In God reioyce,
With Inſtrument
and voyce.

THE SCHOOLE OF MVSICKE:

WHEREIN IS TAVGHT, 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 inſtructer 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.

LONDON:
Printed *by Tho. Eſte*, for Simon Waterſon, dwelling at the ſigne of the Crowne in Paules Church-yard. 1603.

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.

AS 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: 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.

RIght 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-runneth 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. *Vale.*

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.

OV 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 anſwere your demaund: 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. Trulie 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 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, (concords, diſcords, 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 concords) repreſenteth the perfection of that moſt perfect number of fiue, 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 Phiſition, I ſee no ſuch neceſſitie, But that Muſicke is Phiſical, it is plainlie ſeene by thoſe maladies it cureth. As it cureth melancholie; 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 Arethmatition, for that Muſicke conſiſteth altogether of true number, and proportion, and thus, at this ſo cheefe, and neceſſarie ſcience of Arithmaticke, I hould 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) alreadie ſatisfied, but notwithſtanding, there remaineth in mee, a little ſpark of feare of an euell 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 curiouſlie ſet, that we of the olde mine, are ſmoakt 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, onelie content to be an auditore, and louer of the beſt,

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 beginning of their learning) from the ignorance of their teachers,for in older times they ſtroue (onelie) 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 *Timotheus*,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 *Timotheus*,the verie truth is,I haue hard ſo much as you ſay, & therfore 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 *Timotheus*) 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 *Timotheus*, are you content it ſhall bee ſo ?

Tim. With all my hart Sir,for by ſo doing,I ſhall daylie inioy 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 *Timotheus*, 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 whatſoeuer,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 *Timotheus*.

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, therfore marke how you ought to vſe your Lute, aboue 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.

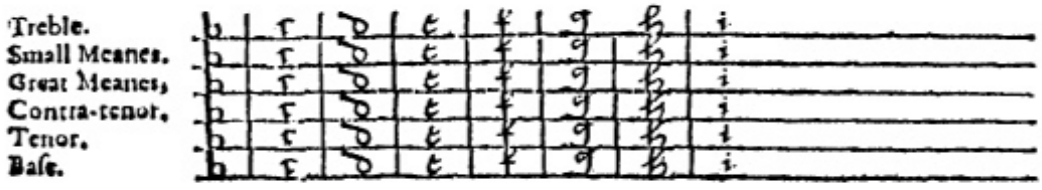
FIrſt ſitting vpright with your bodie, leane the edge of the Lute againſt the table, and your bodie againſt the Lute,not too hard for hurting your Lute,neither to ſoftlie for letting of it fall, for the table,your bodie, and your right arme, muſt ſo poyes the Lute, that you may haue your left hand at 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 whatſoeuer, 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 onelie,& 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

it wil

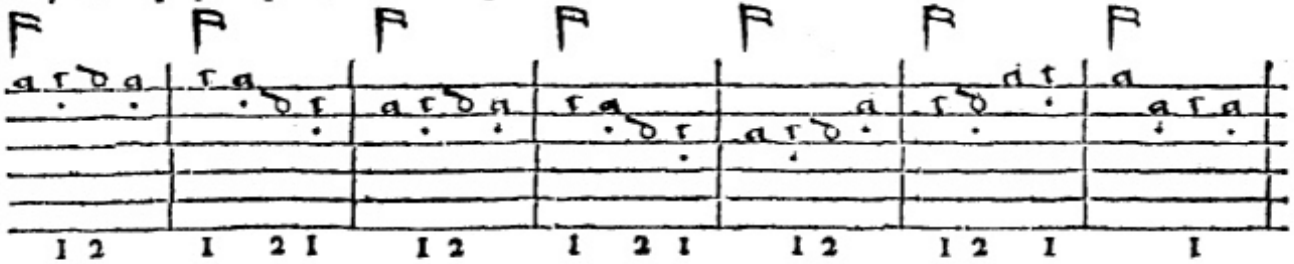
it will paine the ſinewes and hinder your play. All the aforeſaid had, both in memorie and practiſe (the houlding of your Lute, carrying of your hand, and ſitting vpright with your bodie, I mean) then (in the name of God) houlding the Lute (as is aforeſaid) comelie with your thumb againſt your forefinger (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, nameing 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 ſtoping them comelie, cleanlie, & ſtronglie, the firſt ſtring or *Treble*, ſtopped in the firſt fret, by the head of the Lute with the fore-finger, is b. in the *Treble*, and ſo ſtopped in the ſmall meanes, great meanes &c. The firſt fret is b. the ſecond fret is c 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 fretts in fit place and ſpace (vntill you come to m. Againe 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 thē 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 *Timotheus.*

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, & quaile delight. Now you know how to hold your Lute; alſo, what the ſtrings and ſtops are, without booke: Now you ſhall learne what 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.



SOme in the ſteed of (i) put (y) and although you, heere ſee but ſix ſingle lines, and vpon the Lute euerie 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 ſtoping 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.



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 thē the ſtops, & then the times with all afterwards: & therfore, 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 cōmitted to memory, and this leſſon had, than will I inſtruct them in all the varieties of tymes: as followeth.

A young beginner (although this were *Semiquauer* tyme) ſhall in the deſpight of his hart, make euery ſtroke a *Semibrefe*, & then as he multiplyeth in perfectnes, ſo he ſhal multiply in faſtneſſe of tyme, wherby is to be noted, that from one time all other are multiplyed & doubled, as for example. This long ſtroke here is in *Tableture*, a *Semibrefe*, 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.

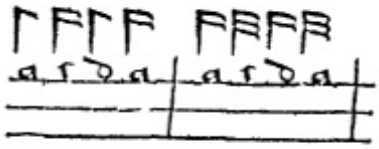
A *Semibrefe*. A *Minim*. A *Cratchet*. A *Quauer*. A *Semiquauer*.

So that you ſee two *Minims* go to a *Semibrefe*, as thus; two *Cratchets* to a *Minim*, as thus; two *quauers* to a *Cratchet*, as thus. And two *Semiquauers* to a *Quauer*, as thus, All which multiply the *Semibrefe*, as heere you ſee.

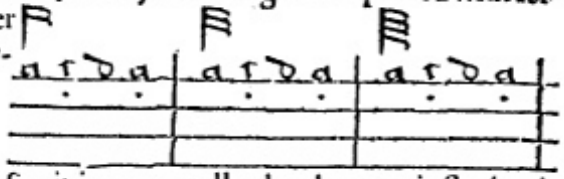
Heere you ſee, two *Minims* make a *Semibrefe*. Likewiſe, foure *Cratchets* make a *Semibrefe*. Alſo, eight *Quauers* go to a *Semibrefe*. And laſtly, ſixtene *Semiquauers* go to a *Semibrefe*. This is ſufficient for the knowing of the tymes; onely, that if there be a little prick, beſide any one of 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 *Semibrefe* maketh it a *Semibrefe* & half a *Semibrefe*: & 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 *Quauer* or *Semiquauer* 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.

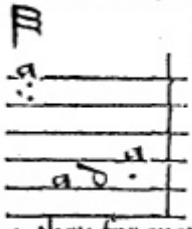
Tim. It is a verie neceſſarie queſtion which you demaund, and you ſhall vnderſtand, how neceſſarie, true, and perfect a rule it is, which not knowne, it is impoſsible that euer one ſhould play a leſſon, either at the firſt ſight, or cunningly: For firſt, where you ſee a letter or ſtop without any prick 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 inſeuerall times, as thus.



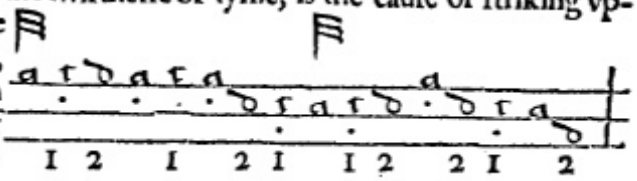
These are ſaid to ſtand alone, that is, not being accompanied with fellows, all of one time, either *Cratchets*, *Quauers*, or *Semiquauers*: as thus,



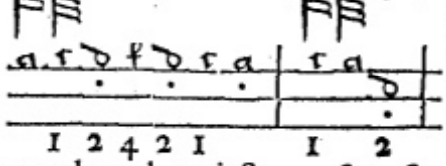
And alſo being of a long tyme, as *Semibreſes* and *Minoms*, for it is a generall rule, that euerie ſtroke, is more naturall to be ſtriken downward, than vpwards; but the ſwiftneſſe of tyme, is the cauſe of ſtriking vpward, and the farneſſe off, of ſeconding a point, as thus:



for heere a in the treble being the firſt of a point, is ſtriken vpward, which if the point were all of one ſtring, or ſtill the next vnto it, thus:

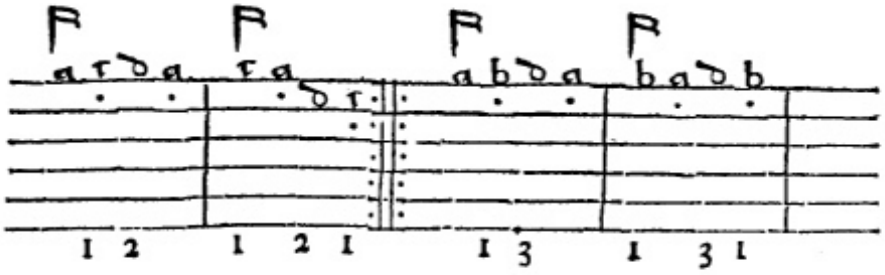


Going in 4. and 4. then for euer, the firſt is downe, the ſecond is vp; ſo that if the pricks were away, this is a generall rule. Now by this rule, you may by occaſion, ſtrike twice down together; as if you haue a point begin thus,



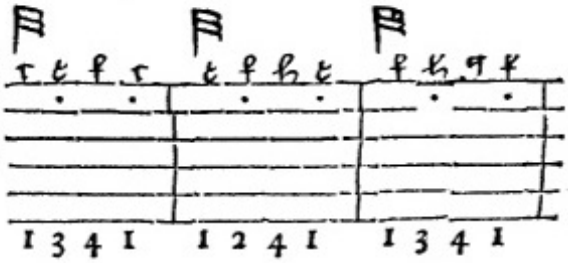
Heere the firſt is downeward, becauſe it ſtands alone; And the ſecond, is ſtriken downeward, becauſe it is the firſt of a point; this is one neceſſarie rule, and alſo profitable. The ſecond rule is, you ſee in the firſt point, how you vſe but two fingers in all the whole leſſon, that is, the fore-finger & the ſecond alwaies houlding your thoumb againſt your fore-finger. Now, it is a generall rule, that where you leaue no ſtop, leaue no finger; and where you leaue a ſtop, leaue a finger, as this example following ſheweth.

Heere

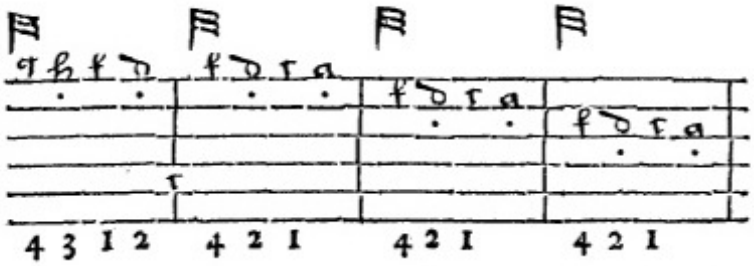


Heere you ſee betwixt ꝛ and ꝺ no ſtop betweene, therefore you leaue no finger betweene; againe you ſee, that in the next ſtop where you haue ꝺ and ꝺ you leaue a ſtop which is ꝛ, and conſequently you leaue a finger betweene the firſt and the third, which is the ſecond, and this is ingenerall, in playing of any *Treble* whatſoeuer. Now you haue a generall rule for ſtriking, downeward and vpward, 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 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 vnnaturall, 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; and they ſhall finde reaſon to guide them, and truth in Arte. And ſo let them take heede of thould ſaying, *Art hath no enemie 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.

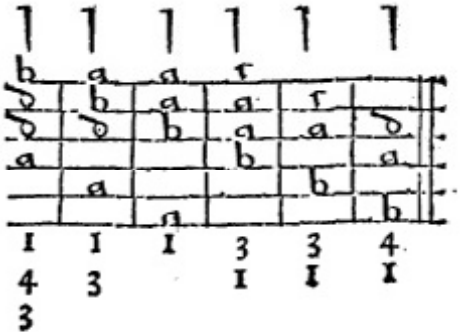
Firſt, you ſhall vnderſtand, that wee terme the fore-finger, and the little finger (of the ſtopping hand) two extreames: for that they be the outmoſt parts thereof; & that in going downward with a point, (frō the head of the Lute) the point is alwaies begun with the forefinger, as thus:



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

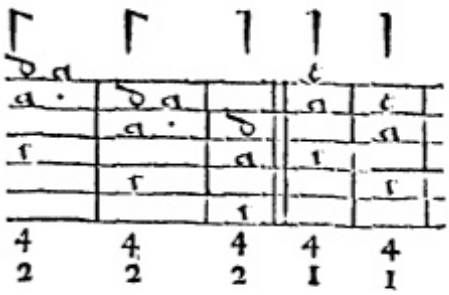


All ſuch points, I will ſet downe in a fit place by themſelues, but by this example of the two extreams, you ſee the firſt gouerneth the vpper part or frets, and the other, the nether part, or next loweſt: and thus the forefinger alwaies, in any ſtop wher (b) is, full, or ſingle, except there bee in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

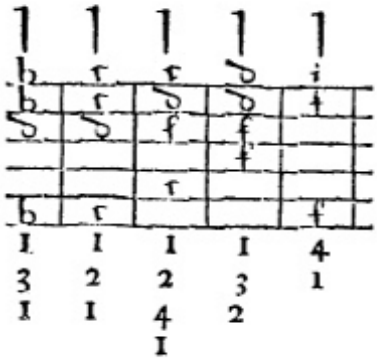


Note

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



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

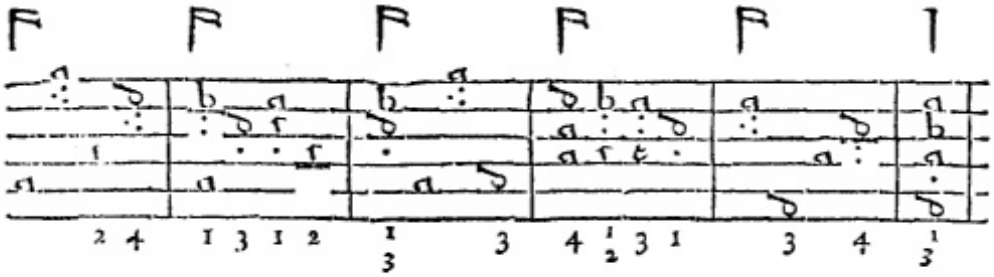


Heere lay your fore-finger along, in the firſt ſtop, in in the next, in in the next, in in the next, in &c. Alwaies noting this, that in any ſtop whatſoeuer, that you pluck away no finger, vntill you needes muſt. And as before I haue taught you how to relyſh in a ſingle ſtop, with that finger which is the ſtrongeſt, ſo take this for a generall rule, that you relyſh in a full ſtop, with that finger which is moſt ideleſt, 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 auaileth it to ſtop neuer ſo neate, fine and cleane, and if it be ſlubberd 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, anſwere the left hand at the inſtant, ſtriuing with no ſtroke: and to conclude, the touch of the one hand, to anſwere the ſtop of the other hand, in the full harmony of conſent, (called a *Simpathie*,) and then to know what ſtrings to ſtrike, with what fingers, mark all theſe rules following, and let them not be forgotten.

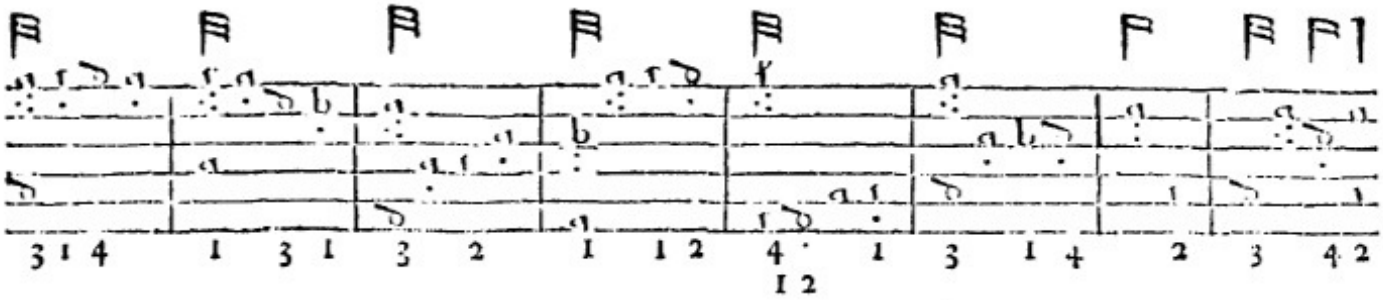
You haue heard, that euery ſtrok is more naturally to be ſtriken downeward then vpward, which is very true, but aboue all, the *Baſes* are to be ſtriken downeward, and for the ſame purpoſe, you ſee how aptly the thumb fitteth that office, and likewiſe the fingers remaine as readie to ſtrike vpward and 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 open ſtriken downeward with the thumbe, and in the *Treble* followes ſtriken vpward with the third finger, next in the *Contratenor* ſtriken downeward with the thumbe, & laſt of the 4 followes in the ſmall *Meanes*, ſtriken vpward with the ſecond finger. And now the reaſon why in the *Treble* and 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 you ſhall ſtrike that letter vpward with the third finger, and ſo when you ſee two prickes thus vpward with the ſecond, and one pricke with the fore finger as thus 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.

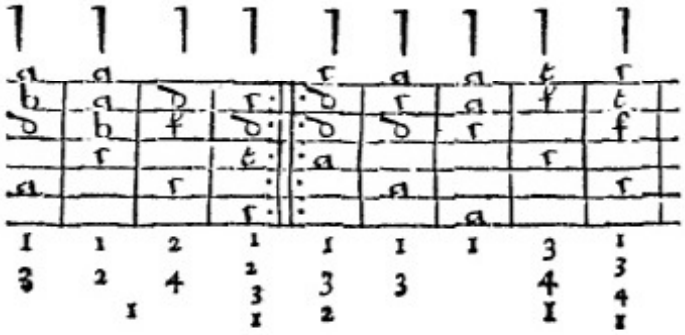
Heere



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

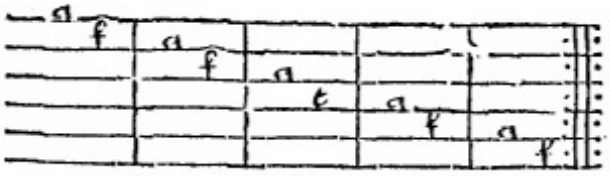
Kni. Although this at the firſt, ſeeme hard to vnderſtand, yet it ſtandeth with very good reaſon, and it muſt be wonne with labour and diligence, and when a man hath ſaid neuer ſo much, or all that hee can ſay, yet there will ſomewhat remaine for a learner to finde out and conſider vpon by himſelfe.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



Heere the ſtops where ♭ is placed, muſt haue his fall from a in the ſame ſtring where ♮ is placed, (the finger laid along in f.) muſt haue his fall from f in the ſame ſtrings, in the next where f is in the *Trebl.* becauſe f is ſharp, muſt haue his fall from the full note a, and f hauing had his fall, may ſo bee held ſtill without mouing the forefinger, and the reliſh continued (with the little finger) in ♮ 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 f 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 *Timotheus*, 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 bee 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.

Firſt ſee what manner of leſſon it is, whether it bee *a ſet Song, Innomine, Pauen, Galiard, Almaine, Iigue, Lavolta, Coranta, Country dance*, or *Toy*, whatſoeuer, according to the nature of the leſſon, to giue it his grace with grauitie or quickues. 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 ſhal 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 with out the knowledge therof: For true Art maketh hard things eaſie, labour maketh hard things perfect, or (to ſpeake more truely) ready. Now, when you can play vpon the Lute, I will (God willing) ſhew you how your Lute ſhall inſtruct you to ſing; inſomuch 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 prickſong, you may verie eaſilie attaine to play vpon the Viol *de Gambo*, either by *Tablature* or by prickſong notes. For the carriage of your left hand vpon the Lute, is likewiſe juſtly 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, wher 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*, 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:

PArhaps, 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,
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.

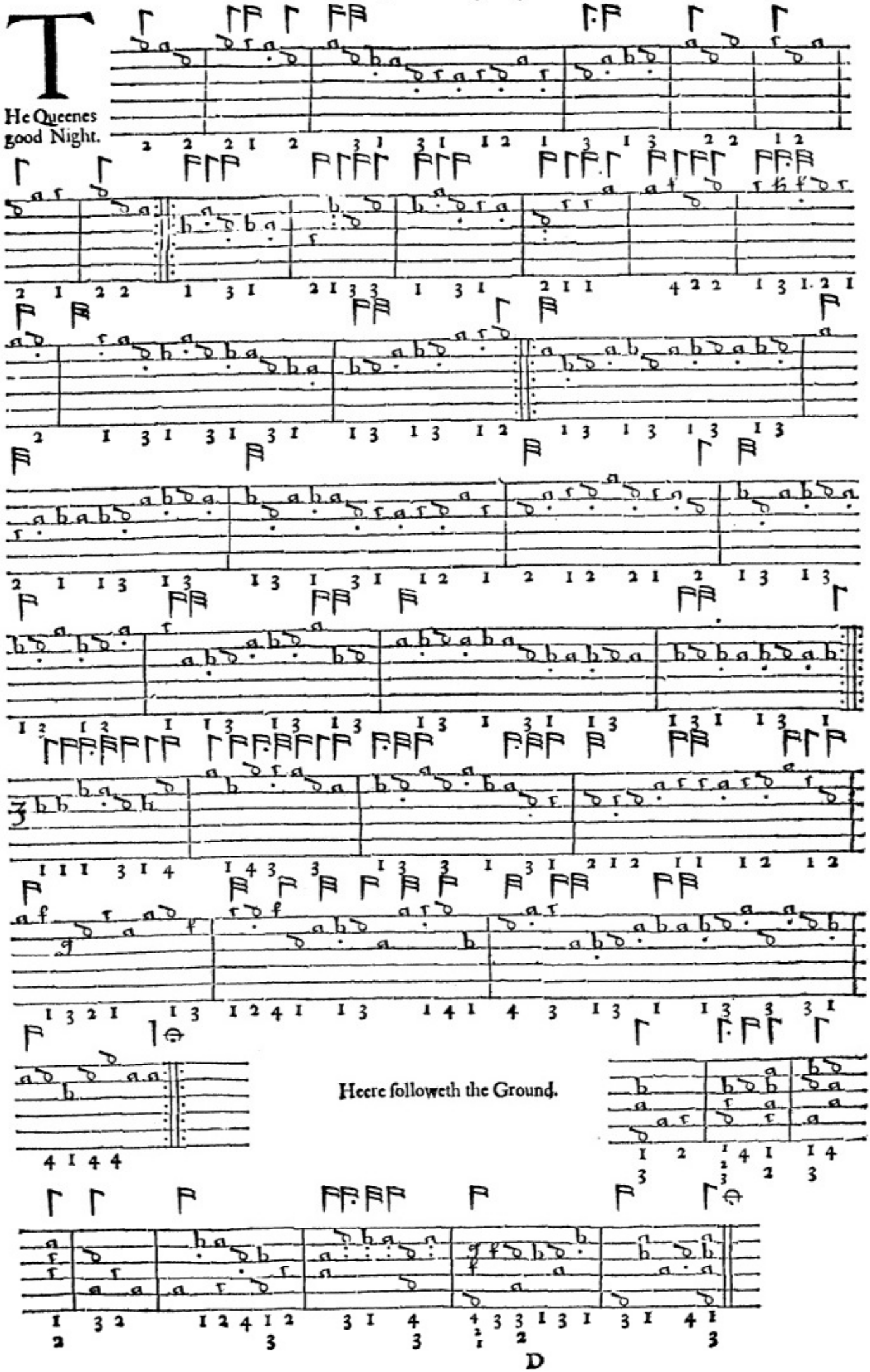
Now I haue led the *Way* and broke the *Ice*,
Caſt out the *Lumps* and left the *Water* cleere:
If any one to follow make it nice,
And yet that they can *Better* it will ſweare,
To ſuch I ſpeake *Aloud* that they may heare,
Except they *Doe't* they will not be *Beleeu'd*,
And being *Caſt*, tis hard to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

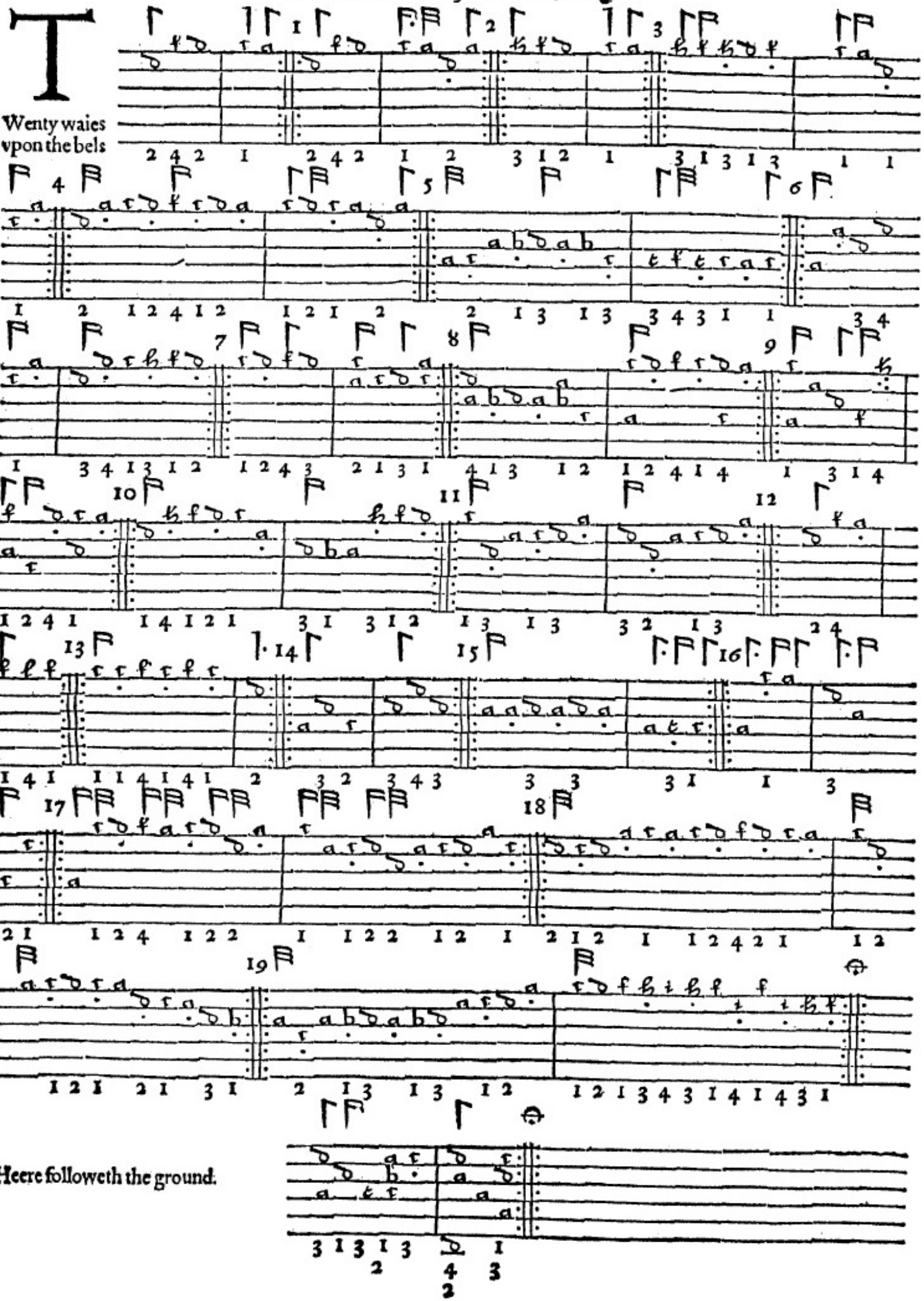
I doe not *Rob* the *Skilfull* of their due,
Nor *Patch* my *Bad*, with other *Good* inuention,
For if *Old* grounds *Falſe* ſet, I doe make *True*,
Therein I ſhew of *Art* the true intention,
And this *(I hope)* deſerues no reprehenſion.
But yet I know, how *Well* I ere intend it,
Some will far ſooner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

Some *Mandrake Mome*, diſpoſde to pick a *Quarrell*,
(*Aſſ.* if hee doe, it is a thing that 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.

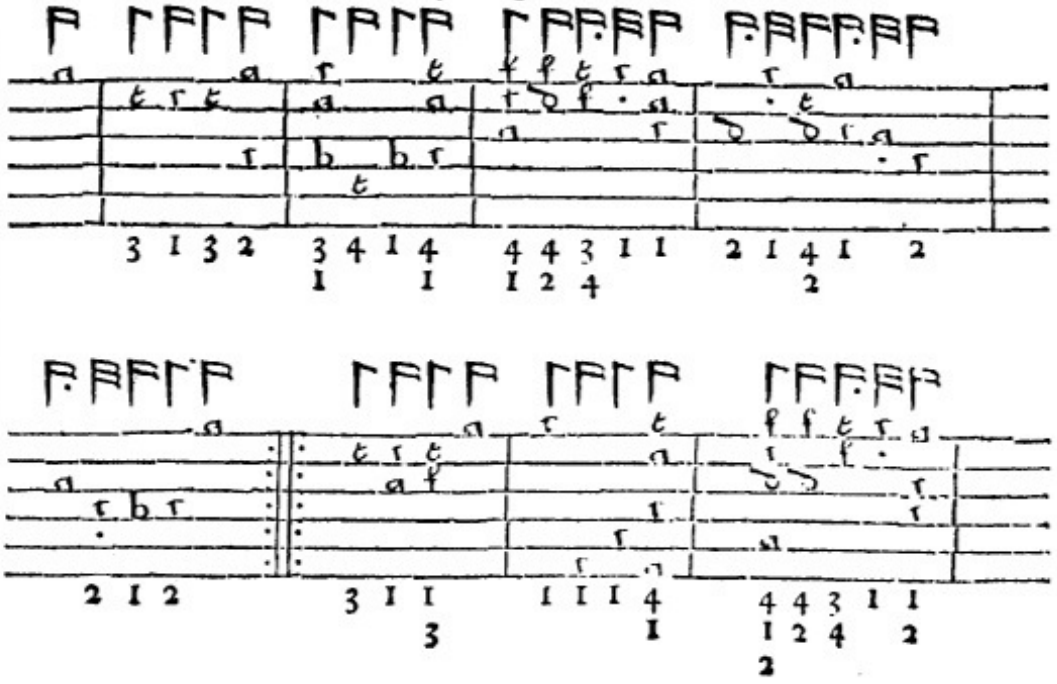
The Queenes good Night.

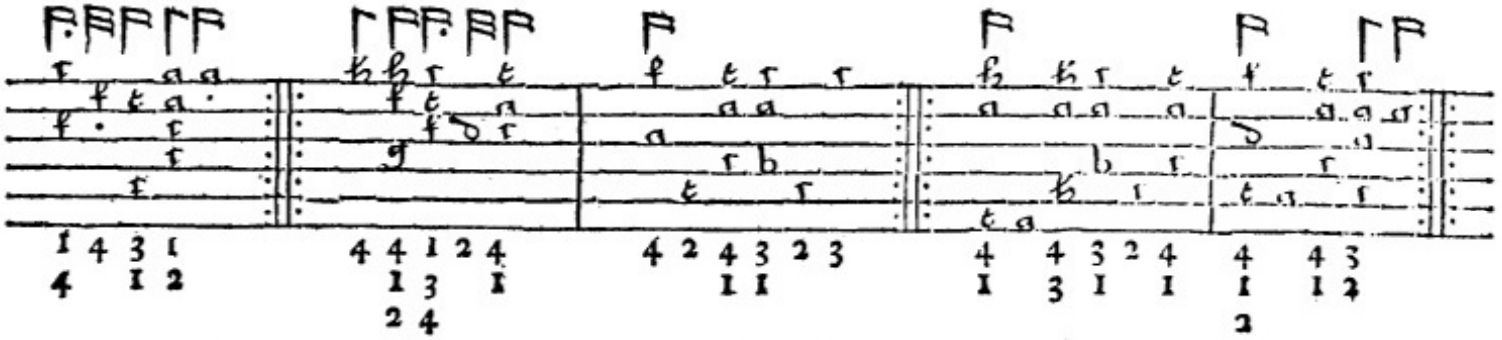


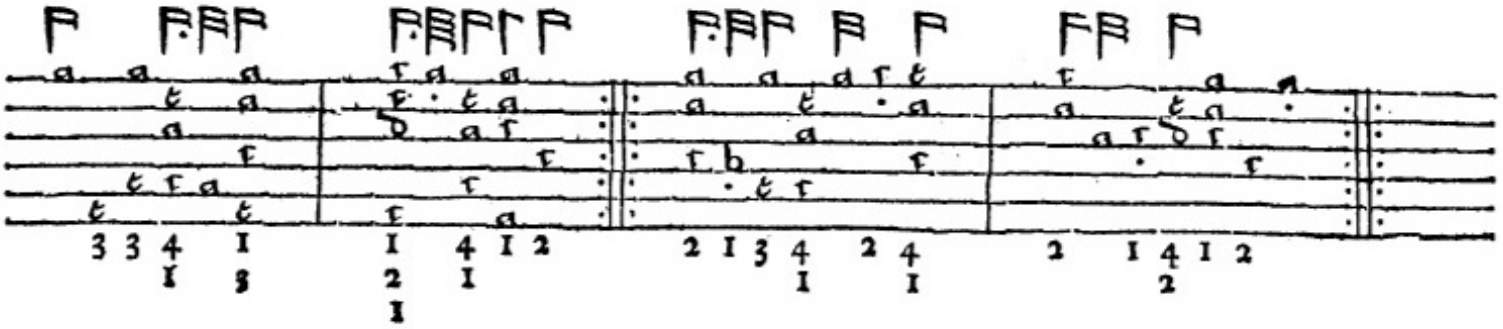

Twenty waies vpon the bels
Heere followeth the ground.

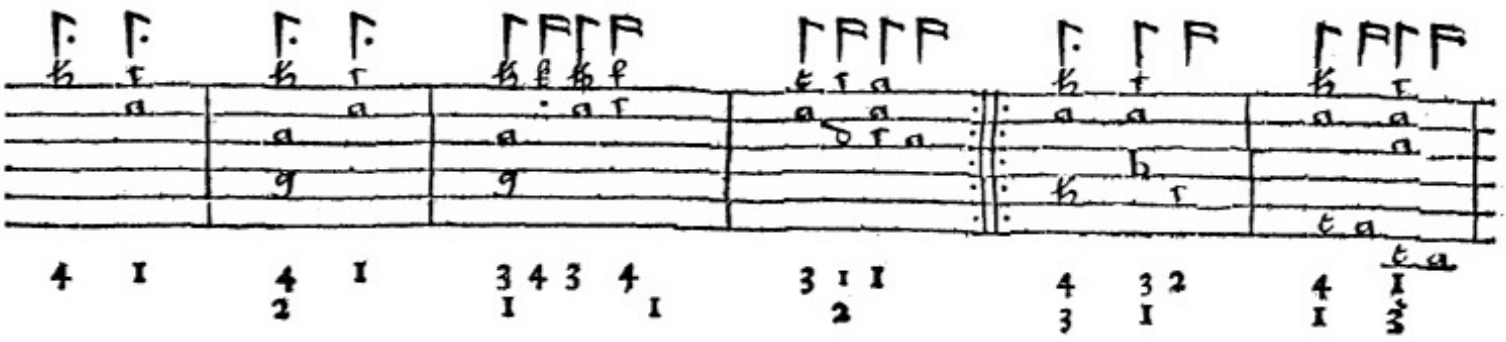
Ow well you Marriners.

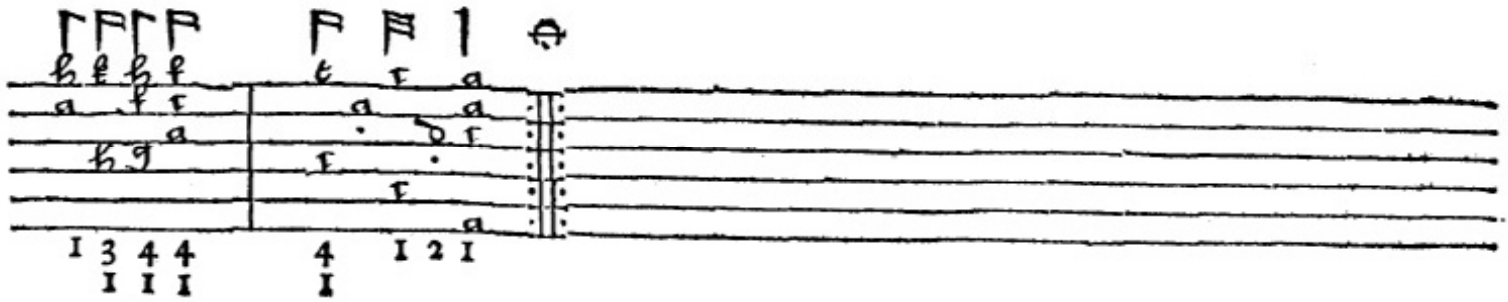
Heere keepe your fore-finger along in





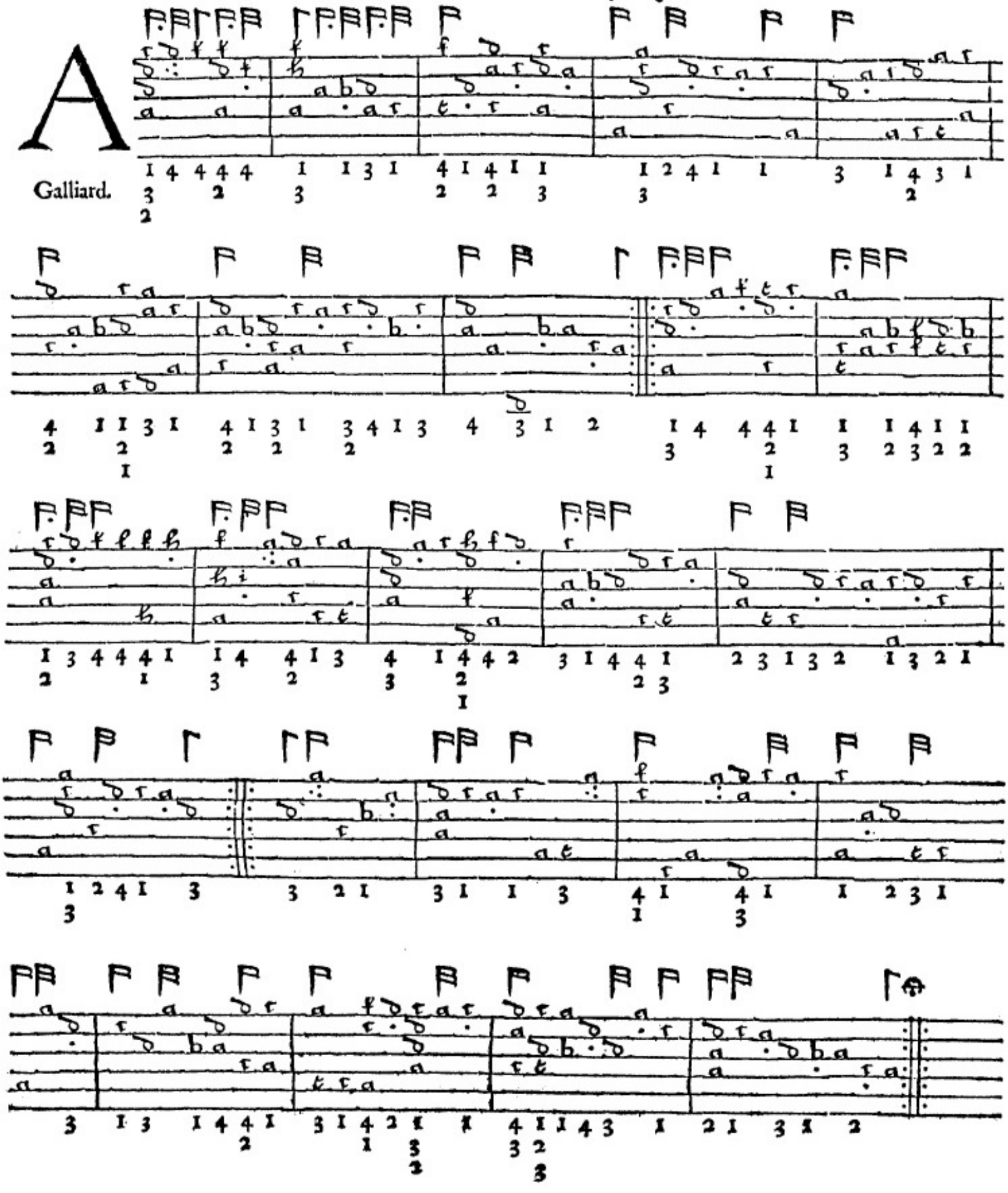




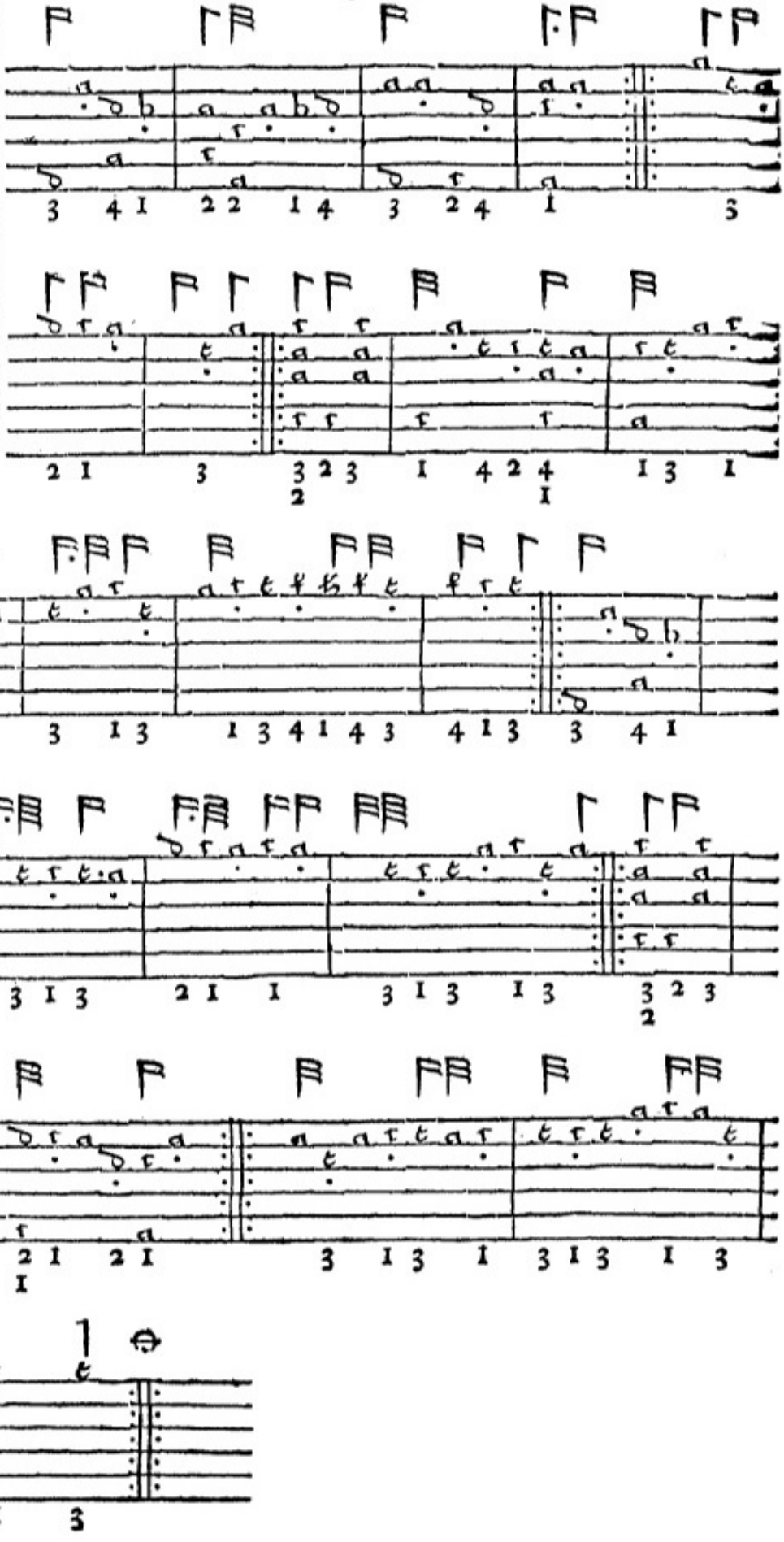


A

Galliard.



Plaine ſong for two Lutes.



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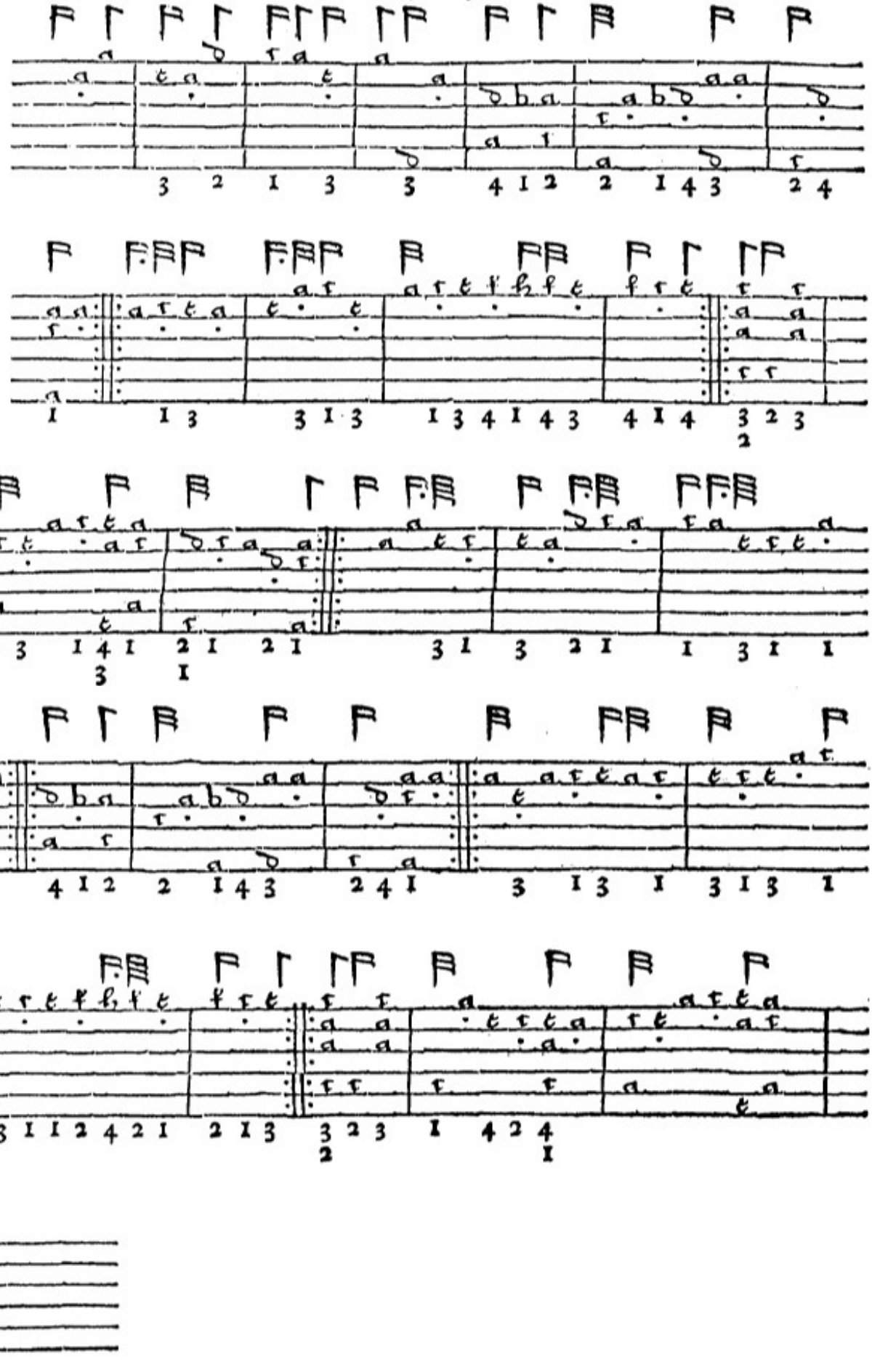
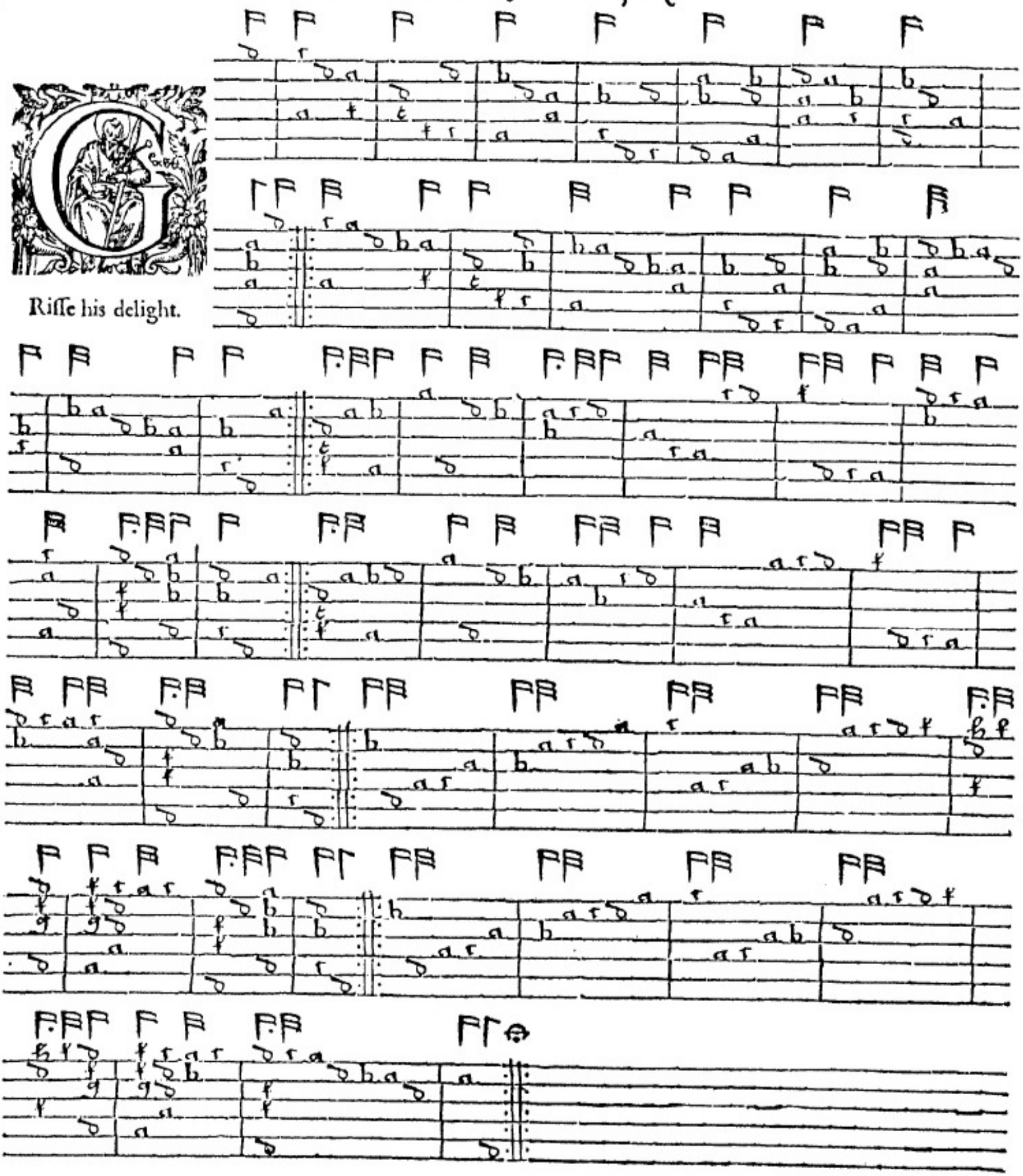
Plaine ſong for two Lutes.



Riſſe his delight.

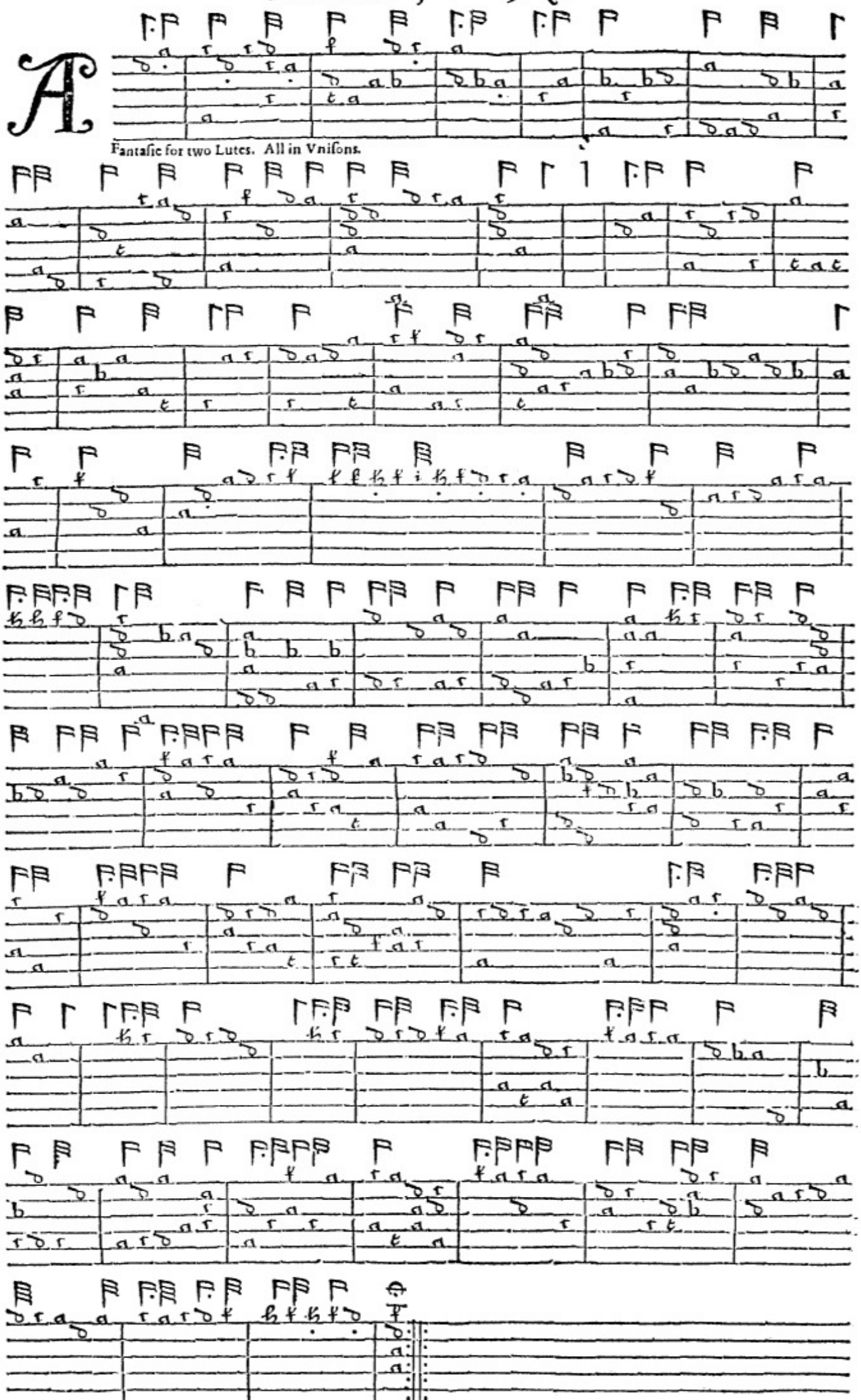


Affemezo galyard.

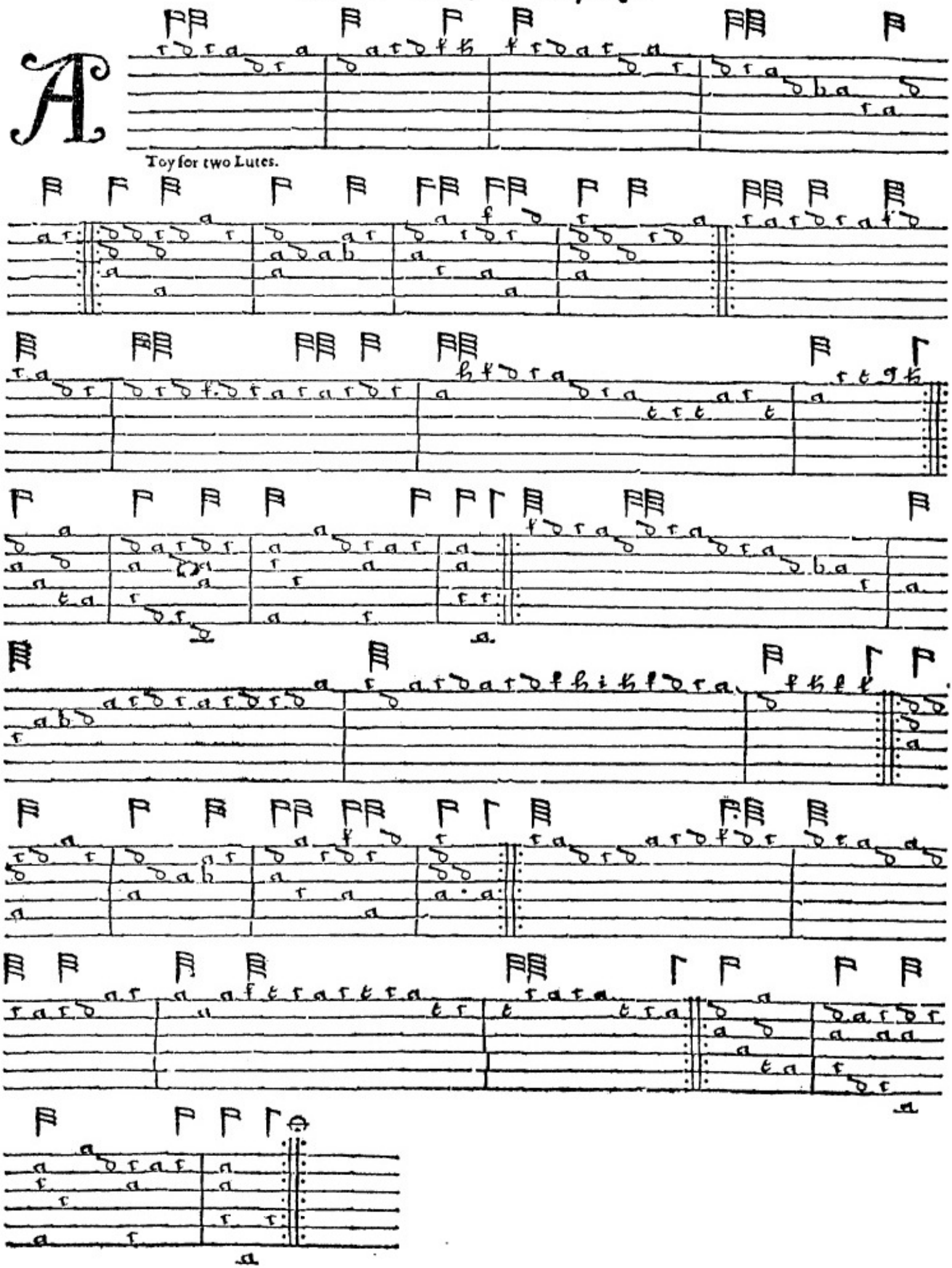
Heere followeth the ground
to this Treble.

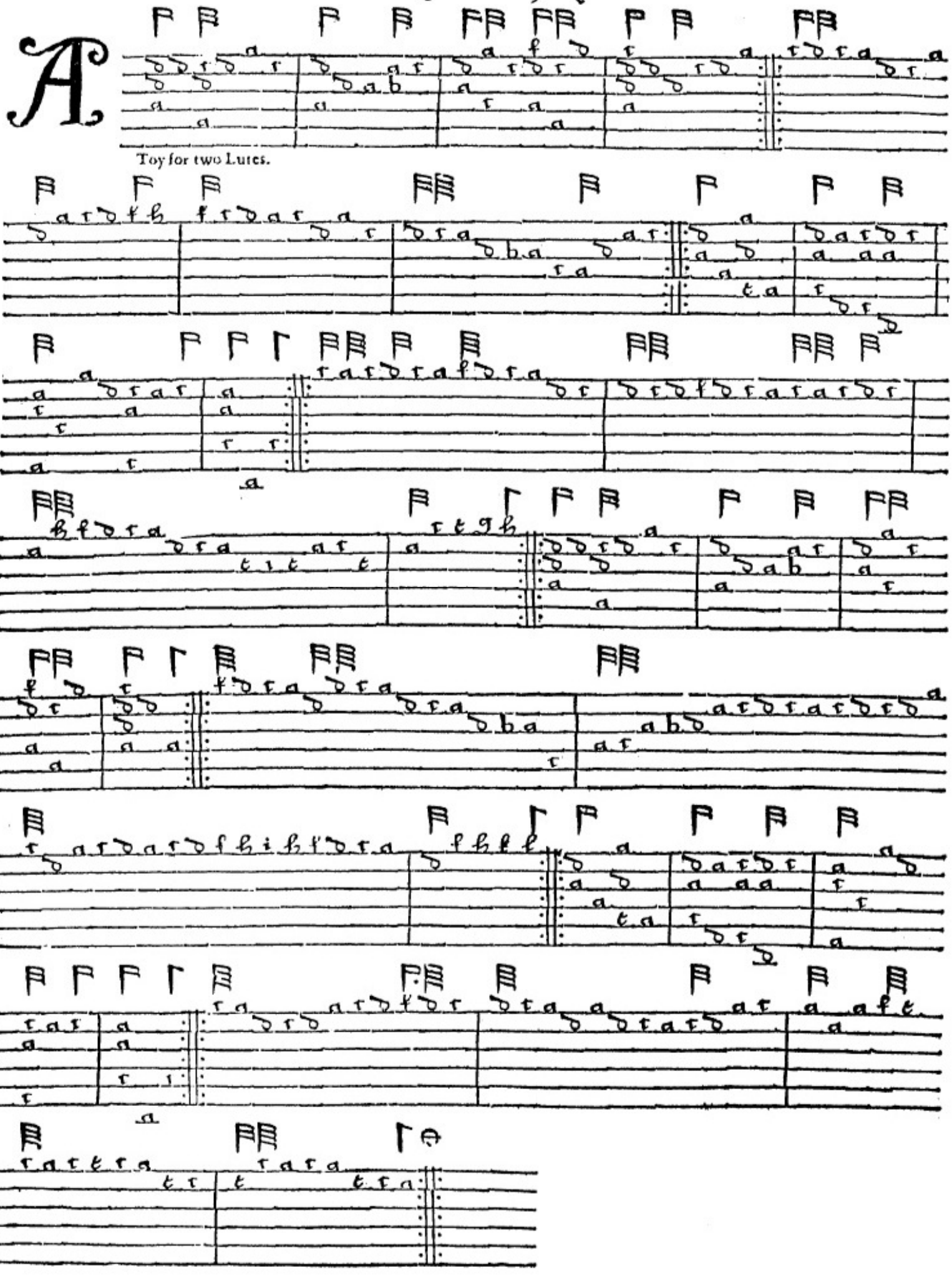
A

Fantaſie for two Lutes. All in Vniſons.

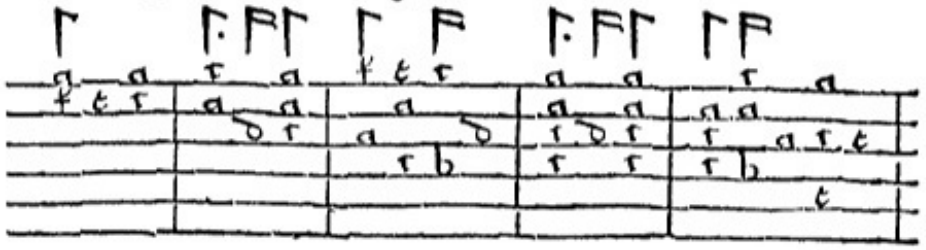


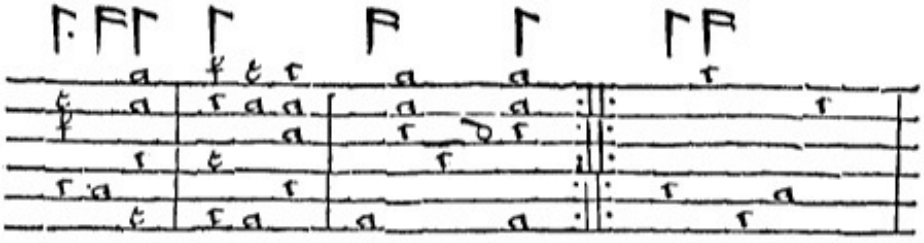
Fantafie for two Lutes. All in Vnilons.

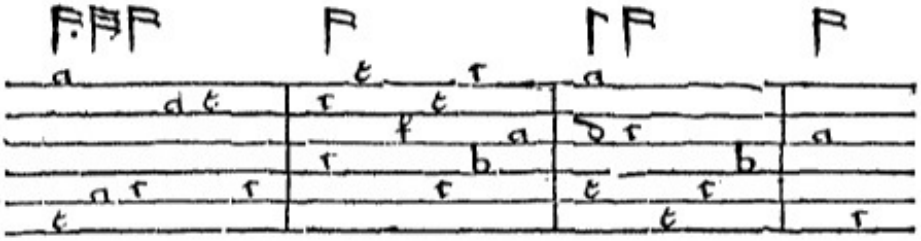

A
Toy for two Lutes.

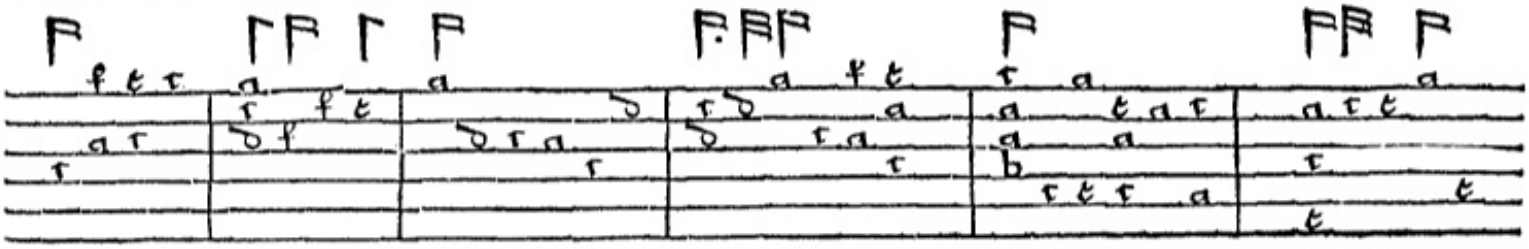

A
Toy for two Lutes.

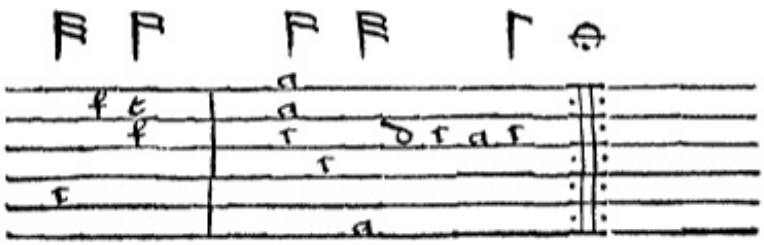
GALLIARD.

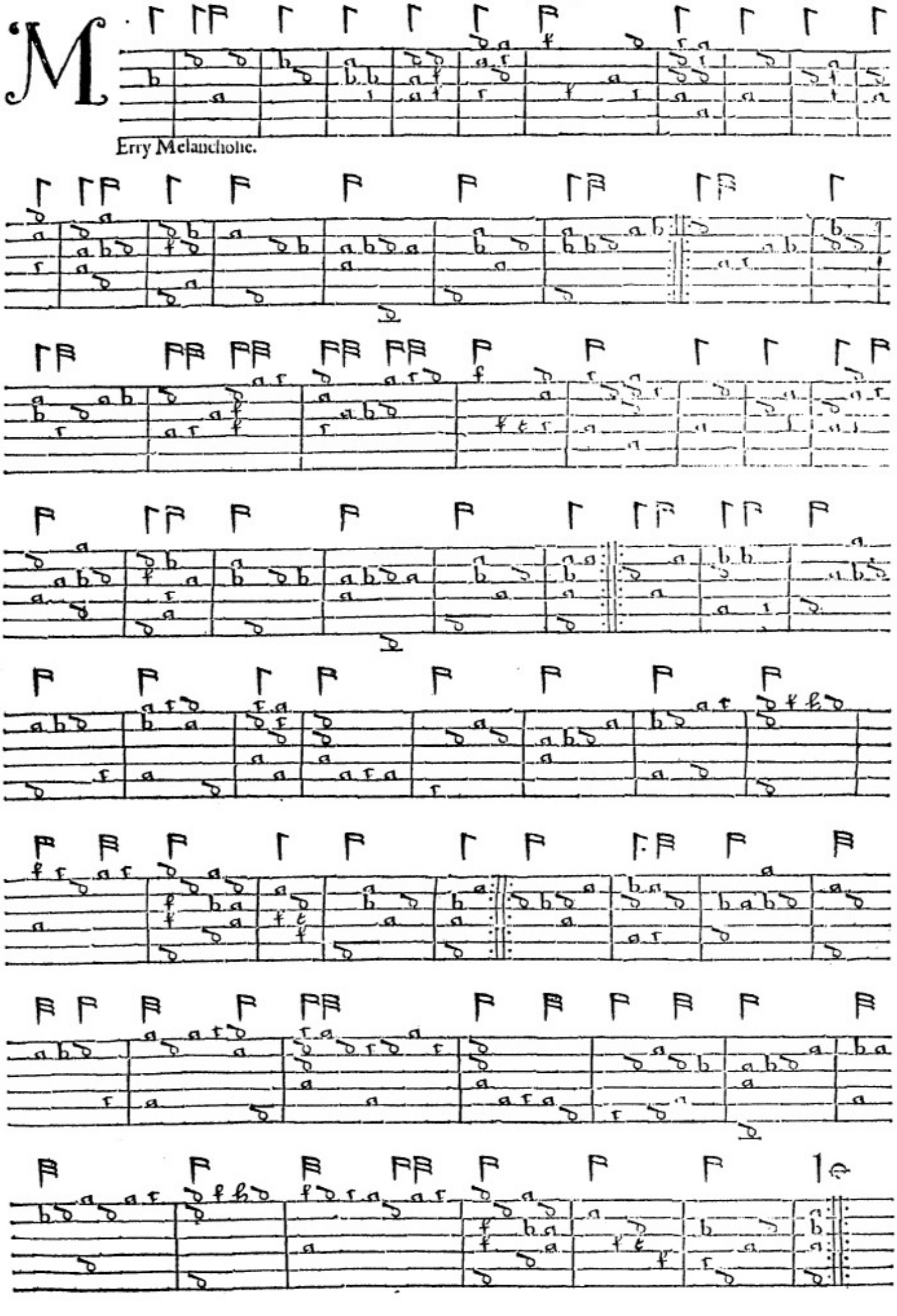




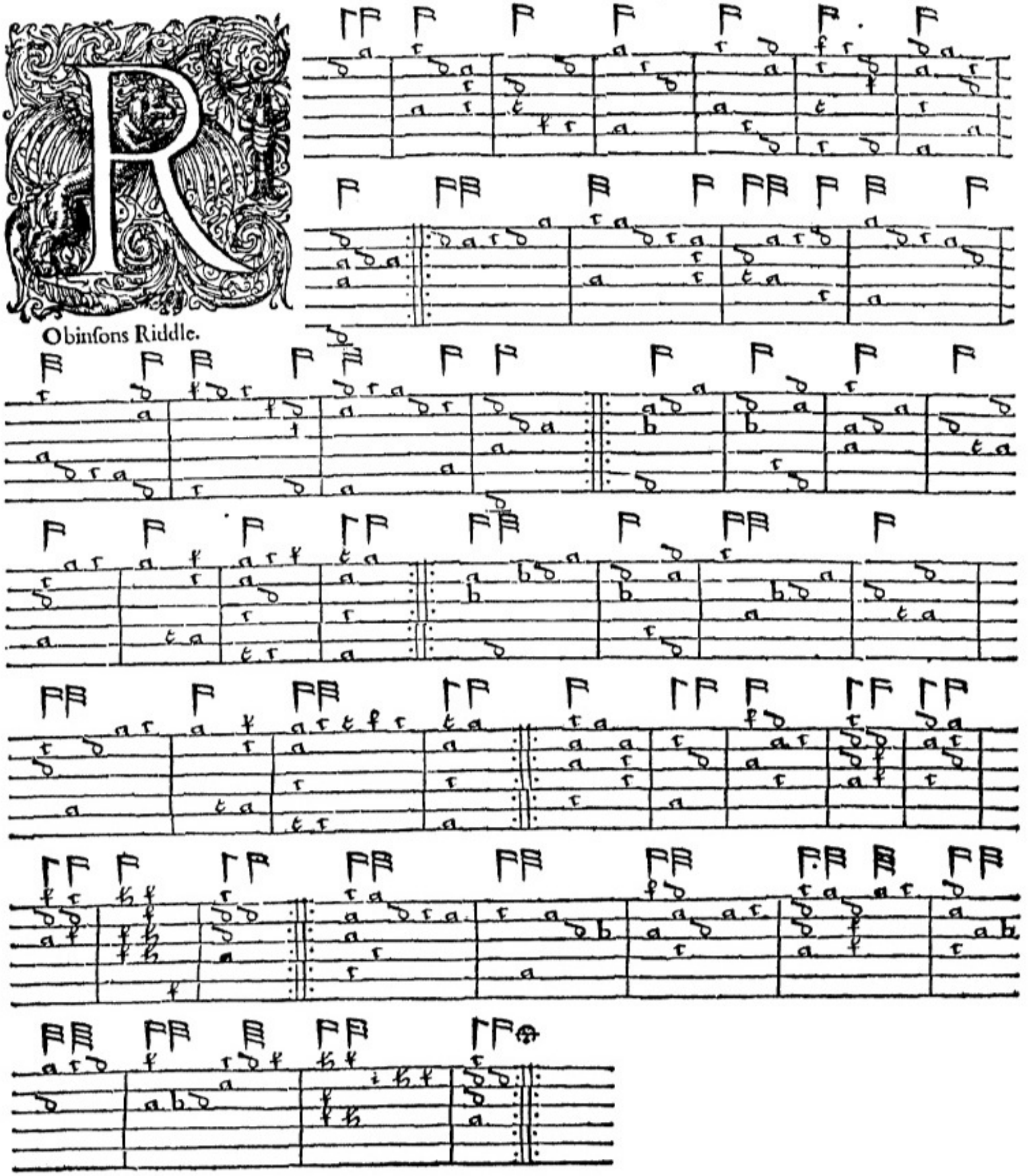






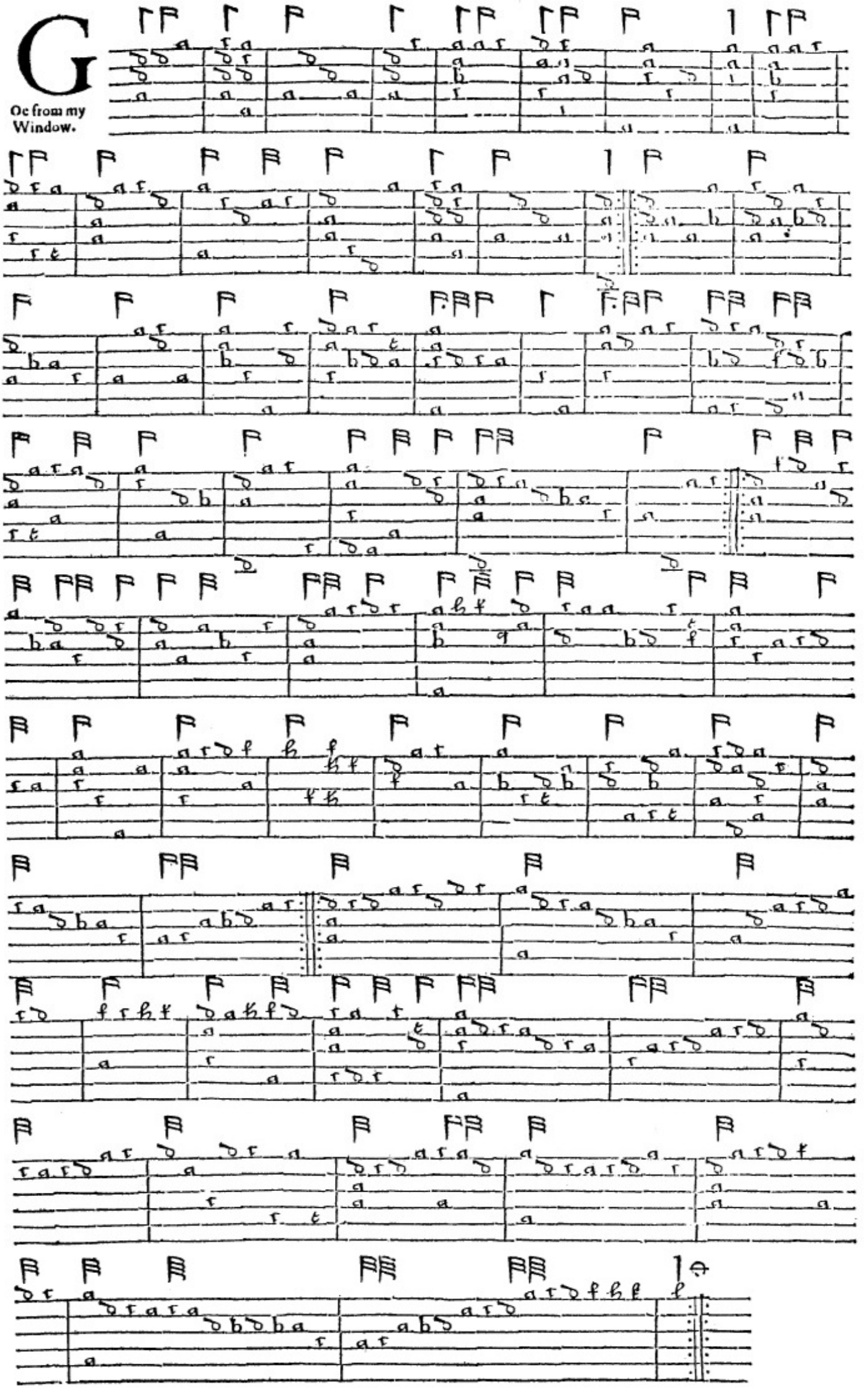

Erry Melancholie.

Obinſons Riddle.



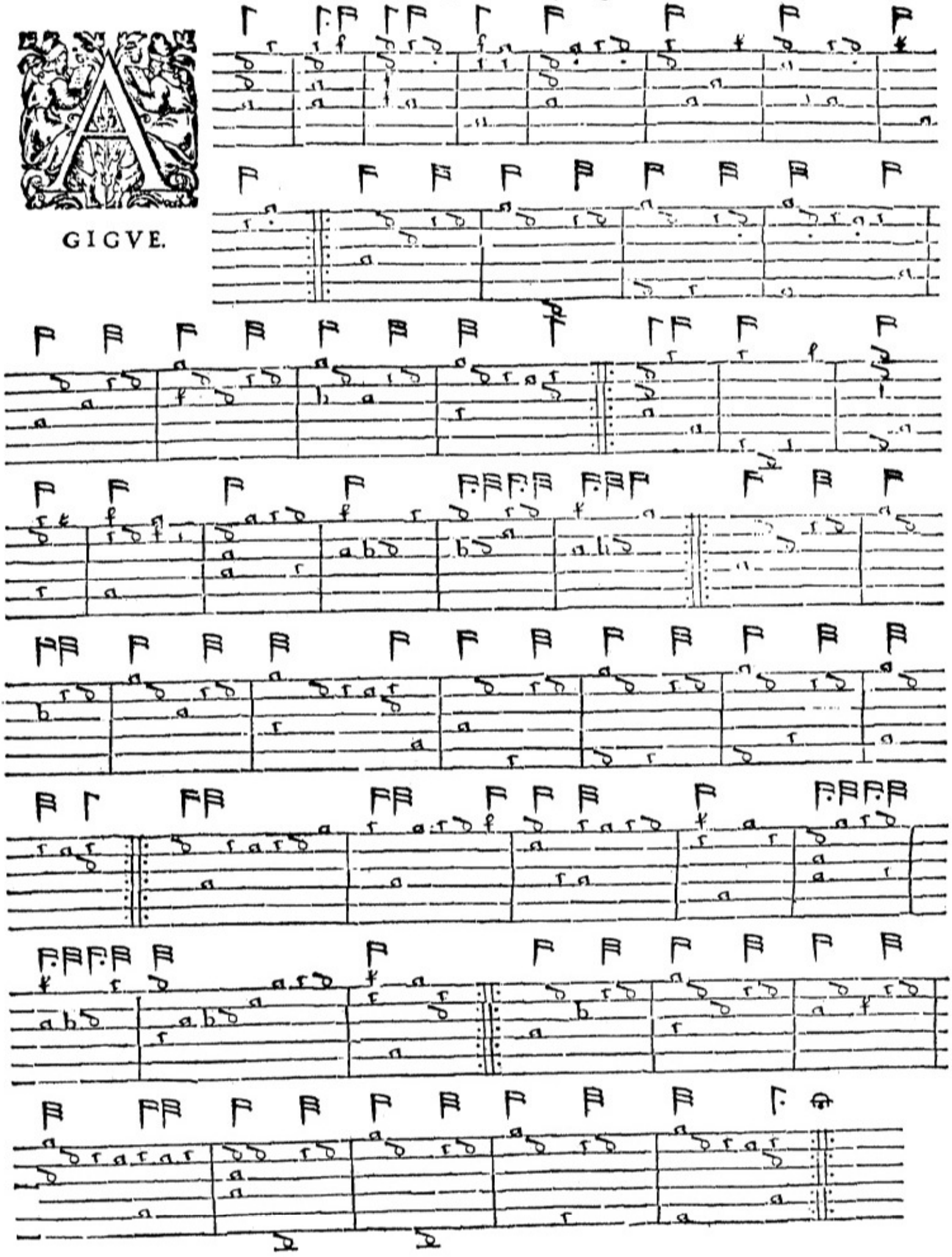
G

Oc from my Window.



TOY.

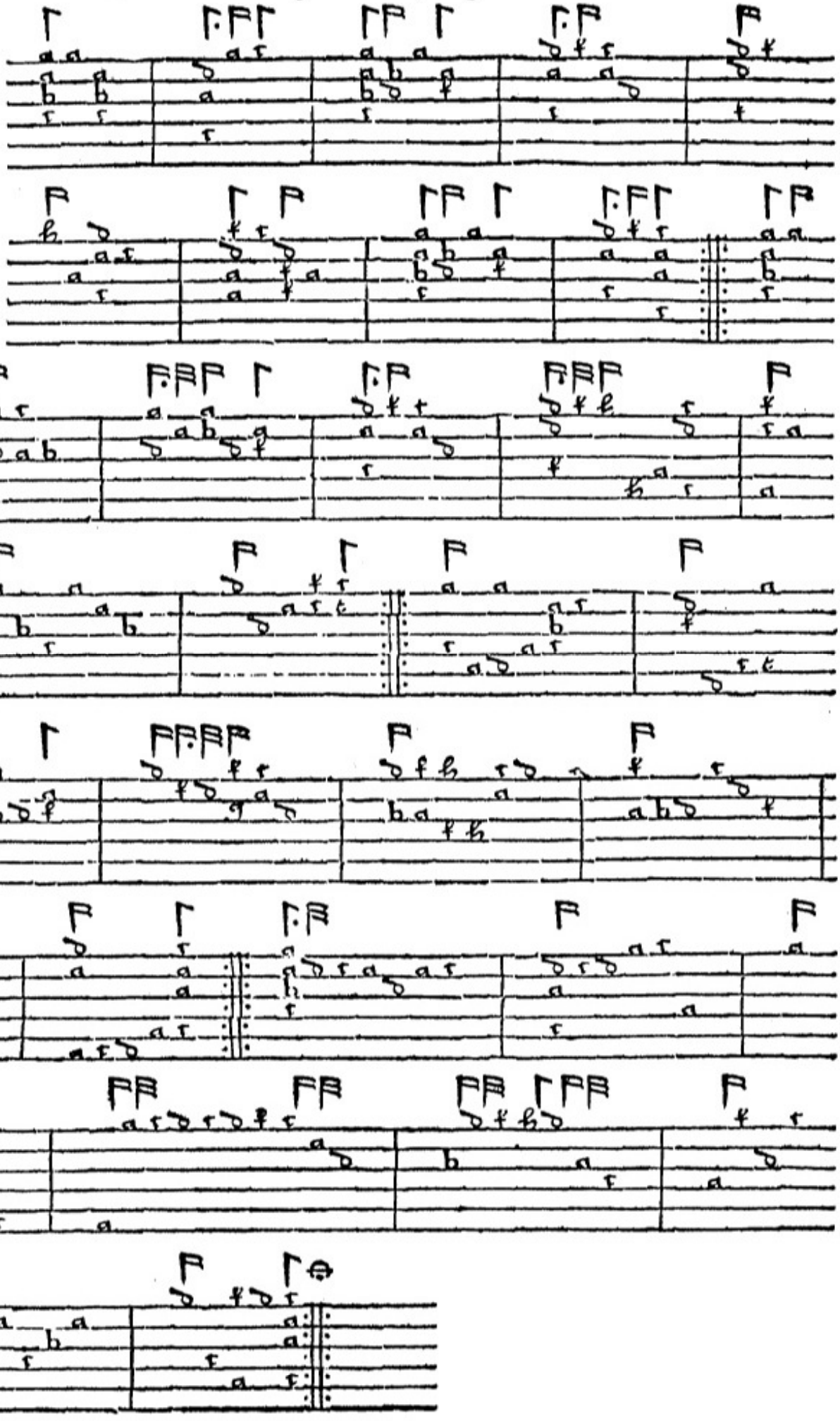
GIGVE.



N ALMAIGNE.

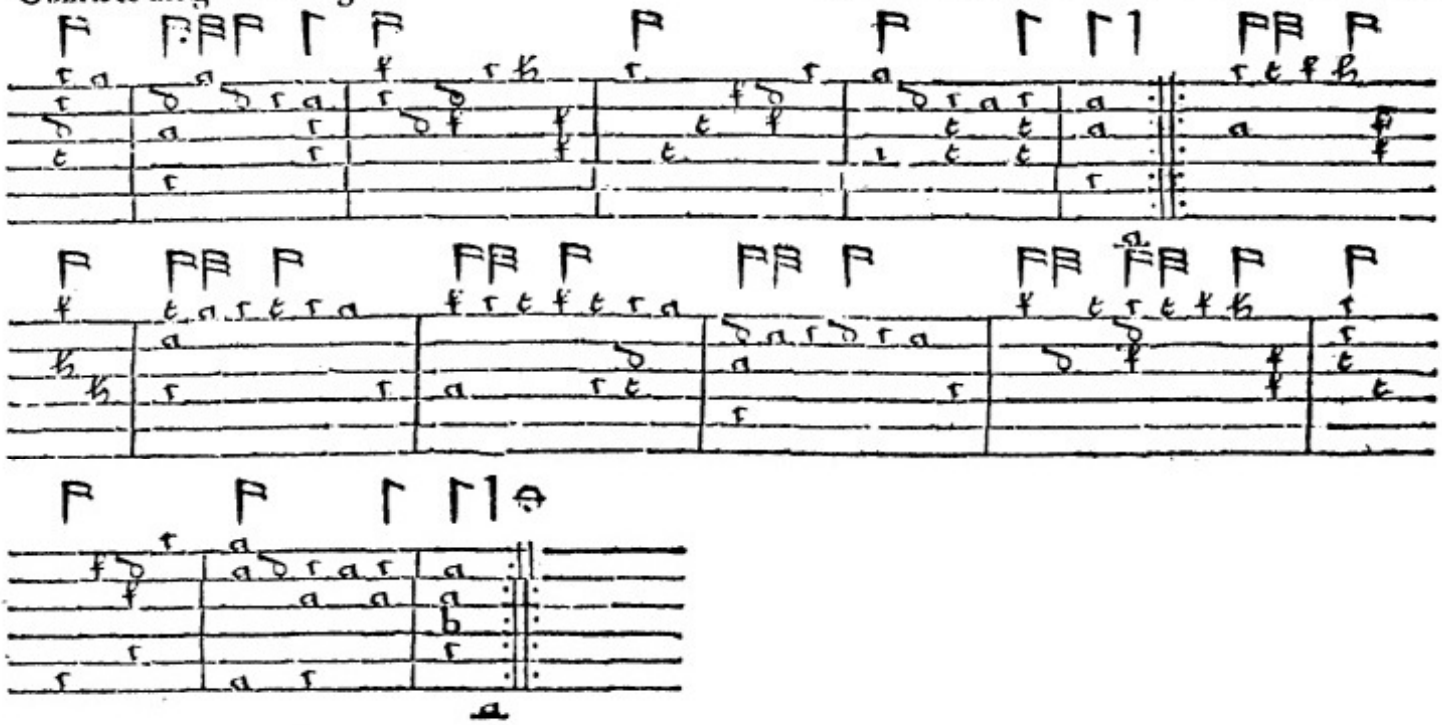
N ALMAIGNE.

A TOY.



TOY.

Olkin is to the greenwood gone.



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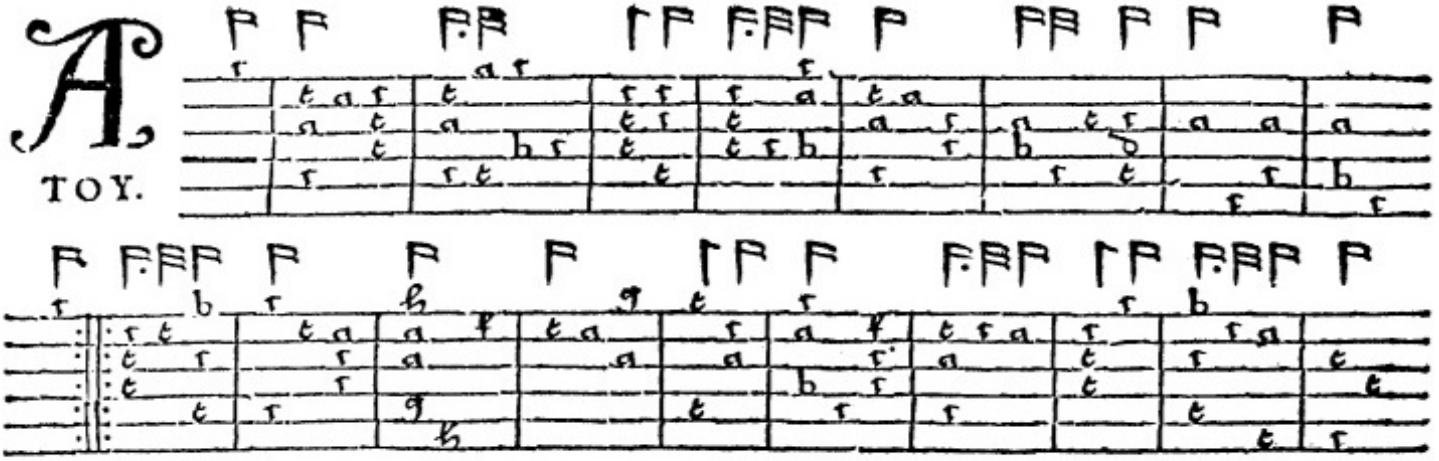
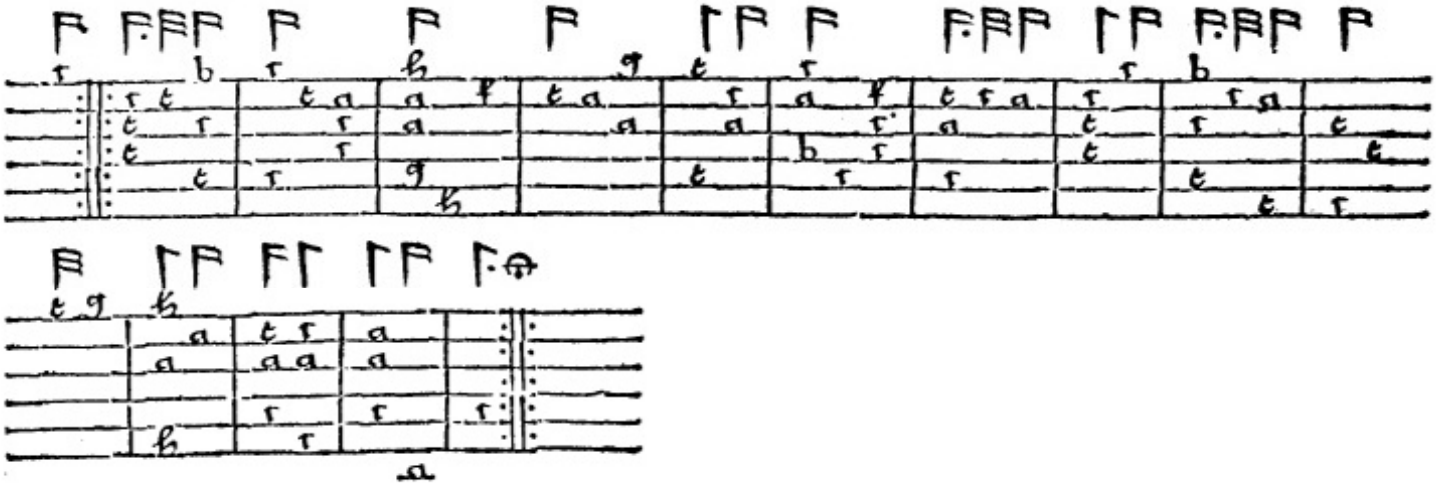
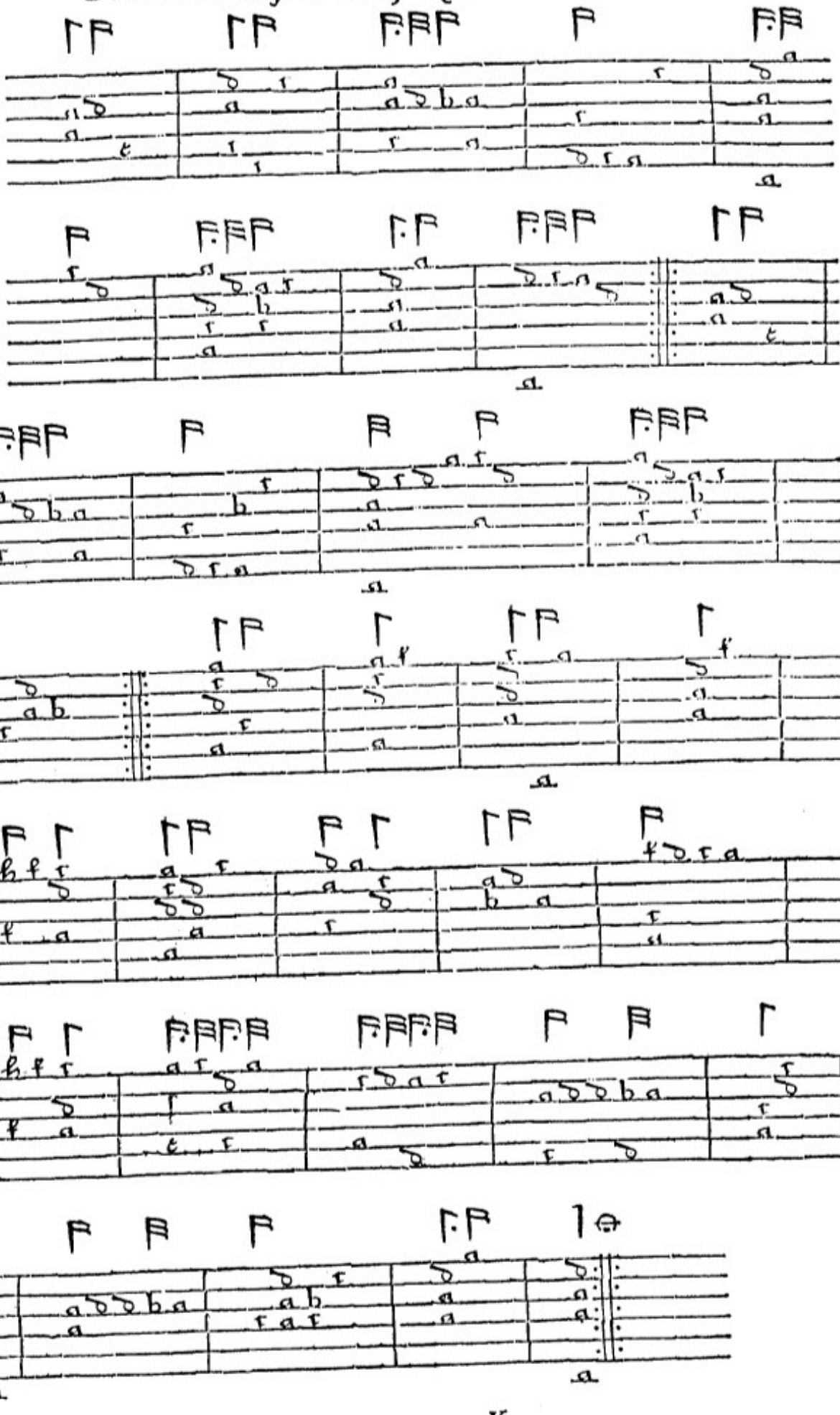


TOY.

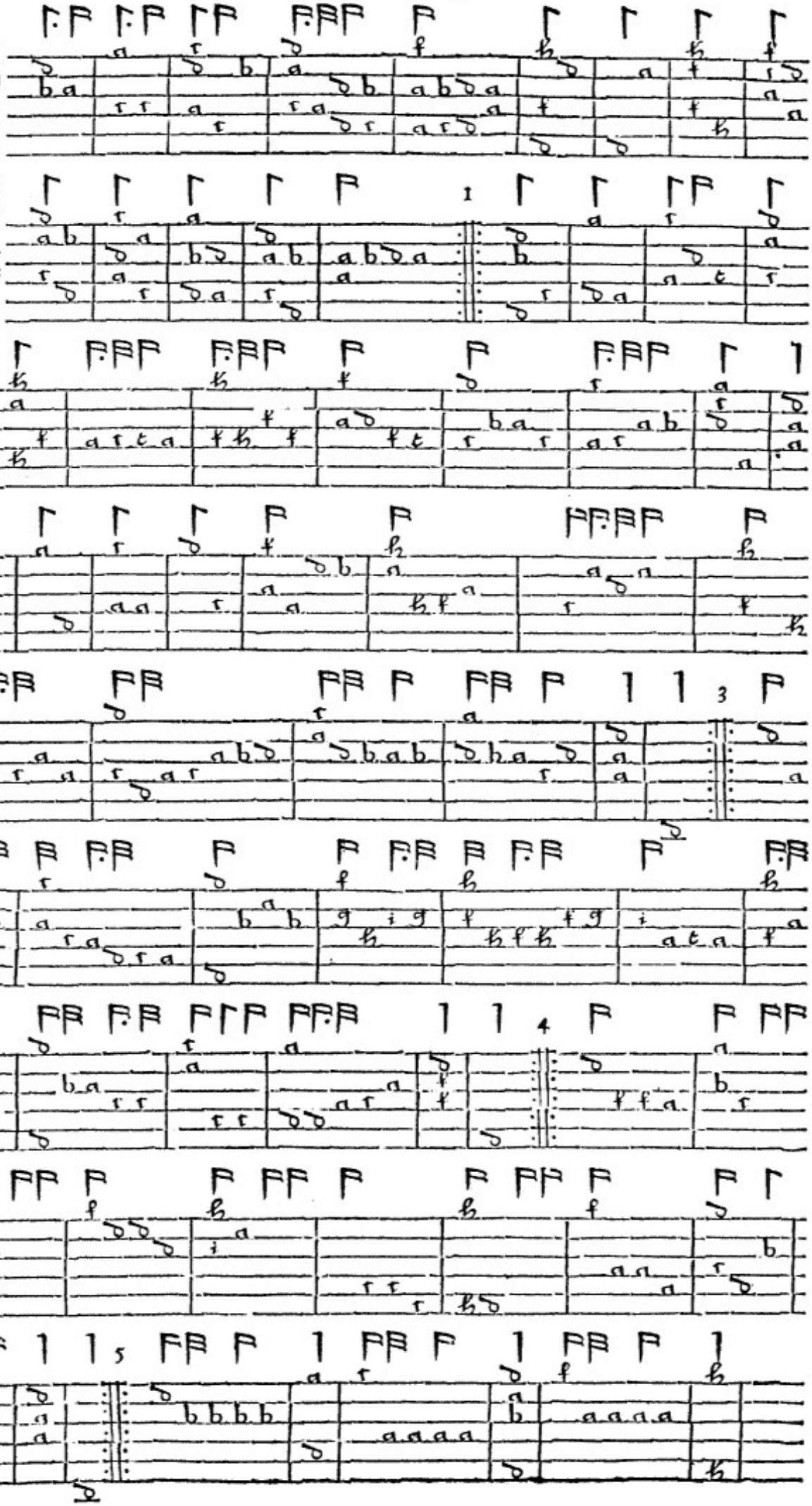


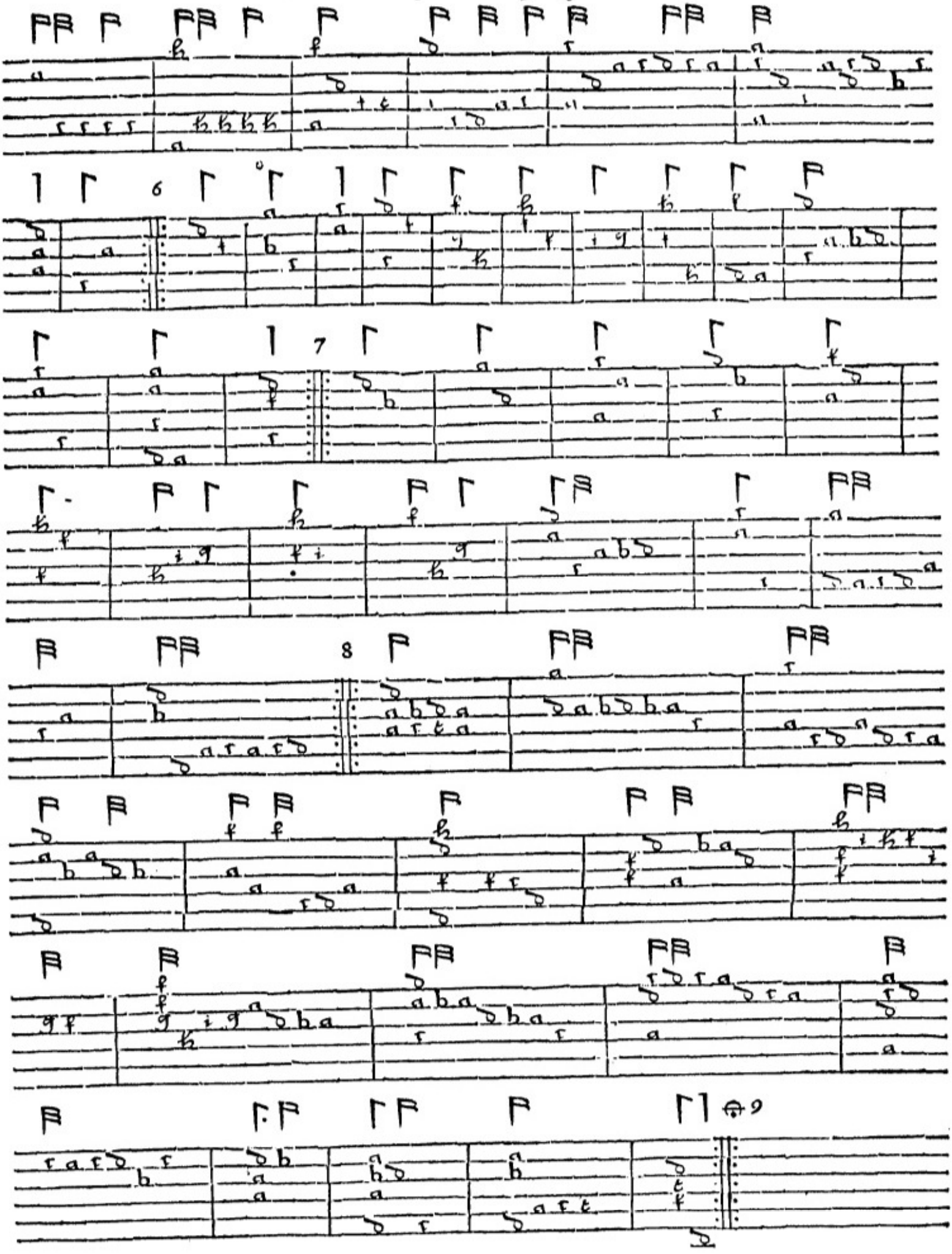
a

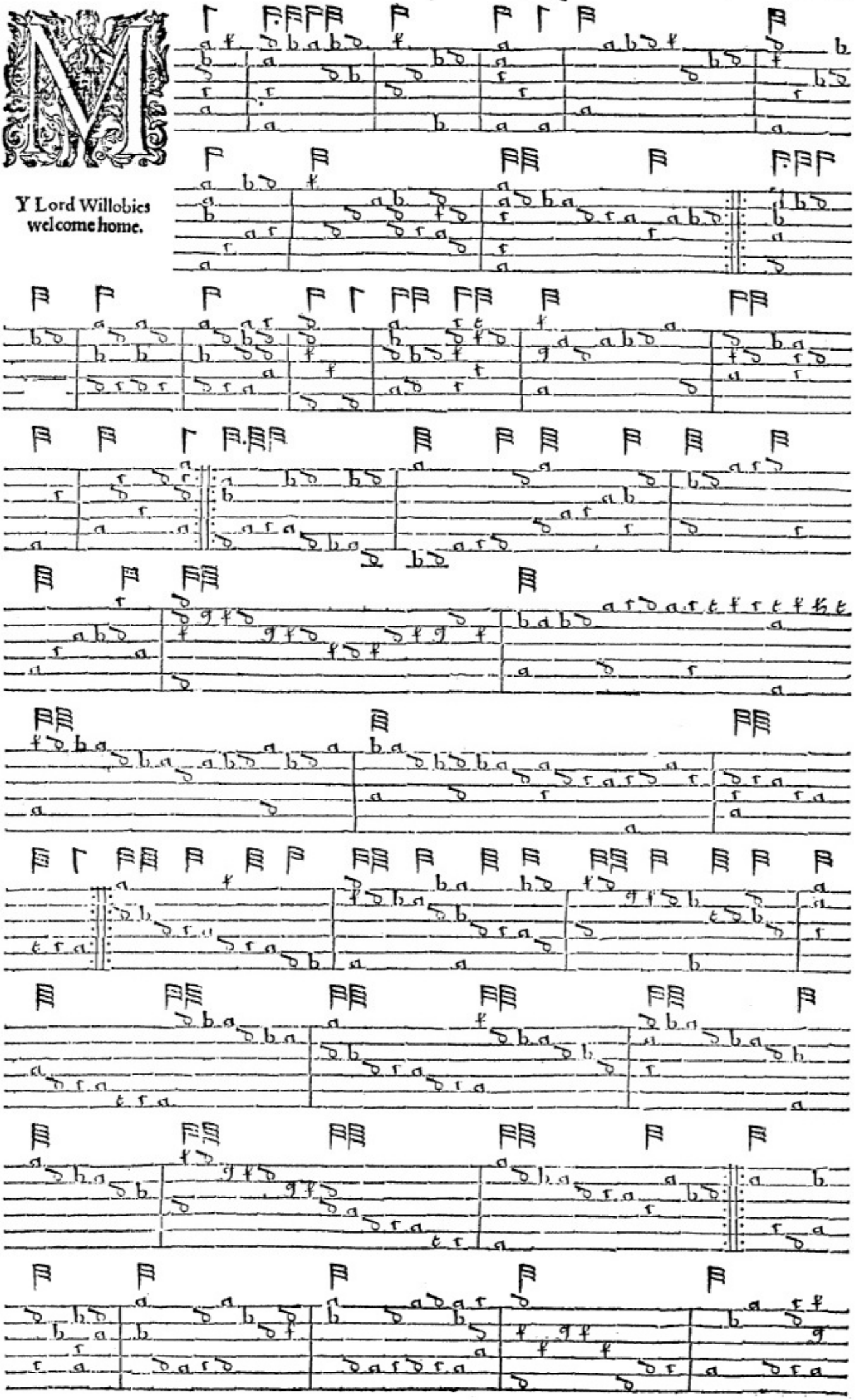
The Queenes Gigue.

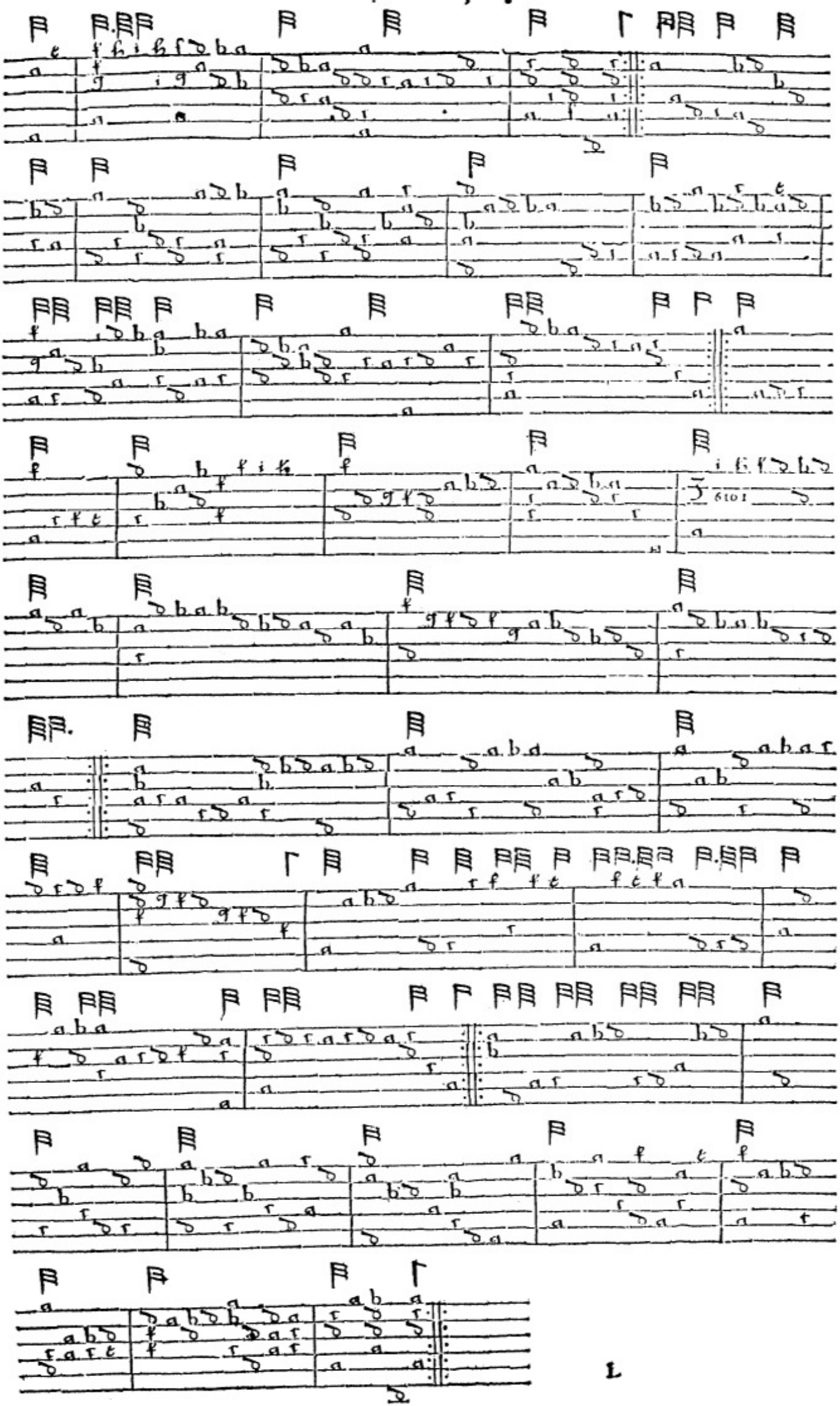


T Re Mi Fa Sol La
9 ſundry waies: for one
Lute.



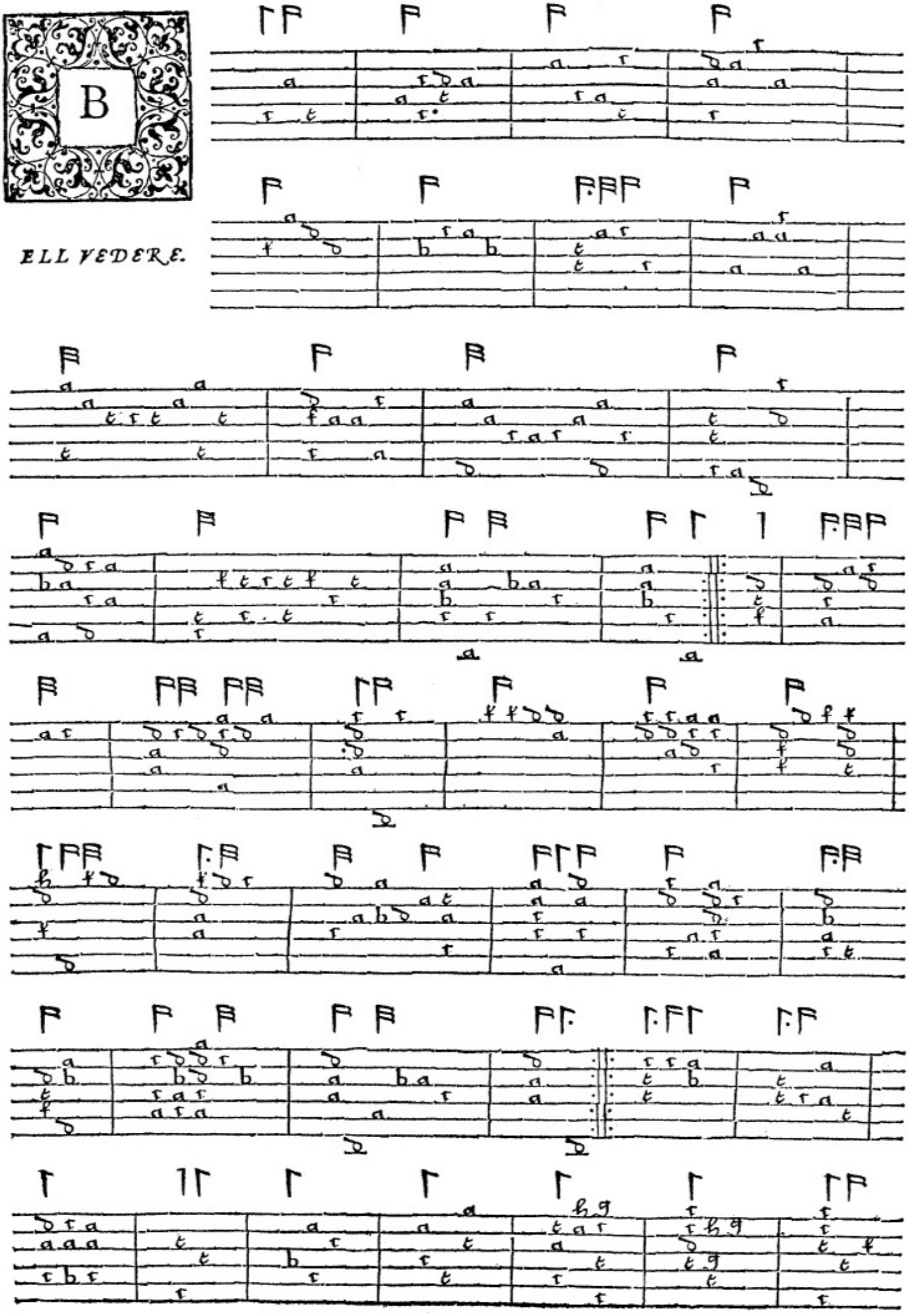


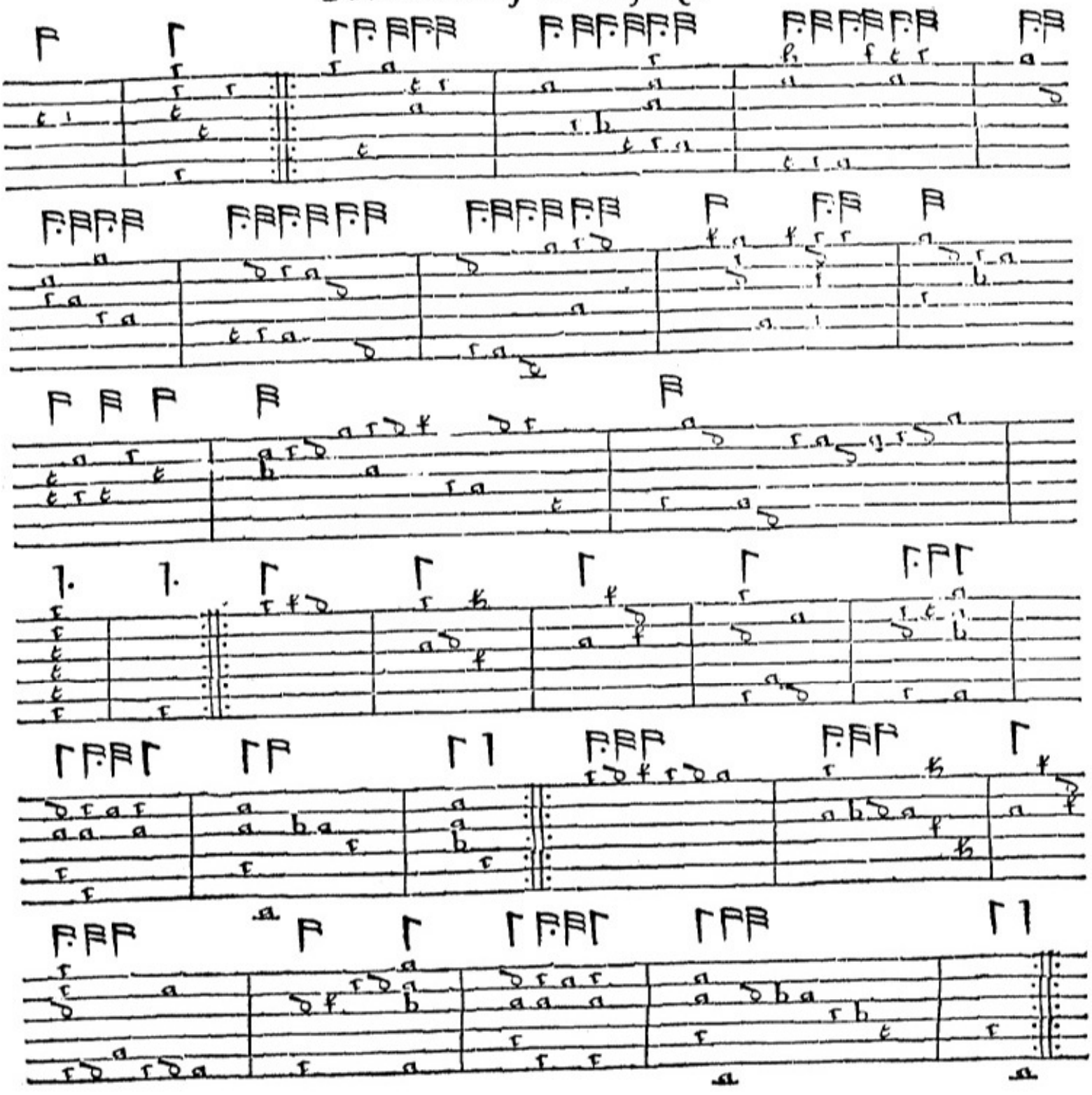

MY Lord Willobies
welcome home.



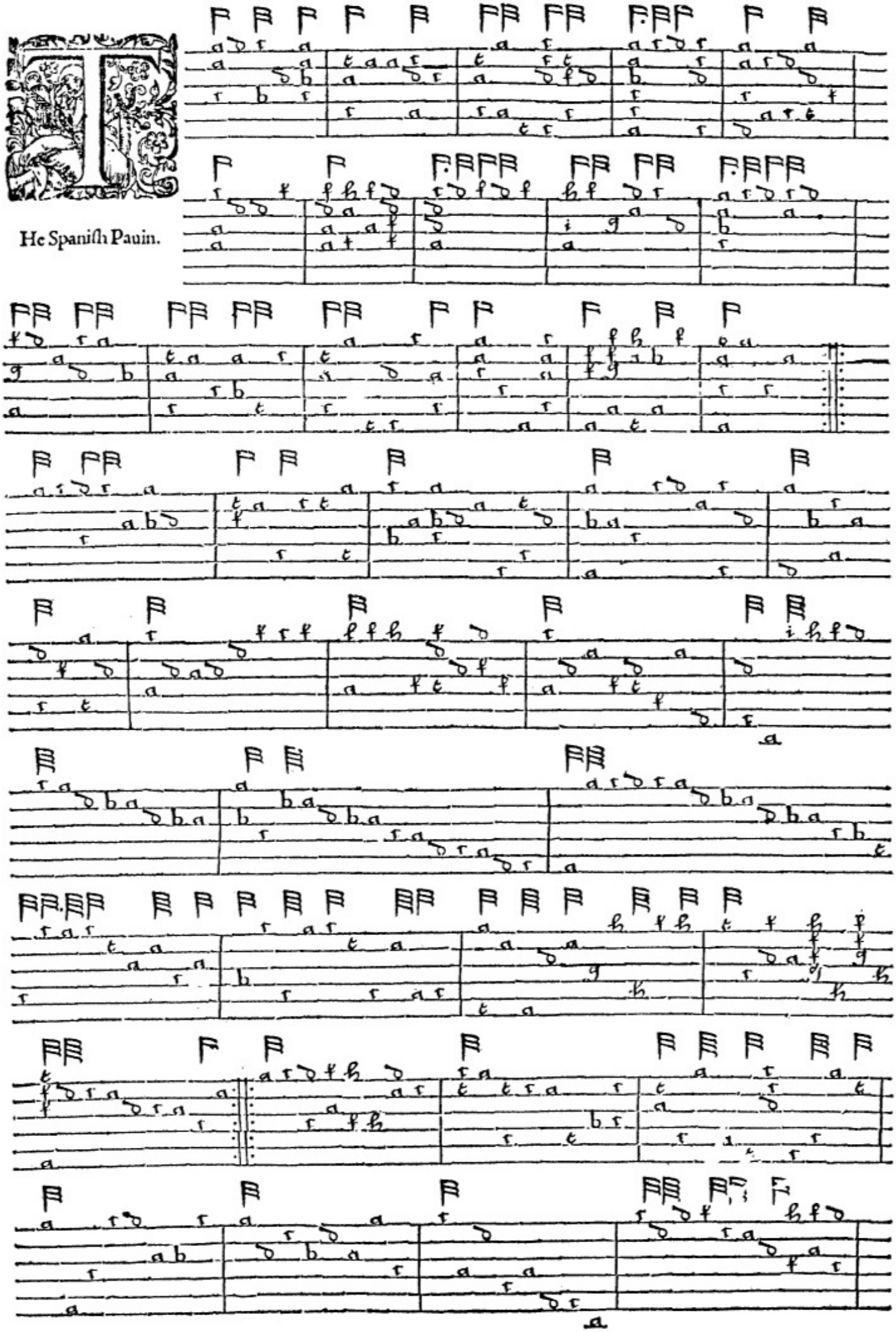
B

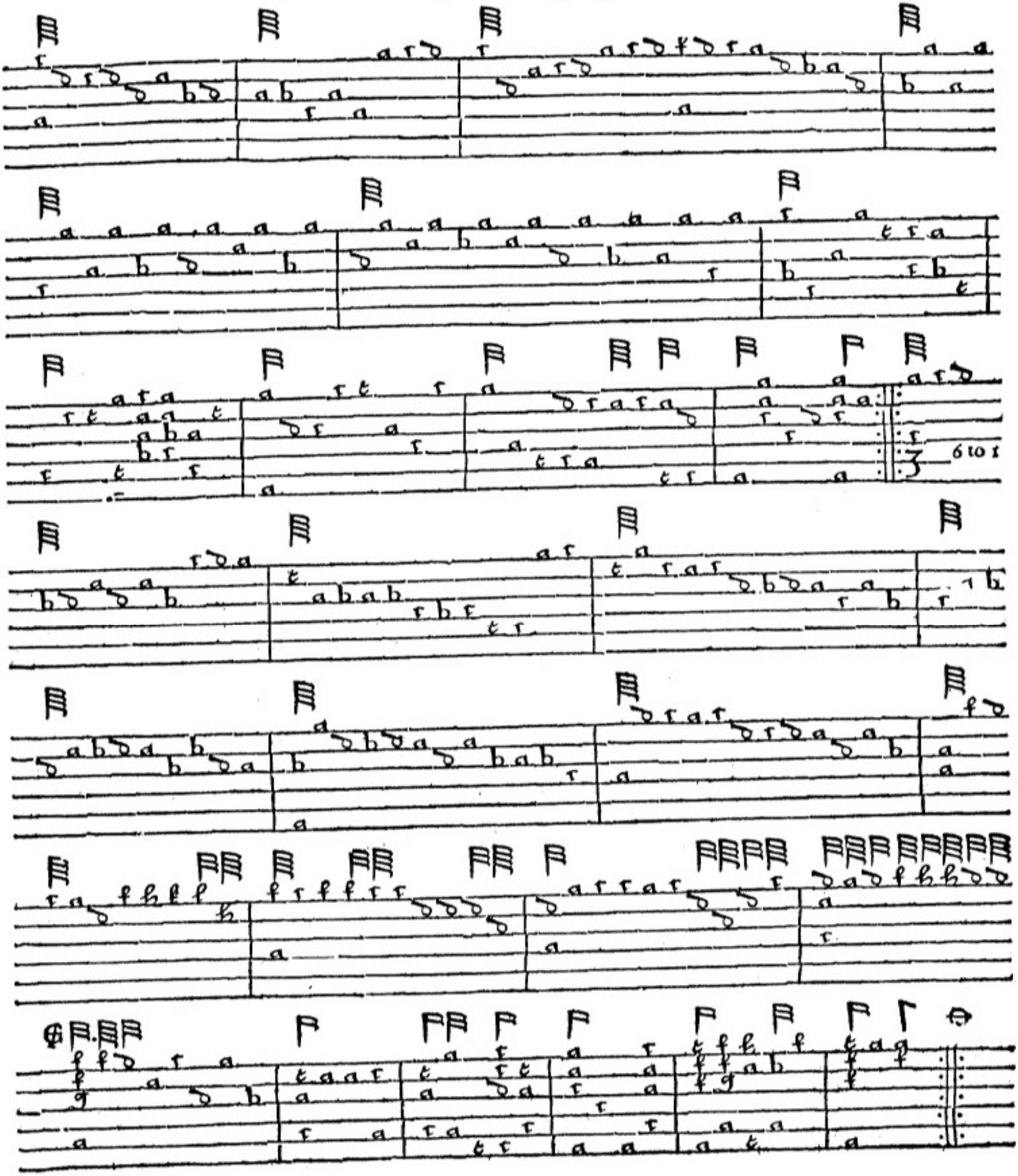
ELL VEDERE.





He Spaniſh Pauin.





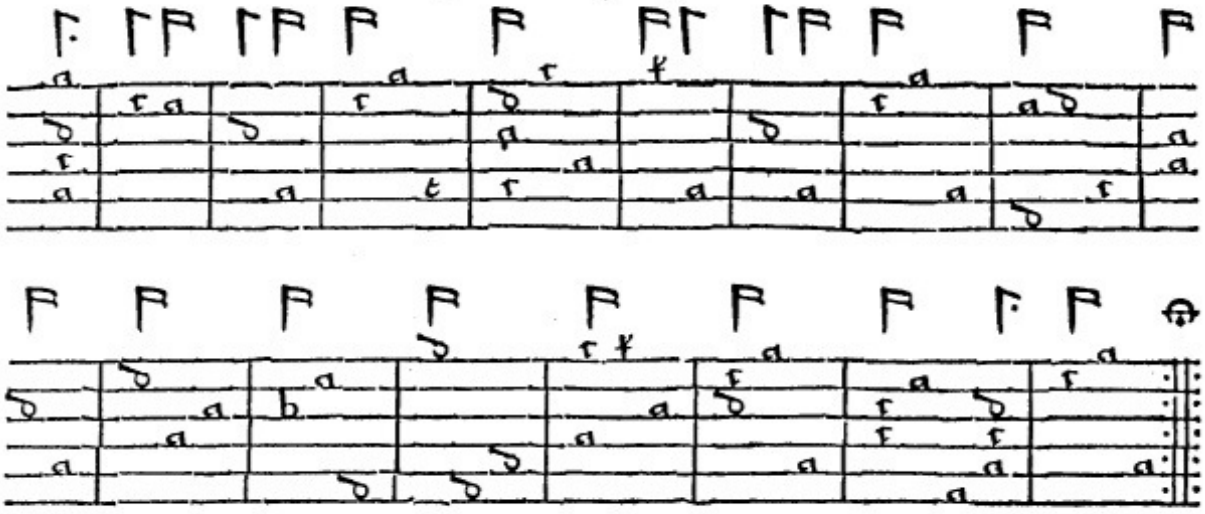
GIGVE.

GIGVE.

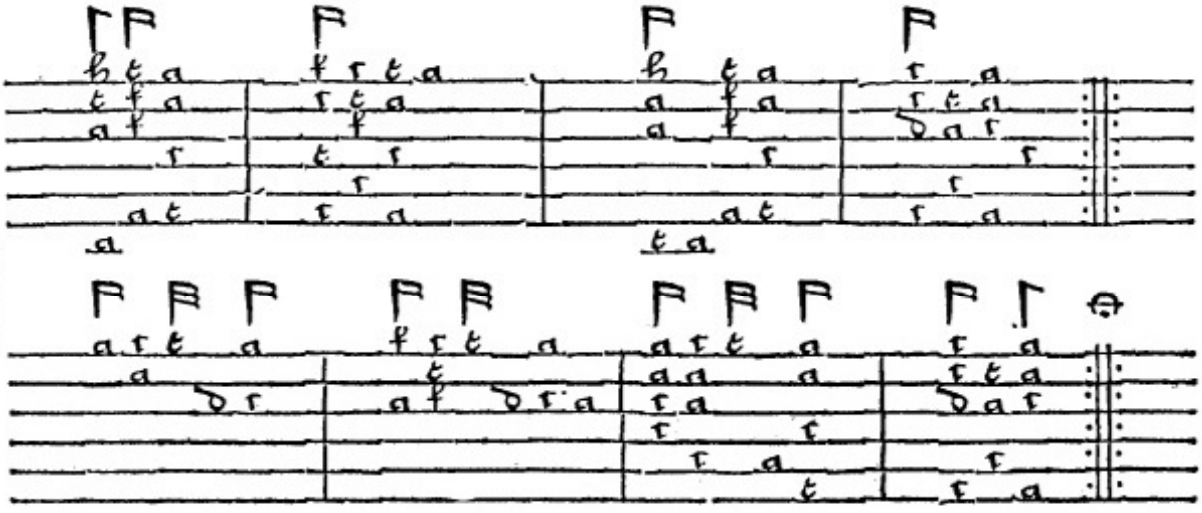
Alking in a country towne.

Ony ſweet boy.

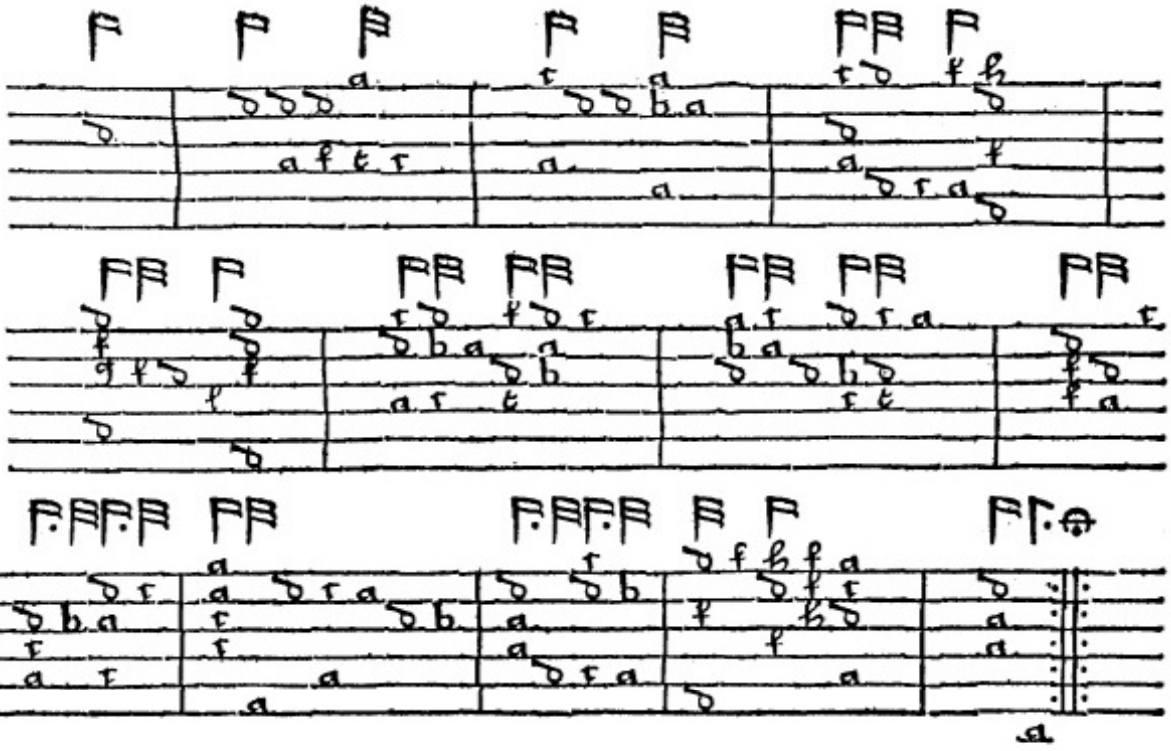
GIGVE.



ANTERO.



Three parts in one vpon an old ground.

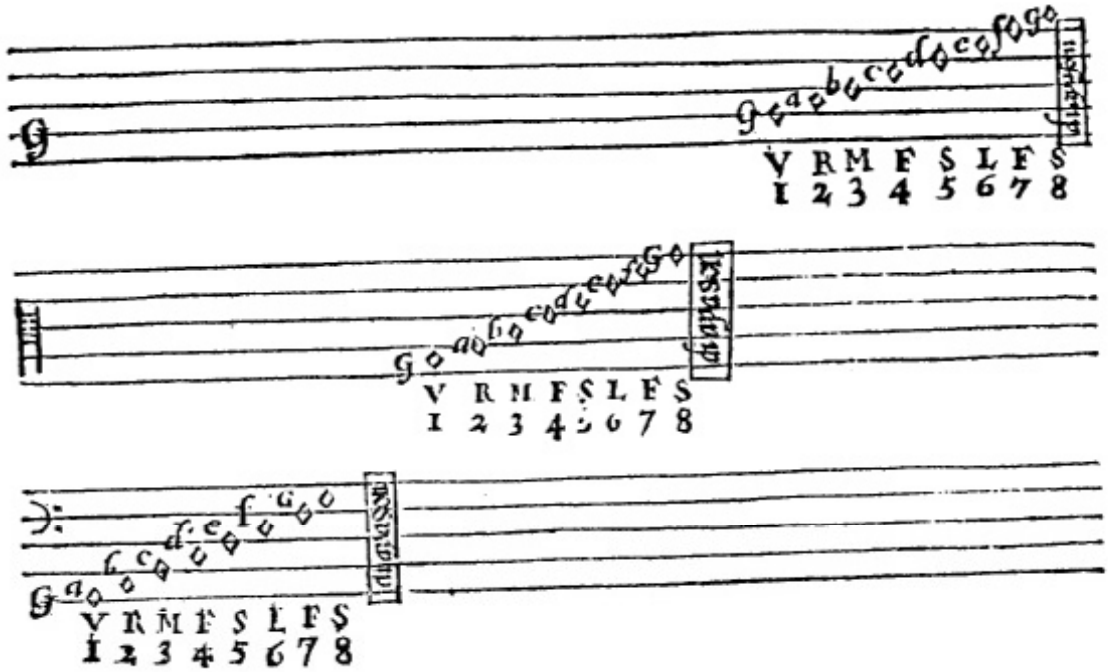


Heere endeth the Tabliture for the Lute.

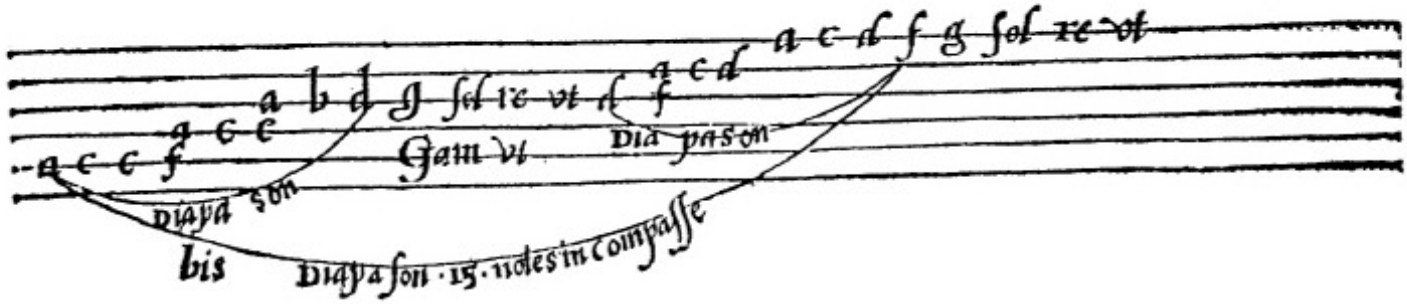
Rules to inſtruct you to Sing.

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*.

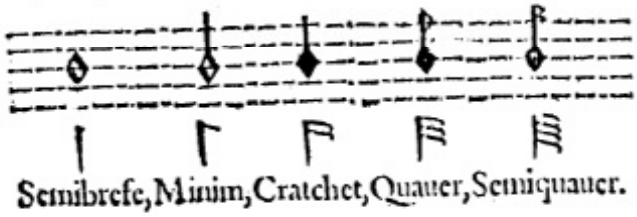
As for example.



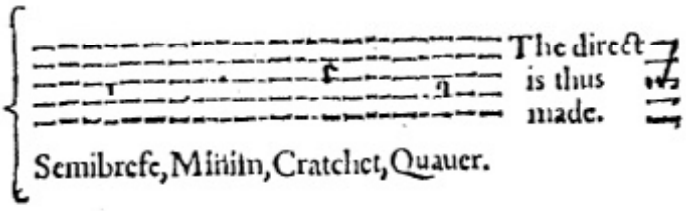
Heere you ſee, that from Gam-vt to G-ſol-re-vt in ſpace, to G-ſol-re-vt in rule aboue, are the ſame in number, quantitie and qualitie: which according to the Alphabet, from G.a.b.c.d.e.f. and then G. againe by rule and ſpace, are expreſſed in the *Diapaſon*, by fiue termes, words, or notes, as thus. 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.



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 prickſong, you may know by the times of the Lute: as followeth.



Reſts.

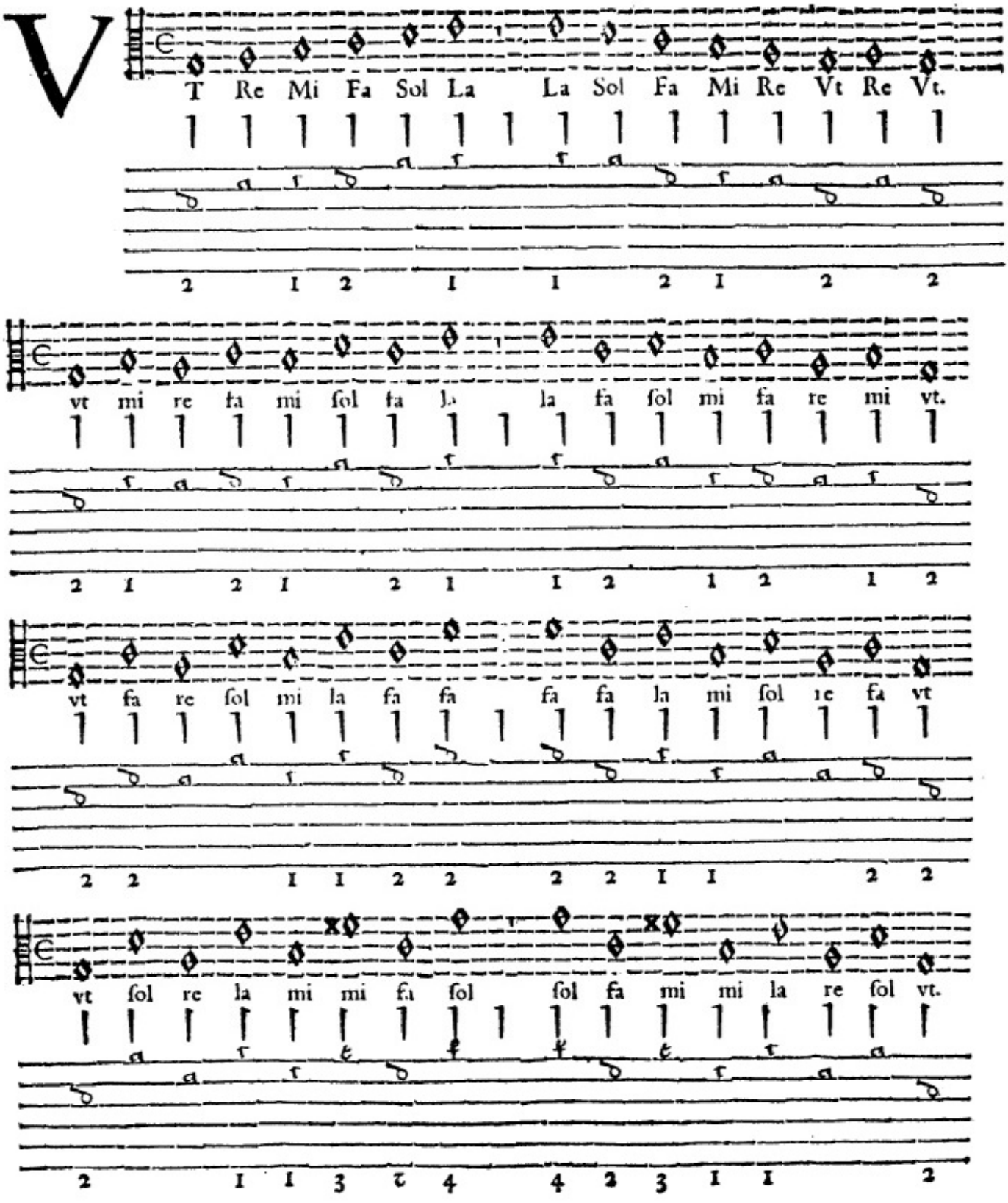


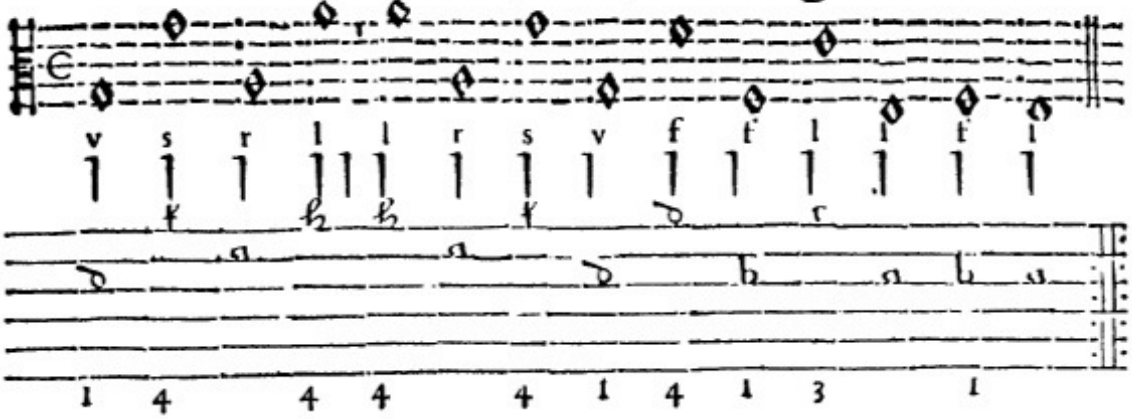
Rules to inſtruct you to ſing.

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

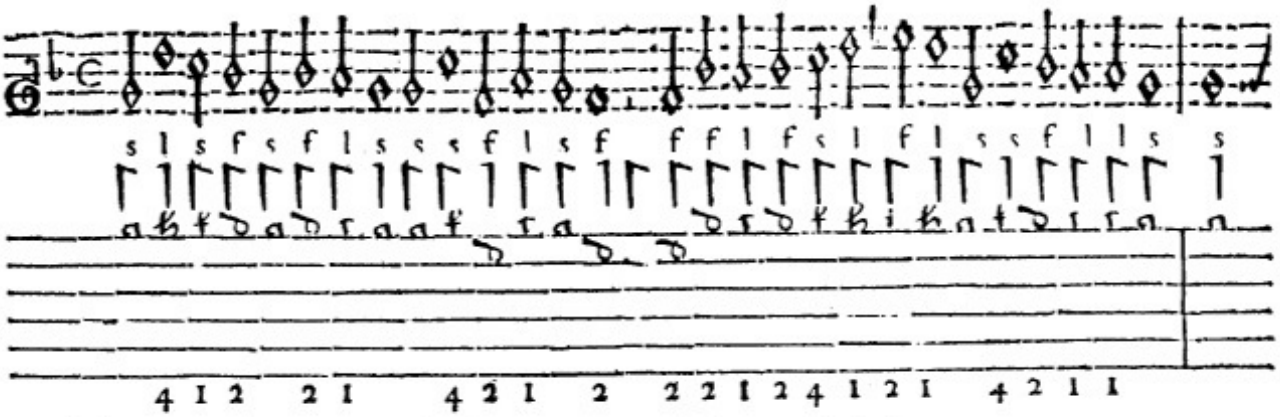
Hould your bow or ſtick, hard by the Nut of it, with your forefinger, aboue the ſtick, your ſecond and third finger (in the hollow of the Nut) betwene the heire and the ſtick, and your little finger beneath the heire, ſlack quite from it.

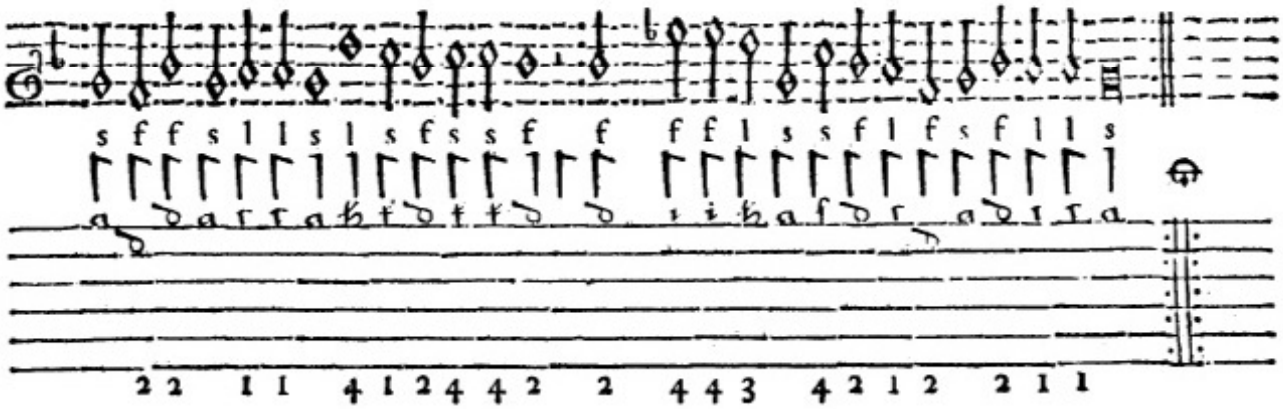
VALE.



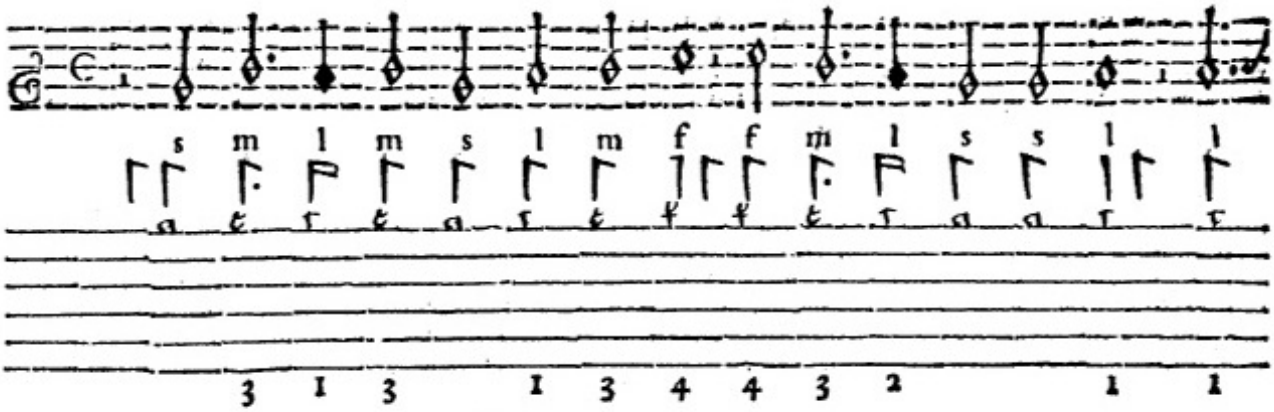


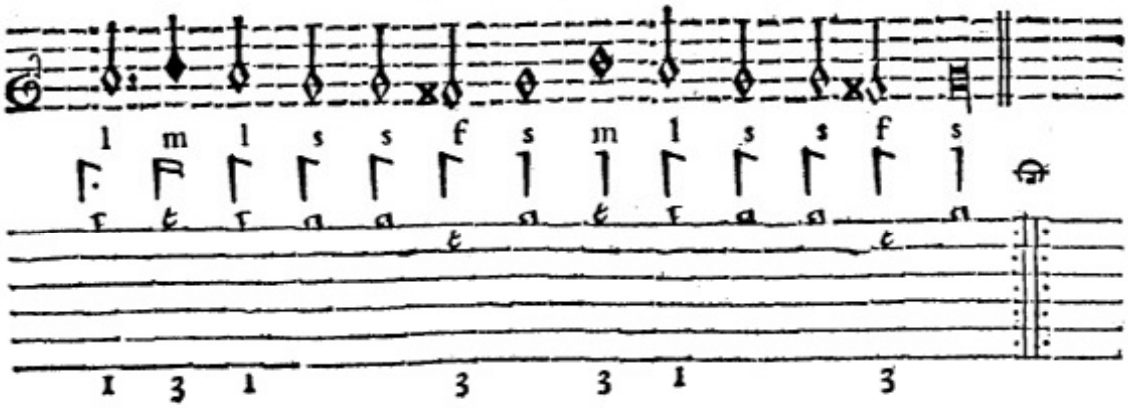
A Pſalme.



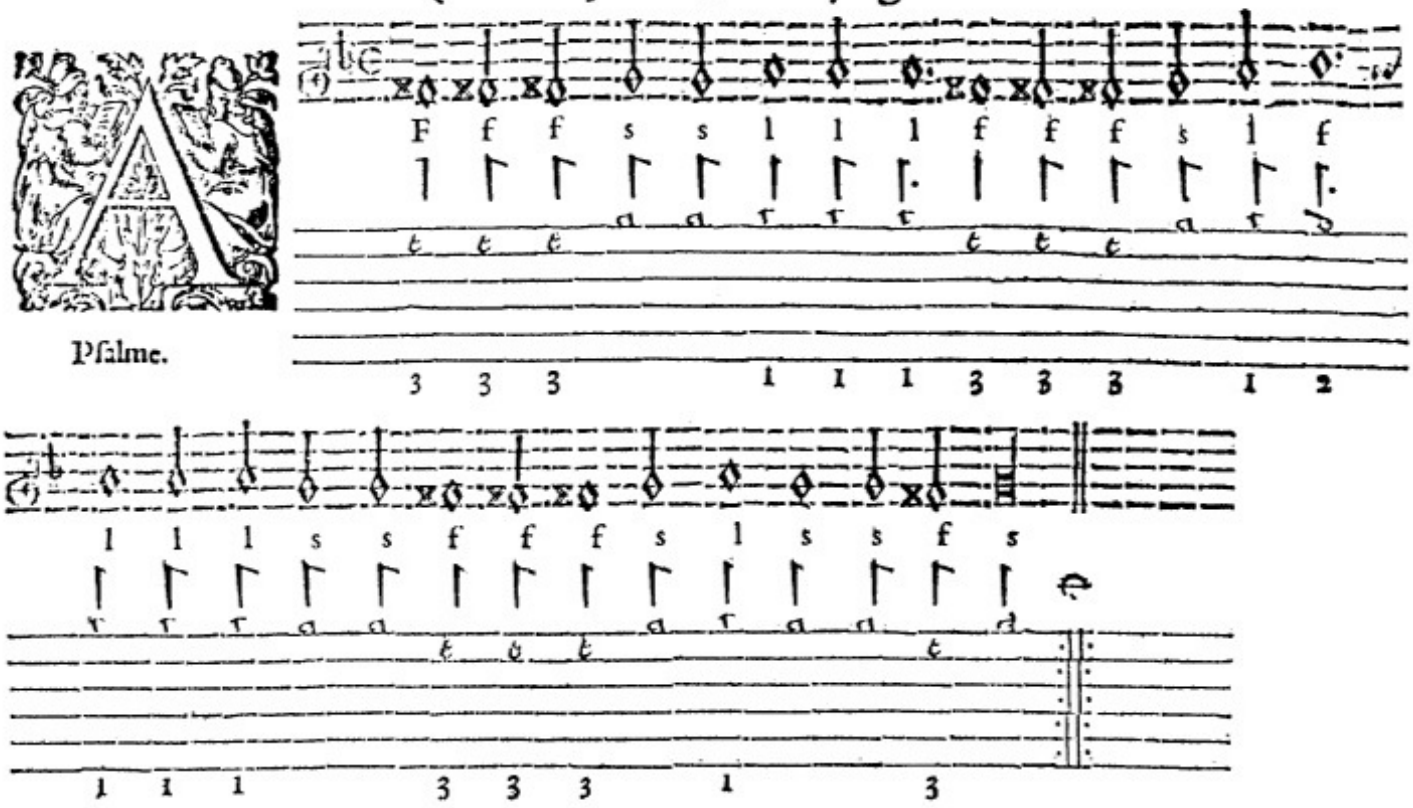


A Pſalme.





Pſalme.



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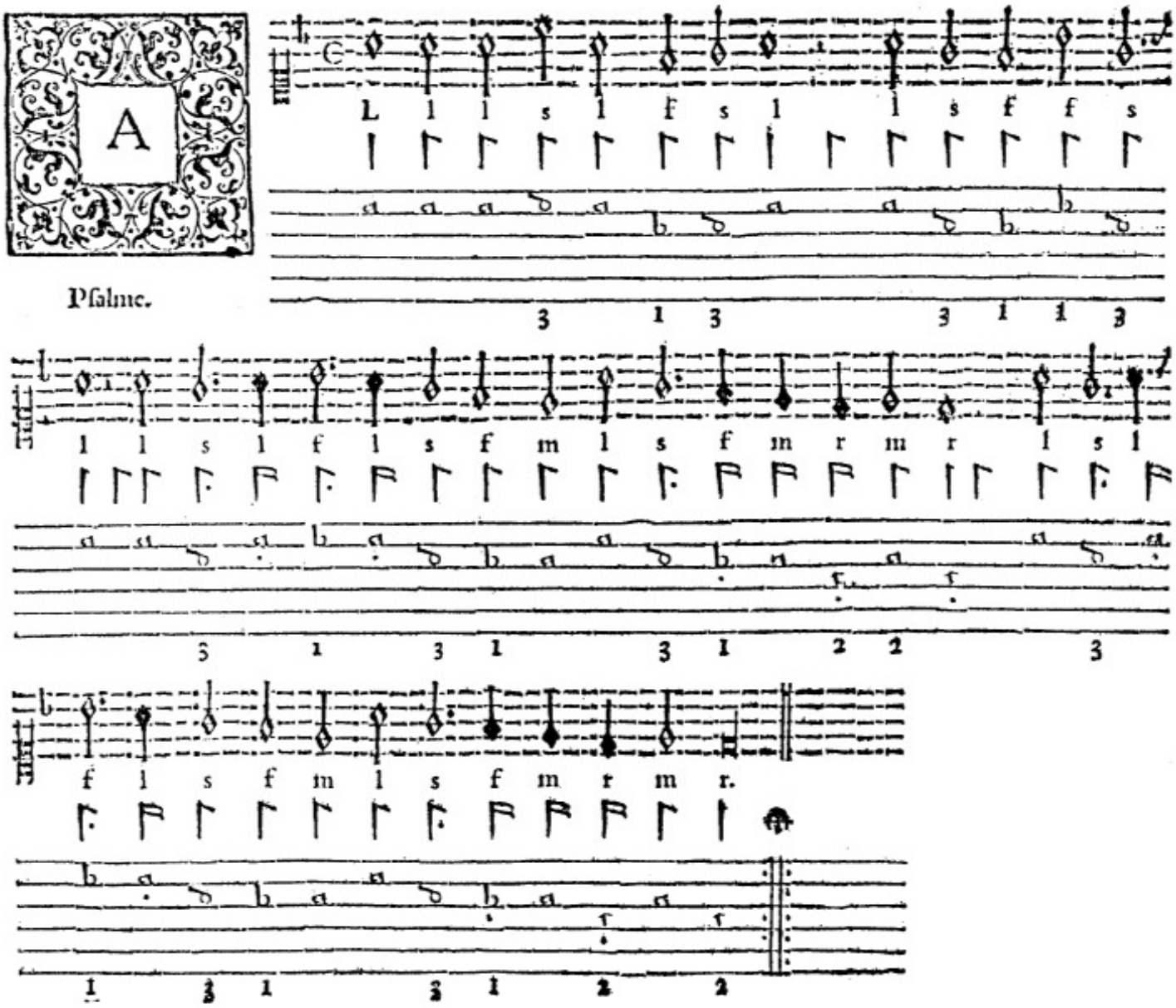

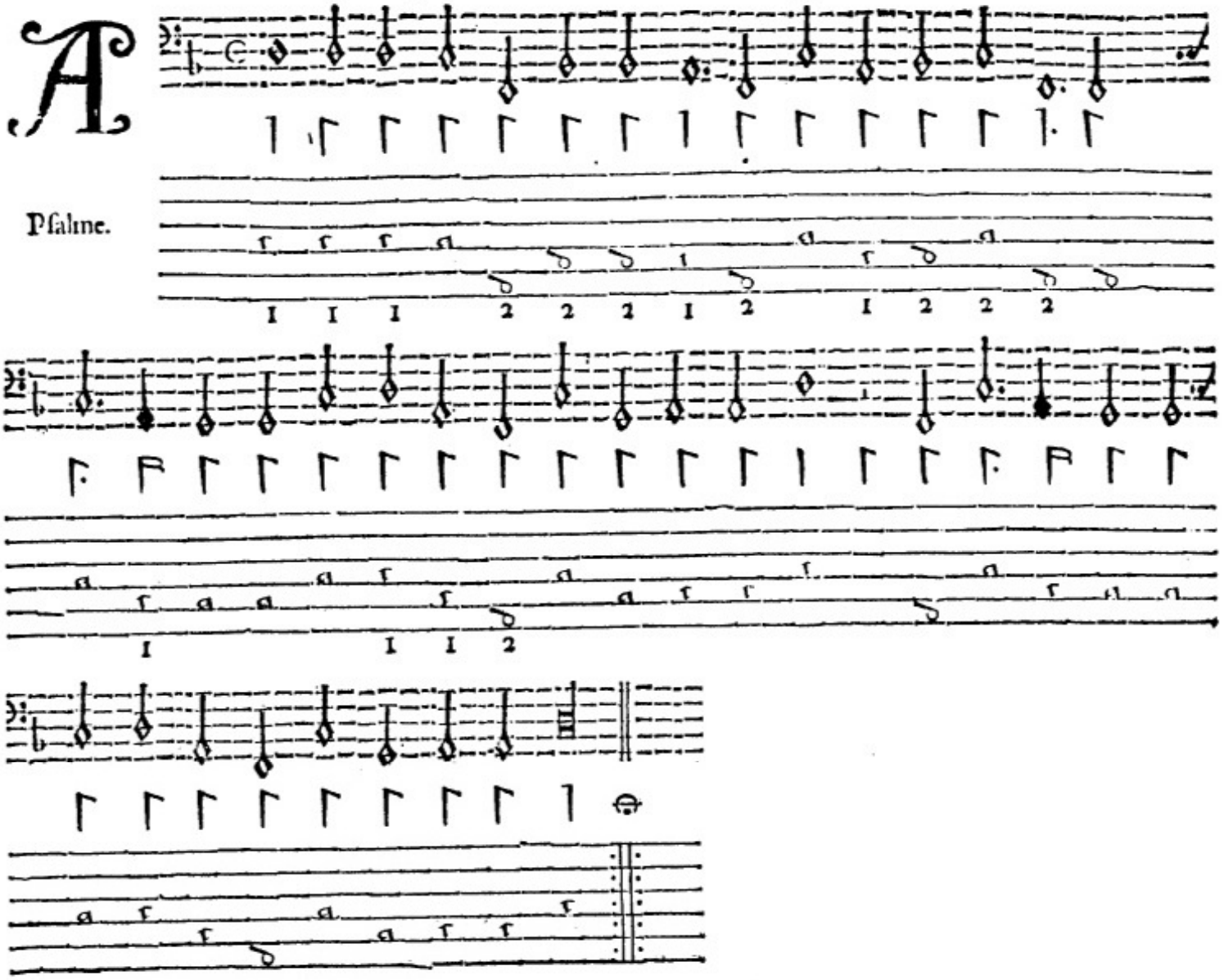

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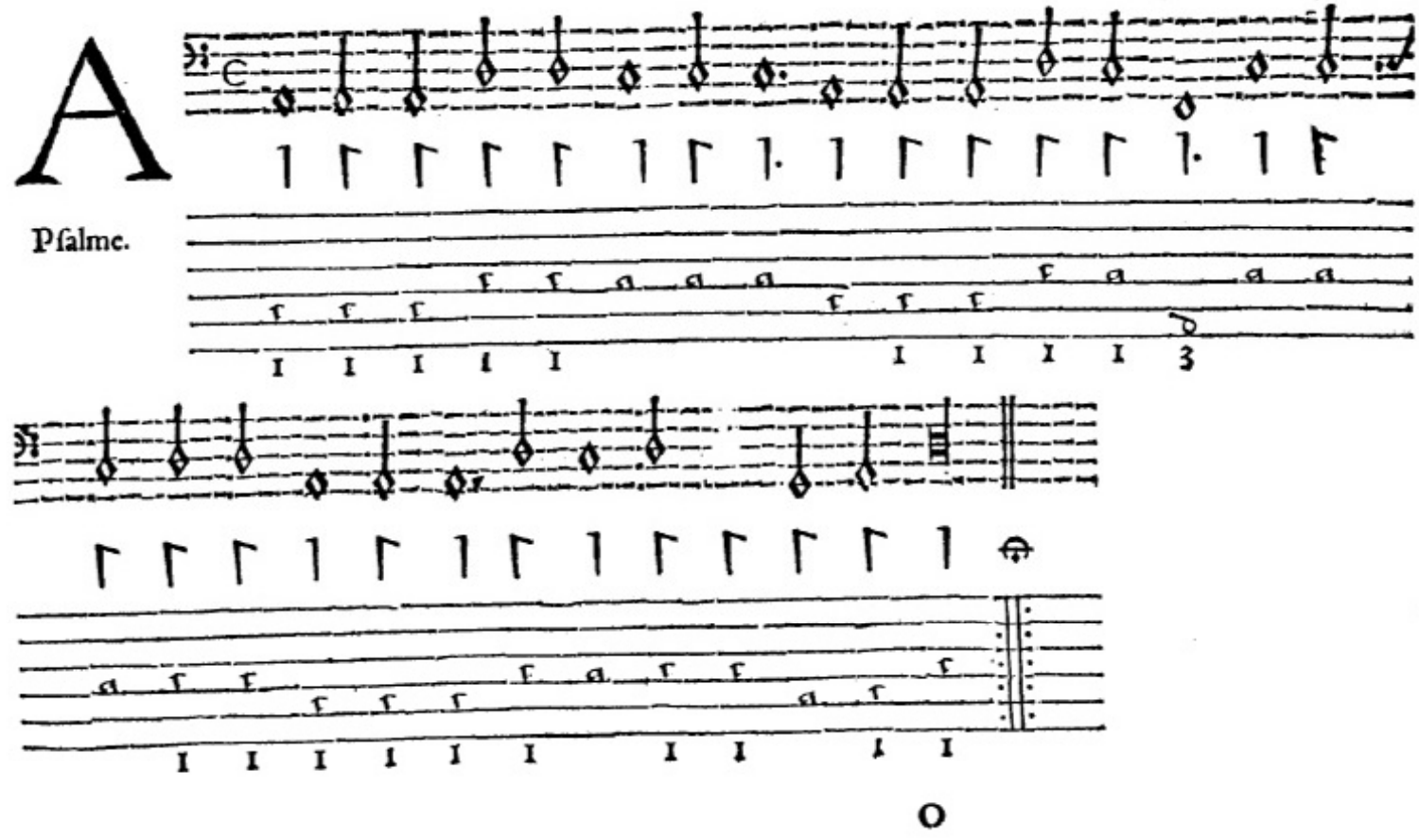
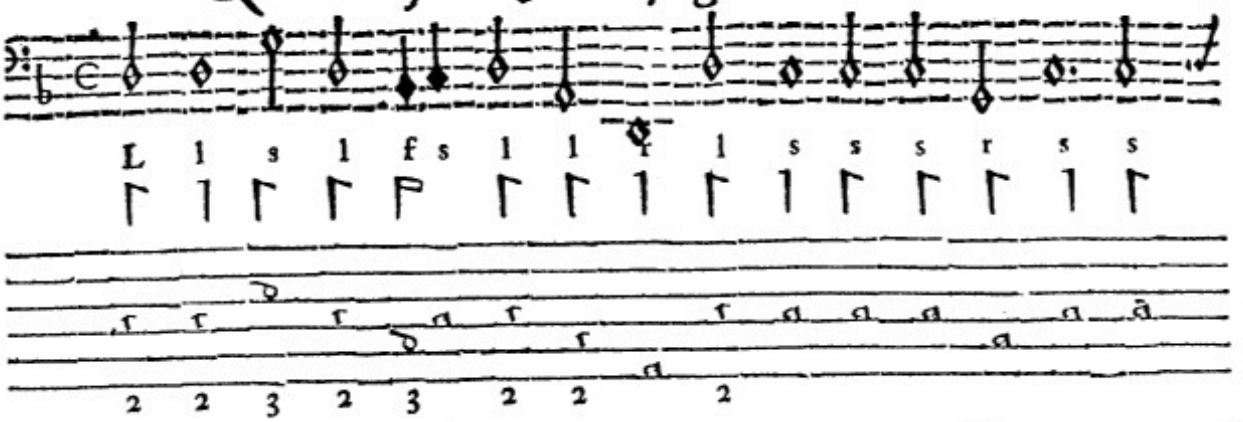


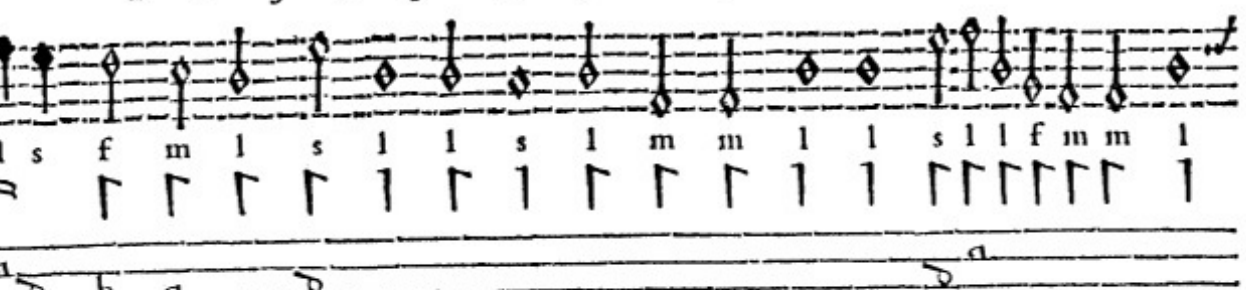
Pſalme.

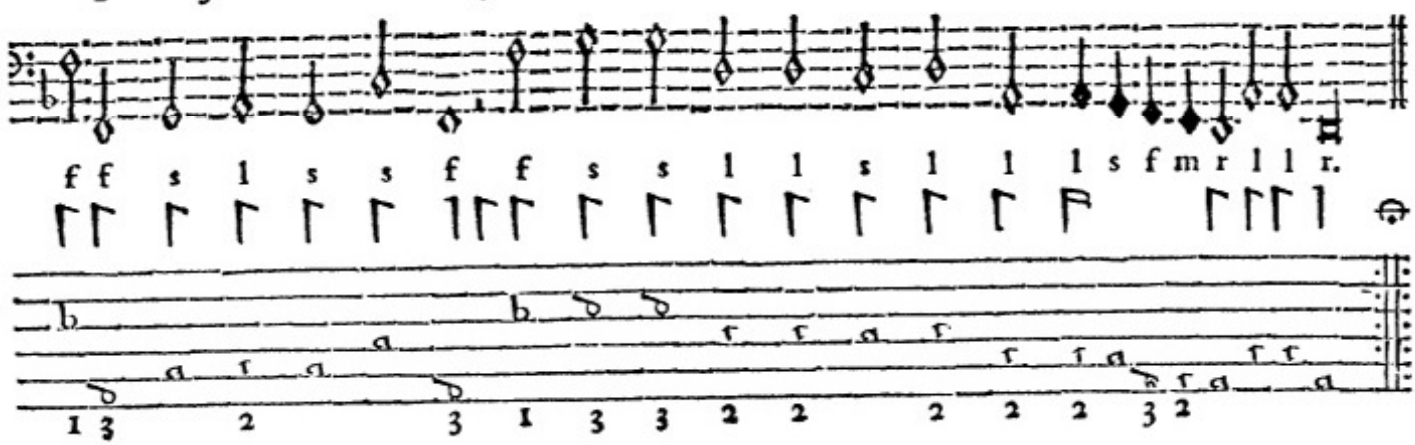
Rules to inſtruct you to ſing.

For the Viol by ſong.



Or the Viol by Tableture





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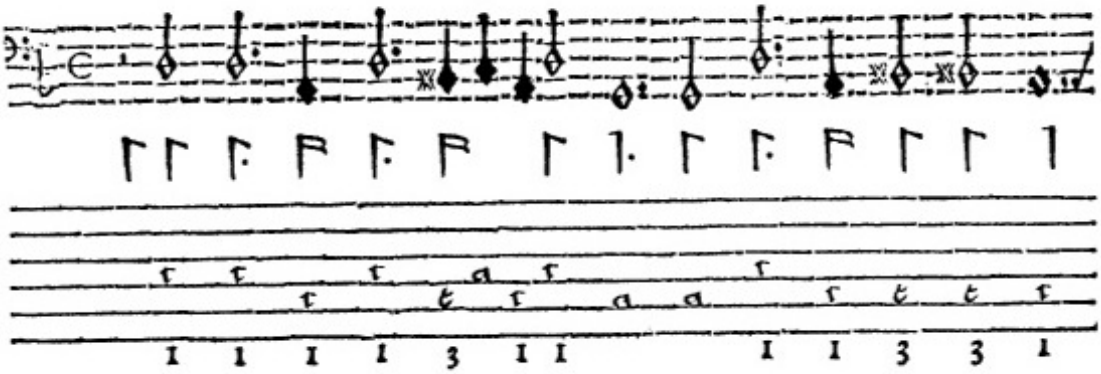
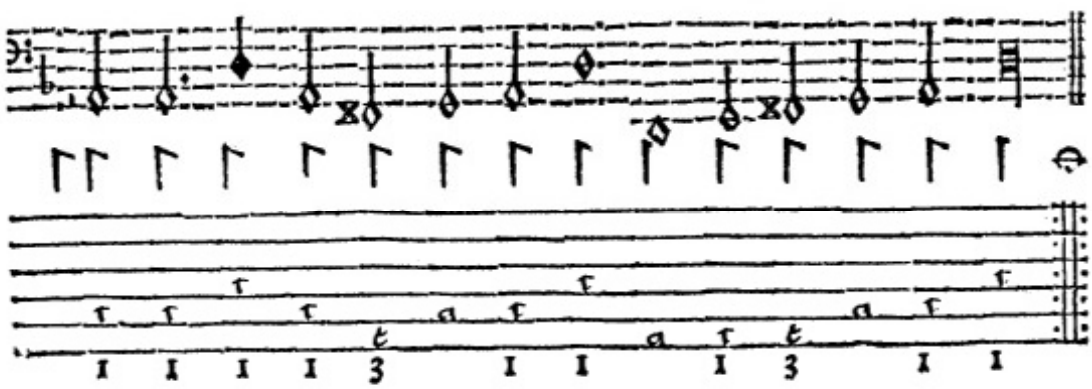
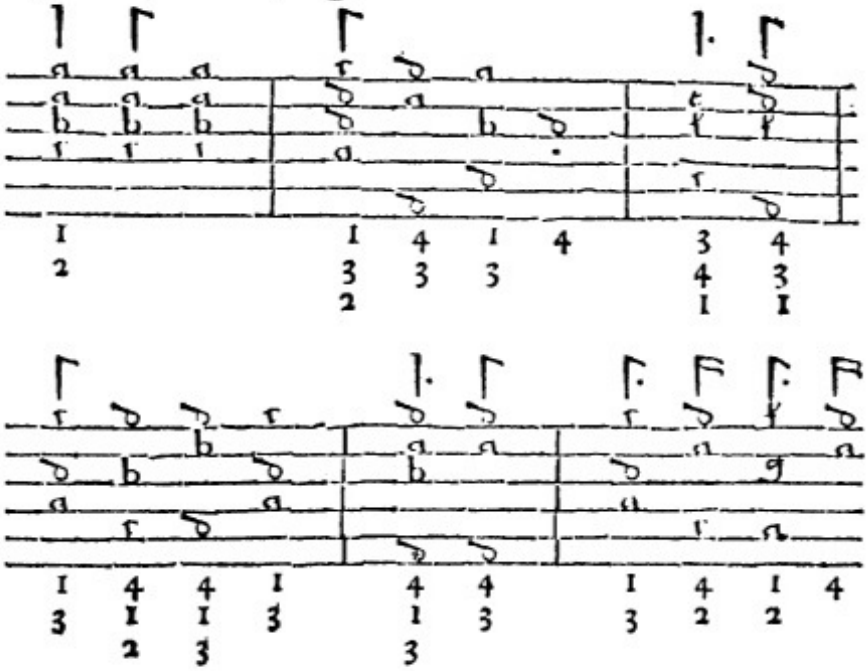
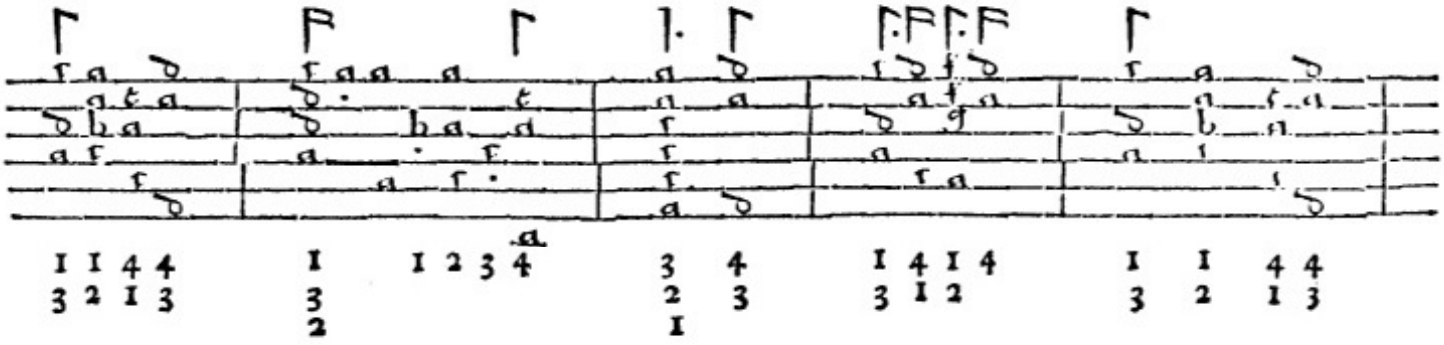
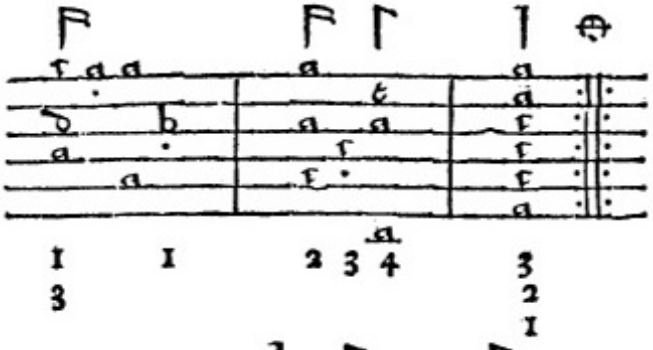




Weet IESV who ſhall lend mee wings.







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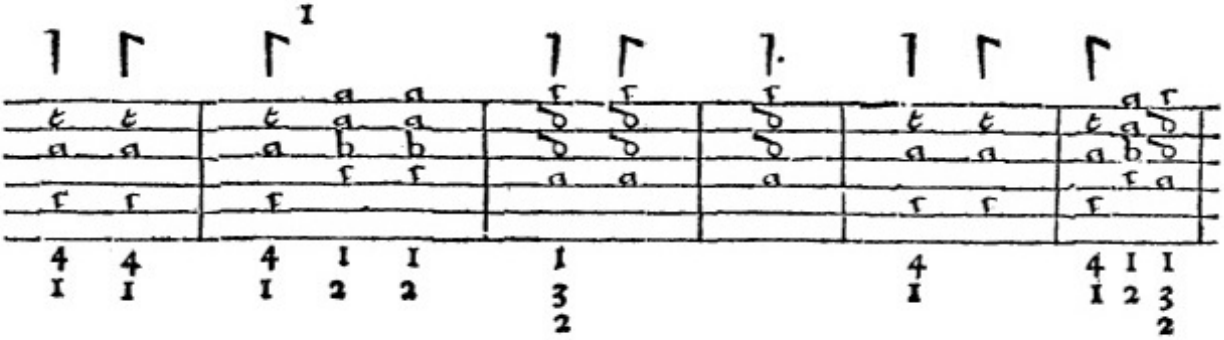
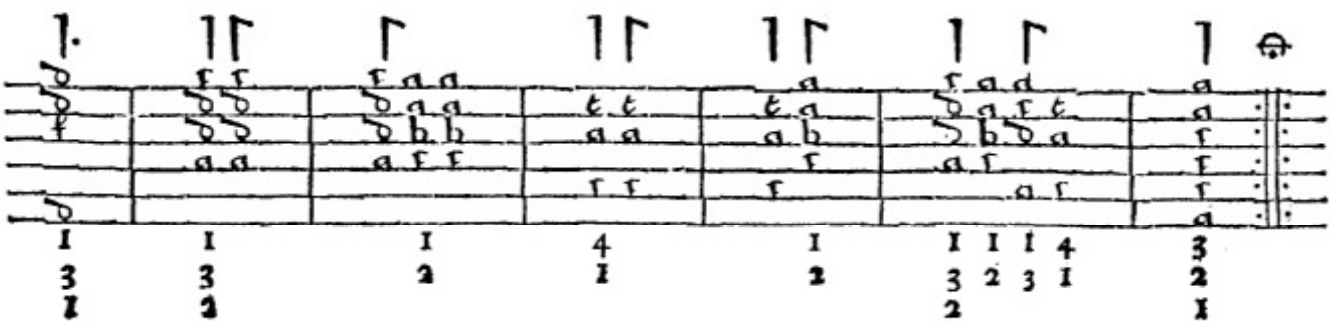
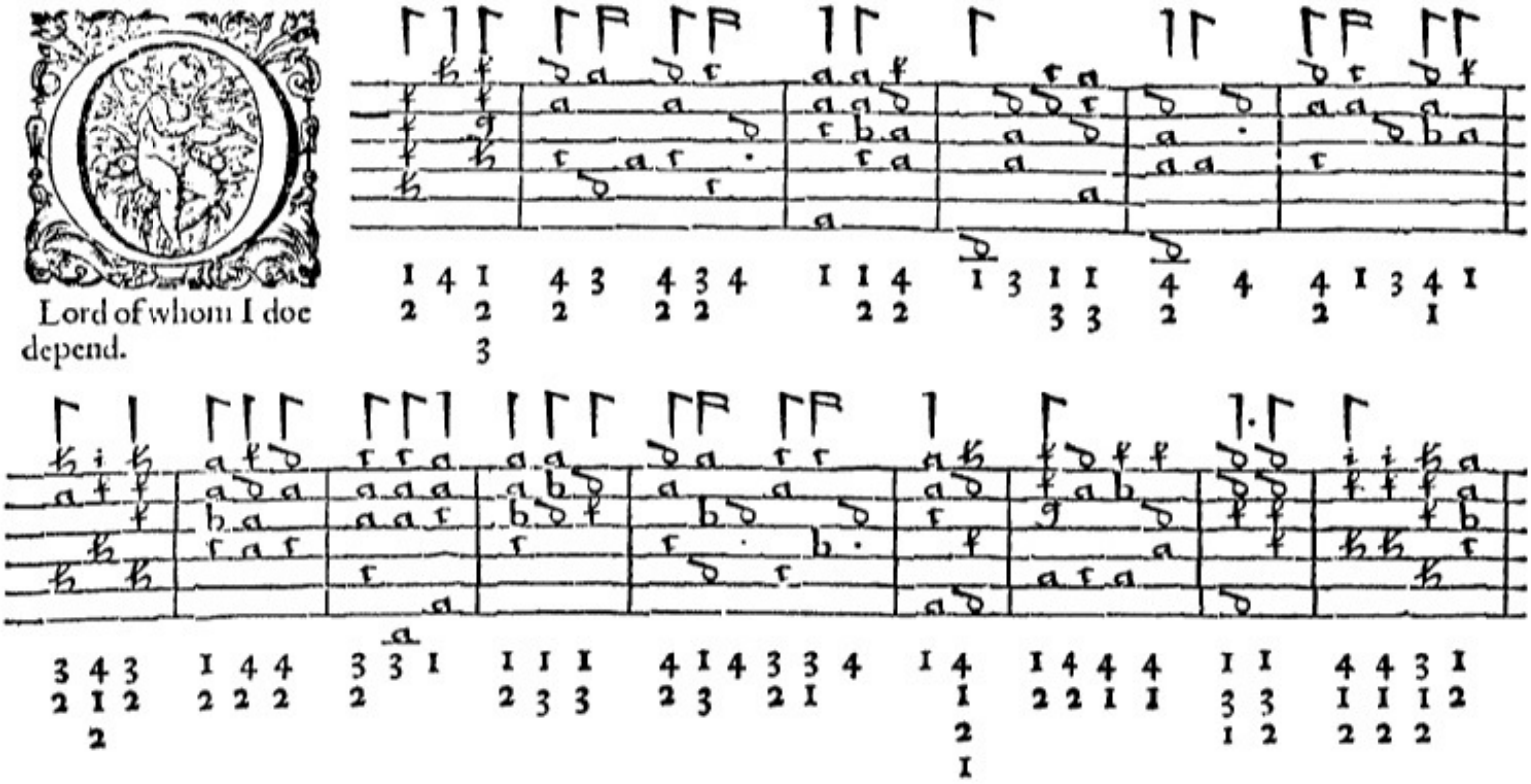
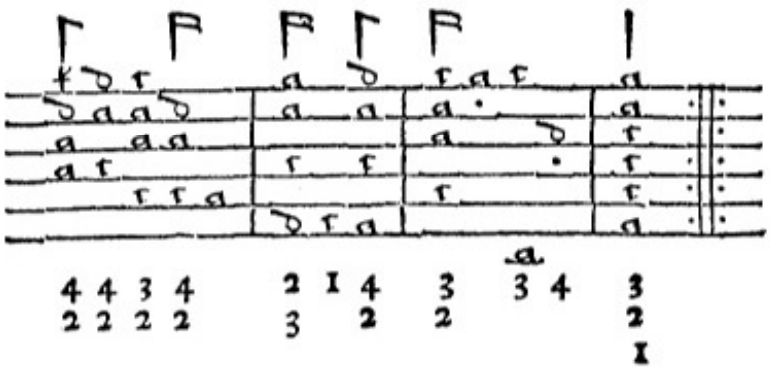




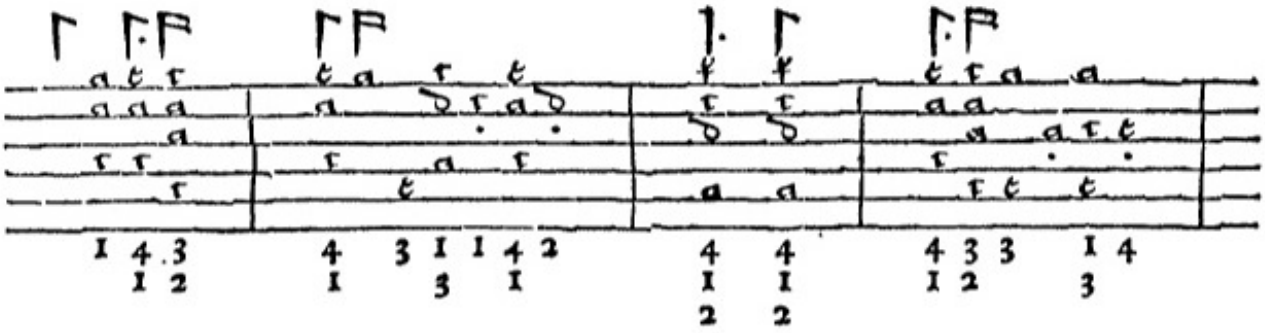
Rules to inſtruct you to ſing.

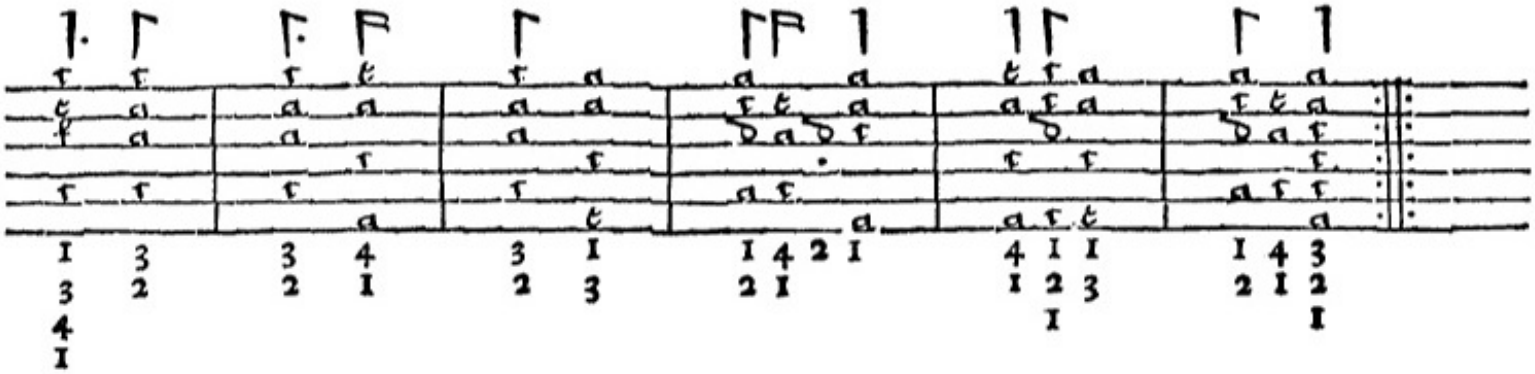
Lord of whom I doe depend.





Lord that art my righteouſneſſe.





Finis.