the lines of the staves, while the tablature consists of letters (a, b, c, d, e, f, g) placed above or below the staves. Some letters are accompanied by small vertical lines, possibly indicating fret positions. The score includes various musical symbols such as clefs, bar lines, and repeat signs. The handwriting is in an old style, and the paper shows signs of age.

The Schoole of Musicke.



Alking in a country towne.

Handwritten musical notation for the first system, consisting of three staves. The top staff contains a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is written in a simple, rhythmic style with notes and rests. The bottom two staves provide a harmonic accompaniment.

Handwritten musical notation for the second system, consisting of three staves. It continues the melody and accompaniment from the first system, maintaining the same key signature and time signature.



Ony sweet boy.

Handwritten musical notation for the third system, consisting of three staves. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody and accompaniment are written in a similar style to the previous pieces.

The Schoole of Musicke.



GIGVE.



ANTERO.



Hree parts in one vpon
an old ground.

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.

Three musical staves illustrating the diatonic scale. The first staff is labeled 'Gam-vt' and the second 'Diapason'. Each staff has a corresponding letter and number below it: V R M F S L F S and I 2 3 4 5 6 7 8.

Heere you see, that from Gam-vt to G-fol-re-vt in space, to G-fol-re-vt in rule aboue, 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. Vth for vt, re, mi fa, sol, la, and so still the higher you goe, fa, sol, la, mi, fa, sol, la, &c. which is thus expressed in tablature.

A musical staff with tablature below it. The tablature shows the notes of the diatonic scale: a c c f g e e, a b d g sol re vt, a e d a c d f g sol re vt. A bracket below the staff is labeled 'bis Diapason 15 notes in compasse'.

Now you haue gotten the way to tune your voice, (note for note) with the Lute in the vnison, (that is: all in one time 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 prickfong, you may know by the times of the Lute: as followeth.

A diagram showing musical notation for rests. On the left, five notes are shown with stems pointing down to labels: Semibreve, Minim, Cratchet, Quauer, Semi-quauer. On the right, a staff shows a rest with a label 'The direct is thus made.' Below it, a list of notes: Semibreve, Minim, Cratchet, Quauer.

Rules to instruct you to sing.

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

Hold 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

First system of musical notation for 'V A L E.' It consists of a treble clef staff with a common time signature (C). The melody is written with diamond-shaped notes. Below the staff, the lyrics 'T Re Mi Fa Sol La La Sol Fa Mi Re Vt Re Vt.' are written. Underneath the lyrics are vertical bar lines indicating fingerings. Below the staff is a line of numbers: 2 1 2 1 1 2 1 2 2.

Second system of musical notation. It consists of a treble clef staff with a common time signature (C). The melody is written with diamond-shaped notes. Below the staff, the lyrics 'vt mi re fa mi fol fa la la fa fol mi fa re mi vt.' are written. Underneath the lyrics are vertical bar lines indicating fingerings. Below the staff is a line of numbers: 2 1 2 1 2 1 1 2 1 2 1 2.

Third system of musical notation. It consists of a treble clef staff with a common time signature (C). The melody is written with diamond-shaped notes. Below the staff, the lyrics 'vt fa re fol mi la fa fa fa fa la mi fol re fa vt' are written. Underneath the lyrics are vertical bar lines indicating fingerings. Below the staff is a line of numbers: 2 2 1 1 2 2 2 2 1 1 2 2.

Fourth system of musical notation. It consists of a treble clef staff with a common time signature (C). The melody is written with diamond-shaped notes. Below the staff, the lyrics 'vt fol re la mi mi fa fol fol fa mi mi la re fol vt.' are written. Underneath the lyrics are vertical bar lines indicating fingerings. Below the staff is a line of numbers: 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
 d a a d 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 s 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 + 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 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 r
 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 r e e e

 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

 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

 3 1 3 3 1 1 3

Pfalme.

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

 a a a b a b a b a a f 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 b 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. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Below the staff is a line of lute tablature: 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

Pfalme.

A musical staff with a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Below the staff is a line of lute tablature: 1, 1, 1, 2, 2, 2, 1, 2, 1, 2, 2, 2.

A musical staff in G-clef and common time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Below the staff is a line of lute tablature: 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

A musical staff with a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Below the staff is a line of lute tablature: 1, 1, 1, 2.

A musical staff in G-clef and common time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Below the staff is a line of lute tablature: 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

A musical staff with a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Below the staff is a line of lute tablature: 1, 1, 1, 2.

A

A musical staff in G-clef and common time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Below the staff is a line of lute tablature: 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

Pfalme.

A musical staff with a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Below the staff is a line of lute tablature: 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 3.

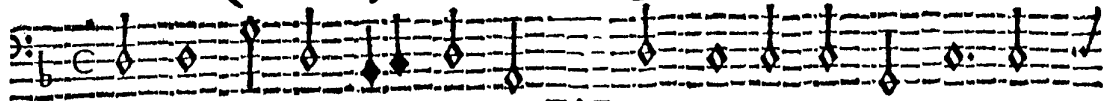
A musical staff in G-clef and common time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Below the staff is a line of lute tablature: 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

A musical staff with a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Below the staff is a line of lute tablature: 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

Rules to instruct you to sing.

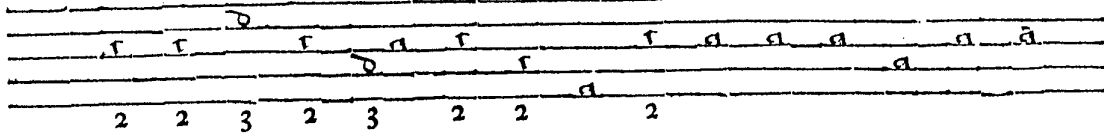
For the Viol
by song.

F

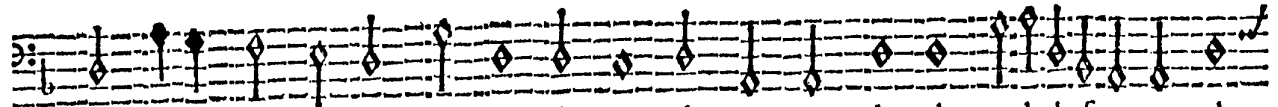


L 1 s 1 f s 1 1 1 1 s s s r s s
 Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ

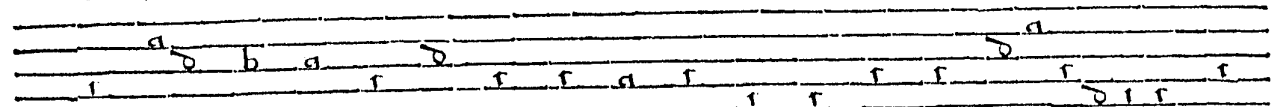
Or the Viol
by Tableture



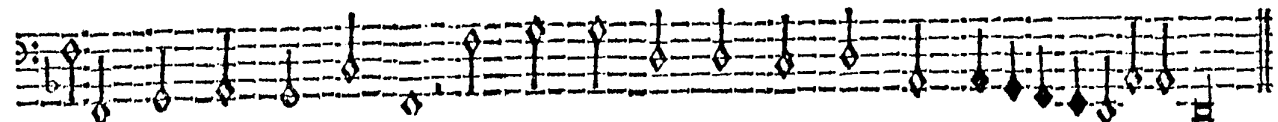
2 2 3 2 3 2 2 2 2



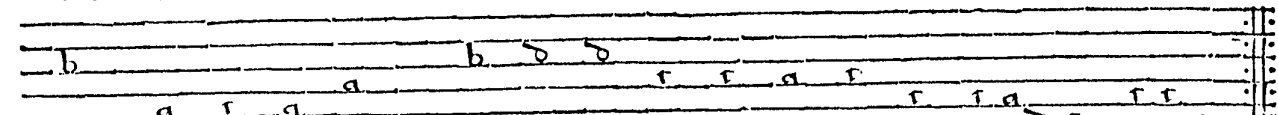
1 1 s f m 1 s 1 1 s 1 m m 1 1 s 1 f m m 1
 Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ



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



f f s 1 s s f f s s 1 1 s 1 1 1 s f m r l l r.
 Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ



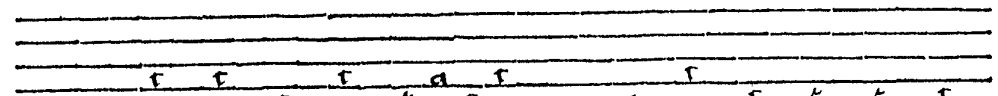
1 3 2 3 1 3 3 2 2 2 2 2 3 2



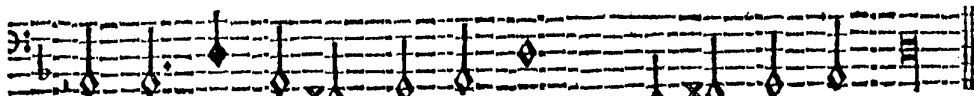
Psalme.



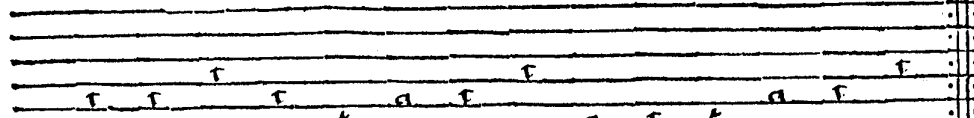
Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ



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



Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ Γ



1 1 1 1 3 1 1 1 3 1 1

Rules to instruct you to sing.



Musical notation for the first system, featuring a treble clef and a key signature of one flat. The melody is written on a five-line staff with notes and rests.

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

Continuation of the musical notation for the first system.

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

Wcet I E S V who shall lend mee wings.

Second system of musical notation, continuing the melody.

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 1 3 3 1 2 3 2 1 3

Third system of musical notation, ending with a repeat sign.

1 1 2 3 4 3 2 1



Pfalme.

Fourth system of musical notation, starting with a treble clef and a key signature of one flat.

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

Fifth system of musical notation, continuing the melody.

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

Rules to instruct you to sing.



Lord of whom I doe depend.

Musical notation for the first system, including a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is written on a five-line staff with various note values and rests. Above the staff are rhythmic flags indicating the placement of notes.

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 2 1

Second system of musical notation, continuing the melody with similar notation and a treble clef.

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 2 2 2 2
 2 1

Third system of musical notation, showing a continuation of the piece with a treble clef.

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



Lord that art my righteousnesse.

Fourth system of musical notation, including a treble clef and a key signature of one flat.

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

Fifth system of musical notation, continuing the piece with a treble clef.

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.