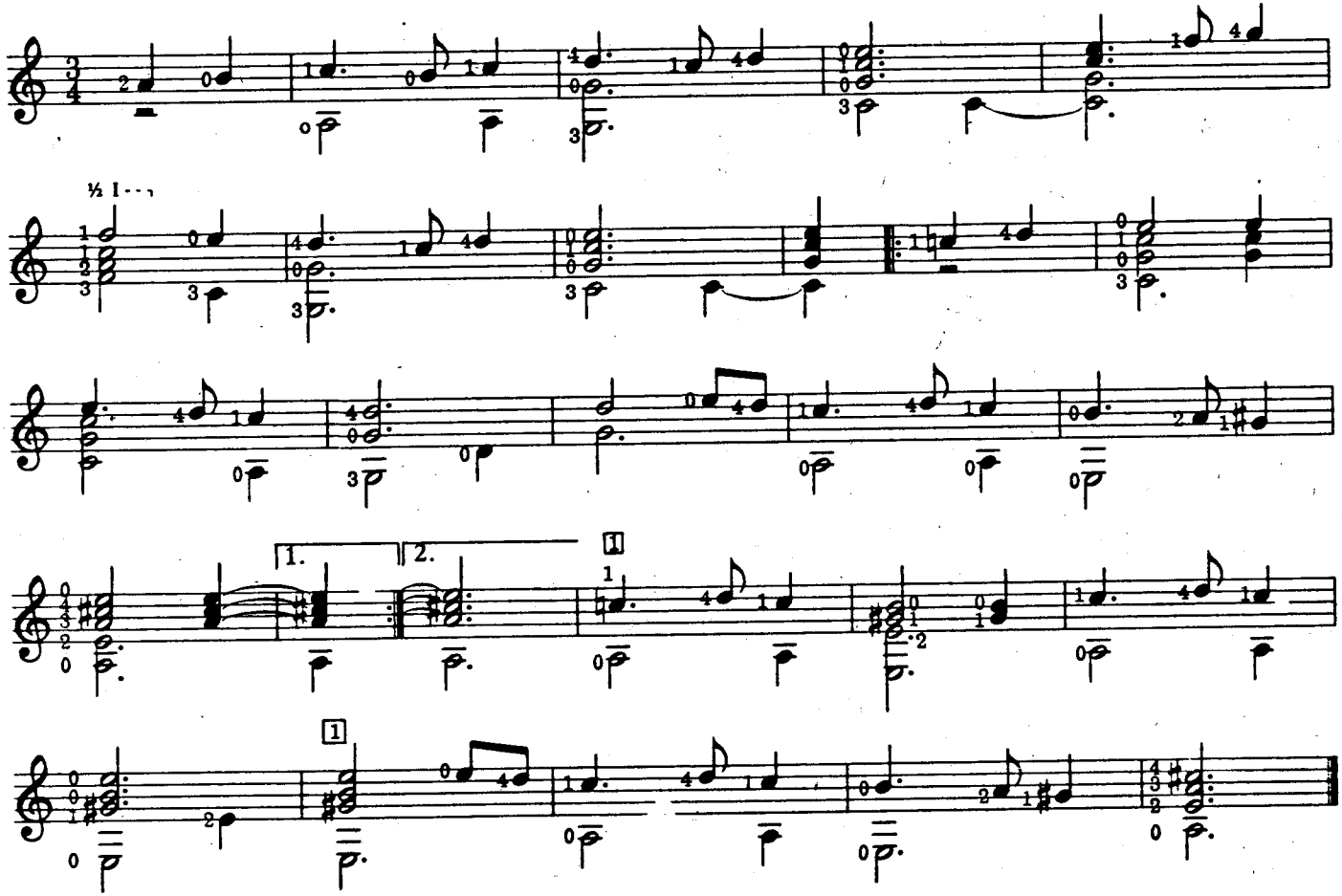
Spagnoletta

This piece, taken from an Italian manuscript source by the nineteenth-century musicologist Oscar Chilesotti, is an example of the popular tune *Españoleta*, or "Little Spanish Tune." An orchestrated version of the tune may be heard in Joachin Rodrigo's *Fantasia para un gentilhombre* for guitar and orchestra.

The tempo should be moderate, about ♩ = 116, but with a lilt and no heaviness.

[1] *A slight stress on the first beat here will help to establish the changed pattern of phrase.*

Anonymous

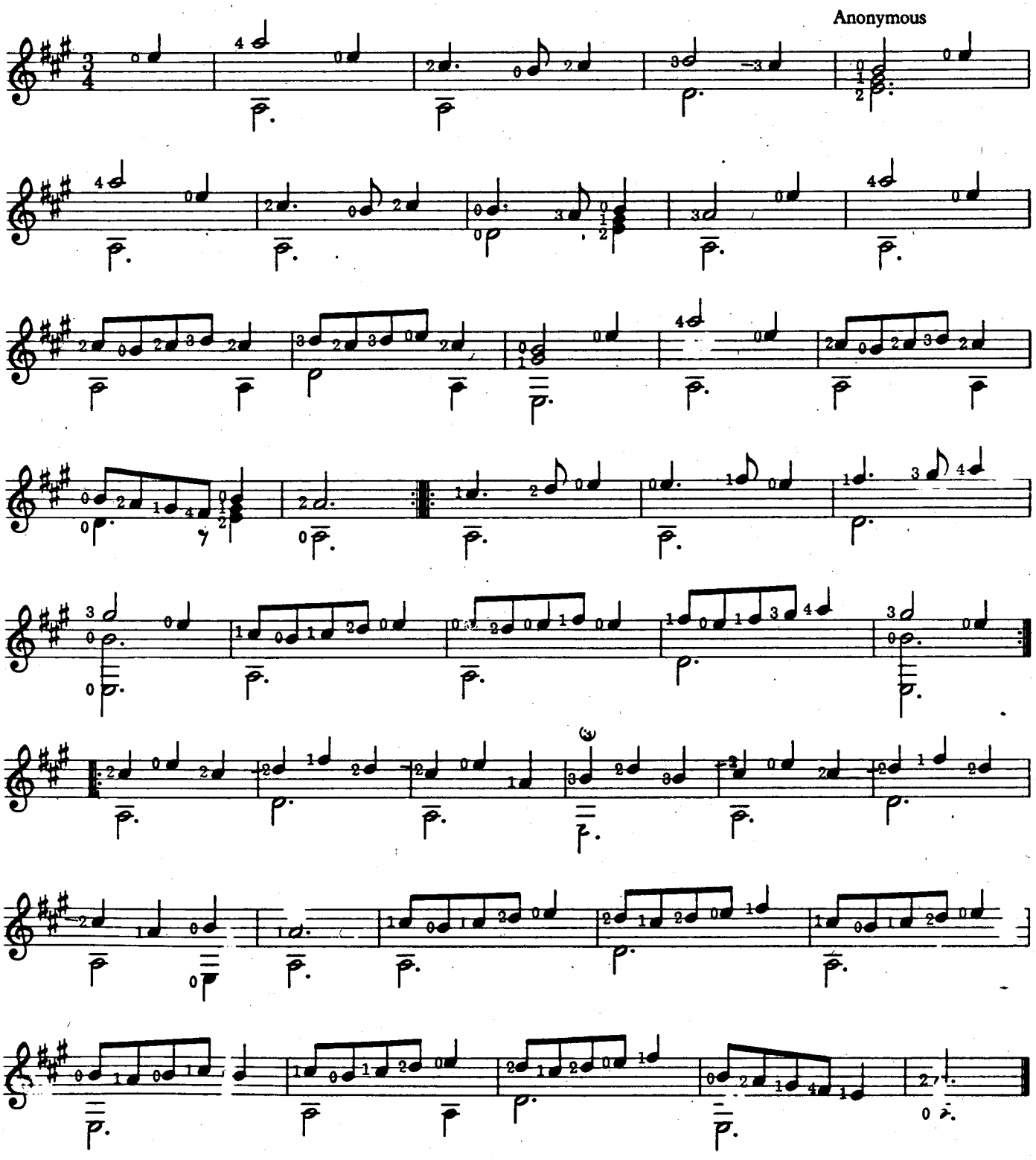


Wilson's Wilde

This piece is from the Dowland lute book. Although easy to play, it is a very effective composition because of the amount of variety in a simple framework. Each of three themes is followed by an ornamented repeat; if the themes are treated with a sustained quality, the repeats may be given an interesting contrast by being played with a brisk attack.

Suggested tempo is ♩ = 152.

Anonymous

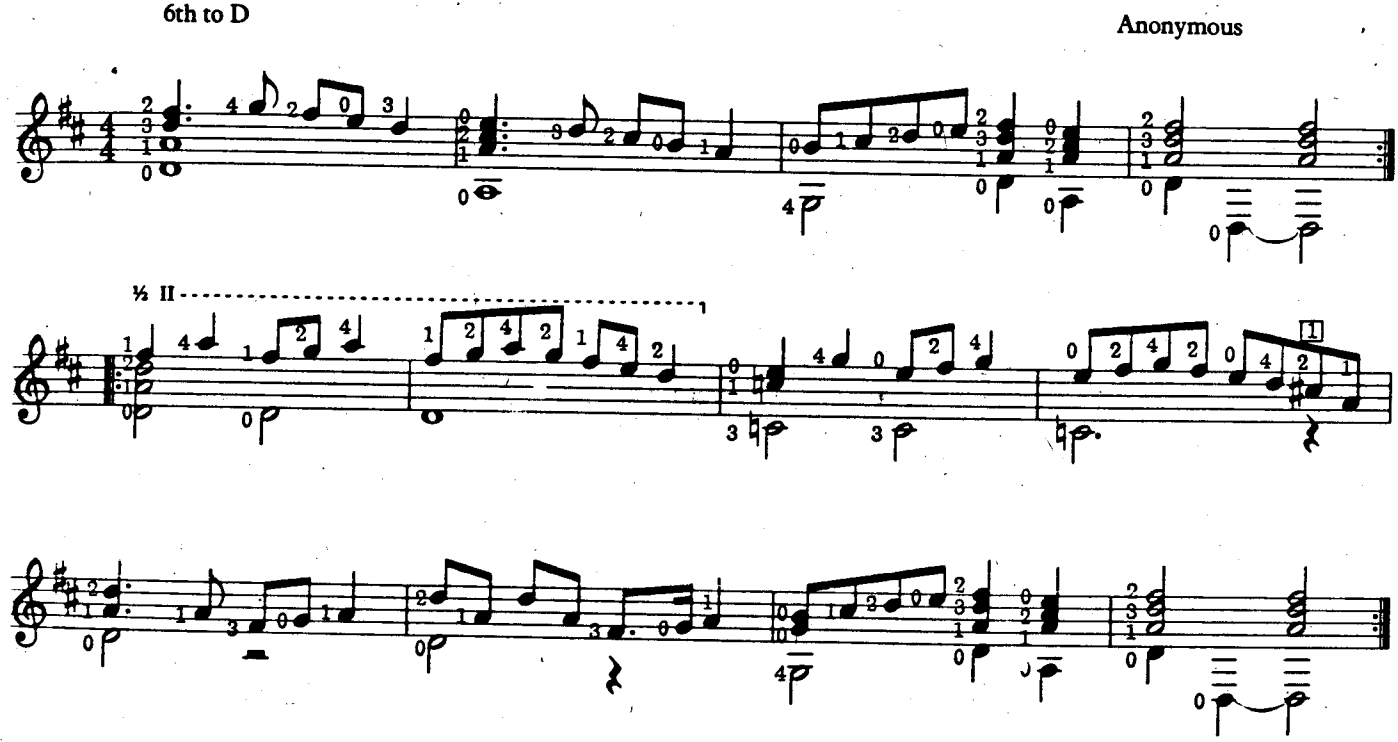


The Parlement

From the Dowland manuscript, this piece seems to be based on *Kemp's Jig,* a popular tune of the time associated with Will Kemp, the famous English comic actor and dancer.

Suggested tempo is brisk, about ♩ = 144.

1 *It is important to release the third finger from the low C at this point to avoid an ugly clash with the upper C♯ . The change of key is somewhat sudden, but it is helped by stressing the C♯ .*



Volt

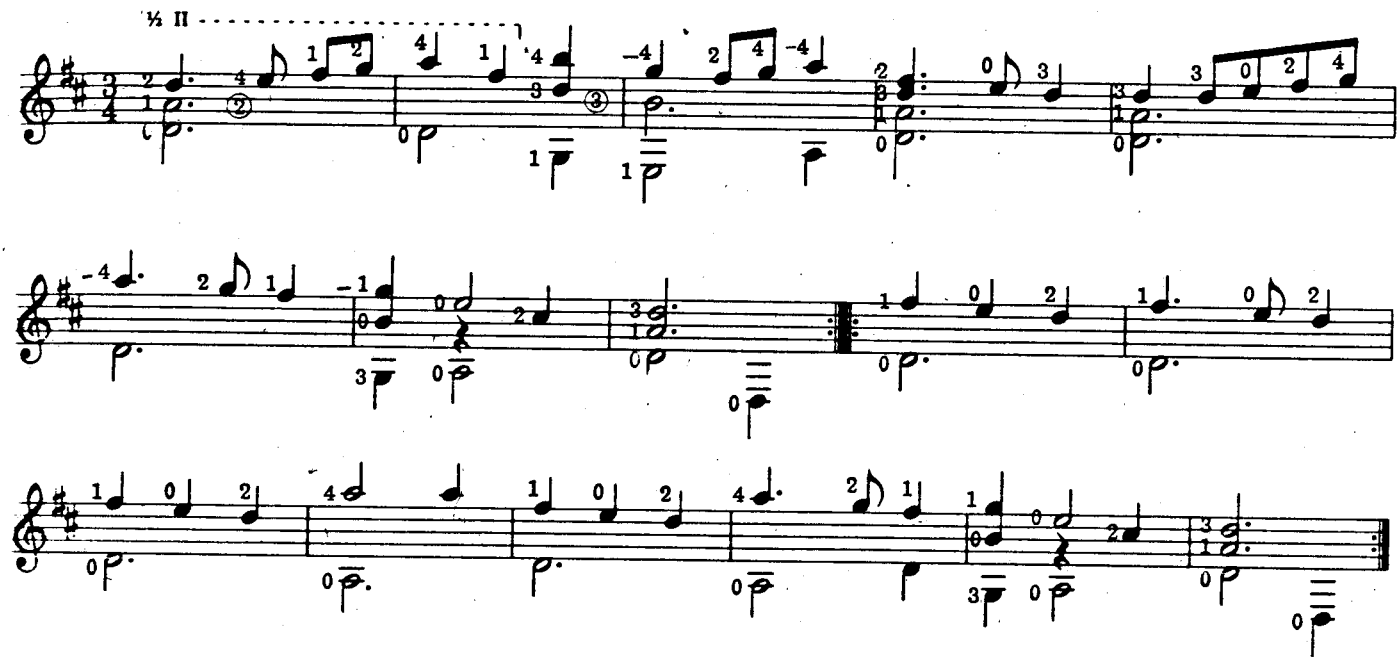
This very popular piece was untitled in the Dowland manuscript but appears elsewhere under the title of *Volt* or *La volta.* It appears frequently in Italian lute sources and was probably originally Italian.

Suggested tempo is ♩ = 116.

[1] *The only technical problem lies in the first two measures, where the change from the second to fifth position should be made evenly and without hurry.*

6th to D

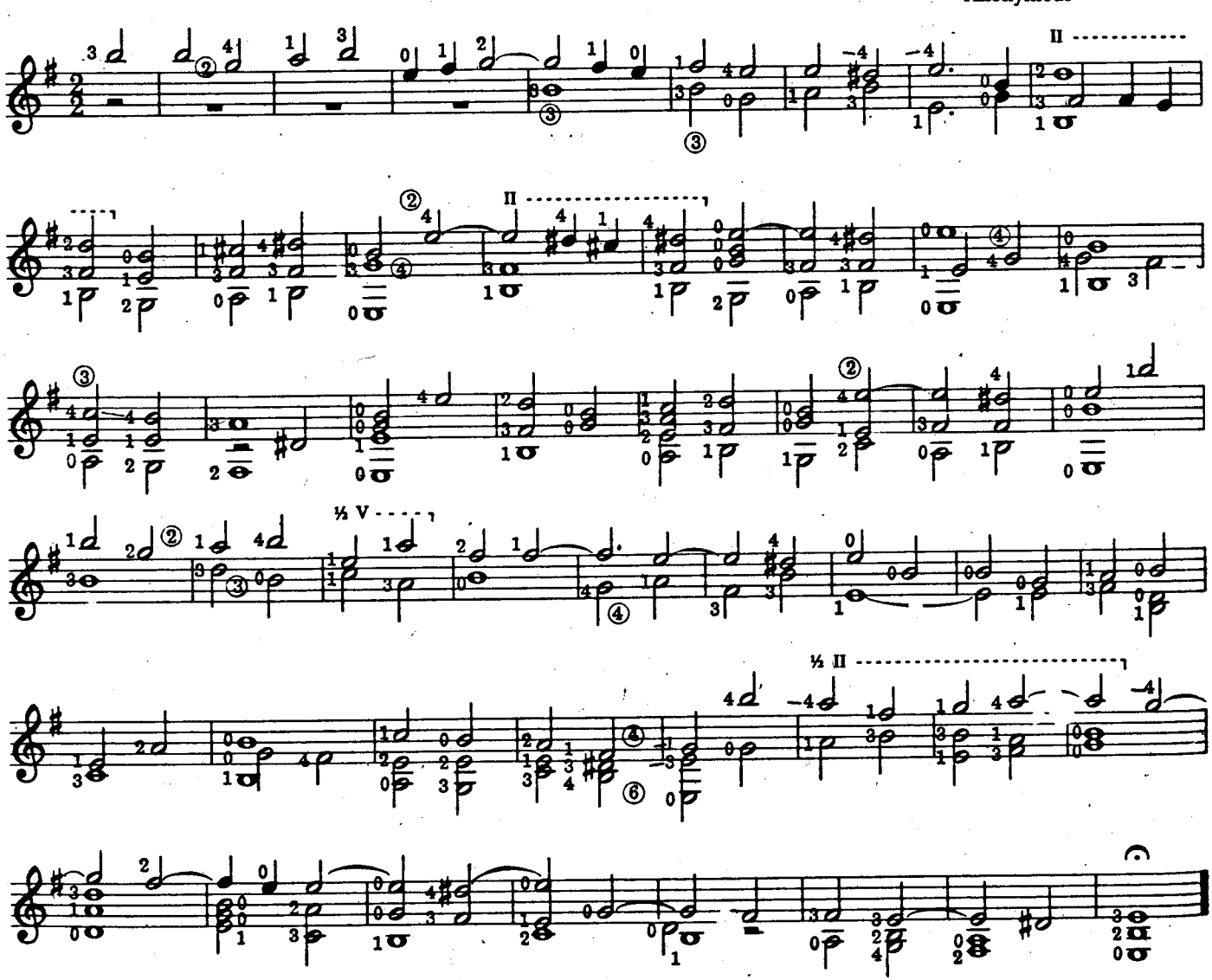
Anonymous



Fantasia

This piece (originally untitled) was transcribed by Oscar Chilesotti from a Sixteenth-century manuscript lute book. It is chosen here as a straightforward example of a common style of piece which was purely instrumental and unrelated to dance forms. The aim of the player is to bring out the contrapuntal (multiline) quality of the piece by carefully sustaining tied and held notes for their full value. It is important to recognize the original tune as it reoccurs in other voices. The "Fantasia" seems to sound well at a stately 𝅗𝅥 = 76.

Anonymous



The Cobbler

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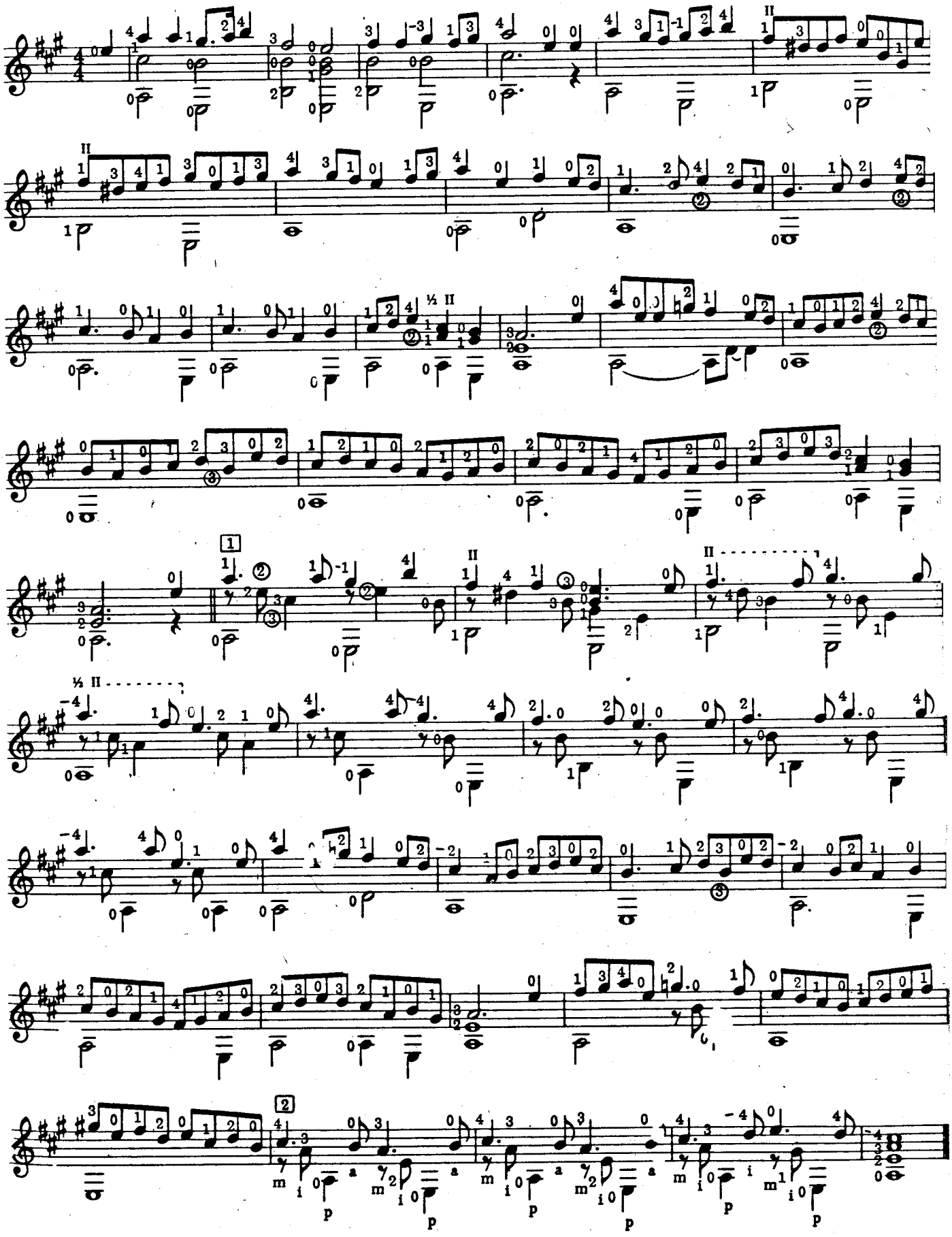

Go From My Window

This song is from the Dowland manuscript. Like"The Cobbler,"it was a popular folk song. In Francis Beaumont's *Knight of the Burning Pestle,* old Merrythought sings:

Go from my window, love, go;
Go from my window, my dear;
The wind and the rain
Will drive you back again,
You cannot be lodged here.

Chappell's book, mentioned in the note on p. 52, gives further information about this song on p. 140.

Technically the piece should not present too much difficulty provided that care is taken to notice where the fingering indicates a change from first to second position or the reverse. There is considerable variety in the variations, and the rhythmic differences should be emphasized for contrast. Suggested tempo is ♩ = 96.

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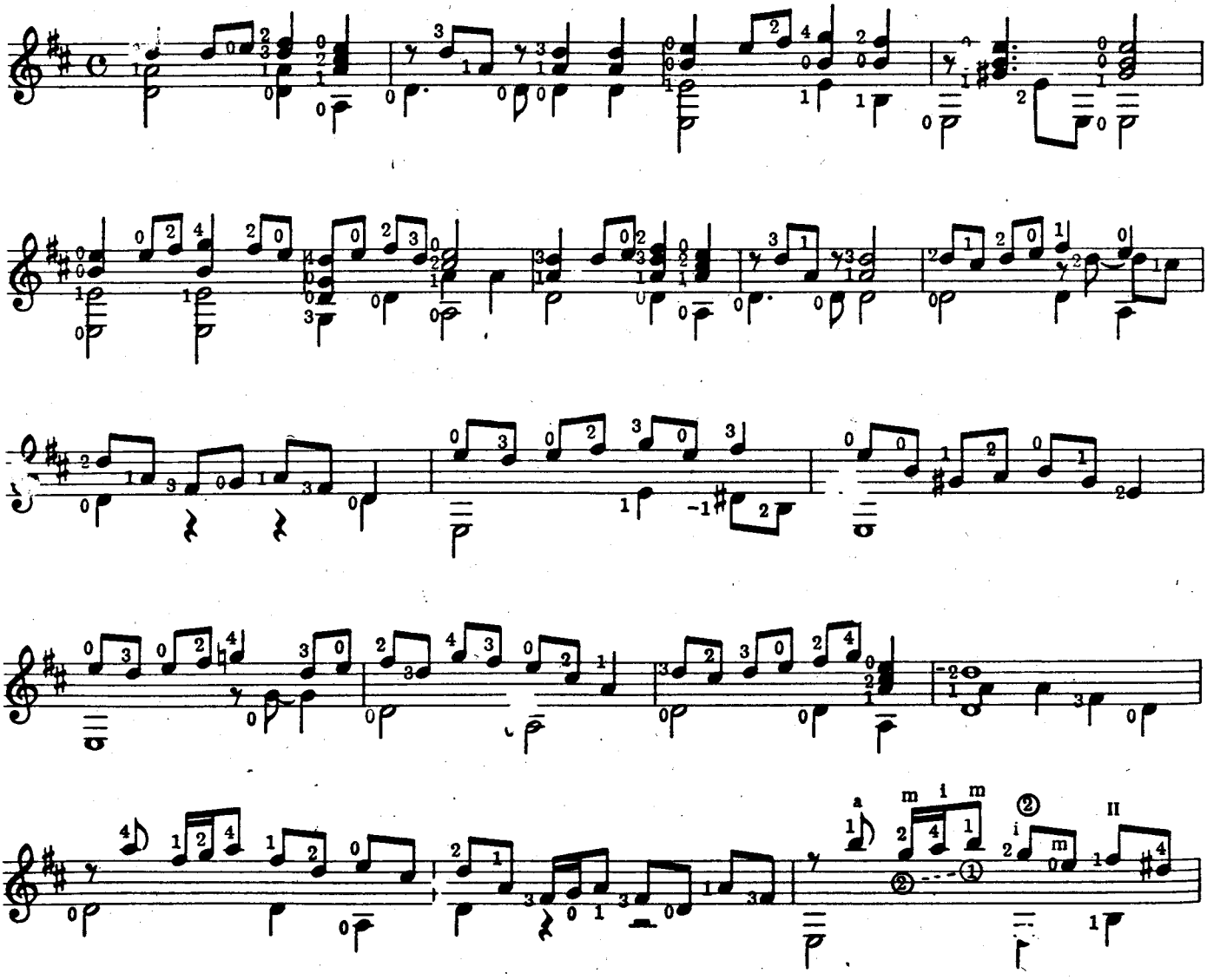
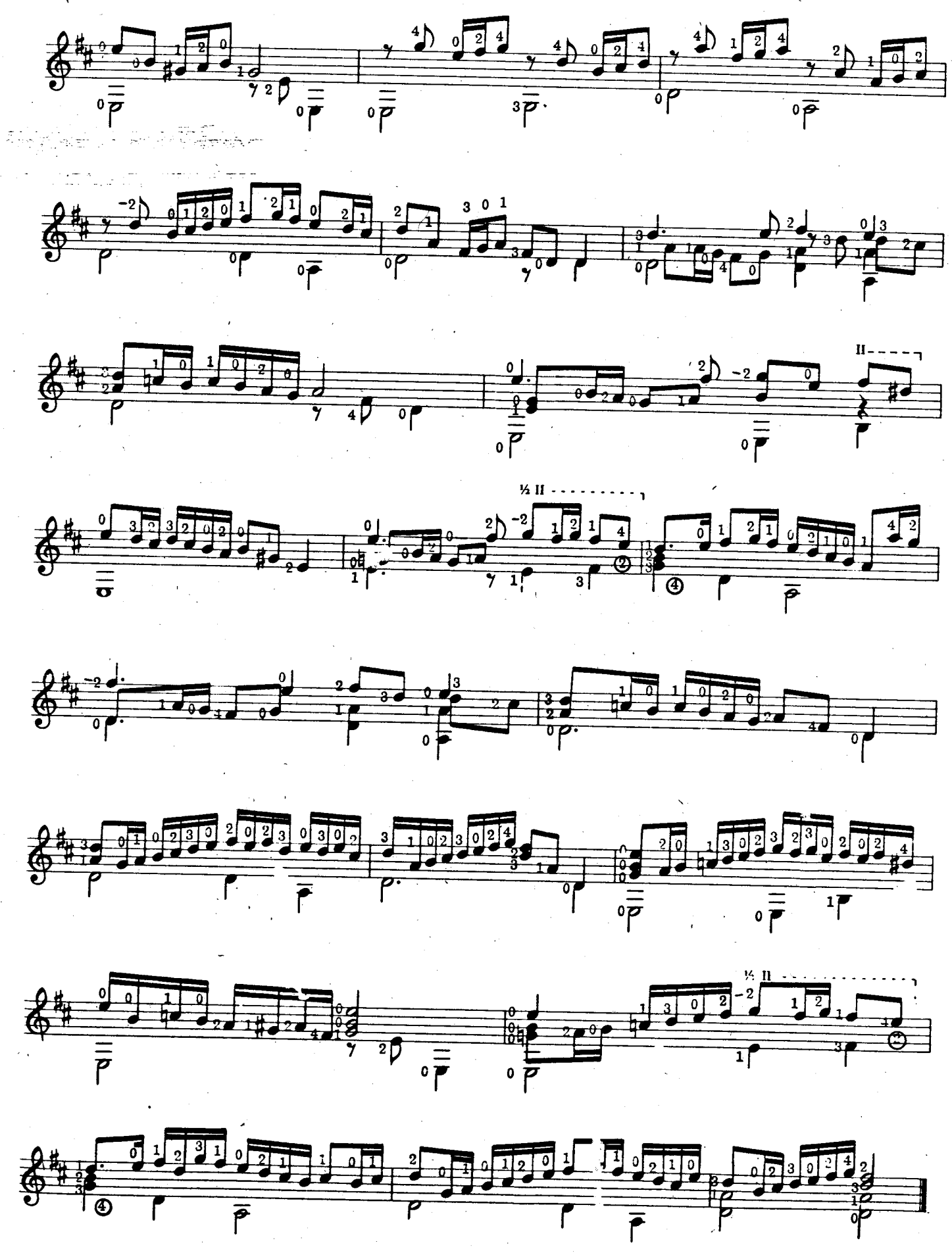




As I Went To Walsingham

Walsingham was a popular folk song arranged by almost all the Elizabethan composers. The song, from the Cambridge lute book (D.D.2.11), relates to the traditional pilgrimage to the Church of Our Lady at Walsingham, Norfolk, which was a shrine famous for miracles. Since the priory there was dissolved in 1538, the tune is clearly a very old one.

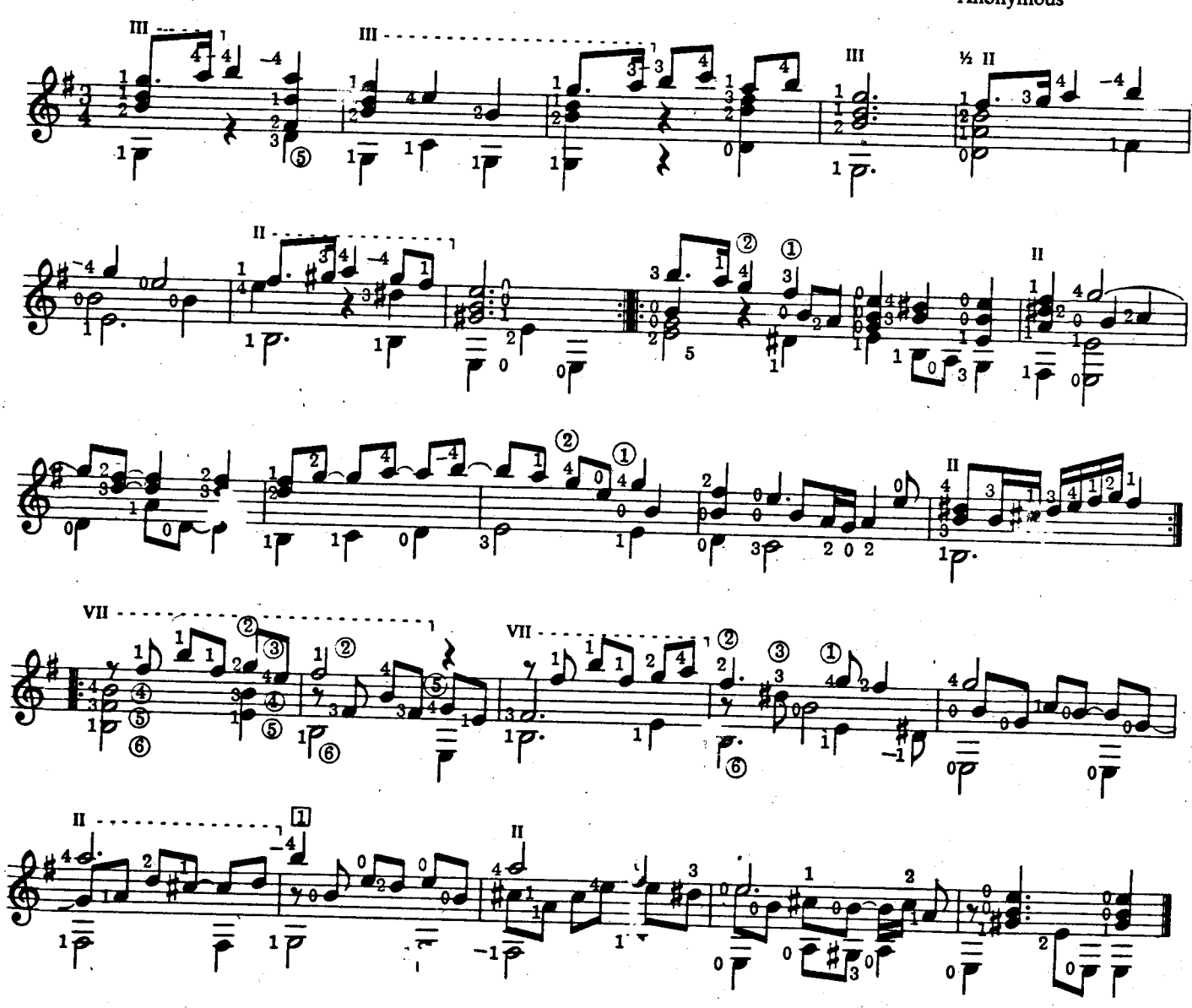
In *Popular Music of the Olden Time* William Chappell gives the following words–

As I went to Walsingham,
To the shrine with speed,
Met I with a jolly palmer
In a pilgrim's weed.

A palmer was a monk who went from shrine to shrine.

Suggested tempo is ♩ = 80.

Although some of the chord changes need practice, the leisurely tempo should make this piece not too difficult technically.

[1] *The high B can be held over on the lute, but it is unfortunately not possible to do so on the guitar. A crescendo up to this point is effective.*

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