

Lute society of great britain

British lute society. Lute society uk. Lute society england.

Benslow LuteFest 2021 An online celebration of three concerts streamed from the Peter Morrison Hall at Benslow Music Trust, Hitchin, Hertfordshire 'Sweet, stay awhile' - Music by John Dowland and John Daniel benslowmusic.org/index.asp?PageID=3100 Monday 19 April 2021, 20.00 BST Sara Stowe: soprano Lewis Spring: counter-tenor Lynda Sayce: lute, viol Matthew Spring: lute, viol Matthew Spring: lute, viol Matthew Spring: lute, viol Matthew Spring: by Bowland's large reparded as lesser quality. Likewise, Dowland, Daniel's exquisite and highly poetic book of 1606 is contrasted with the more directly emotional airs of John Dowland. toligurevironuzamukamulaj.pdf Though Daniel's songs are of no lesser as ear of no lesser are of no lesser are of no lesser an inventiveness and beauty that makes them justly famous. Matthew Spring will present a post-concert Zoon talk at 13.00 BST on Tuesday 20 April 2021 (FREE entry) Register here www.eventbrite.ou.uk/e/john-dowland-and-john-daniel-tickets-145971465583 Alison Crum (viols) and Roy Marks (lute) Monday 16 April 2021, 20.00 BST A Spagna in the Works: Ethereal, enigmatic and exhilarating Renaissance miniature masterpieces for viol and lute benslowmusic.org/index.asp?PageID=3098 Alison Crum and Roy Marks play dances, divisions and instrumental settings from the 16th century. The modestly gentle sonority of domestic music-making in the Renaissance quietly belies compositions of unsurpassed music al skill. Featuring music that centres upon the Italian Renaissance, both pleasantly light and seriously profound, this programme draws the listener into worlds that are almost unimaginable, and certainly almost forgotten. Lynda Sayce (lutes) Thursday 29 April 2021, 20.00 BST The Beginning of the World : music actually comes from Jacobean sources, but the Marsh lute book, named for its current home in Archbishop Marsh's library, Dublin, is a true Elizabethan manuscript, and a curiously neglected one. A huge book of over 400 pages and more than 160 pieces, it contains an unusually cosmopol

Virtual tickets £10 for each performance Book online at www.benslowmusic.org/concerts ENDS Contact: Dr Christopher Roberts (Head of Music) Email: Box Office: www.benslowmusic.org/concerts Facebook: www.facebook.com/benslowmusic Twitter: [create @Benslow_Music Instagram:]@benslowmusic.org/concerts ENDS Contact: Dr Christopher Roberts (Head of Music) Email: Box Office: www.benslowmusic.org/concerts Facebook: www.facebook.com/benslowmusic Twitter: [create @Benslow_Music Instagram:]@benslowmusic LinkedIn: www.benslowmusic.org/concerts ENDS Contact: Dr Christopher Roberts (Head of Music) Email: Box Office: www.benslowmusic.org/concerts Facebook: www.facebook.com/benslowmusic Twitter: [create @Benslow_Music Instagram:]@benslowmusic LinkedIn: www.benslowmusic.org/concerts ENDS Contact: Dr Christopher Roberts (Head of Music) Email: Box Office: www.facebook.com/benslowmusic Twitter: [create @Benslow_Music Instagram:]@benslowmusic LinkedIn: www.benslowmusic.org/concerts ENDS Contact: Dr Christopher Roberts (Head of Music) Email: Box Office: www.facebook.com/benslowmusic Twitter: [create @Benslow_Music Instagram:]@benslowmusic LinkedIn: www.facebook.com/benslowmusic LinkedIn: www.facebook.com/benslowmusic LinkedIn: www.facebook.com/benslowmusic LinkedIn: www.facebook.com/benslowmusic LinkedIn: www.facebook.com/benslowmusic LinkedIn: www.facebook.com/benslowmusic.com/benslowmusic LinkedIn: www.facebook.com/benslowmusic.com/benslowmusic Linke

As a singer, Sara's many and varied performances in Britain and abroad span some 20 years. Her wide repertoire has included performances of Purcell at the Barbican with the Academy of Ancient Music, the medieval songs of Hildegard of Bingen with Sinfonye at the Queen Elizabeth Hall, Luciano Berio's music throughout Italy and Stockhausen's Stimmung as part of Joanna MacGregor's Meltdown Festival. She has toured and given workshops on early music for Wigmore Hall Education and for venues and schools throughout Britain. Prior to its refurbishment she co-ran the Purcell Room's Dance and Drone Festival with dancer Barbara Segal. She has a repertoire of early and contemporary music programmes she can offer with separately lutenist/hurdy-gurdy player Matthew Spring and ensemble Sirinu, artists with whom she regularly collaborates.



Born in London, Lewis Spring trained as a boy chorister under Edward Higginbottom at New College Oxford. He went on to win a Sawbridge Scholarship to Abingdon School and won lay and academic clerical awards as male alto under Daniel Hyde at Magdalen College, Oxford. His first CD of his own compositions 'The Spider Tree', shows influences of folk and early music. Matthew Spring was Reader in Music at Bath Spa University and editor of the Lute Society Journal. He is the author of 'The Lute in Britain' (OUP 2001) and Editor of the Balcarres Manuscript (Glasgow and Edinburgh University Press). His CDs include 'Mr. Beck's Way' (music from the Balcarres Manuscript c1700), 'Echoes of a Cornish Past' and 'The Man Hurdy-gurdy & Me' (Métier 28580). rage_comics_templates.pdf One of Britain's leading lutenists with over 100 recordings to her name, Lynda Sayce read Music at St Hupda Siz cast st Hupda Siz cast st Hupda Siz cast and the Music at St Hupda Siz cast extensively on radio and TV. She is also direct of the lute ensemble Chordophony, whose repertory and instruments, Lynda has performed with many leading orchestras and opera companies including English and Welsh National Operas, Opera North, the CBSO and the Berlin Philharmonic. Her repertory spams many centuries, and her discography ranges from some of the earliest surviving lute works to the jazz theorbo part in Harvey Brough's 'Requiem in Blue'. Alison Crum is well-known throughout the Western World both as a player and teacher of the viol. She is a moving spirit behind several renowned early music groups, and has travelled all over the world giving recitals and lectures, and teaching on summer schools and workshops. Originally a French Horn player, she started playing the viol while at university, and later went on to study it with Wieland Kuijken in Brussels and Jordi Savall in Basle. Since then she has made well over one hundred recordings with some of Britain's finest ensembles—including many with the Rose Consort of Viols—and, as a soloist, on discs of Marais

Roy Marks learned to play the piano as a child and, in his teenage years, played lead guitar in a rhythm and blues band. Rather than going on to study music however, he chose art—studies that culminated at the Royal Academy in London where he was awarded the prestigious David Murray scholarship for landscape painting. From there he went on to teach painting and drawing in adult education. In his late thirties however Roy turned his attention almost exclusively to Early Music—to the recorder, the viol, and the lute. Roy performs regularly with his wife, Alison Crum, as a duo, and is a member of the Rose Consort of Viols; he teaches on workshops in England, in the U.S.A., and in Europe, and he also edits, arranges, and composes music for friends to play.

Recently, however, he bought himself a Fender Stratocaster... Catalogue of other Lute society publications You can also order back copies of our annual publication The Lute. See payment for payment and ordering details.



If you don't want to buy online, you can just use the shopping cart facility to find out prices including postage, and then just send a cheque in UK pounds, US dollars or Euros, payable to 'The Lute Society' to The Lute Society, 3 Dolcey Way, Sharnbrook, Bedfordshire, MK44 1LE, United Kingdom If you have difficulty in getting the shopping cart to accept your credit card details, remember, you can order Lute Society publications or subscribe by phone; just call ++44/0 1483 202159 (UK daytime please) Herbert of Cherbury's Lute Manuscript. A colour facsimile of the last great English lute manuscript, compiled c.1616-1640, with 242 of the highest quality pieces for lutes from 6 to 10 courses, by French, English and Italian composers including Gaultier, Bacheler, Despont, Perrichon, Saman, Robert Johnson, amd Dowland amongst others. Two volumes: 180 pages of tablature, plus introduction with index and concordances by Francois-Pierre Goy, Craig Hartley and John H. download license construct 2 r265



Robinson.Postal weight: 1650g The Mathew Holmes Manuscripts I: Cambridge University Library MS Dd.2.11 The crown jewels of the English renaissance lute repertoire, in a beautiful full-colour facsimile.



324 pieces, 200 pages of music, mostly for 6-course lute, some for 7-course lute or bandora, by Dowland, Holborne, Cutting, Pilkington, Bacheler, Allison, Ferrabosco, Francesco da Milano and others. The unique source of 5 pieces by Dowland, and some remarkable anonymous works.



A must for any serious devotee of the lute; and even includes some easy pieces for beginners, added by the scribe as page-fillers! Three volumes in hardback slipcase: 200 page full colour facsimile, plus 70 page commentary, and 8 page fascicle of reconstructions of obscure staves. ISBN 978 0 905655 71 0 Postal weight: 2100g Wolf Jacob Laufensteiner (1676–1754): Partie en B flat Major (c. 1720) for 11-course baroque lute, edited by Peter Lay and Robert Spencer. A 6-movement suite in the tuneful galant style, from a manuscript in the Robert Spencer collection, in facsimile and modern French tablature, 15 pages. Postal weight: 180 g Kraków Mus. ms 40641 for 7 to 10-course lute, mostly playable on a 7-course instrument, with an introductory study by Robert Spencer, John H. Robinson and François-Pierre Goy. An early 17th century English MS, containing 26 pieces: 7 by Robert Johnson, 4 by John Sturt; one is by Bocquet and one by Robert Dowland; the rest are courantes and ballets by 'Anon',40 pages. ISBN 0 905655 19 2 Postal weight: 260g The Folger 'Dowland' Manuscript for 6 to 7-course lute (mostly 6-course), edited by Ian Harwood, John H. Robinson and Christopher Goodwin. A manuscript in use from before 1594, to the early 17th century, 78 facsimile pages with 75 pieces of music, including autograph works by John Johnson, and John Dowland. With introduction and concordances.

Comb bound reprint, 114 pages, ISBN 0 905655 28 1 Postal weight: 500g The Welde Lute Book for 6 to 7-course lutes, edited by Ian Harwood, John H. Robinson, Martin Shepherd and Stewart McCoy. A manuscript of c.1600, with 60 facsimile pages containing 39 pieces of music by Dowland, Bacheler, Collard, Holborne, Byrd, John Johnson and Robert Johnson. With introduction and concordances. typing master free download 96 pages, ISBN 0 905655 39 7Postal weight: 620g Osborn fb7 for 7-course lute, edited by Stewart McCoy, with Ian Harwood and John H. Robinson. A manuscript, now in the Beinecke Collection at Yale, from around 1630, with 9 pages containing 42 pieces, many of them easy. engineering design graphics with autodesk inventor 2017 pdf With introduction, full critical commentary on each piece, including reconstructions of the ensemble pieces (a lute duet and psalms for lute and voices); plus an appendix with closely related cittern solos. 78 pages. ISBN 0 905655 50 8 Postal weight: 450g Wickhambrook Lute Manuscript The Wickhambrook Lute Manuscript is no. 6 in our series of lute book facsimiles. It is a large folio-sized manuscript compiled in the 1590s, perhaps to collect and preserve lute music by John Johnson, who died in 1594, and whose works predominate in this source. It contains what seems to be an autograph of his son, Robert Johnson. It contains 24 pieces, all for 6-course lutes, including two duets; 11 by John Johnson, 4 by Philip van Wilder, one each by Holborne, Peter Philips, and 5 by anon. The original hands are beautifully clear and easy to play from. An extremely detailed introductory study by Ian Harwood considers the manuscript's provenance and known history, with exhaustive lists of concordances and cognates from John H. Robinson. 56 pages.Postal weight: 520g SPECIAL OFFER - ALL OUR FACSIMILES AT A BARGAIN PRICE Our first 8 facsimiles (Herbert of Cherbury, Mathew Holmes, Laufensteiner, Folger Dowland, Krakow 40641, Welde, Osborn Fb7, Wickhambrook) for a special price of £125 (members). An instant library of lute music in facsimile. Postal weight: 6500g Student materials Masque and Stage Music for Renaissance Lute, Masque and Stage Music for Renaissance Music for Renaissance Music for Renaissance Lute, Masque and Stage Music for Renaissance Lute, ed. John H. Robinson. 169 pieces for renaissance lute of 6 to 10 courses (and a few for 11 course lute but still in renaissance tuning) mostly playable on 7-course lute, mostly early intermediate standard. A bumper collection of lovely tunes, definitely or possibly associated with court masques and stage plays. 124 ppPostal weight: 500g View Jacob Heringman's filmed performances of all 58 58 Very Easy Pieces for Renaissance Lute edited by Christopher Goodwin, John H. Robinson, and Jeanne Fisher, with left-hand fingerings by Lynda Sayce. 58 very easy pieces for 6-course lute, in a variety of styles, chosen from English, and Italian sources, approximately graded in order of difficulty for the beginner, or those wanting something genuinely easy to play, for a change! 40 pages. ISBN 0 905655 22 2 Postal weight: 300g 58 Very Easy Pieces for Renaissance Lute NOW WITH CD edited by Christopher Goodwin, John H. Robinson, and Jeanne Fisher, with left-hand fingerings by Lynda Sayce. 58 very easy pieces for 6-course lute, in a variety of styles, chosen from English, and Italian sources, approximately graded in order of difficulty for the beginner, or those wanting something genuinely easy to play, for a change! 40 pages. ISBN 0 905655 22 2 The accompanying CD, Blame not my Lute, recorded by Jacob Heringman, is also available as a download, with free try-before-you-buy option, from Magnatune Postal weight: 300g 40 Easy to Early Intermediate Pieces for Renaissance Lute edited by Christopher Goodwin, with left-hand fingerings provided by Jessica Gordon, typeset by Peter Lay. A sequel to 58 Very Easy Pieces for Renaissance Lute, containing 40 pieces from Cambridge University Library MS Dd.2.11, Negri's Le Gratie d''Amore (1602), and Judenkünig's Utilis et compenditaria introductio of c.1519, graded according to difficulty with left-hand fingerings throughout. Progresses to barré chords. ISBN 0 905655 31 1 Postal weight: 240g 70 Easy to Intermediate Pieces for Renaissance Lute edited by John Robinson. The third of our graded anthologies of easy pieces, starting with very easy music and progressing at little further, to intermediate level. Music from English, French, German, Italian and Low Countries sources; preludes, exercises and fantasias, with Continental dance forms predominating, for 6 or 7-course lute; all the pieces (but one) can be played on a 6-course lute. 70 pieces, 48 pages, ISBN 978 0 905655 70. Postal weight: 280g Lessons for the Lute intermediate pieces selected and fully fingered by Anthony Bailes and Anne van Royen. First published in 1983, now reprinted with corrections and expanded commentary, 19 pieces, 47 pages, All for 6-course lute. ISBN 0 905655 03 6. Postal weight: 260g Hans Newsidler (c.1508/9–1563): Das Erst Buch (1544) with CD edited and transcribed by Stewart McCoy. 42 simple and attractive pieces for 6-course lute, carefully graded by the composer in order of difficulty, in French tablature, 40 pages. With CD by noted lutenist Jacob Heringman of the entire contents of the book, graded to make an attractive programme Postal weight: 360g Hans Newsidler (c.1508/9–1563): Das Erst Buch (1544) without CD edited and transcribed by Stewart McCoy. 42 simple and attractive pieces for 6-course lute, carefully graded by the composer in order of difficulty, in French tablature, 40 pages. Postal weight: 260g A recording by noted lutenist Jacob Heringman of the entire contents of Neusidler's Das Erst Buch, graded to make an attractive programme. Postal weight: 110g O Happie Ground Duets edited by Gordon Gregory. Follow in the footsteps of Elizabethan lute students with this collection of 20 treble and ground duets, by John Johnson, Richard Allison, anon and others, all fully fingered, for two 6-course lutes. If you don't have a duet partner, you can play duet parts over your Midi system, from www.lutesoc.co.uk/pages/o-happie-ground, two partbooks, 60pp and 12pp, ISBN 978 0 905655 74 1 Postal weight: 350g 114 Early to Intermediate Pieces for Renaissance Lute from a Student's Lute Book of 1603 and other Manuscripts, edited by John Robinson; 36 pieces for 6-course lute, 45 for or playable on 7-course; and 28 pieces for 10-course with adjustment). The core of the anthology is a complete transcription of a Jena student's lute book of 1603 (now Dresden MS M 297), plus music from seven other Continental manuscripts of the same period; English, Dutch, French, Italian and German pieces: preludes, ballets, courantes, saltarelli, passamezzi and other grounds, song tunes, and a few fantasias and variant forms of Dowland pieces, 78pp, ISBN 978 0 905655 79 6.Postal weight: 450g 25 Easy Lute Pieces by Gilbert Isbin, newly composed for six-course lute, in no more than two-part harmony, in a very accessible modern style. 32 pages. 7761497943.pdf ISBN 978 0 95655 80 2 Postal weight: 240g Lutecosmos, volume 1; first of a series of albums of newly-written pieces by Brian Wright, intended to be played as pieces of music, with expression and phrasing. All pieces in volume 1 are on single strings only; 24 pages of music; 110g, ISBN 978 0 905655 81 9Postal weight: 110g, ISBN 978 principal dance forms of the 16th-17th centuries. 37 pages of music; ISBN 978 0 90565582 6Postal weight: 160g Lutecosmos, volume 3 is all in first position, without chords but with the introduction of open bass strings to imply two-part writing; this volume also introduces arpeggiation, repeated notes and tremolo, 24 pp, ISBN 978 0 905655 86 4.

Postal weight: 110g Lutecosmos for Renaissance Lute, volume 4 is the fourth volume in Brian Wright's series of albums intended to help form the novice lutenist both as a player and a musician. It contains studies with two-note chords, then three, four, five and six-note chords, and exploration of the higher positions. ISBN 978 0 905655 97 0, 32pp, ISBN 978 0 905655 98 4. Postal weight: 120g Lutecosmos 5 for Renaissance lute. Lutecosmos is a contemporary and graded lute tutor in 5 books, exploring most aspects of lute technique from the elementary pieces in Book 1 to those at grade 6-8 level in book 5. Set of all five Lutecosmos volumes by Brian Wright at a discount price. Postal weight: 120g Lutels and sold with their kind permission, with introductory essay in Italian a gentle introduction to playing from Italian tablature. The complete contents of an early 16th contents of an early 16th contents from that source, for a 6-course instrument in contention of the solo tablature. The solo tablatures from that source, for a 6-course instrument in contentions of the solo tablature. The solo tablature struct from the low provide by John Robinson and Stewart McCoy, with a biographical sketch by Roberts, Bard 64, Postal weight: 120g Light Pieces by Cuthbert Hely for Ten-Course Lute edited by John Robinson and Stewart McCoy, with a biographical sketch by Roberts (BSN 9905655 09 5. Postal weight: 120g Light Pieces by Cuthbert Hely for Ten-Course Lute edited and transcribed by Matthew Spring. dubzing difference, Source for Source, Source lutes, light Pieces by Cuthbert Hely for Ten-Course Lute edited and transcribed by Matthew Spring. dubzing difference, Source for Source, Source lute, source for 800565 50 9 5. Postal weight: 120g Light Pieces by Cuthbert Hely for Ten-Course Lute edited and transcribed by Matthew Spring. dubzing diff Ten first edition of the complete works of this remarkably

10 tunes from Playford's Dancing Master in new arrangements for 8-course lute, 9 pages. Postal weight: 160g Thomas Mace, Eight 'Setts' for lute from Musick's Monument (1676) transcribed for 10-course renaissance lute, and for 10 string or alto classical guitar As a stylistic postscript to the English Golden Age, new transcriptions that make this attractive and not-too-difficult music accessible to those who do not have Mace's 12 course lute in French Flat tuning. The 10th course is sparingly used, so much of the music can be played on a standard 7-course renaissance lute with slight adaptation. A separate fascicle presents a guitar staff transcription for 10-string or alto guitar. 56 pages and 40 pages. ISBN 0 978 0 905655 83 3Postal weight: 340g Student materials Lute Solo Arrangements of Scottish Gaelic Airs, arranged by Betsy Small, as they appeared in The Lutezine 142, but now in a comb-bound performing edition. 39 melodies from Scots and Gaelic songs, newly intabulated for renaissance lute, of 6, 7 or 8 courses, easy to intermediate standard, 16 pagesPostal weight: 150g The Rowallan Manuscript, edited by Wayne Cripps, a reprinted from Lyre Editions by their gracious permission. 39 charming Scottish lute pieces for renaissance lute, mostly 6-course, with a few for 7, 8, or 9 courses, easy or early intermediate standard, 40 pagesPostal weight: 200g The Straloch Manuscript, edited by Wayne Cripps, a reprinted from Lyre Editions by their gracious permission. 30 pieces for renaissance lute, easy to early intermediate, mostly on 6 courses, even the 10th courses, even the 10th courses in once place, but all really playable on 6 courses, 38 pp Postal weight: 200g Continental renaissance composers The Art of the Lute in Renaissance France, volume 1: Early to Mid 16th Century, edited by Dick Hoban, reprinted from Lyre editions by their gracious permission, is a bumper anthology of 235 pieces for 6-course lute, many not too hard, running to 343 pages of music, culled from the prints of Attaignant, Phalese, de Rippe, Morlaye, Le Roy and Belin. 358 pagesPostal weight: 1200g Oscar Chilesotti's Da un Codice Lauten-Buch in Lute Tablature, re-intabulated from Chilesotti's pioneering 1891 staff notation edition by Dick Hoban, the original late 16th century lute book now being lost. A reprint from Lyre Editions, by their gracious permission; 99 pieces for 6- and occasionally 7-course lute, running to 168 pages of music. Much is in Italian dance forms, of early intermediate to intermediate difficulty, including some pieces by Diomedes Cato, with intabulations of composers such as Lassus and Gastoldi. 180pp Postal weight: 600g 21 Renaissance Lute Fantasias, ed. Anthony Rooley (Early Music Centre Publications, n.d.), contains 21 fantasias, mostly for 6-course lute, one or with a few diapason notes. ejercicios verbos irregulares ingles pdf These are all approachable, intermediate level pieces, mostly from sources which few people will have on the shelf, such as Edinburgh MS Dc.5.125, and the prints of Emanuel Adriaensen; 42pp, Postal weight: 300g The Lute Music of Francesco Canova da Milano (1497-1543) ed. Arthur Ness, two volume spiral-bound reprint from Boulder Early Music Shop of Oregon. It is regarded as the standard edition, with full critical commentary in Italian tab with staff notation, parallel text. Two volumes, 473 pp in totalPostal weight: 1750g 158 Early Cinguecento Preludes and Recercars for a staff notation. Renaissance Lute, ed. John H. Robinson. This bumper collection for 6-course lute contains modern French tablature for most of the known examples of these genres, and includes all those by Franciscus Bossinensis, Vicenzo Capirola, Joan Ambrosio Dalza and Francesco Spinacino from the prints of the Venetian printer Octaviano Petrucci, plus further pieces edited and reconstructed from the earliest Italian manuscripts. Plenty of music for players of every standard, from easy, via intermediate to advanced, plus exhaustive concordances and commentary on the sources. 168 pages. Postal weight: 600g A Compendium of 178 Polish Dances for Renaissance Lute, edited by John H. Robinson, An anthology including many piece of easy and intermediate standard, mostly for 6 or 7-course lutes, some for 8-courses; 87 pages of music plus 9 pages of music plus 9 pages of music plus 9 pages of inventory, concordances and bibliography. Postal weight: 450g The Collected Lute Music of Marco Dall'Aquila edited by Denys Stephens and John H. Robinson. A much expanded and augmented bound edition of the complete works of one of the great early Italian lutenists, printed over several years in Lute News, with additional information, introduction, and 101 pages of tablature, all for 6-course lute, much of it not too technically demanding. Postal weight 600g British Library Additional Manuscript 31389, a Venetian lute manuscript of c.1520 edited by Denys Stephens and John H. Robinson. Chronologically the fourth Italian MS containing a significant amount of lute music known to survive, after the Pesaro, Thibault and Capirola MSS, but it lacks rhythm signs, so heavy editing has been required. 12 dances, 9 dance-like pieces, 2 recercars, an incomplete piece of recercar type (all for solo lute), for 6-course lute in tuning, transcribed into French tab, 56 pages. ISBN 0 905655 54 0 Postal weight: 300g Philip van Wilder, Music for Lute and Chanson Transcriptions For 6-course lute, the complete extant lute works of Henry VIII's luter, edited by David Humphreys, with Ian Harwood and Stewart McCoy; 9 solo works (including the famous 'Dump Philip'or 'Arthur's Dump'), a duet for two lutes a fifth apart, and 8 pieces for lute and voice or treble instrument; 49 pages of music in all, with critical commentary, with translations of French lyrics. ISBN 0 905655 23 0 Postal weight: 400g Renaissance Lute Music from German Sources for 6-course lute, edited and transribed into French tablature by Martin Shepherd. 56 pieces, chosen on grounds of musical quality from 16th century printed sources, and ranging from very easy to fairly hard. 92 pages. ISBN 0 905655 27 3 Postal weight: 390g Selections from Piccinini and Kapsberger for Solo Renaissance Lute transribed into French tablature and edited by Carin Zwilling, with biographical notes. Six pieces by Piccinini and four by Kapsberger in a variety of forms, for 7 to 10-course lute, intended as a 'taster' of these composers'works, 34 pages. ISBN 0 905655 26 5 Postal weight: 260g Francesco da Milano Fantasias in British Bources, all 6-course, minimally edited to preserve local variants; 20 pieces of music: 11 fantasias close to the 'canonic' versions, 3 ornamented or corrupt versions and 6 pieces of doubtful attribution, 46 pages, ISBN 0 905655 15 X Postal weight: 290g Thirty Pieces for the Lute by Laurencini edited by Tim Crawford. Fantasies and other pieces by one of the leading Italian virtuosi of Dowland's time, in French tablature, for 6 to 9-course lutes, 32 pages. Postal weight: 250g The Siena Lutebook: Transcriptions of the anonymous fantasias edited by Niki Andronikou, in Italian and French tab, and staff notation, with extensive commentary; 14 fantasias from this important 16th century source, for 6-course lute, intermediate level and above, 92 pages, ISBN 978 0 905655 72 7 Postal weight: 290g A Collection of Pieces for Solo Lute 1 from 17th century sources edited by Ian Gaskell; 23 pieces by Vallet, Kapsberger, Piccinini, Michaelangelo Galilei, Werl, Doni; particularly intended for 10-course lute, 32 pp,Postal weight: 112g A Collection of Pieces for Solo Lute 2 from Continental European Sources form 16th century sources for solo Lute 2 from Continental European Sources form 16th century sources for Solo Lute 2 from Continental European Sources form 16th century sources for Solo Lute 2 from Continental European Sources form 16th century sources form 16th centu 6-course lute, with a few 7-course and one 9-course pieces; music by Fuenllana, Pifaro, Molinaro, and Vincenzo Galilei, plus Verdelot and da Rore madrigal intabulations, 42 pp, Postal weight: 150g Music in the Sharp Tuning, by Rene Mesangeau, edited by Wayne Cripps and reprinted by his kind permission. Mesangeau is considered the founder of the 17th century French school of luthistes. 43 pieces for 10-course lute, transcribed exactly following the original pagination the source, Panmure MS no. 5, to make a sort of 'diplomatic facsimile'. The music is of early intermediate standard and can be played on a standard 10-course lute just lowering the top two courses by one tone, and some of it can be played on an 8-course lute also lowering the 8th course to bottom C. 50 pp, Postal weight: 250g Rudolf Straube, Due Sonate for 13-course lute by one of the last active baroque lute composers. 22 pp.Postal weight: 125g Robert de Visée's Pièces de théorbe et de luth (1716) in tablature for 11-course D-minor lute edited and intabulated by Wiflred Foxe. An important edition of music which in its day it was published in staff notation, since tablature was half forgotten by that time, now put back into tablature for 11-course lute; a generous collection of French lute music of the highest quality: 87 pieces, viii + 81 pp. Postal weight: 350g Georg Telemann, Twelve Fantasies TWV 40: 14-25, arranged for 13-course lute in D minor by Wilfred Foxe. A handy bound edition of a short introductory essay. An attractive addition to the repertoire, 52pp. Postal weight: 300g A Diverse Collection of Easy Pieces for the Baroque Lute, edited by Wilfred Foxe, contains 44 easier pieces, some arrangements and some original tablatures, from English, French, Italian, Scottish, German and Irish sources, with original pieces by composers including Bach, Weiss, Kropfgans, Mace, de Visée, Scarlatti and Reusner. The anthology is intended for the 13-course player, but quite a few of the pieces do not use the 12th and 13th courses and so could be played on an 11-course lute. 44 pp. Postal weight: 250g Bach for Baroque Lute, edited by Wilfred Foxe. Collected together from recent issues of Lute News. The works indicated for or associated with the lute in Bach's lifetime: BWV 995, 996, 997, 998, 999, 1000 and 1006a, all for 13-course lute in D minor tuning, 12 pages of introduction and examples, 65 pages of French tablature, ISBN 978 0 905655 94 9, Postal weight: 270g An Anthology of Music by Sylvius Leopold Weiss, edited by Wilfred Foxe, presents clear performing editions of sonatas by the great master of the German baroque lute, for the 13-course lute. The pieces are: Prelude and Fugue in D minor, Sonata 24 in C, Sonata 27 in C minor, Sonata 27 in C minor, Sonata 27 in C minor, Sonata 21 in F minor, Son by the editor. 72 pages of music, ISBN 978 0 905655 92 5.Postal weight: 270g JS Bach, 3 Sonatas and 3 Partitas for Violin Solo, BWV 1001-1006a Arranged for 13-course baroque lute by one of the great 20th century pioneers of the lute revival. This edition, published by Saul B. Groen, is now on sale through the Lute Society by kind permission of Tony Bailes

Postal weight: 640g Sylvius Leopold Weiss: Six Sonatas for 11-Course Lute edited by Peter Lay.

Six sonatas (suites) and a fantasie, edited from the London and Dresden Weiss manuscripts, 39 pages, ISBN 0 905655 05 2. Postal weight: 250g G. F. Handel, Suite in G minor, arranged for archlute Formerly published by Sul Tasto Editions, an arrangement by Lynda Sayce of a keyboard suite by Handel for 14-course archlute, a useful edition to the music for an instrument whose solo repertoire is rather limited. 12 pages. ISBN 0 905655 43 5 Postal weight: 160g Musica Natalis Book 2.

Duets for two 6-course lutes, easy to early intermediate level, presenting divisions, variations and 'reflections' on 15 Christmas carols from England, France and Germany, some of them in several movements, presented arranged by Brian Wright and presented in his autograph score, 60pp, Postal weight: 300g Duets by Francesco da Milano and Joanne Matelart edited by Gordon Gregory. The two lute duets by Francesco himself, and the seven solos by Francesco and others to which Matelart added a second part. All for 6-course lutes. Five of the pieces were originally written for lutes a tuned a tone apart, and this edition includes alternative versions for equal lutes, two books 14 and 10 pages, 20 pages. ISBN 0 905655 08 7. Postal weight: 230g E G Baron: Suite for 2 Lutes edited by Lynda Sayce, formerly published by Sul Tasto Editions. A 4-movement suite for two equal 11-course lutes by the author of the famous 1727 treatise on the history and theory of the lute, two books, 8 and 5 pages. Postal weight: 170g Vincentio Galilei: Five Duets from 'Fronimo' (1584) edited by Lynda Sayce, formerly published by Sul Tasto Editions. 2 intabulations for lutes a tone apart, a fuga and two very beautiful contrapunti for lutes in unison, all for 6-course lutes, by the father of Galileo the astronomer, two books, 8 and 7 pages.Postal weight: 180g Duets from the Phalèse Anthologies, Volume 1 edited by Lynda Sayce, formerly published by Sul Tasto Editions. Intabulations, dances, and a fantasia, 9 for lutes in unison, 9 for lutes a tone apart, all for 6 course lutes; two books 26 and 25 pages.

Postal weight: 330g Duets from the Phalèse Anthologies, Volume 2 edited by David Humphreys. 5 duets for lutes tuned a fourth apart, 9 for lutes tuned a fourth apart, 9 for lutes tuned a fourth apart, 9 for lutes tuned a fourth apart, all for 6 course lutes, two books, 30 and 24 pages. ISBN 0 905655 11 7.Postal weight: 330g William Lawes: Suite for Two Lutes William Lawes' only known compositions for lute, a suite of the eduets, here transcribed and edited in three versions: in the original tuning, in renaissance tuning (by Lynda Sayce) and transposed into C major (by Chris Wilson), all for two 10-course lutes, 100 gWolf Heckel: Lute Duets edited by Lynda Sayce, formerly published by Sul Tasto Editions. 12 duets, based on chansons, and German dances, for 6-course lutes tuned a fourth apart, two books, 25 and 18 pages. Postal weight: 300g Music for Lute Library Editions) the surviving pieces for four renaissance tune a fourth apart, and Core lutes in a, d, E and Dj; the canzona by Terzi (for two pairs of lutes a fourth apart), four partbooks of 20 pp each, 10 pieces. Postal weight: 340g View tab 1 View tab 2 View bass viol Trios from Tobias Hume's Musicall Humours of 1605) from Hume's multi-use publication, which states on its title page that one performance option is two lutes with a bass instrument. The bass can also be played continuo-style, on a third lute. Three partbooks, two in tablature for 6-course instruments in conventional renaissance tuning, and one in bass staff notation. 28pp, 28pp and 24pp, ISBN 978 0 905655 52 4 Postal weight: 340g Music for Lute Consort c.1500, volume 2 edited by Jon Banks. A further 16 trios from late 15th century sources, three single lines IN STAFF NOTATION, printed in score.

This music was probably originally intended to be played on lutes, but can be played in ensemble with other instruments. Playable on equal lutes, one must be for more than 6 courses for some pieces. 64 pages.ISBN 0905655 64 2Postal weight: 270g Music for Lute Consort c.1500, volume 3 edited by Jon Banks. A further 26 trios from late 15th century sources, three single lines IN STAFF NOTATION, printed in score. This music was probably originally intended to be played on lutes, but can be played on lutes

A score in the composer's own hand, accessible contemporary style, and duplicate pages to avoid page turns. Intermediate level. ISBN 0 905655 56 7 Postal weight: 180g The Turpyn Lute Book, ed.

Philippe Obussier (Early Music Centre Editions, 1981), an edition of a fascinating manuscript anthology of lute songs from around 1610-15. Alongside popular songs by Dowland and Jones are a pair of consort song arrangements by Parsons, and some beautiful anonymous works, including 'Miserere my maker' (after Caccini) and a song associated with Valentine's Day. 12 songs with critical commentary, intermediate standard, mostly with 7-course lute, 50pp, Postal weight: 350g The Songs from the Shows: Play songs with words by William Shakespeare and John Fletcher, ed. Matthew Spring, for renaissance lute and voice, contains 13 songs from John Wilson's Cheerful Ayres, not published until 1660, but many dating back to early productions; Wilson was a 'house composer' of Shakespeare's theatre company. Now provided with lute tablature accompaniments for 7-course lute (early intermediate to intermediate standard) and/or figured bass; plus a further 6 famous Shakespeare songs, mostly with original lute parts. 56 pages. Postal weight: 250g Michael Cavendish, Fourteen Songs with Lute and Viol, for soprano, and bass ad lib, edited by Cedric Lee and published by Green Man Press. The first 14 songs from Cavendish's Ayres (1598), for soprano and lute, with optional parts for bass voice and or bass viol. Lute and voice parts call for early intermediate technique. Full score with Cedric Lee's piano transcription, plus separate fascicles for soprano with lute tab, bass viol.

Four fascicles of 44 pp, 36 pp and 16 pp. Postal weight: 500g Twenty-two Easy Songs to the Lute, An Anthology of Lute Songs Edited by Donna Curry (originally published by American Lute Seminars in 1976) a selection of German, English, French, Spanish and Italian lute songs, also ideal for those who want to self-accompany. 22 songs for easy 6-course lute and voice, 32 pages. Postal weight: 120g John Bartlett, Three Songs with Lute & Viol, edited by Cedric Lee and published by Green Man Press.

A cycle of three songs in imitation of birds which form the final items in Bartlett's 1606 lute ayre print, for lute plus high soprano and (optional) bass voice; a showpiece and crowd-pleaser in any lute song concert; intermediate level lute ayre print, for lute plus high soprano and lute, bassaviet, and fascicles for soprano and lute, bassaviet, and f and lute and bass viol part: 4 fascicles of 18 pp, 5 pp, 13 pp and 14 pp. Postal weight: 350g John Bartlett, Four Duets for sopranos and lute; two of these have texted bass parts so can be sung as trios. Lute and voice parts call for only an early intermediate technique. Full score including Cedric Lee's keyboard transcription, two duplicate fascicles for the sopranos and lute, one for bass and lute and bass viol part: 5 fascicles of 17 pp, 13 pp, 9 pp and 3 pp. Postal weight: 300g Lamentatio Henrici Noel, Psalms and Canticles (c.1596) set by John Dowland edited by Ron Andrico. Scores of the seven psalms set by Dowland for the funeral of his aristocratic patron Sir Henry Noel in early 1597, with transcriptions for 7-course lute and voice. Easy voice parts, early internediate lute parts. ISBN 978 0 956555 95 6, 40 pages, Postal weight: 160g The English Lute Song before Dowland: Volume 1, Songs from the Dallis Manuscript c. 1583 edited by Christopher Goodwin. 19 songs (16 with original or suggested texts, 3 without text), transposed where necessary for 6-course lute in G, 2 lute solos, and a lute quintet, 47 pages. ISBN 0 905655 01 X. Postal weight: 300g The English Lute Song before Dowland: Volume 2 Songs from Additional Manuscript 4900 and Other Early Sources edited by Christopher Goodwin. 20 songs (18 with original texts, 1 with suggested text, 1 untexted) thought to be typical of English lute song in the 1560s, transposed for 6-course lute in G where necessary, 50 pages ISBN 0 905655 07 9. Postal weight: 330g Robert Jones's Second Book of Songs (1601) (Vol 1. songs 1-7) edited by Cedric Lee from Green Man Publications. The second of five lute ayre collections by one of the most prolific ayre composers of the English renaissance, unusual in including fully texted bass parts, and lyra viol tablature parts. This edition provides fascicles or partbooks for every combination of forces: a score for treble and bass voices with piano transcription, treble voice and lute tablature, bass voice and lute tablature (in case the lute player also sings bass!), bass viol and lyra viol. Postal weight: 300g Robert Jones's Second Book of Songs (1601) (Vol 2. songs 8-14) edited by Cedric Lee from Green Man Publications. The second of five lute ayre collections by one of the most prolific ayre composers of the English renaissance, unusual in including fully texted bass parts, and lyra viol tablature parts. This edition provides fascicles or partbooks for every combination, treble and bass voice and lute tablature (in case the lute player also sings bass!), bass viol and lyra viol. Postal weight: 300g Robert Jones's Second Book of Songs (1601) (Vol 3. songs 15-21) edited by Cedric Lee from Green Man Publications. The second of five lute ayre collections by one of the most prolific ayre composers of the English renaissance, unusual in including fully texted bass parts, and lyra viol tablature parts. This edition provides fasciclessince (second of five lute ayre collections) by one of the or partbooks for every combination of forces: a score for treble and bass voice and lute tablature, bass voice and lute tabl (1609) 'In Sherwood lived stout Robin Hood', 'Ite Calde Sospiri' and 'S'Amor non e dunque e quel ch'io sento?' which in the original source are directed for voice and either lute or bass viol. Three songs, 10pp + 8 pp + 8 pp plus 3 pp.Postal weight: 200g John Dowland, Eight Lute Songs or Ayres (1600) edited by Cedric Lee from Green Man publications. Here are some of Dowland's most famous songs, including 'Flow my tears' and 'I saw my lady weep' which remarkably have not been published before in a performing edition with fully texted bass part, as they clearly appear in the original source. This edition provides fascicles or partbooks for every combination, treble voice and lute tablature, plus duplicate, bass voice and lute tablature (in case the lute player also sings bass!), and separate bass viol part. Postal weight: 310g Frottole edited by Ian Gaskell. Five songs by Tromboncino, Cara and Josquin d'Ascanio, clearly presented in a score, three partbooks for voice and for lute, allowing performance with either lute, viol consort, or both; 40 + 20 + 12 + 12 + 12 pp; Postal weight: 400g Getting to First Bass, Baroque songs with easy continuo accompaniment. An anthology of 20 attractive and very approachable songs by Henry Lawes, Caccini, Lanier, Ives, Lully, Monteverdi, Strozzi, Battaille and other composers, in easy keys, with figured bass, beautifully presented in clear, readable type, with no page turns, translations of foreign texts, and a short introduction to the basics of playing continuo., 40 pp. Postal weight: 300g John Wilson, Cheerfull Ayres or Ballads (1659/60) This new edition by Matthew Spring of 69 charming, short and easy songs by a famous 17th century lutenist provides a perfect, gentle introduction to playing from a bass line (with figures added by the editor). These versatile songs (some from Shakespeare plays) can be performed by one, two or three singers or instruments (two trebles and a bass) or indeed for three voices without lute.

A PDF of tablature accompaniments of 20 of the easiest songs is also available on request for those who don't want to attempt playing from the bass line. Two volumes, one for solo performance and one for thee voices, xxii + 80pp, iv + 140pp.Postal weight: 1000g Songs in Divers Humours for voice and lute by David Protheroe presents in comb-bound score, plus piano score supplement, nine new songs, setting verses by Spenser, Ben Jonson, Richard Barnfield and Mary Sidney, and modern poems by Edward Lear; 20 pp. plus 20 ppPostal weight: 250g Sechs Ruhige Lieder fur Gesang und Laute Six quiet songs, in the original German, texts by Goethe, Heine and others, set by Brian Wright in his contemporary yet accessible style, intermediate level. Composer's handwritten score. 24 pages. Postal weight: 120g Sonnets and Epigrams for voice and lute by David Protheroe.

Comb-bound score, plus piano score supplement, of 10 songs, setting verses by Spenser, Shakespeare and other 17th century poets, plus a humorous dialogue on the old riddle and one with the option of performance with lute trio and voice; 24 pp plus 20 pp, Postal weight: 250g Stabat Mater, by Brian Wright, a setting of the famous Latin text, for 6course renaissance lute and voice, intermediate standard, composer's handwritten score, 20 pages of music.Postal weight: 120g Meditations on the hymn Ave Maris Stella, by Brian Wright, sets in five sections the seven-verse Latin hymn, interspersing sung verses with instrumental 'meditations', for 6-course renaissance lute and voice, intermediate standard, composer's handwritten score, 16 pages of music.Postal weight: 120g Old English Ballads arranged for voice and renaissance lute by Brian Wright presents new arrangements of ten of the most famous English folk songs, such as 'O Waly Waly', 'The Ploughboy', and 'Early One Morning'. The lute parts vary from early intermediate to

intermediate, in Brian's modern yet accessible style. Ten songs, 24 pages.Postal weight: 150g Musica Natalis 6 By Brian Wright. 10 European carols in translation, arranged as multi-use music for four voices, SATB, and two renaissance lutes (one early intermediate), but the music can also be performed by solo high voice with one or two lutes (one part is easier than the other) or by four voices with either the first or second lute, or no lutes at all! All the music is very accessible. Ten pieces, 40 pages. Postal weight: 200g Musica Natalis 5 by Brian Wright, Three Suites on Christmas Carols, for 11-course baroque lute in D minor. Three suites, one on English carols, and one on Continental carols, each consisting of a sort of medley on well-known tunes, with variations, and a third suite, which is a fantasia in three sections on 'The Holly and the Ivy', 'God Rest ye Merry Gentlemen', and 'Ding Dong Merrily on High'. 28 pp, Postal weight: 220g Musica Natalis 4, by Brian Wright. 12 Traditional English Carols collected by Ralph Vaughan-Williams and others, arranged for two voices and renaissance lute; the voice parts are easy for two sopranos, the lute part is intermediate standard for 6-course lute. 32 pages. Postal weight: 120g Musica Natalis 3 by Brian Wright. 25 Popular Christmas Carol Melodies arranged for Voice (or melody instrument) and Renaissance Lute presents scores of 25 popular English carols ('O little town of Bethlehem', 'Away in a manger', 'Good King Wenceslas' etc.) for voice and 6-course lute. The arrangements are new, in Brian's fresh and accessible style, of easy to intermediate standard – a very useful edition. 50 pp, Postal weight: 280g Brian Wright, Elegy for Ian Harwood, co-founder of the Lute Society, for two sopranos and intermediate level 6-course lute, a setting in Brian's modern yet accessible style of William Drummond's poem 'My lute, be as thou wast when thou didst grow' in which the bereaved poet calls on his lute to fall silent. You can hear a performance of the piece at www.youtube.com/watch?v=KhUS25rAlqo, 8 pages. 100g £4 / £6 Songs from the Sanskrit for voice and lute by Brian Wright, seven songs for voice and 6-course lute, in a modern yet accessible style, calling for intermediate to advanced technique from both. ISBN 978 0 905655 93 2, 20 pp, Postal weight: 90g Gilbert Isbin, 10 Lute Songs is a collection of 10 attractive new lute songs by the noted composer, setting poems by Marcus Cumberlege, in an accessible modern style. The accompaniments are for 6-course lute, and both lute and voice parts call for early intermediate or intermediate technique. 29 pages of music; ISBN 978 0 905655 90 1. Postal weight: 140g 19 English Folk Songs edited by Christopher Goodwin, is a collection of new arrangements of English folk songs for voice and 7-course lute (all are playable on a 6-course instrument); the songs are easy, and the accompaniments mostly of early intermediate standard. Some arrangements are by Kristian Buhl Mortensen, or Cecil Sharp (intabulated editorially); most are new arrangements by Chris Goodwin. 44 pages, ISBN 0 905655 57 5 Postal weight: 260g Clair de Lune, Five poems of Paul Verlaine for voice and lute This is Brian Wright's most recent song cycle, setting poems by Verlaine in the original French, set in Brian Wright's characteristically modern yet accessible style, and combining diverse influences, from jazz to baroque lute; for a 6-course lute, intermediate technique. 20 pages. ISBN 0 905655 58 3 Postal weight: 200g A Chinese Lachrimae: Seven Songs of Sorrow for Voice and Renaissance Lute by Brian Wright. Seven settings of Chinese poetry in English translations, for voice and 6-course lute, intermediate to advanced level; composer's autograph score. 16 pages.ISBN 0 905655 29 X Postal weight. Three lute song settings of texts by the Italian renaissance poet Torquato Tasso. The songs call for an intermediate technique in both singer and lute player, and a 6-course lute. 16 pages, 80g. ISBN 9780 905655 66 6 Postal weight: 200g Five Christmas Carols by Brian Wright. Five beautiful new settings of mediaeval carol texts for voice and 6-course lute, calling for intermediate level technique from both the singer and the lutenist, in Brian's distinctively modern yet accessible style. 16 pages. ISBN 978 0 905655 76 5. Postal weight: 80g Sister Awake by Brian Wright. Nine songs setting 17th century womens' poetry for 6-course renaissance lute (intermediate, sometimes advanced) and soprano with a good sense of pitch. 40 pp, ISBN 978 0 905655 772 Postal weight: 150g Sigh again, Shakespeare! by Brian Wright. A collection of six songs for voice and renaissance lute setting texts by Shakespeare, in the composer's autograph score. The accompaniments call for a 6-course lute, with a few optional diapason notes, and an intermediate level of technique. 24 pages. ISBN 0 905655 51 6 Postal weight: 200g Brian Wright, A New Varietie of Shakespeare Songs The second instalment of Brian Wright's project to compose new settings for all the song texts in Shakespeare's plays. The new volume consists of seven songs for voice and six-course lute, calling for intermediate technique in both, and composed in Brian Wright's characteristically modern vet accessible style, in autograph score, 24 pages, ISBN 0 905655 59 1 Postal weight: 200g Brian Wright, O Mistress Mine. The third volume in Brian Wright's project to compose new lute song settings for all the songs in Shakespeare's plays. Nine songs for a 6-course lute and vocalist, calling for a reasonably advanced technique from both. Modern yet acessible style, with lots of mellow jazz chords. 28 pages.ISBN 9870905655741.Postal weight: 120g Orpheus with his Lute The fourth volume in Brian Wright's project to compose new lute and vocalist, calling for an intermediate technique from both; perhaps a little easier than the other volumes in the series. Modern yet acessible style, very expressive. 40 pp ISBN 987 0 905655 84 0Postal weight: 160g Love, Love, Nothing but Love, by Brian Wright, the fifth and last of a seies of albums of Shakespeare settings; 11 song settings for a good singer and an intermediate-to-advanced 6-course lute player. ISBN 978 0 905655 98 7; 44 pp, Postal weight: 170g Complete set of Shakespeare songs.

Settings of all 42 songs from Shakespeare's plays. All five Brian Wright books of Shakespeare's songs at a discount price.

We believe that this is the first time in the history of music that one composer has set all 42 songs! 160 pagesPostal weight: 850g The Guitar Works of Napoleon Coste, vol. 1, 25 Etudes de Genre Opus 38, (n.d. c.1873) ed. Simon Wynberg (Chanterelle Editions, 1981) a facsimile of classical guitars, two fascicles 28pp + 28pp, Postal weight: 300g The Guitar Works of Napoleon Coste, vol. VII, Music for Two Guitars ed. Simon Wynberg (Chanterelle Editions, 1983) a modern edition of 6 duets for classical guitars, two fascicles 28pp + 28pp, Postal weight: 100g Mauro Giuliani, Grand Quintetto arrange en duo, pour guitare et piano, (c.1820) (Chanterelle Editions, 1980), a facsimile of the 18th century edition of a pocket baroque guitar tutor, probably first printed in 1596, in Spanish and Catalan, explaining the basics of guitar tablature and music, with handy tables and engravings. xii + 56 ppPostal weight: 100g Chanterelle Editions, 1981) a facsimile of prints of two sonatas for 6-string classical guitar, by the last professional lute player of the 18th century, in staff notation, Postal weight: 150g Pierre Porro, Six Sonates Pour la Guitare avec accompagnement de violin, (n.d. c.1790) ed Robert Spencer (Chanterelle Editions, 1981), facsimile of selected Works of Dionisis Aguado, ed. Simon Wynberg (Sonate per il Chitarrone Francese del Sig. Ludovico Fontanelli 1733, edited by Peter Elliord from a little-known manuscript, Royal College of Music MS606; 56 mostly easy pieces, for a 10-course balve decarse of Ludovico Fontanelli 1733, edited by Peter Sliont from a little-known manuscript, Royal College of Music MS606; 56 mostly easy lictar vo fasciele songs for 5-scourse guitar and optional bas viol for the famous diarist Samuel Pepys by Italian musician Cesare Morelli; rangements of Jean-Baptiste Lully, from volume 2804 in the Pepys Library, edited by Jon Rattenbury. 27 solo songs for bass and 5 duets from the operas of Lully, arranged for voice(s), baroque guitar, and optional bass viol for the famous diarist Samuel Pepy

+ 28 pp, a French and Italian tab baroque guitar booklet, 48 pp. and a staff-notation guitar part 28 pp. and extensive critical commentary. A very substantial piece of work, with a lot of lovely music.Postal weight: 950g 19 Easy to Early Intermediate Pieces for Baroque Guitar from French and Iberian Manuscripts edited by Monica Hall; little-known pieces from manuscript sources, addding to the stock of easy and intermediate music available to baroque guitarists.

Ten pieces, including works by Le Cocq and Corbetta, are in French tablature, and nine more, all by 'anon' are in Italian tablature. 24 pages.

ISBN 0 905655 45 1 Postal weight: 160g Francesco da Milano and Joanne Matelart, Six lute duets arranged for two guitars An edition for two classical guitars made by James R. Smith from Gordon Gregory's lute tablature edition (see above); some of the best duets in the repertoire.

ISBN 0 905655 46 X Postal weight: 280g Thomas Mace, Eight 'Setts' for lute from Musick's Monument (1676) transcribed for 10-course renaissance lute, and for 10 string or alto classical guitar As a stylistic postscript to the English Golden Age, new transcriptions that make this attractive and not-too-difficult music accessible to those who do not have Mace's 12 course lute in French Flat tuning. The 10th course is sparingly used, so much of the music can be played on a standard 7-course renaissance lute with slight adaptation. A separate fascicle presents a guitar staff transcription for 10-string or alto guitar. 56 pages and 40 pages. ISBN 0 978 0 905655 83 3Postal weight: 340g Elegy for Geoffrey Burgon by Brian Wright is a piece for 13-course lute in D minor tuning, written in memory the well-known composer whose credits included the music for the 1981 TV adaptation of Brideshead Revisited. Brian and Geoffrey were old schoolfriends. Advanced technique. It has been recorded by Bernhard Hofstoetter on YouTube, 5 pp. Postal weight: 125g Brian Wright, Tombeau for Julian Bream, composed as a hommage to the great man, with influences of Julian Bream and Django Reinhardt, in versions for 11-course D minor lute and 10-course renaissance lute, intermediate technique. 10 pages. Postal weight: 100g Intermezzo for Lute by Kevin W. Allen was the winning entry in a composition contest in 1971 judged by Julian Bream, Basil Lam and Peter Maxwell Davies, with Desmond Dupre giving the first performance. In a style which the composer describes as late romantic rather than modernist; for 8 course lute, advanced level, 10 pp.

Postal weight: 125g Old English Ballad Series Volume 3, by Brian Wright, Introduction, Fugue and Allegro on 'The Miller of the Dee', for 6-course lute. intermediate level, in the composer's own hand, 12 pages. Postal weight: 110g Old English Ballad Series Volume 1, by Brian Wright, Suite on 'Sally in our alley' in five movements, Prelude, Fugue and Minuet, Scherzo, Fugue Fantasia and Theme, for 6-course lute. intermediate level, 10 pages, Postal weight: 110g Old English Ballad Series Volume 2, by Brian Wright, Theme, variations & fugue on 'The Lincolnshire Poacher' in seven movements, for 6-course lute. intermediate level, 12 pages, Postal weight: 110g Gilbert Isbin, 12 two-part counterpoint compositions, is a collection of early intermediate compositions for 6 course lute, in a modern, accessible style, grouped according to the species of counterpoint, one to five, for the brain as well as the ear! Twelve pieces, 28 pp, Postal weight: 120g Gilbert Isbin, 7 Peace Pieces for Solo Lute, presents seven contemporary pieces in an accessible style for 6-course lute, requring intermediate technique. 14 pages, Postal weight: 110g Gilbert Isbin, 10 Compositions for Solo Lute, volume 1 10 new pieces in an accessible contemporary style for six course lute, calling for intermediate to advanced technique. The pieces are entitled 'All the colour you bring', 'Afternoon shadow', 'Seasong', 'Reminiscence', 'Sunset Song', 'Painting', 'Portrait', 'Reflection', 'A Sunday' and 'Gift to the fall'. The style is modern but accessible. 28 pages.ISBN 978 0 905655 68 0Postal weight: 150g Gilbert Isbin, 10 Compositions for Solo Lute, volume 2, presents a further 10 pieces in an accessible contemporary style for 6-course lute, calling for early intermediate to intermediate technique. The style is modern but accessible. 28 pages.ISBN 978 0 905655 68 0Postal weight: 150g Gilbert Isbin, 10 Compositions for Solo Lute, volume 2, presents a further 10 pieces in an accessible contemporary style for 6-course lute, calling for early intermediate te

24 pages. Postal weight: 110g Gilbert Isbin, 10 Compositions for Solo Lute, volume 3, 10 new pieces in an accessible contemporary style for six course lute, calling for intermediate to advanced technique. The pieces are entitled 'A breath of love', 'Light at Midnight', 'And there are you', 'Braise', 'May It Be Light to You', 'On the Shore', 'Home', 'Moonlight in Brugge', 'Jubilation', 'Incantation'. The style is modern but accessible. 20 pages.ISBN 978 0 905655 68 0Postal weight: 150g 7 old Flemish songs for solo lute, arranged by Gilbert Isbin, calling for intermediate technique on a 6-course lute. 14 pp. Postal weight: 150g Harvest, 18 compositions for solo lute, is the latest offering of contemporary works by Gilbert Isbin. The compositions are all for 6-course lute, and require early intermediate technique. A CD recording by Stathis Skandalidis will be released on a CD in 2015. 42pp. Postal weight: 240g Brian Wright, Metamorphosis on a Galliard of John Dowland for Renaissance Lute A technically advanced work, which is dedicated to lutenist and guitarist Stathis Skandalidis, and has been typeset by Wilfred Foxe, for 6-course lute.

20 pages Postal weight: 180g Musica Natalis Book 1 54 Christmas carols from England, Cornwall, the Czech lands, France and Germany, in straightforward intabulations for 6 course lute, arranged by Brian Wright, Six Nostalgic Interludes for Baroque Lute These mostly call for an intermediate level of technique, and for 13-course lute, though some pieces could be played on 11-course lute. 16pp, YouTubePostal weight: 180g Gilbert Isbin, Poems, 20 compositions for solo lute A series of attractive pieces for 6-course lute, mostly calling for intermediate technique. 40 pp Postal weight: 250g Ronn McFarlane, Indigo Road, is a collection of contemporary compositions by the well-known lutenist Ronn McFarlane, written in 2007, for 10-course renaissance lute, and recorded on the Dorian label. We are honoured to have the opportunity to publish this music, previously published by Mignarda Editions. The edition consists of 16 pieces in an attractive modern style, in French tablature, and calling for a reasonably advanced technique. 37 pp of music; 190g, ISBN 978 0 905655 91 8Postal weight: 190g Gilbert Isbin, Three Contemporary Lute Duets For two 6-course lutes, early intermediate level and upwards, in modern yet accessible style, in score and parts, 2 booklets, 24 pp and 8 pp, ISBN 978 0 905655 91

73 4 Postal weight: 150g Stephen Dodgson, Sketchbook for Two Lutes A suite of duets written by him for the duo Christopher Wilson and Tom Finucane in 1984. They were recorded by the duo and broadcast on BBC radio in 1987, and the edition (which consists of the composer's autograph score in staff notation, with two partbooks, mostly in tablature) includes a CD of this recording. The music calls for two 6-course lutes, and a reasonably advanced technique. ISBN 0 905655 49 4 Postal weight: 310g Brian Wright Chasing Shadows: Seven Easy Duets for Two Equal Lutes in the composer's autograph score. These are indeed not too hard, as the textures are quite thin, and the rhythms easy —though with some high fret positions. ISBN 0 905655 50 8 Postal weight: 210g Brian Wright, Three Jazz Sketches for Renaissance Lute a jazz waltz, a jazz samba and a funky blues piece for renaissance lute, in the composer's own hand, intermediate level, 6-course. 12 pages.

ISBN 0 905655 38 9 Postal weight: 160g Tears or Lamentations: Six Sundry Sighs for 10-course lute, composed in 1998 by Geoffrey Alvarez, in six movements with historically-inspired titles but in a contemporary vein, advanced standard, in staff notation only. ISBN 0 905655 32 XPostal weight: 200g Brian Wright: Suite in Eight Movements for Solo Renaissance Lute in the composer's own hand, with an introduction by him. In conventional vieil ton tuning, and in a fairly conservative compositional style, intermediate to advanced level. 24 pages.ISBN 0 905655 24 9.Postal weight: 190g David Levy, Les Echos de Versailles, Three easy suites for 11-course baroque lute, in 17th century French style, written in 1994 by David Levy (and formerly published by Omega Editions). A useful and enjoyable work for those learning the baroque lute. ISBN 0 905655 41 9 Postal weight: 190g Brian Wright, Tombeau for Monsieur Reinhardt (1910–53) A contemporary work, in the composer's own hand, 5 movements for 6-course lute, not in Django Reinhardt's style, but inspired by his musical personality. Contemporary yet accessible in style, intermediate to advanced technique. 16 pages.

ISBN 0 905655 44 3 Postal weight: 180g Brian Wright: Suite No. 2, Variations and Fugue on an Original Theme for solo lute a suite in five movements for 6-course lute, calling for an intermediate level of technique, and is in Brian's characteristic modern yet accessible compositional style, in the composer's hand. ISBN 0 905655 62 1 Postal weight: 180g New totebag 1 A high quality heaviweight organic cotton canvas totebag printed with an image from the titlepage of the Testudo Gallo-Germanica by Georg Leopold Fuhrmann 1615 . Size 36 x 41cm. Postal weight: 200g New totebag 2 A high quality heaviweight organic cotton canvas totebag printed with Musick, part of the copper engraving series Minerva and the seven Liberal Arts by Pierre Lombart , published in London c.1650. Size 36 x 41cm. Postal weight: 200g 10 New design greetings cards. A card is not just for Christmas! The Lute Society's very own card showing Nicolas Tournier's painting of domestic music making, suitable for informal messages on all sorts of other occasions. Only 40p. per A6 card and envelope, we are selling these in packs of ten for f4 plus P&P. All profits go to the Lute Society.Postal weight: 250g Lute-playing mouse paperweight. It is made of wood-effect resin—you would hardly know it wasn't carved from wood! (The weight is actually 150 grams but the extra stated weight is to make the postage rate come out right in the shopping care. So a valia as part of his thesis on underwater archaeological excavations, kindly made available as a free download. I can conclude that we are dealing with fragments of a Spanish 4-course guitar model. Therefore, although we do not know its constructed by gress Alonso Yllana as part of has streed by the documentation of the sixteenth certainty that they are the only known remains of a 4-course guitar that agree with all the data offered by the documentation of the sixteenth certainty of the sixteenth documentation of the sixteenth documentation of the sixteenth documentation of the sixteenth documentation of the si

The original was made in the 16th century, probably as a six course, and the conversion was done c. 1646 by a very skilled but unknown maker. 15 ribs in shaded yew with white lines between, the neck and curved pegboxes are ebonised sycamore with exquisite carving and decoration of stamped stars. Fingered string length 62cm and diapasons at 68, 73, 78.5, & 86cm Plans drawn and published by David Van Edwards include a flash drive containing close-up photographs and measurement sheets of the original.

Postal weight: 900g Jacquemart André vinuela frawings by Raphael (Maish) Weisman. This very large and very elaborate vinuela is made out of a marquetry of small pieces of different woods, possibly rosewood, and maple cut in various very difficult of Saint Mariana de Jesús drawings by Raphael (Maish) Weisman. This very large and very elaborate vinuela is made out of a marquetry of small pieces of different woods, possibly rosewood, and maple cut in various very difficult of Saint Mariana de Jesús drawings by Raphael (Maish) Weisman. This very large and the Working drawing for makers. This a smaller vinuela from the the instrument without is modern additions and all the belly detailed full-size sheets: F55 Currently sold out Lute by Matheus Pocht 1519/Johann Georg Edlinger 1692 Thought to be the oldest surviving dated back, made by Matheus Pocht of 'Artzell pey Innsprügg' in 1519 and converted seemingly to an 11 course lute by Johann Georg Edlinger 1692. The plans, consisting of two sheets and a PDF file of notes, show the whole instrument without its modern additions and all the belly destates the belly destates that the Value of Course lute by Cargori Ferdinand Wenger 1722. The work involved in restored instrument viels certains the viels point. I concentrated my time on the belly thicknesses and barring details. The back is not depicted in quite as much detail as the Pocht having only one cross section at the wides point. I concentrated my time on the belly thicknesses and barring details, these being reherval viels and interesting with a comparatively hue hor succession. They plans consist of two sheeves how and nade or start excession at the wides point. I concentrated my time on the belly thicknesses and barring details the Corg Johann Georg Edlinger 162. The start weight: 600g Anonymous Lute or or details due as properties the start with a details due 163. The back is not depicted in quite as much detail as the Poch having only one cross section at the work on the belly tricknesses and barring details due

A summary of the contents of each drawing is shown next to its title. In addition many of the drawings come with a PDF of Stephen's related measurement sheet which will be sent as an email attachment as part of your order together with a larger version of the little inset photos of the original instruments. These are very variable in quality and size but might be of interest. Matteus Buechenberg, 1608, Firenze No. 142/470 & Marckus Buechenberg very large theorbo: soundboard with bar positions and sizes, some thicknesses, neck.

With PDF of measurement notes. Marckus Buedemberg small theorbo: soundboard only with bar positions and sizes, some thicknesses, neck.

[both lutes destroyed in 1966 floods] Postal weight: 900g Hans Frei, Wien No. C34 & Hans Frei 11 course C34: plan view, profile, neck and pegbox, 2 X-sections. With PDF of measurement notes. Postal weight: 900g Georg Gerle, Wien No. A35 & Vvendelio Venere, Wien No.C36 Georg Gerle 6 course: plan view, neck, neck X-section, rose design, bar positions, bridge and string spacing, pegbox and 2 X-sections. With PDF of measurement notes. Vvendelio Venere [originally 7 course] tenor lute: plan view, neck, rose design, bridge and string spacing, pegbox and 2 X-sections. With PDF of measurement notes. Vvendelio Venere [originally 7 course] tenor lute: plan view, neck, rose design, bridge and string spacing, pegbox and 2 X-sections. With PDF of measurement notes. Postal weight: 900g Martin Hoffmann, 169?, Nürnberg No. MIR 898 Blasius Weigert, 172?, Nürnberg No. MIR 898 Blasius Weigert

With PDF of measurement notes. & Martin Hoffmann 13 course German baroque: plan view, 2 X-sections, neck, pegbox, rose design, bridge and string spacing. With PDF of measurement notes.Postal weight: 900g Martin Hoffmann, 1716, Bruxelles No. 1559 Martin Hoffmann 11 course: plan view, neck, pegbox, rose design, string spacing at bridge, bar positions and 2 X-sections. With PDF of measurement notes.Postal weight: 900g Martin Hoffmann, 1730, Bruxelles No. 3188 Martin Hoffmann 13 course bass rider: plan view, pegboxes, neck sections, bridge and string spacing. No X-sections, no bar positions With PDF of measurement notes.Postal weight: 900g Giovanni Tesler, 1621, Firenze No. 154 & Magno Graill, 1627, Firenze No. 494/471 Both theorbos: soundboards only with bar positions and sizes and some thicknesses. [lutes destroyed in 1966 floods] With PDF of measurement notes.Postal weight: 900g Magno Dieffopruchar, 1609, Firenze No. 144 8 course tenor lute: plan view, replacement notes.Postal weight: 900g Magno Dieffopruchar, 800g Magno Dieffopruchar, 800g Magno No.1753. & Magno Stegher, 1609, Bologna No.1754 Magno Dieffopruchar 7 course tenor lute: plan view, replacement notes.

& Magno Stegher large bass lute: plan view, triple rose design, neck, replacement pegbox, bridge and string spacings, 2 X-sections. With PDF of measurement notes. Postal weight: 900g Magno Dieffopruchar, 1593, Roma No. PV 8184 & J. C. Hoffman, Roma No.1195 Magno Dieffopruchar now converted to 6 course mandola: plan body outline only, no details at all. With PDF of measurement notes. & J. C. Hoffman converted to 13 course bass rider lute: plan view of body, rose position, bar positions, no details.

With PDF of measurement notes.Postal weight: 900g "Magno Dieffopruchar", Wien No. AR969 & "Vvendelio Venere", Wien No. C39 Magno Dieffopruchar, very fine 13 course bass rider lute is actually completely by Thomas Edlinger with fake label: plan view, neck, main pegbox, triple rose designs, bridge and string spacings, 2 X-sections. With PDF of measurement notes. & Probably actually Wendelin Eberle, 7 course treble lute: plan view, neck, pegbox, rose design, bridge and string spacings, 2 X-sections. With PDF of measurement notes for descant lute C41.Postal weight: 900g Joachim Tielke, 1696, Nürnberg No. MI 394 & Pietro Railich, 1644, Nürnberg No. MI 45 Joachim Tielke 11 course: plan view, profile, neck, pegbox, rose design, bridge and string spacings, 2 X-sections. With PDF of measurement notes. & Pietro Railich 11 course: plan view, neck, pegbox, rose design, bridge and string spacings, 2 X-sections. With PDF of measurement notes. Postal weight: 900g Marx Unverdorben, Prague No.656/1178E & Laux Maler, Prague No.655/1931D Marx Unverdorben, converted by T. Edlinger 1721 to 13 course: plan view, profile, neck, pegbox, rose design, 1 X-section. With PDF of measurement notes.

& Laux Maler, converted by T. Edlinger 1705 to 13 course with trace of broken off bassrider: plan view, profile, rose design, 2 X-sections. With PDF of measurement notes for both instruments.Postal weight: 900g Vvendelio Venere 1592, Bologna & Sellas Archlute Bologna No.1748 Vvendelio Venere 7 course G lute: plan view, neck, neck veneer design, pegbox, rose design, bridge and string spacings, 2 X-sections. With PDF of measurement notes. A Sellas small 14 course archlute: plan view, neck, extension and upper pegbox, bridge and string spacings, 2 X-sections. With PDF of measurement notes.Postal weight: 900g Michielle Harton, 1602, Nürnberg No. 1186.7 Andreas Berr, 1609, Hever/Boston No.1986.7 Andreas Berr, ivory 13 course bass rider, rose design, bridge and string spacings, 2 X-sections.Postal weight: 900g Michielle Harton, 1602, Nürnberg No. MI 44 Michielle Harton great octave bass lute: plan view, neck, pegbox, bas rider, rose design, so X-sections and sizes, bridge and string spacings. No X-sections and sizes, bridge and string spacings. No X-sectionsPostal weight: 900g Michielle Harton, 1599, Nürnberg No. MI 44 Michielle Harton great octave bass lute: plan view, neck, pegbox, bas rose design, and sizes, bridge and string spacings. No X-sectionsPostal weight: 900g Michielle Harton, 1599, Nürnberg No. MI 561 Giovane Hieber 7 course G lute: plan view, neck, pegbox, rose design, are weight: 900g Jean Voboam guitar: plan view, neck, pegbox, rose design and string spacings, 1 X-section.Postal weight: 900g Jean Voboam guitar: plan view, neck, pegbox, nose design and string spacings, 1 X-section.Postal weight: 900g Jean Voboam guitar: plan view, neck, pegbox, nose design and string spacings, 1 X-section.Postal weight: 900g Jean Voboam guitar: plan view, neck, pegbox, rose design and string spacings, 1 X-section.Postal weight: 900g Jean Voboam guitar: plan view, neck, pegbox, nose design and string spacings, 1 X-section.Postal weight: 900g Stradivarius Paper Lute Patterns Cremona Three lute outlines, two with bridge o

& Giorgio Stohas small archlute: body outline, shortened neck, bar positions and approximate sizes. With PDF of notes.Postal weight: 900g Michielle Harton, 1599 Bologna No. 1780 Michielle Harton bass lute with shortened neck: plan view, neck, rose design, some bar positions, 2 X-sections. With PDF of notes. & Hans Frei (?) 10 course lute, originally an archlute: plan view of body and part neck only, bar positions and sizes. Without notes.Postal weight: 900g 7/8 Course Lute by Arthur Robb, based on the work of north Italian makers c.

1600, string length 60cm. The plan consists of two sheets; the first has full drawings for a seven course lute and the second has full size drawings for producing a 13 rib mould but any odd number of ribs from 11 to 33 would also be appropriate. It also includes plan drawings, including neck, bridge and pegbox for the eight course version. Plans drawn and published by Arthur Robb.Postal weight: 600g Thomas Mace's lute dyphone A unique two-in-one lute, combining an English 13-course theorbo and 12-course 'French' lute, built by Thomas Mace around 1672. The plan is accompanied by PDFs of an essay on the reconstruction project, and photographs of successive stages of construction, by Antonio Dattis.Postal weight: 300g CD ROM Make your own lightweight lutecase. Developed for the Lute Society by David Van Edwards, this is a new idea for making lute cases using closed-cell foam, resulting a very lightweight, reasonably rigid case. Strong enough for casual everyday use and personal travel but not rivalling professional hard cases. Easy and very cheap to make using mostly breadknife and scissors! The course takes you step by step through the whole process in great detail with colour photos. Now also in a USB version for those who cannot use CDs.Postal weight: 150g 6-Course Lute by Stephen Barber, with explanatory notes. A lute of mid-16th century type, based on surviving instruments by Dieffopruchar and Gerle. String length 60cm.Postal weight: 600g 7-Course Lute by Philip MacLeod-Coupe. Designed for use with LS Booklet No. 4, this has a simple body of semi-circular cross-section, so all the ribs are the same shape. String length 60cm. Postal weight: 600g 10/11-Course Lute by Philip MacLeod-Coupe. An instrument of 17th century type, with body after Hans Frei. String length 65cm (10 course). Fostal weight: 600g Chitarrone / theorbo by Stephen Gottlieb, with explanatory notes.

A large chitarrone (theorbo) of early 17th century Italian type, based primarily on surviving instruments by Buechenberg, with 6 fingered courses (single or double) and eight single diapasons. String lengths 88.5/159.3cm. Postal weight: 600g PDF Restoration file on the Pocht lute The extensive restoration work carried out on this lute, re-uniting the body with an old badly damaged soundboard (probably salvaged and pieced together by Edlinger) is documented in a thirty-four page PDF file containing colour photos and explanatory text. It is not meand as pulle on how to do restoration work but as an overview of the steps carried out. There are sixty-five colour photos and two B&W diagrams. Please note that the PDF restoration files will be sent as an email attachment and has been created for on-screen viewing only. The resolution of the images is not suitable for printing. PDF file compiled and published by Paul Thomson. Postal weight: g PDF restoration of this instrument was carried out over a period of nine years, working on it in-between making other instruments. A twelve page PDF file showing the basic restoration stages with descriptive text, six black and white photographs and ten colour photographs can be purchased separately. Please note that the PDF restoration files will be sent as an email attachment and has been created for on-screen viewing only. The resolution of the images is not suitable for printing. PDF file compiled and published by Paul Thomson.Postal weight: g Rose drawings, sheet 1 The original sheet of drawings, as previously advertised in the Lute Society journal, which were sold in the '80s and 90's. Eighteen roses, all from original instruments, printed on polyester film. Roses drawn and published by Paul Thomson.Postal weight: 350g Rose drawings, sheet 2 A new compilation of fourteen rose patterns. Contemporary with the Lute by Donald Gill, 24 pages. Postal weight: 350g Gut-Strung Plucked Instruments Contemporary with the Lute by Donald Gill, 24 pages. Poste weind; identical ribs to buil

Whereas many luthiers today use moulds and produce lutes which are not exactly semi-circular. Postal weight: 180g Lute Playing Technique by Diana Poulton, 36 pages. Postal weight: 180g The Care of Your Lute by David Van Edwards. This tiny booklet is designed to fit in the string box of the average lute case and provides a handy guide to the maintenance and adjustment needs of your lute. 26 pages. Postal weight: 180g Lute Music on your Guitar by Peter Martin. 18 pages. ISBN 0 905655 18 4 Postal weight: 180g The Care of Guitar Performance Practice, 1525–1775 by M. June Yakeley. 34 pages. ISBN 0 905655 35 4 Postal weight: 180g Baroque Guitar Stringing: a Survey of the Evidence by Monica Hall. 54 pages. ISBN 0 905655 40 0 Postal weight: 200g Wire Strings at Helmingham Hall: an Instrument and a Music Book by Ian Harwood.

A detailed description and discussion of the famous orpharion by John Rose belonging to Lord Tollemache, and of an important Elizabethan musical instruction book also discovered in Helmingham Hall. Illustrated throughout. 54 pages.ISBN 0 905655 47 8 Postal weight: 200g The Lute in English Renaissance Verse 1500-1700, an Anthology compiled and edited by Christopher Goodwin. 76 pages.ISBN 0 905655 61 3 Postal weight: 140g FoMRHI Quarterly 109, August 2008 Volume of essays published by the Fellowship of Makers and Researchers of Historical Instruments, on sale through the Lute Society: Essays on the physics of lutes (FoMRHI Quarterly 109, August 2008) by Chris Coakley. 88 pages. Postal weight: 280g With my Strings of Small Wire, cittern tutor by Roxana Gundry, reprinted with corrections, the only commercially available cittern tutor, contains sections on cittern history, technique, tablature, tuning, use of the plectrum, fingering, playing from notation, ground basses, harmonisation, ornamentation and care and maintenance of the instrument; there is a graded series of 26 pieces, plus a selection of a further 19 slightly harder pieces. 70 pages. Postal weight: 300g Essays on temperament, in FoMRHI Quarterly 123 Physicist Chris Coakley has contributed substantial papers, to Fomrhi Quarterly no. 123 (the publication of the Fellowship of Makers and Researchers of Historical Instruments) 96 pp. on 'Dowland's lute tuning, and other ancient methods, including Gerle's' and 'Orpharion and cittern fret analysis and other ancient tunings including baroque lutes'. 11 pages. Postal weight: 80g A History of the Lute from Antiquity to the Renaissance, by Douglas Alton Smith.

A standard work published by the Lute Society of America, but now only limited remaindered stocks remain. Nine chapters ranging from antiquity to the English renaissance with appendices and extensive bibliography, xvii + 389 pages While stocks lastPostal weight: 2000g The Lute in Europa 2 The second, much enlarged

edition of Andreas Schlegel & Joachim Luedtke's thorough and richly illustrated history of the western lute, especially strong in documenting the different types of plucked string instruments and their evolution, with a wealth of photographs, tuning charts etc; includes a wallchart of historical timelines (also sold separately, above); invaluable as both a history and handy reference work. 448 pp Postal weight: 1600g Performing Baroque Music on the Lute and Theorbo, a practical handbook based on historical sources, by Peter Croton. A richly documented and well argued book on playing music of the baroque era (and not just D minor 'baroque' lute) with chapters on the improvisatory tradition, instruments and techniques, rhetoric as the guiding principle of interpretation, consonance and disconance, phrasing, rhythmic inequality, dynamics, tempo and the dance, essential and discretionary ornamentation, sprezzatura, and basso continuo, some original key texts and a bibliography. 269 pp. Postal weight: 750g The Von Ehrlach Lute Book by Andreas Schlegel and the Ensemble Accords nouveaux. A double CD, the first with a recording of all the lute music from a lute book compiled in Paris in 1622 for an officer of the Swiss Guards, the second CD presenting ensemble versions of the same. The CDs come with a luxuriously produced book with full critical commentary, lyrics of all the many and varied songs, and extensive essays on the historical context of the lute book, challenging conventional views of Swiss history. Entertaining and an education too. All in German and English with lyrics also in French.

2 CDs and 112 pp book.Postal weight: 1000g Diana Poulton, The Lady with the Lute, by Thea Abbott. Diana Poulton (1903-1995), was a student of Arnold Dolmetsch and went on to teach many of today's most influential players, both privately and at the Royal College of Music where she had been appointed first Professor of Lute in 1968. She co-founded the lute society with Ian Harwood in 1956. Her meticulous research, particularly into the life and work of John Dowland is still relevant today. Thea Abbott's biography reveals the real Diana - the woman behind the lute. 254 pages.

ISBN: 978-0-9576335-0-6Postal weight: 1000g Une delicatesse merveilleuse, The lute music of Valentin Strobel, a world premiere recording by Tobias Tietze of the music of a neglected master of the mid 17th century While stocks lastPostal weight: 250g Orphan Wailings, performed by Evelyn Tubb (soprano) and Anthony Rooley (lute). A cycle of seven contemporary lute song settings by Anthony Rooley, of renaissance poetry about the lute, plus the three contrasting settings of the text '1 saw my lady weep', by Ferrabosco, Morley and Dowland, and Anthony Rooley's lute song intabulation of Purcell's Family on their own record lay between the mid 1930s and 1948, newly transferred from original 78s, including works by Dowland, Byrd, Marais, Purcell, the Lawes brothers, Jenkins, Leclair had Beethore and Beethore