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JOHN RENBOURN'S COMPLETE ANTHOLOGY OF MEDIEVAL & RENAISSANCE MUSIC FOR GUITAR



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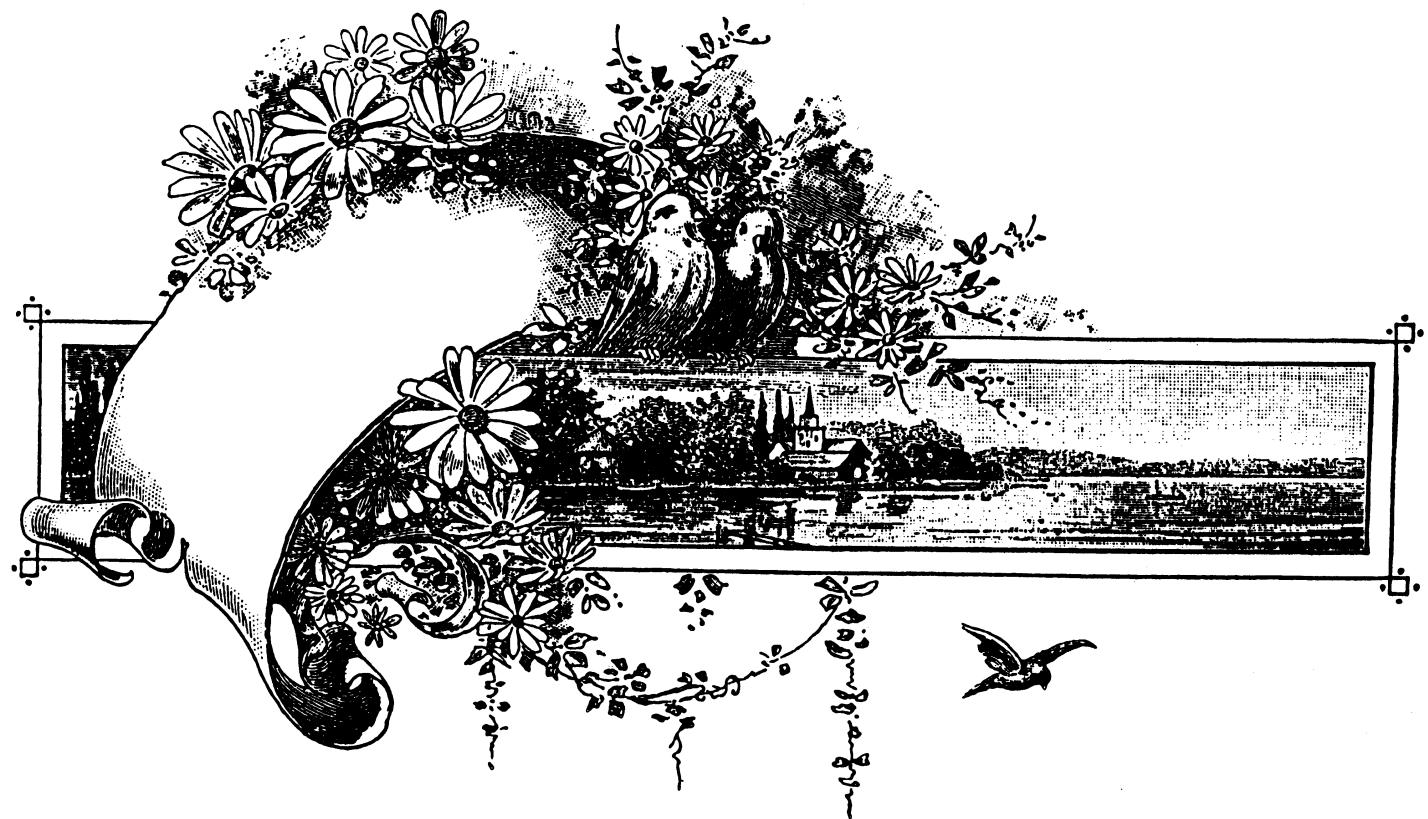
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FOR THE FLYNNS



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INTRODUCTION

The title of this collection — *Mel Bay's Complete Anthology of Medieval and Renaissance Music for the Guitar* — may be somewhat misleading. The guitar as we know it, with six single strings, did not emerge until the end of the eighteenth century, so, strictly speaking I suppose, there really isn't any music specifically for the instrument before that time. Also, of course, the body of early music is vast and this volume contains only a small number of selected pieces. However, for some time now I have periodically made transcriptions of early pieces mainly for my own enjoyment and, since virtually all of these are contained here, in effect this book represents the "complete collection" of my medieval and Renaissance arrangements.

My own interest in early music runs parallel to my interest in western folk music. It was, and still is, intriguing to consider the characteristics that are common in both — the same old modal framework and the recurrence of particular note groupings, as well as strong metric and rhythmic similarities. I discovered that even whole pieces, thought to exist only in manuscript, occasionally cropped up remarkably intact in current folk playing, and instruments long assumed silent were found to be still sounding in remote areas of Europe. At some point I began trying out the application of one approach to the other, by taking a medieval dance tune and treating it as I would a jig or reel, or drawing on contrapuntal practice in making arrangements of folk songs.

After a while I found myself with arrangements of a variety of pieces from the Middle Ages and the Renaissance. These were ones that appealed to me for their inherent musical characteristics, not simply because they were old and venerable. Quite often the attraction lay in the use of scale or mode — the arresting rise to the minor seventh at the opening of "Lamento di Tristan" for example, or the freshness of the major mode in "Stantipes" and "English Dance," that must at the time have had a heady effect. Or again, in contrast to these, the almost bizarre melodic content of "Der Judentanz." Others I liked largely for their phrasing and rhythmic makeup — the sneaky additive measures of the second "Saltarello" which contributes so much to the construction of the piece, and the underlying patterns of "Trotto," asymmetrical yet still eminently danceable. Then there were the developing concepts of early part-writing, the great period of Guillaume de Machaut, whose three-part canonic ballade maintains a spacious sense of modality while employing almost an entire chromatic scale, and later the schools of Renaissance counterpoint with works by Byrd and Dowland, both of whom made settings of popular tunes that have endured in the folk tradition. Pieces of this type are all included here, not as dry examples of period style but because each one has its own particular magic.

As to the original instrumentation of the pieces, the earlier dance tunes would probably have been played on whatever came to hand; blown, plucked or bowed. A number of the arrangements, though, are specifically for plucked instruments, such as the gittern, vihuela, bandora and lute. Others are keyboard pieces and even reductions of consort settings. I like to play them on the steel-string guitar. Metal-strung instruments have a long pedigree, going back to the medieval harp, and include the bandora, orpharion and cittern. I find that the balance and sustain of steel strings can be effective both for the dance tunes and for the more intricate contrapuntal pieces. This is not meant to deter the classical guitarist, who is probably already aware of at least some of the pieces, but rather to put forward the steel-string as being well-suited to music of this type. The nylon-strung guitar has already inherited a good deal from the lute and vihuela repertoire but nearly all of the other arrangements here should work equally well.

What may appear unusual, though, are some of the tunings used in the arrangements. Steel-string players are largely familiar with a range of altered tunings — tunings that were in common use in the nineteenth century parlor repertoire and continued on in the American folk styles, tunings that have evolved since then in imitation of the mountain banjo, and others that came into being through the arrangement of modal folksong as well as in more contemporary approaches. Classical players, however, sometimes tend to regard altered tunings with suspicion, partly, I suppose, because nylon strings are less amenable to changes of tension, but mainly, I suspect, because they throw the player into unfamiliar territory. Although some of the tunings I have used may seem peculiar at first sight, often they are little more than the principal notes of the mode of the piece, and really are not difficult to come to grips with. The standard tuning that settled in with the introduction of the sixth string offers the most harmonic potential, but is usually less effective for the performance of modal, or pre-tonal, music. I find that altered tunings can really enhance an arrangement, so, rather than to limit the collection to accurate but conventional settings, I have opted for those that come to life even if they appear a little unorthodox.

The main thing, of course, is to enjoy playing the pieces. They do all work. I have lived with them long enough and they still excite me every time I come back to them.

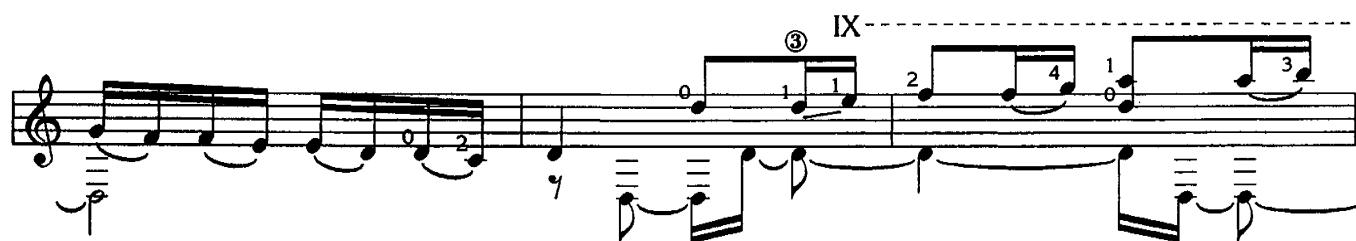
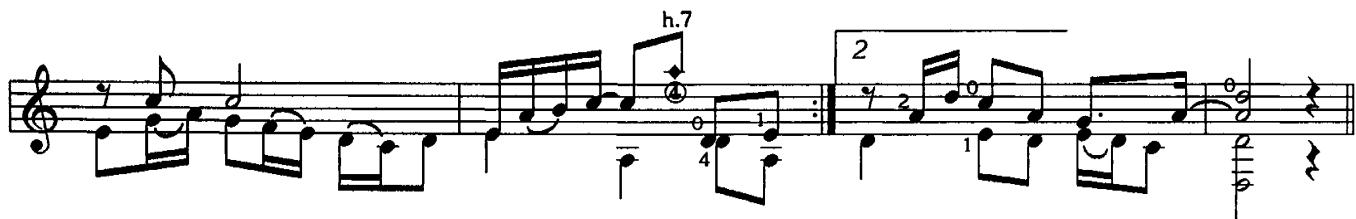
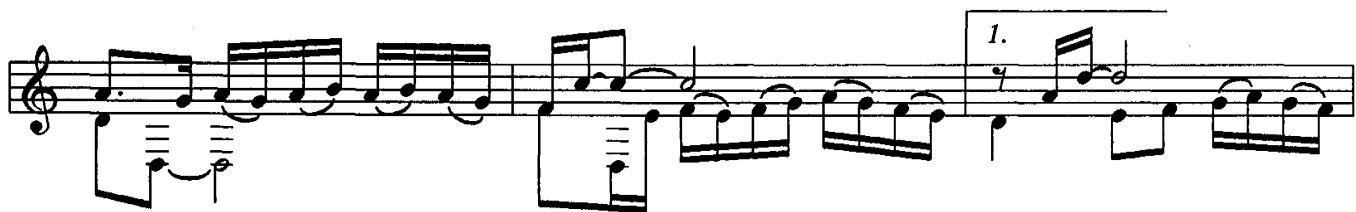
JOHN RENBOURN.

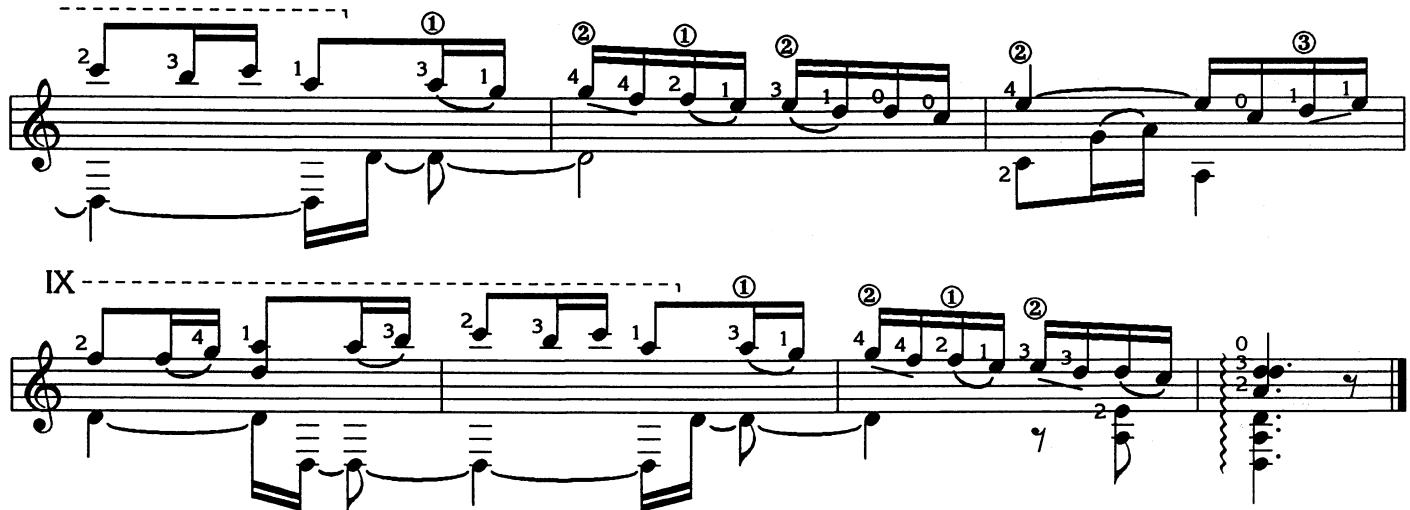
LAMENTO DI TRISTAN — ROTTÀ

Tuning

$J = 58$

The sheet music consists of six staves of fingerstyle guitar notation. The first staff begins with a tuning section: G (3), D (2), A (3), E (2), B (3), F# (1). The tempo is marked $J = 58$. The music is in 3/4 time with a treble clef. The notation uses black dots for notes and vertical strokes for strums. Fingerings are indicated by numbers above or below the notes. Measure numbers 1 and 2 are shown above the first two staves. Measure 7 is indicated above the third staff. Measure 14 is indicated above the fifth staff. Measure 15 is indicated above the sixth staff.





LAMENTO DI TRISTAN — ROTTA

Tablature

Tuning $\text{J} = 58$

SALTARELLO

Tuning

$J = 126$

1.

2.

1.

2.

3.

1.
 2.
 ②
 ③
 1.
 2.
 ④

SALTARELLO

Tablature

Tuning $\text{d} = 126$ $2\overline{J} \overline{4}$ $J^1 \overline{J} \overline{J} \overline{J} \overline{J} \overline{J}$ $\overline{J} \overline{J} \overline{J} \overline{J} \overline{J} \overline{J}$ $4\overline{J} \overline{1} \overline{2}$ $4\overline{J} \overline{2} \overline{1} \overline{2}$ $\overline{J} \overline{J} \overline{J}$

1.

2.

1.

2.

1.

2.

TROTTO

Tuning

$\text{J.} = 116$

The sheet music consists of six staves of musical notation. The first staff shows tuning notes: two pairs of notes on the bottom line, followed by a pair of notes on the top line, then a pair on the bottom line, and finally a pair on the top line. The second staff begins with a treble clef, a key signature of one flat, and a tempo of $\text{J.} = 116$. It contains six measures of music. The third staff continues the melody. The fourth staff introduces a circled '3' above a measure, indicating a three-measure repeat sign. The fifth staff continues the melody. The sixth staff concludes the piece with a final measure.

A musical score consisting of eight staves of music. Each staff is in common time and features a treble clef. The music is primarily composed of eighth notes and sixteenth notes, with some quarter notes and half notes appearing in the later staves. Measure numbers 1 through 8 are present above the first few staves. The notation includes various slurs, grace notes, and dynamic markings like forte (f) and piano (p). The bassoon part, indicated by a bassoon icon in the key signature, provides harmonic support with sustained notes and bassoon slurs.

TROTTO

Tablature

Tuning $\text{J.} = 116$

D C | T 6 | | | | |

G D | A 8 | 0 0 2 0 | 2 0 3 2 3 | 0 0 2 0 2 | 0 3 |

G D | B 6 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |

P. P. P.

$\frac{3}{4}$ | . J 2J 3J 2J 1J J . J J 2J 0 |

T | 0 2 | 3 2 0 2 | 2 2 | 2 2 | 2 2 | 2 2 |

A | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 |

B | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 |

P. P. P. P.

J J 2J 3J 2J 1J J . J 3J 3J 0 2 0 3 |

T | 2 0 | 3 2 3 | 0 3 0 2 0 2 | 3 0 2 3 | 0 2 0 3 |

A | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 |

B | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 |

P. P. P. P.

2J 3J J. 4J 2J 1J 2J 0J 0J 2J 3J 2J 3J 0 3 0 |

T | 2 0 2 3 | 0 0 | 5 3 2 3 0 | 5 3 2 3 0 3 0 |

A | 2 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 |

B | 2 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 |

P. P. P.

2J 3J J 0 2J 3J 2J 3J J 0 2J 3J 2J 3J 0 |

T | 5 3 2 3 0 | 5 3 2 3 0 | 5 3 2 3 0 |

A | 0 0 | 0 0 | 0 0 |

B | 0 0 | 0 0 | 0 0 |

P. P. P.

T 5 3 2 | 5 3 2 3 0 | 2 0 2 | 0 0 2 0 |

 A 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 |

 B 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 |

 Rhythm: P P P P

T 2 0 3 2 3 | 0 3 0 2 0 2 | 3 0 2 | 3 2 0 2 2 |

 A 0 0 0 | 0 3 0 | 0 0 0 | 0 2 0 |

 B 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 |

 Rhythm: P P P P P P P P

T 2 0 2 0 0 | 2 0 3 2 3 | 0 3 0 2 0 2 |

 A 2 0 0 | 0 0 0 | 0 0 0 |

 B 2 0 0 | 0 0 0 | 0 0 0 |

 Rhythm: P P P P P P P

T 0 2-3 | 0 2 0 3 | 2 0 2 3 | 0 3 0 |

 A 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 |

 B 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 |

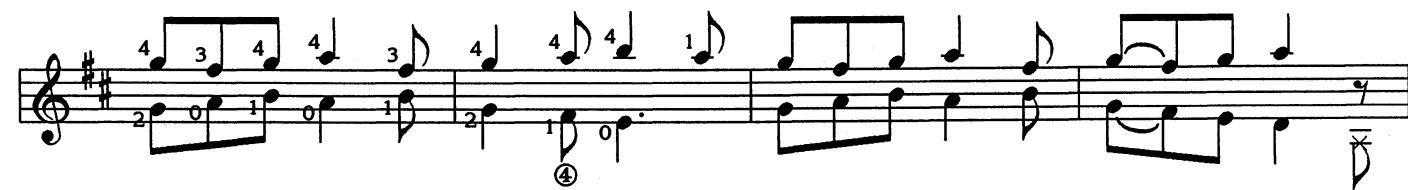
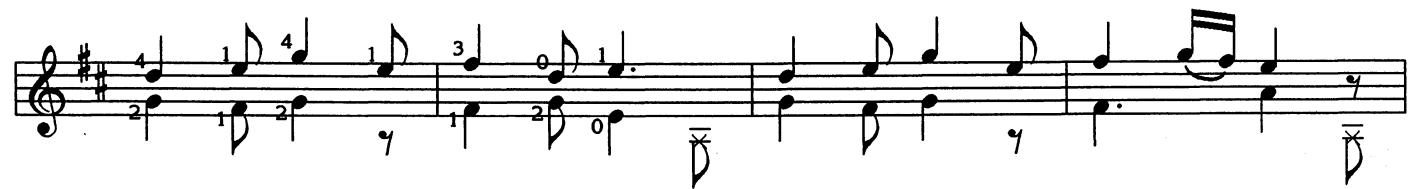
 Rhythm: P P P P P P P

STANTIPES

Tuning

$J. = 108$

1 2 3 4 5 6



STANTIPES

Tablature

Tuning D = 108

THE ENGLISH DANCE

Tuning $J = 116$

1 2 3 4
5 6 7 8
9 10 11 12
13 14 15 16

VI ③ IV III II IV III II

 VI IV III II IV III II
 V ② III

 V ③

 V ② V - III

 V ③

 V ④ V ③

The sheet music consists of six staves of musical notation for a six-string guitar. The notation includes various markings such as:

- Figures:** ③, ④, ⑤, II, IV.
- Performance Instructions:** D.C. al § (Da Capo alla Segno), 8va h.7 (octave higher, measure 7), 8va h.5 (octave higher, measure 5).
- Pedal Points:** Indicated by vertical dashes below the staff.
- Dynamic Markings:** P (pianissimo), f (fortissimo).
- String Numbers:** Numerical markings (e.g., 1, 2, 3, 4, 5) placed above or below specific notes.

THE ENGLISH DANCE Tablature

Tuning

J = 116

Guitar tablature for the first measure of the first line. The strings are numbered 1 (top) to 6 (bottom). The notes are: string 1 (open), string 2 (open), string 3 (open), string 4 (open), string 5 (open), string 6 (open). The tab includes a tempo marking of 120 BPM.

T 4 4 2 5 4 5 | 2 4 2 0 4 0 | 0 1 3 1 0 2 |

A 4 4 2 5 4 5 | 2 4 2 0 4 0 | 0 1 3 1 0 2 |

B 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 |

♩ ♩ ♩ ♩ ♩ ♩

T 0 2 0 1 0 2 | 0 1 0 2 0 2 | 0 4 0 2 0 4 0 2 |

A 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 |

B 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 |

♩ ♩ ♩ ♩ ♩ ♩

T 0 1 3 1 0 2 | 0 2 0 1 0 2 | 0 1 0 2 0 4 2 | 0 0 0 0 0 0 |

A 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 |

B 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 |

♩ ♩ ♩ ♩ ♩ ♩

T 7 0 7 5 0 5 | 4 0 4 2 0 0 | 5 0 7 5 0 4 | 2 0 4 5 0 0 |

A 9 0 7 5 0 5 | 4 0 4 2 0 0 | 5 0 7 5 0 4 | 2 0 4 5 0 0 |

B 4 4 4 4 4 4 | 3 3 3 3 3 3 | 0 0 0 0 0 0 |

♩ ♩ ♩ ♩ ♩ ♩

T 7 0 7 5 0 5 | 4 0 4 0 2 0 | 5 0 7 5 4 0 4 0 |

A 9 0 7 5 0 5 | 4 0 4 0 2 0 | 5 0 7 5 4 0 4 0 |

B 1 1 1 1 1 1 | 0 0 0 0 0 0 | 0 0 0 0 0 0 |

♩ ♩ ♩ ♩ ♩ ♩

T 2 0 4 2 0 0 | 7 8 0 8 0 0 | 8 7 0 0 5 5 |

A 4 0 4 2 0 0 | 7 8 0 8 0 0 | 8 7 0 0 5 5 |

B 4 4 4 4 4 4 | 3 3 3 3 3 3 | 0 0 0 0 0 0 |

♩ ♩ ♩ ♩ ♩ ♩

T A B

T A B

T A B

T A B

T A B

T A B

Guitar tablature for measures 1-4. The strings are labeled E (top) to B (bottom). Measure 1: E, A, D, G, B, E. Measure 2: E, A, D, G, B, E. Measure 3: E, A, D, G, B, E. Measure 4: E, A, D, G, B, E. Measure 5: E, A, D, G, B, E. Measure 6: E, A, D, G, B, E. Measure 7: E, A, D, G, B, E. Measure 8: E, A, D, G, B, E. Measure 9: E, A, D, G, B, E. Measure 10: E, A, D, G, B, E. Measure 11: E, A, D, G, B, E. Measure 12: E, A, D, G, B, E. Measure 13: E, A, D, G, B, E. Measure 14: E, A, D, G, B, E. Measure 15: E, A, D, G, B, E. Measure 16: E, A, D, G, B, E. Measure 17: E, A, D, G, B, E. Measure 18: E, A, D, G, B, E. Measure 19: E, A, D, G, B, E. Measure 20: E, A, D, G, B, E. Measure 21: E, A, D, G, B, E. Measure 22: E, A, D, G, B, E. Measure 23: E, A, D, G, B, E. Measure 24: E, A, D, G, B, E. Measure 25: E, A, D, G, B, E. Measure 26: E, A, D, G, B, E. Measure 27: E, A, D, G, B, E. Measure 28: E, A, D, G, B, E. Measure 29: E, A, D, G, B, E. Measure 30: E, A, D, G, B, E. Measure 31: E, A, D, G, B, E. Measure 32: E, A, D, G, B, E. Measure 33: E, A, D, G, B, E. Measure 34: E, A, D, G, B, E. Measure 35: E, A, D, G, B, E. Measure 36: E, A, D, G, B, E. Measure 37: E, A, D, G, B, E. Measure 38: E, A, D, G, B, E. Measure 39: E, A, D, G, B, E. Measure 40: E, A, D, G, B, E. Measure 41: E, A, D, G, B, E. Measure 42: E, A, D, G, B, E. Measure 43: E, A, D, G, B, E. Measure 44: E, A, D, G, B, E. Measure 45: E, A, D, G, B, E. Measure 46: E, A, D, G, B, E. Measure 47: E, A, D, G, B, E. Measure 48: E, A, D, G, B, E. Measure 49: E, A, D, G, B, E. Measure 50: E, A, D, G, B, E. Measure 51: E, A, D, G, B, E. Measure 52: E, A, D, G, B, E. Measure 53: E, A, D, G, B, E. Measure 54: E, A, D, G, B, E. Measure 55: E, A, D, G, B, E. Measure 56: E, A, D, G, B, E. Measure 57: E, A, D, G, B, E. Measure 58: E, A, D, G, B, E. Measure 59: E, A, D, G, B, E. Measure 60: E, A, D, G, B, E. Measure 61: E, A, D, G, B, E. Measure 62: E, A, D, G, B, E. Measure 63: E, A, D, G, B, E. Measure 64: E, A, D, G, B, E. Measure 65: E, A, D, G, B, E. Measure 66: E, A, D, G, B, E. Measure 67: E, A, D, G, B, E. Measure 68: E, A, D, G, B, E. Measure 69: E, A, D, G, B, E. Measure 70: E, A, D, G, B, E. Measure 71: E, A, D, G, B, E. Measure 72: E, A, D, G, B, E. Measure 73: E, A, D, G, B, E. Measure 74: E, A, D, G, B, E. Measure 75: E, A, D, G, B, E. Measure 76: E, A, D, G, B, E. Measure 77: E, A, D, G, B, E. Measure 78: E, A, D, G, B, E. Measure 79: E, A, D, G, B, E. Measure 80: E, A, D, G, B, E.

The first 16 measures of the guitar solo tablature. The first measure shows a sixteenth-note pattern on the top string. The second measure consists of two eighth notes. The third measure shows a sixteenth-note pattern on the top string. The fourth measure consists of two eighth notes. The fifth measure shows a sixteenth-note pattern on the top string. The sixth measure consists of two eighth notes. The seventh measure shows a sixteenth-note pattern on the top string. The eighth measure consists of two eighth notes. The ninth measure shows a sixteenth-note pattern on the top string. The tenth measure consists of two eighth notes. The eleventh measure shows a sixteenth-note pattern on the top string. The twelfth measure consists of two eighth notes. The thirteenth measure shows a sixteenth-note pattern on the top string. The fourteenth measure consists of two eighth notes. The fifteenth measure shows a sixteenth-note pattern on the top string. The sixteenth measure consists of two eighth notes.

SALTARELLO

Tuning

$J. = 132$

The music is written in 12/8 time, treble clef, and a key signature of two sharps. The notation consists of eighth and sixteenth notes, with various slurs and grace notes. The first staff shows a tuning section with three chords: A major (A-C-E), D major (D-F#-A), and G major (G-B-D). The subsequent staves show the main melody, which is a continuous sequence of eighth and sixteenth-note patterns. The music is divided into measures by vertical bar lines, and each measure begins with a bass note (F# or C) followed by a sixteenth-note upbeat.

1
2
3



SALTARELLO

Tablature

Tuning D = 132

The tablature consists of six staves, each representing a different section of the piece. The strings are labeled D, A, F#, E, C, G from top to bottom. Measures are separated by vertical bar lines. The first staff starts with a measure of 2 eighth notes followed by a measure of 1 eighth note. The second staff starts with a measure of 1 eighth note followed by a measure of 3 eighth notes. The third staff starts with a measure of 2 eighth notes followed by a measure of 4 eighth notes. The fourth staff starts with a measure of 1 eighth note followed by a measure of 2 eighth notes. The fifth staff starts with a measure of 1 eighth note followed by a measure of 3 eighth notes. The sixth staff starts with a measure of 2 eighth notes followed by a measure of 4 eighth notes.

This block contains six staves of guitar tablature, each with a corresponding rhythm marking below it. The staves are arranged vertically, showing different patterns of notes and rests across the strings (T, A, B) and frets. The rhythm markings include vertical stems with dots and horizontal stems with dots, indicating the timing and duration of each note or rest.

Six staves of guitar tablature for "The Star-Spangled Banner". Each staff has four horizontal lines representing the strings. The first staff starts with a treble clef, the second with an alto clef, and the third with a bass clef. The fourth staff starts with a bass clef, the fifth with an alto clef, and the sixth with a treble clef. The tablature shows fingerings (e.g., 2, 0, 4) and dynamic markings (e.g., p). Measures are separated by vertical bar lines, and the music is divided into two sections by a double bar line with repeat dots.

GITTERN PAVAN

Tuning

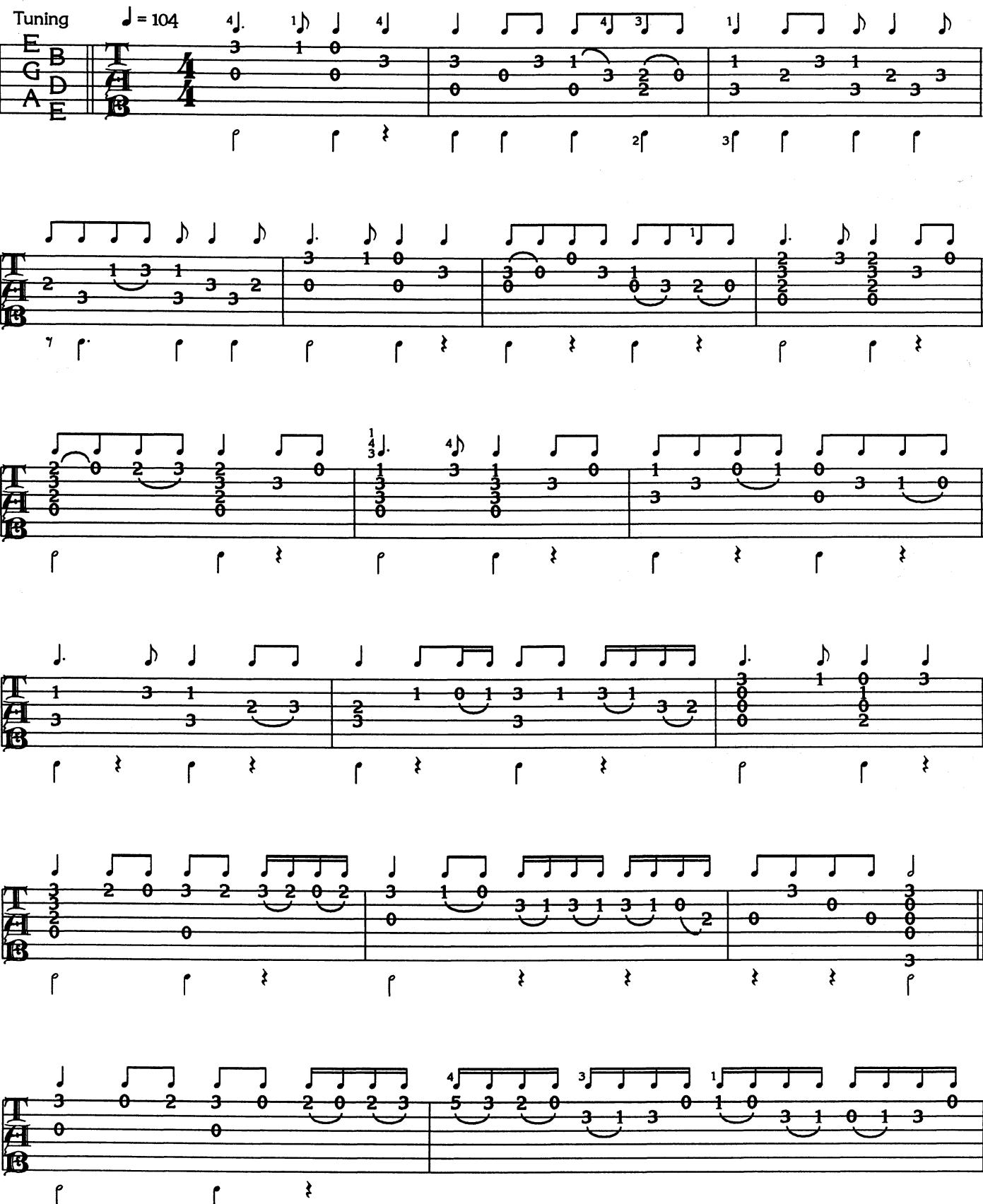
The musical score consists of six staves of music for gittern. The first staff shows tuning notes: a C major chord (C, E, G), an A minor chord (A, C, E), and a G major chord (G, B, D). The tempo is indicated as $\text{J} = 104$. The music is in common time (indicated by a '4'). The notation includes various note heads (solid black, open, and with stems), slurs, and grace notes. Measure numbers 1 through 6 are present above the staves. The key signature changes frequently, including C major, A minor, G major, F major, and E major.



GITTERN PAVAN

Tablature

Tuning $\text{J} = 104$



The tablature consists of six staves, each representing a string of a six-stringed instrument (likely a gittern). The strings are labeled E, B, T, A, D, G from top to bottom. The tuning is indicated by the letters above the first staff. The tempo is marked as $\text{J} = 104$. The music is divided into measures by vertical bar lines. Each measure contains a series of notes and rests, with specific fingerings indicated by numbers (1, 2, 3, 0) placed above or below the strings. Measures 1 through 6 are shown on the first staff, measures 7 through 12 on the second, measures 13 through 18 on the third, measures 19 through 24 on the fourth, measures 25 through 30 on the fifth, and measures 31 through 36 on the sixth.

A musical staff showing a guitar tablature for the first six strings. The tab includes note heads, stems, and numerical fret markings. The first measure starts with an open string (T) and ends with a note at the 3rd fret (A). The second measure starts with a note at the 1st fret (E) and ends with a note at the 2nd fret (B). The third measure starts with an open string (T) and ends with a note at the 0th fret (G). The fourth measure starts with a note at the 1st fret (D) and ends with a note at the 0th fret (G). The fifth measure starts with a note at the 0th fret (G) and ends with a note at the 1st fret (D). The sixth measure starts with a note at the 1st fret (D) and ends with a note at the 0th fret (G). The seventh measure starts with an open string (T) and ends with a note at the 3rd fret (A). The eighth measure starts with a note at the 1st fret (D) and ends with a note at the 3rd fret (A). The ninth measure starts with an open string (T) and ends with a note at the 1st fret (D). The tenth measure starts with a note at the 0th fret (G) and ends with a note at the 2nd fret (B). The eleventh measure starts with a note at the 1st fret (D) and ends with a note at the 0th fret (G). The twelve measures continue from the previous staff.

Guitar tablature for the first 16 measures of the solo. The tab shows a continuous sequence of eighth-note patterns across six strings. Measure 1 starts with a single note on the 3rd string. Measures 2-3 show a descending eighth-note scale. Measures 4-5 feature a repeating eighth-note pattern. Measures 6-7 continue the eighth-note patterns. Measures 8-9 conclude the solo section.

Fretboard diagram for the first measure of the C major scale. The diagram shows a six-string guitar neck with the following fingerings: string 6 (low E) has a dot at the 3rd fret; string 5 (B) has a dot at the 3rd fret; string 4 (G) has a dot at the 2nd fret; string 3 (D) has a dot at the 3rd fret; string 2 (A) has a dot at the 2nd fret; and string 1 (E) has a dot at the 3rd fret. The strings are labeled T (Thick), H (Heavy), and B (Bold) from left to right.

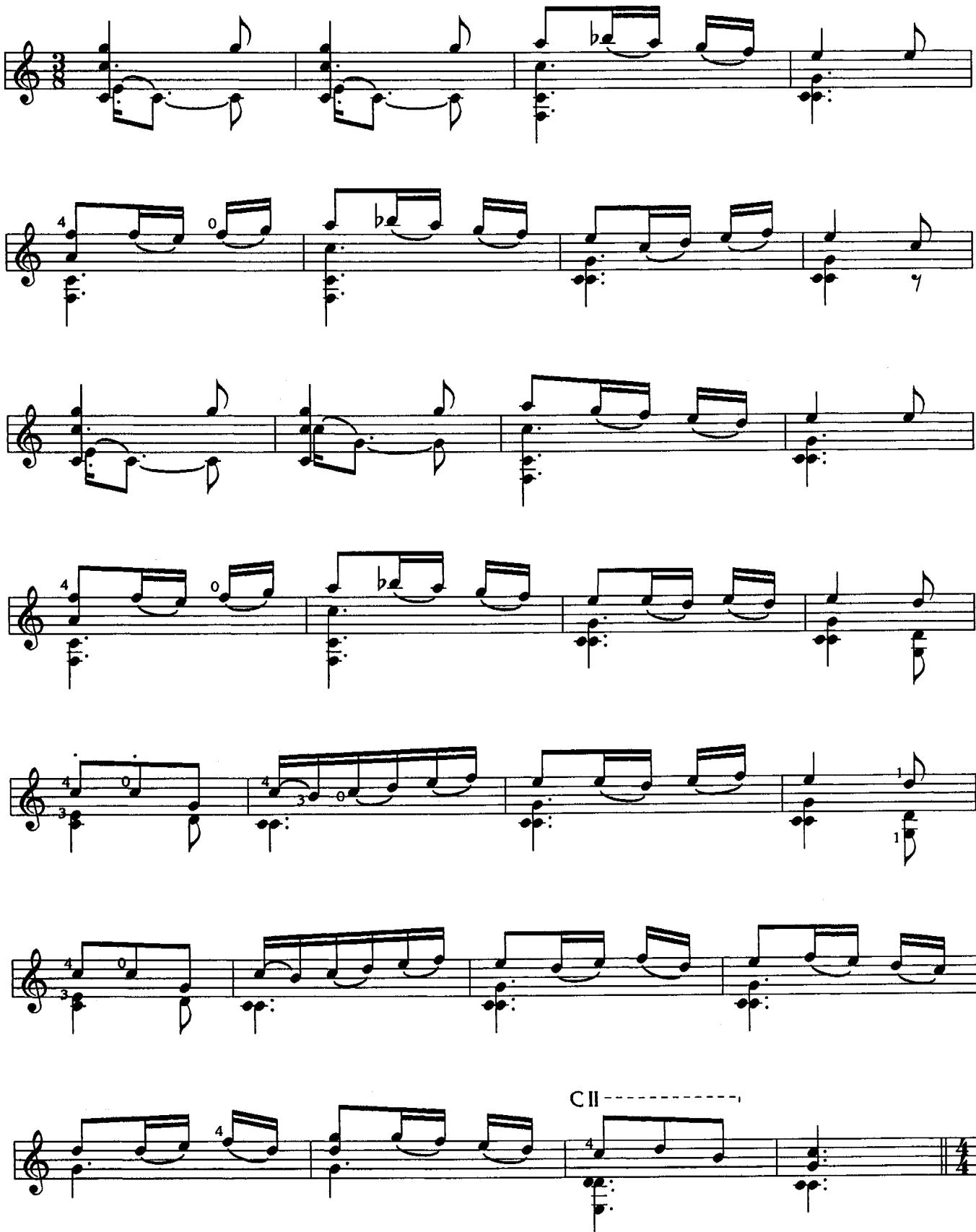
GIPSY DANCE — JEWS' DANCE

Hans Neusiedler

Tuning

J = 96

The music is in 2/4 time, treble clef, and A major tuning. It consists of eight staves of musical notation with various slurs, grace notes, and dynamic markings like accents and slurs.



The musical score consists of six staves of music, each starting with a treble clef and a '4' indicating common time.
 - Staff 1: Starts with a sixteenth-note pattern (2), followed by eighth-note pairs. Measure 6 begins in 3/8 time.
 - Staff 2: Starts with a sixteenth-note pattern (2), followed by eighth-note pairs. Measure 6 begins in 3/8 time.
 - Staff 3: Starts with a sixteenth-note pattern (1), followed by eighth-note pairs. Measure 6 begins in 3/8 time.
 - Staff 4: Starts with a sixteenth-note pattern (5), followed by eighth-note pairs. Measure 6 begins in 3/8 time.
 - Staff 5: Starts with a sixteenth-note pattern (4), followed by eighth-note pairs. Measure 6 begins in 3/8 time.
 - Staff 6: Starts with a sixteenth-note pattern (4), followed by eighth-note pairs. Measure 6 begins in 3/8 time.
 The music features various rhythmic patterns, including sixteenth-note groups and eighth-note pairs. Dynamic markings include accents and slurs. Performance instructions like 'v' and '2' are also present.

The musical score consists of six staves of music, each with a treble clef and a bass staff below it. The music is in common time.

- Staff 1:** Shows a repeating eighth-note pattern: (3) (1,2,3,4).
- Staff 2:** Shows a repeating eighth-note pattern: (3) (1,2,3,4).
- Staff 3:** Shows a sixteenth-note pattern (2), followed by an eighth-note pattern (1,2,3,4).
- Staff 4:** Shows a sixteenth-note pattern (2), followed by an eighth-note pattern (1,2,3,4).
- Staff 5:** Shows an eighth-note pattern with grace notes (2,1,4,1,1,4), followed by an eighth-note pattern (2,1,4,1,1,4).
- Staff 6:** Shows an eighth-note pattern (2,1,4,1,1,4), followed by an eighth-note pattern (2,1,4,1,1,4).

The musical score consists of four staves of music for a single performer, likely a drummer or multi-instrumentalist. The music is in common time (indicated by a '3'). Each staff contains six measures.

- Measure 1:** Sixteenth-note pattern starting with a dynamic accent. Coordination point '1' is at the beginning of the first measure.
- Measure 2:** Sixteenth-note pattern continuing from the first measure. Coordination point '2' is at the beginning of the second measure.
- Measure 3:** Sixteenth-note pattern continuing from the second measure. Coordination point '3' is at the beginning of the third measure.
- Measure 4:** Eighth-note pattern starting with a dynamic accent. Coordination point '4' is at the beginning of the fourth measure.
- Measure 5:** Eight-note pattern continuing from the fourth measure.
- Measure 6:** Eight-note pattern continuing from the fifth measure.

Dynamics include accents, slurs, and rests. Coordination points (1 through 5) are marked above specific notes to guide the performer's timing and coordination.

GIPSY DANCE — JEWS' DANCE

Tablature

Tuning $\text{J} = 96$

Measure 1: F-C-T-G-C-C
 $\text{J} = 96$

Measure 2:

Measure 3: T-A-B
 $\text{J} = 96$

Measure 4:

Measure 5: T-A-B
 $\text{J} = 96$

Measure 6:

Measure 7: T-A-B
 $\text{J} = 96$

Measure 8:

Measure 9: T-A-B
 $\text{J} = 96$

Measure 10:

Measure 11: T-A-B
 $\text{J} = 96$

T 3 2 2 2 4 5 4 2 0 4 4 5 5 4 0 2
 A 8 4 0 4 0 0 0 0 0 0 0 0 0 0 0
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T 4 5 4 2 0 4 0 2 4 5 4 0 2 0 2 0
 A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T 4 2 0 4 2 4 4 5 5 5 4 0 2 4 5 4 2 0 4 4 2 4 2
 A 0
 B 0

T 4 2 5 0 0 5 4 0 2 4 5 4 4 2 4 5 4 2 4 2 2
 A 0 2 4 6 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 B 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T 5 0 0 5 4 0 2 4 5 4 2 4 5 4 2 0 5 4 2 0
 A 4 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 B 6 0

T 2 2 4 5 2 2 2 0 4 2 5 2 2 4 0 0
 A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T: 4 2 0 4 5 2 0 2 0 0 | 6 4 6 3 6 4 6 3 4 2 2 0
 H: 6 0 0 0 0 0 0 0 0 0
 B: 0 0 0 0 0 0 0 0 0 0

T: 6 4 6 3 6 4 6 3 6 4 4 2 0 2 4 4 | 4 2 0 4 5 2 0 2 4 0 0 0 0
 H: 6 0 0 0 0 0 0 0 0 0 0 0 0
 B: 0 0 0 0 0 0 0 0 0 0 0 0

T: 3 5 6 8 6 5 6 8 6 5 8 6 5 - 4 7 7 7 7 7
 H: 8 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0
 B: 0 0 0 0 0 0 0 0 0 0 0 0 0

T: 5 6 8 6 5 6 8 6 5 8 6 5 - 4 7 7 7 7 7
 H: ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0
 B: 0 0 0 0 0 0 0 0 0 0 0 0 0

T: 4 2 4 4 1 3 1 3 1 4 4 2 4 4 2 0 4 0 0 0 0 0
 H: ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0
 B: 0 0 0 0 0 0 0 0 0 0 0 0 0

T: 4 2 4 4 1 3 1 3 1 4 4 2 4 4 2 0 4 0 0 0 0 0
 H: ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0 ↑ 0
 B: 0 0 0 0 0 0 0 0 0 0 0 0 0

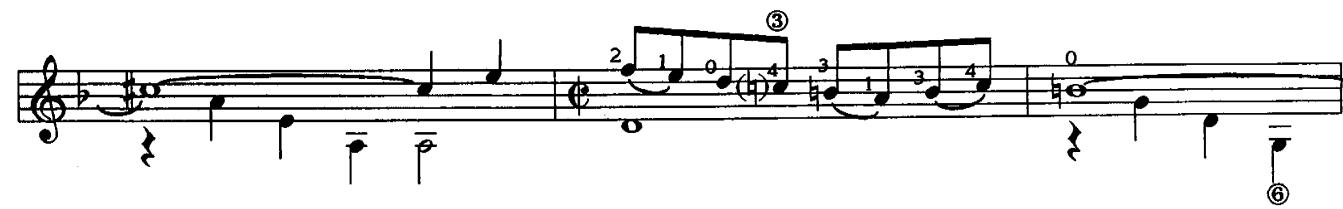
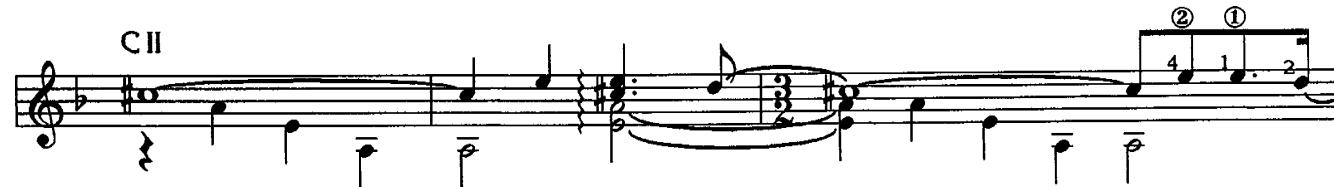
FANTASIA

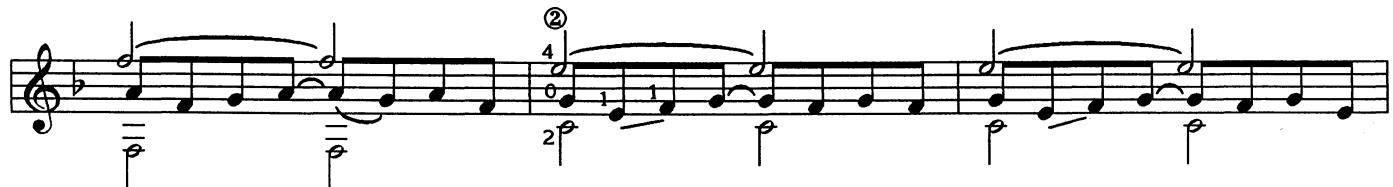
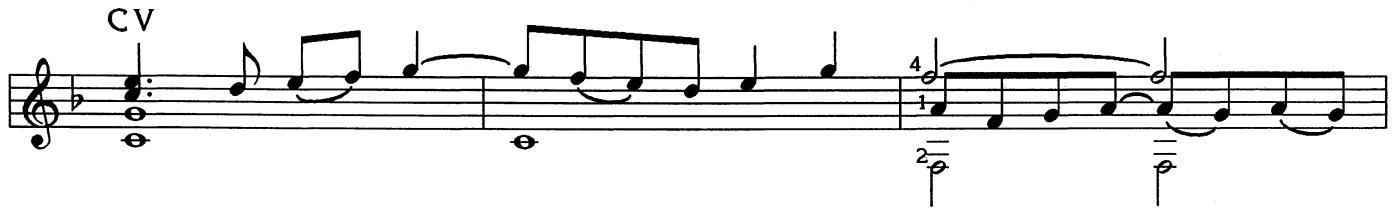
que contrahaze la harpe en la manera de Luduvico

Alonso Mudarra

Tuning $\text{J} = 80$

The musical score is composed of six staves of music for harp. Staff 1 (Tuning) shows the harp's tuning with specific note heads and stems. Staff 2 begins with a tempo of $\text{J} = 80$. Staff 3 starts with a dynamic p . Staff 4 is labeled 'C II'. Staff 5 starts with a dynamic p . Staff 6 is labeled 'CV'.

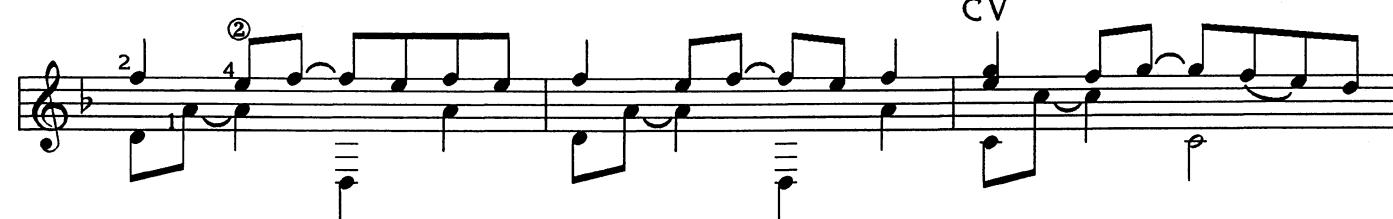


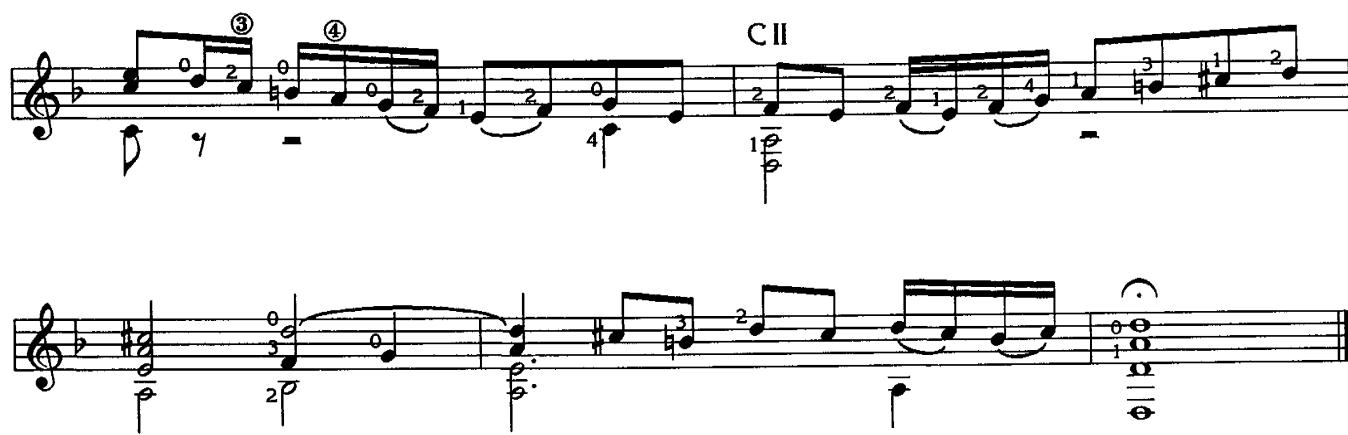


C II



CV





FANTASIA que contrahaze la harpe en la manera de Luduvico

Tablature

Tuning $\text{♩} = 80$

D	B	T	0	1	0	0	1	0	0	5	0	5
G	D	A	C									
G	D	A	B									

Tablature for three strings (T, A, B) in common time. The tuning is D-B-A-G-D-A. The tempo is $\text{♩} = 80$. The notation includes fingerings (e.g., 0, 1, 2, 3, 4, 5), grace notes, and dynamic markings like p .

The figure consists of six staves of guitar tablature, each representing a different section of the national anthem. The staves are arranged vertically, showing the progression of the music across the six sections. Each staff includes a staff name (T, H, B) and a clef (C). The tablature uses numbers to indicate fingerings and rests. The first staff begins with a 4/4 time signature, while the others begin with a common time signature.

SE LO M'ACCORGO

Tuning $\text{J} = 66$ $\frac{1}{2}\text{CV}$

The sheet music consists of five staves of musical notation for a string instrument. The first staff shows a tuning section with fingerings (1, 2, 3, 4) and a tempo marking of $\text{J} = 66$. The second staff begins with a dynamic p and contains two measures labeled 1. and 2., each with fingerings (3, 2, 1) and (3, 2, 1). The third staff continues the pattern with fingerings (4, 3, 2, 1) and (4, 3, 2, 1). The fourth staff starts with a dynamic p and includes fingerings (2, 3, 4, 1) and (2, 3, 4, 1). The fifth staff concludes the piece with a dynamic p and fingerings (3, 2, 1).

SE LO M'ACCORGO

Tablature

Tuning $J = 66$

The tablature consists of five horizontal staves, each representing a guitar string. The strings are labeled from top to bottom as E, B, G, D, A, E. The tuning is indicated as E-B-G-D-A-E. The tempo is marked as $J = 66$. The music is divided into measures by vertical bar lines. Measure 1 starts with a 3/2 note followed by a 1/2 note. Measures 2 and 3 show various note patterns including 4/1, 4/1, 1/1, 4/3, 1/3, and 1/2 notes. Measures 4 and 5 continue with similar patterns. Measure 6 begins with a 3/2 note followed by a 1/2 note. Measures 7 and 8 show more complex patterns involving eighth and sixteenth notes. Measure 9 starts with a 2/1 note followed by a 1/1 note. Measures 10 and 11 show patterns involving 5/3, 3/2, and 2/1 notes. Measure 12 starts with a 3/2 note followed by a 1/2 note. Measures 13 and 14 show patterns involving 4/1, 4/1, 1/1, 4/3, 1/3, and 1/2 notes. Measure 15 starts with a 3/2 note followed by a 1/2 note. Measures 16 and 17 show patterns involving 4/1, 4/1, 1/1, 4/3, 1/3, and 1/2 notes. Measure 18 starts with a 3/2 note followed by a 1/2 note. Measures 19 and 20 show patterns involving 4/1, 4/1, 1/1, 4/3, 1/3, and 1/2 notes.

BRANSLE GAY

Claude Gervaise

Tuning J. = 116

V-----

1.

2.

BRANSLE GAY

Tablature

Tuning $\text{J.} = 116$

Guitar tablature for the first measure of the solo. The strings are labeled T (top), A, and B (bottom). The tab shows a sequence of notes and rests: a 2-note grace, a 2-note grace, a 1-note grace, a 4-note grace, a dotted half note (0), a quarter note (1), a quarter note (3), a 2-note grace (0-1), a 2-note grace (0), a quarter note (3), a 2-note grace (0-1), a 2-note grace (0), a quarter note (1), a 2-note grace (0), a 2-note grace (0).

4. 3 3 1 0 5 3 1 3
3 0 2 1 0 3 2 0
0 3 3 0 1 0 3

Guitar tablature for the first section of the piece. The tab shows a 12-measure phrase starting with a 2-beat measure (two eighth notes) followed by a 3-beat measure (one eighth note, one sixteenth note, one eighth note). The key signature changes to A major at the beginning of the second measure. Measures 3-4 show a 2-beat pattern (one eighth note, one sixteenth note). Measures 5-6 show a 3-beat pattern (one eighth note, one sixteenth note, one eighth note). Measures 7-8 show a 2-beat pattern (one eighth note, one sixteenth note). Measures 9-10 show a 3-beat pattern (one eighth note, one sixteenth note, one eighth note). Measures 11-12 show a 2-beat pattern (one eighth note, one sixteenth note).

BRANSLE DE BOURGOGNE

Claude Gervaise

Tuning $\text{J} = 100$

V

IV VII

VII h.12

VII h.12

BRANSLE DE BOURGOGNE

Tablature

Tuning $\text{J} = 100$

1st Staff:

2nd Staff:

3rd Staff:

4th Staff:

5th Staff:



THE IRISH HO-HOANE

Tuning $\text{J} = 92$

The musical score consists of five staves of music. Staff 1 (Treble clef) starts with a tuning section and then continues with a melody. Fingerings are indicated above the notes: 1, 2, 3, 4. Bar numbers I, II, V, and VII are marked above the staff. Staff 2 (Treble clef) follows a similar pattern with fingerings 1, 2, 3, 4 and bar numbers I, II, V, VII. Staff 3 (Treble clef) includes fingerings 1, 2, 3, 4 and bar numbers I, II, V, VII. Staff 4 (Treble clef) includes fingerings 1, 2, 3, 4 and bar numbers I, II, V, VII. Staff 5 (Treble clef) includes fingerings 1, 2, 3, 4 and bar numbers I, II, V, VII.

THE IRISH HO-HOANE

Tablature

BANDORA LULLABY

Anthony Holborne

Tuning $J=80$

VII

V

0

2

X h.12

V

IV

BANDORA LULLABY

Tablature

PAVANNE D'ESPAGNE

Nicolas Vallet

Tuning

$\text{J} = 116$

A musical score for a tuning exercise. The title "Tuning" is at the top left. The tempo is marked as $d = 116$. The key signature has two flats, and the time signature is common time (indicated by a '2'). The score consists of a single staff with six measures. Measure 1 starts with a note at pitch 0. Measures 2 and 3 show eighth-note patterns: measure 2 has notes at 1 and 2, measure 3 has notes at 3 and 4. Measure 4 contains a sixteenth-note pattern with notes at 0, 1, and 2. Measures 5 and 6 end with notes at 0 and 1 respectively. Below the staff, there are six pairs of vertical lines, each pair labeled with a number from 0 to 4, corresponding to the notes in the measures above.

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature starts at 2/4. The melody consists of eighth and sixteenth notes. Measure 1: Rest, eighth note (1), eighth note (2). Measure 2: Eighth note (4). Measure 3: Sixteenth note (1), sixteenth note (2), sixteenth note (3), sixteenth note (4). Measure 4: Eighth note (2). Measure 5: Sixteenth note (1), sixteenth note (2), sixteenth note (3), sixteenth note (4). Measure 6: Eighth note (0). Measure 7: Eighth note (1). Measure 8: Eighth note (0).

Musical score for the first movement of Beethoven's Violin Concerto in D major, Op. 61, No. 1. The score shows the violin part with various dynamics and articulations, including slurs, grace notes, and accents. The key signature is one flat, and the time signature is common time. The score includes measure numbers and rehearsal marks.

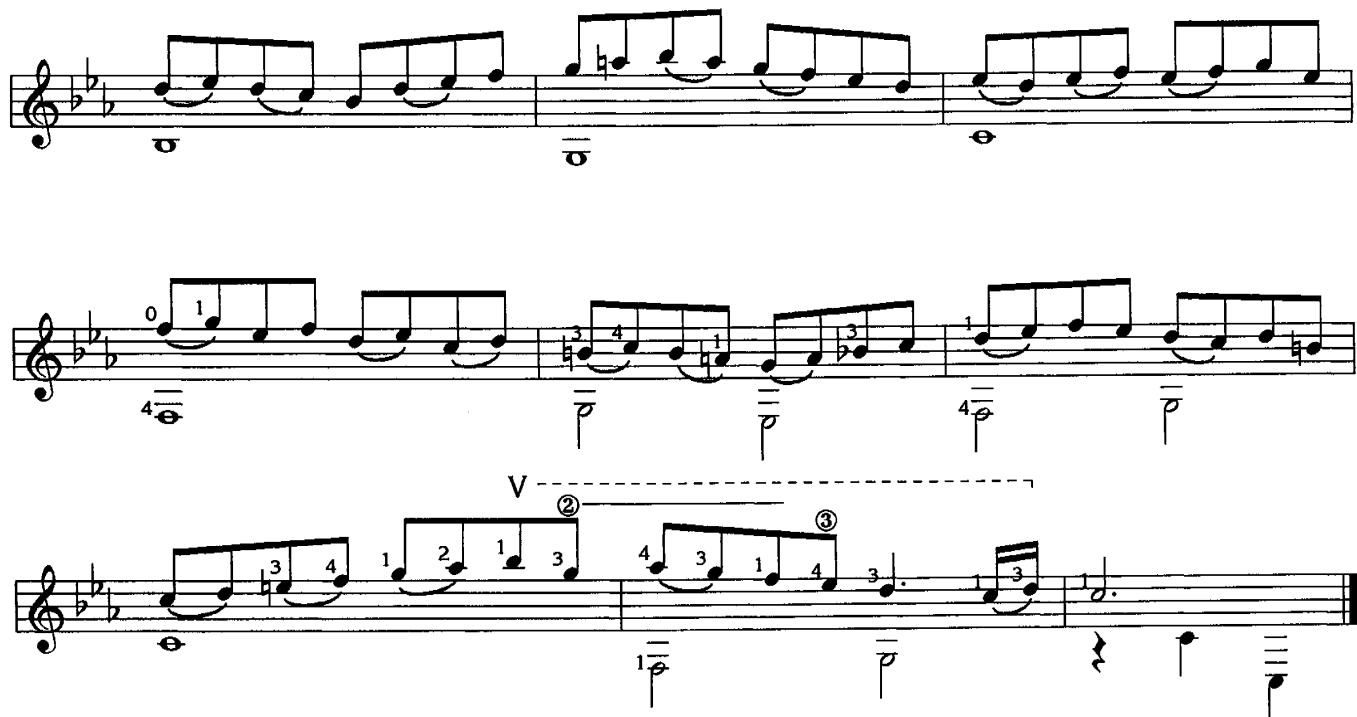
Musical score for the first piano part, page 10, measures 1-10. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. Measure 1: Treble staff has eighth-note pairs (1) over a bass note (4). Bass staff has a bass note (4) with a fermata. Measure 2: Treble staff has eighth-note pairs (1) over a bass note (4). Bass staff has a bass note (4). Measure 3: Treble staff has eighth-note pairs (1) over a bass note (4). Bass staff has a bass note (4). Measure 4: Treble staff has eighth-note pairs (1) over a bass note (4). Bass staff has a bass note (4). Measure 5: Treble staff has eighth-note pairs (1) over a bass note (4). Bass staff has a bass note (4). Measure 6: Treble staff has eighth-note pairs (1) over a bass note (4). Bass staff has a bass note (4). Measure 7: Treble staff has eighth-note pairs (1) over a bass note (4). Bass staff has a bass note (4). Measure 8: Treble staff has eighth-note pairs (1) over a bass note (4). Bass staff has a bass note (4). Measure 9: Treble staff has eighth-note pairs (1) over a bass note (4). Bass staff has a bass note (4). Measure 10: Treble staff has eighth-note pairs (1) over a bass note (4). Bass staff has a bass note (4).

VI

VI

A musical score page showing the first ten measures of the first movement of Beethoven's Violin Concerto in D major. The score is for violin and piano. The key signature is one flat. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measure 4 features sixteenth-note patterns. Measures 5-6 include a melodic line with grace notes. Measures 7-8 show eighth-note patterns. Measures 9-10 conclude with eighth-note patterns.

CII



PAVANNE D'ESPAGNE

Tablature

Tuning $\text{J} = 116$

F C || T 2 0 | 0 3 2 0 | 4 0 2 3 0 3 | 5

T 2 0 | 0 2 3 2 | 0 2 0 3 2 0 | 5

T 2 0 | 0 2 3 2 | 0 2 0 3 2 0 | 5

T 2 0 | 0 2 3 2 | 0 2 0 3 2 0 | 5

T 2 0 | 0 2 3 2 | 0 2 0 3 2 0 | 5

T 2 0 | 0 2 3 2 | 0 2 0 3 2 0 | 5

BOURREE I — BOURREE II

Nicolas Vallet

Tuning

J = 132

The music is set in 4/4 time at a tempo of 132 BPM. The tuning is indicated as $\begin{smallmatrix} 0 & 1 & 2 & 3 \\ 2 & 3 & 4 & 5 \end{smallmatrix}$. The first staff uses a treble clef and a key signature of one flat. The second staff uses a bass clef and a key signature of one flat. The third staff uses a treble clef and a key signature of one flat. The fourth staff uses a bass clef and a key signature of one flat. The fifth staff uses a treble clef and a key signature of one flat. The sixth staff uses a bass clef and a key signature of one flat. The music includes various note heads with numbers (e.g., 1, 2, 3, 4), rests, and dynamic markings like p , f , and ff . Measure 1 starts with a p dynamic. Measure 2 starts with a f dynamic. Measure 3 starts with a p dynamic. Measure 4 starts with a p dynamic. Measure 5 starts with a p dynamic. Measure 6 starts with a p dynamic. Measure 7 starts with a p dynamic. Measure 8 starts with a p dynamic. Measure 9 starts with a p dynamic. Measure 10 starts with a p dynamic. Measure 11 starts with a p dynamic. Measure 12 starts with a p dynamic. Measure 13 starts with a p dynamic. Measure 14 starts with a p dynamic. Measure 15 starts with a p dynamic. Measure 16 starts with a p dynamic. Measure 17 starts with a p dynamic. Measure 18 starts with a p dynamic. Measure 19 starts with a p dynamic. Measure 20 starts with a p dynamic. Measure 21 starts with a p dynamic. Measure 22 starts with a p dynamic. Measure 23 starts with a p dynamic. Measure 24 starts with a p dynamic. Measure 25 starts with a p dynamic. Measure 26 starts with a p dynamic. Measure 27 starts with a p dynamic. Measure 28 starts with a p dynamic. Measure 29 starts with a p dynamic. Measure 30 starts with a p dynamic. Measure 31 starts with a p dynamic. Measure 32 starts with a p dynamic. Measure 33 starts with a p dynamic. Measure 34 starts with a p dynamic. Measure 35 starts with a p dynamic. Measure 36 starts with a p dynamic. Measure 37 starts with a p dynamic. Measure 38 starts with a p dynamic. Measure 39 starts with a p dynamic. Measure 40 starts with a p dynamic. Measure 41 starts with a p dynamic. Measure 42 starts with a p dynamic. Measure 43 starts with a p dynamic. Measure 44 starts with a p dynamic. Measure 45 starts with a p dynamic. Measure 46 starts with a p dynamic. Measure 47 starts with a p dynamic. Measure 48 starts with a p dynamic. Measure 49 starts with a p dynamic. Measure 50 starts with a p dynamic. Measure 51 starts with a p dynamic. Measure 52 starts with a p dynamic. Measure 53 starts with a p dynamic. Measure 54 starts with a p dynamic. Measure 55 starts with a p dynamic. Measure 56 starts with a p dynamic. Measure 57 starts with a p dynamic. Measure 58 starts with a p dynamic. Measure 59 starts with a p dynamic. Measure 60 starts with a p dynamic. Measure 61 starts with a p dynamic. Measure 62 starts with a p dynamic. Measure 63 starts with a p dynamic. Measure 64 starts with a p dynamic. Measure 65 starts with a p dynamic. Measure 66 starts with a p dynamic. Measure 67 starts with a p dynamic. Measure 68 starts with a p dynamic. Measure 69 starts with a p dynamic. Measure 70 starts with a p dynamic. Measure 71 starts with a p dynamic. Measure 72 starts with a p dynamic. Measure 73 starts with a p dynamic. Measure 74 starts with a p dynamic. Measure 75 starts with a p dynamic. Measure 76 starts with a p dynamic. Measure 77 starts with a p dynamic. Measure 78 starts with a p dynamic. Measure 79 starts with a p dynamic. Measure 80 starts with a p dynamic. Measure 81 starts with a p dynamic. Measure 82 starts with a p dynamic. Measure 83 starts with a p dynamic. Measure 84 starts with a p dynamic. Measure 85 starts with a p dynamic. Measure 86 starts with a p dynamic. Measure 87 starts with a p dynamic. Measure 88 starts with a p dynamic. Measure 89 starts with a p dynamic. Measure 90 starts with a p dynamic. Measure 91 starts with a p dynamic. Measure 92 starts with a p dynamic. Measure 93 starts with a p dynamic. Measure 94 starts with a p dynamic. Measure 95 starts with a p dynamic. Measure 96 starts with a p dynamic. Measure 97 starts with a p dynamic. Measure 98 starts with a p dynamic. Measure 99 starts with a p dynamic. Measure 100 starts with a p dynamic.

IV

C II



BOURREE I — BOURREE II

Tablature

Tuning

$$d = 132$$

Tuning F C G C G C

$\text{♩} = 132$

MAL SIMS

Tuning $J = 98$

The sheet music consists of six staves of musical notation for a single instrument, likely a banjo or mandolin. The tuning is specified as G major (G, B, D, E, A). The tempo is indicated as $J = 98$. The music is divided into sections by dashed horizontal lines, labeled VII, IV, VII, IV, and IV. Each staff begins with a common time signature (indicated by a 'C') and transitions to a different time signature (indicated by a '4'). Fingerings are shown above the notes, and dynamic markings like 'p' (piano) and 'f' (forte) are included. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and grace notes.

IV -----

VII -----, V -----, II -----

IV -----, II -----

h.7

MAL SIMS

Tablature

Tuning $\text{J} = 98$

16th-note patterns:

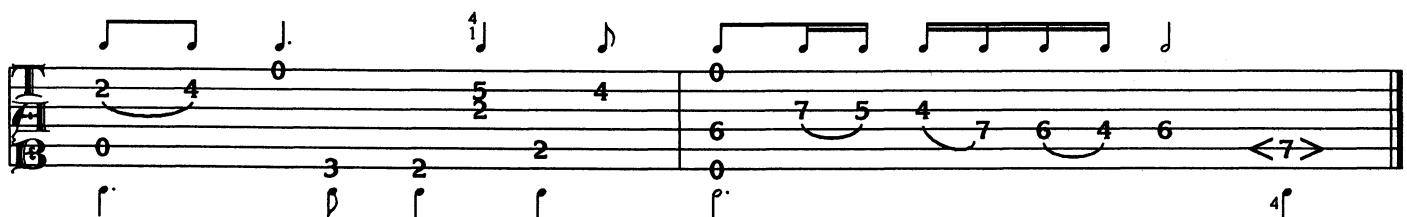
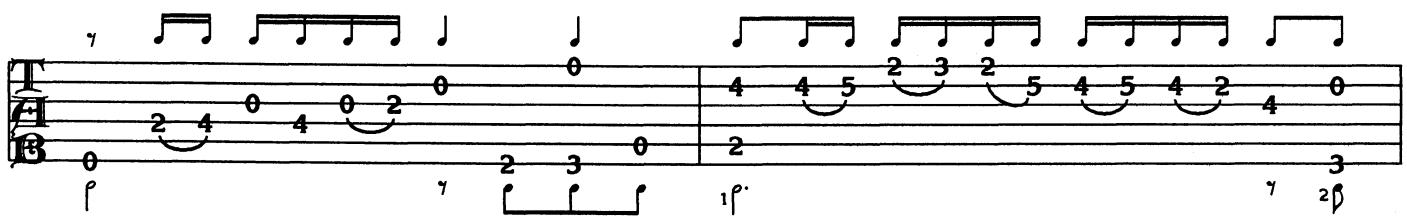
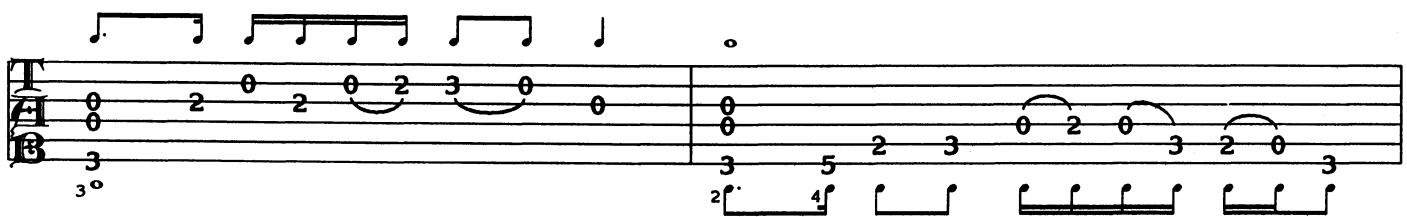
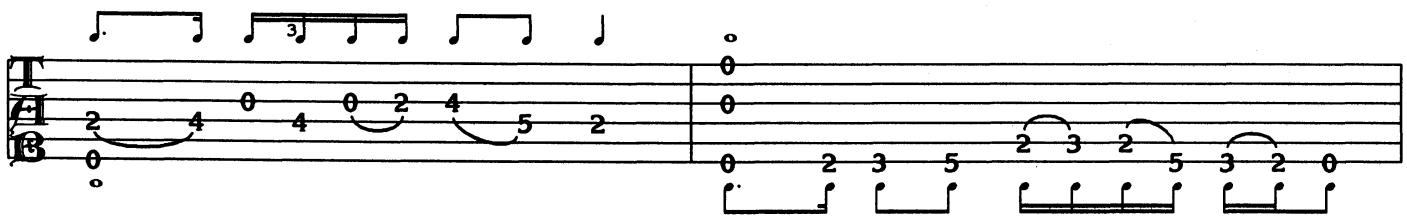
- Staff 1: 16th notes on A string (10th fret), B string (10th fret), G string (8th fret), D string (9th fret), E string (7th fret)
- Staff 2: 16th notes on E string (0th fret), B string (8th fret), A string (7th fret), D string (0th fret), G string (0th fret)
- Staff 3: 16th notes on A string (7th fret), E string (0th fret), B string (9th fret), D string (7th fret), G string (5th fret)
- Staff 4: 16th notes on E string (0th fret), B string (8th fret), A string (7th fret), D string (4th fret), G string (2nd fret)
- Staff 5: 16th notes on A string (7th fret), E string (0th fret), B string (9th fret), D string (7th fret), G string (7th fret)

Guitar tablature for the first section of the solo, showing a 12-measure phrase. The strings are labeled T (top), A, and B (bottom). The first measure starts with a fermata over the T string at the 3rd fret. Measures 2-4 show eighth-note patterns on the T and A strings. Measure 5 begins with a sixteenth-note grace note on the T string at the 3rd fret, followed by eighth-note pairs on the T and A strings. Measures 6-8 feature eighth-note patterns on the T and A strings. Measures 9-10 show eighth-note patterns on the T and A strings. The 12th measure ends with a sixteenth-note grace note on the T string at the 3rd fret, followed by eighth-note pairs on the T and A strings.

A musical staff showing a guitar tablature for three measures. The first measure has notes on the 6th, 5th, and 4th strings. The second measure has notes on the 5th, 4th, and 3rd strings. The third measure has notes on the 4th, 3rd, and 2nd strings. The tab includes fret numbers and pick markings.

Fretboard diagram for guitar string B. The diagram shows the following fingerings: 3°, 0, 2, 0, 1, 3, 0, 0, 0, 0, 3, 5, 2, 3, 5, 2, 3, 0, 4, 5, 2, 0, 3, 5, 2, 3, 0. A circled '3°' is shown below the first fret. A circled '2' is shown above the second fret.

Guitar tablature for the first measure of a piece in common time. The measure consists of two measures of sixteenth-note patterns. The first measure starts with a quarter note (A) followed by a sixteenth-note pattern (D, B, G, E). The second measure starts with a sixteenth-note pattern (E, C, A, F#) followed by a quarter note (B). The tablature shows the strings from top to bottom: 1 (E), 2 (B), 3 (G), 4 (D), 5 (A), 6 (E). Fingerings are indicated above the strings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.



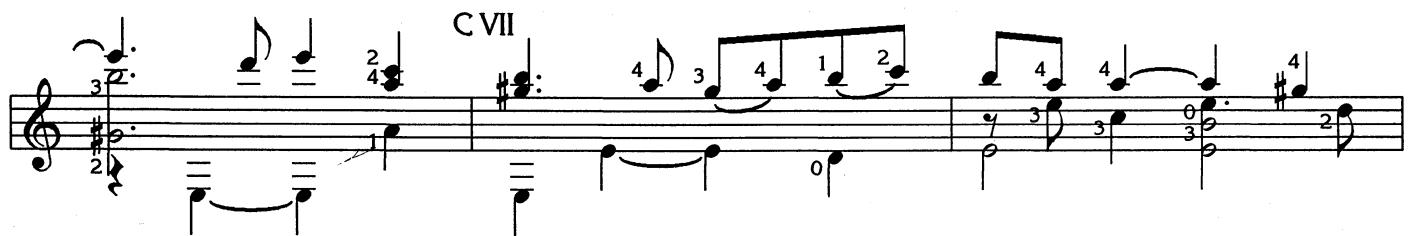
THE EARLE OF SALISBURY

William Byrd

Tuning $d = 48$

CV IV II III h.12

1 2 3 4 5 6 7 8 9 10 11 12



COURANTE

Robert Ballard

Tuning

$\text{J} = 108$

II

IV

II

IV

CII

The image shows a page of sheet music for a solo instrument, possibly a guitar or mandolin, arranged in six staves. The music is in common time (indicated by 'C') and consists of measures in 1/2 C II, C II, and 1/2 C II. The notation includes standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with specific fingerings (e.g., 1, 2, 3, 4) and dynamic markings (e.g., p, f). The first staff begins with a measure in 1/2 C II. The second staff starts with a measure in C II. The third staff continues in C II. The fourth staff returns to 1/2 C II. The fifth staff concludes with a dashed line and a 1/2 C II measure. The sixth staff begins with a measure in 1/2 C II.



COURANTE

Tablature

Tuning $\text{J} = 108$

E	B	T	3	4	2	3	0	2	0	3	2	0
G	D	A	4		4	5	2	4	2	4	2	4
A	D	B										5

$\{ \quad 4\text{p} \quad \text{r} \quad 1\text{p} \quad 4\text{p} \quad 3\text{p} \quad 1\text{p} \quad 3\text{p} \quad 1\text{p} \quad 3\text{p} \quad 1\text{p} \quad 3\text{p} \quad 1\text{p} \quad 4\text{p}$

T	2	3	5	2	3	0	2	5	4	5	2	3	0
A	2	4			4	7	6	4	2	4	2	0	7
B					2	4	6	5	2	4	0	7	5

$\text{r} \quad 3\text{p} \quad \text{r} \quad 4\text{p} \quad 3\text{p} \quad \text{r} \quad 3\text{p} \quad \text{r} \quad 3\text{p} \quad \text{r} \quad 4\text{p} \quad 2\text{p} \quad 1\text{p}$

T	9	0	7	0	2	3	4	3	2	0	3	2	0
A	7	6	0	0	2	1\text{p}	1\text{p}	2	3	4	0	2	2
B	5	0	3\text{p}	1\text{p}	1\text{p}	1\text{p}	3\text{p}	4\text{p}	1\text{p}	1\text{p}	3\text{p}	2	2

$2\text{p} \quad 3\text{p} \quad \text{r} \quad 3\text{p} \quad 1\text{p} \quad 1\text{p} \quad 1\text{p} \quad 3\text{p} \quad 4\text{p} \quad \text{r} \quad 1\text{p} \quad 1\text{p} \quad 3\text{p} \quad 2\text{p}$

This block contains six staves of guitar tablature, each with four lines representing the strings. Fingerings (1, 2, 3, 4) and rests are indicated above the tabs. The first staff starts with a dotted half note, followed by a quarter note with a 3 overline, a half note with a 2 overline, a eighth note with a 0 overline, a sixteenth note with a 2 overline, a sixteenth note with a 0 overline, a eighth note with a 0 overline, a sixteenth note with a 2 overline, a sixteenth note with a 2 overline, and a sixteenth note with a 0 overline. The second staff continues with a sixteenth note with a 2 overline, a sixteenth note with a 0 overline, a eighth note with a 2 overline, a sixteenth note with a 5 overline, a sixteenth note with a 3 overline, and a sixteenth note with a 2 overline. The third staff begins with a sixteenth note with a 1 overline, a sixteenth note with a 0 overline, a eighth note with a 2 overline, a sixteenth note with a 0 overline, a sixteenth note with a 1 overline, a sixteenth note with a 1 overline, a eighth note with a 0 overline, a sixteenth note with a 2 overline, a sixteenth note with a 2 overline, and a sixteenth note with a 0 overline. The fourth staff starts with a sixteenth note with a 2 overline, a sixteenth note with a 0 overline, a eighth note with a 2 overline, a sixteenth note with a 3 overline, a sixteenth note with a 1 overline, and a sixteenth note with a 2 overline. The fifth staff begins with a sixteenth note with a 1 overline, a sixteenth note with a 2 overline, a eighth note with a 0 overline, a sixteenth note with a 2 overline, a sixteenth note with a 0 overline, a eighth note with a 2 overline, a sixteenth note with a 2 overline, a sixteenth note with a 3 overline, a sixteenth note with a 2 overline, and a sixteenth note with a 0 overline. The sixth staff starts with a sixteenth note with a 2 overline, a sixteenth note with a 0 overline, a eighth note with a 2 overline, a sixteenth note with a 5 overline, a sixteenth note with a 4 overline, and a sixteenth note with a 2 overline.

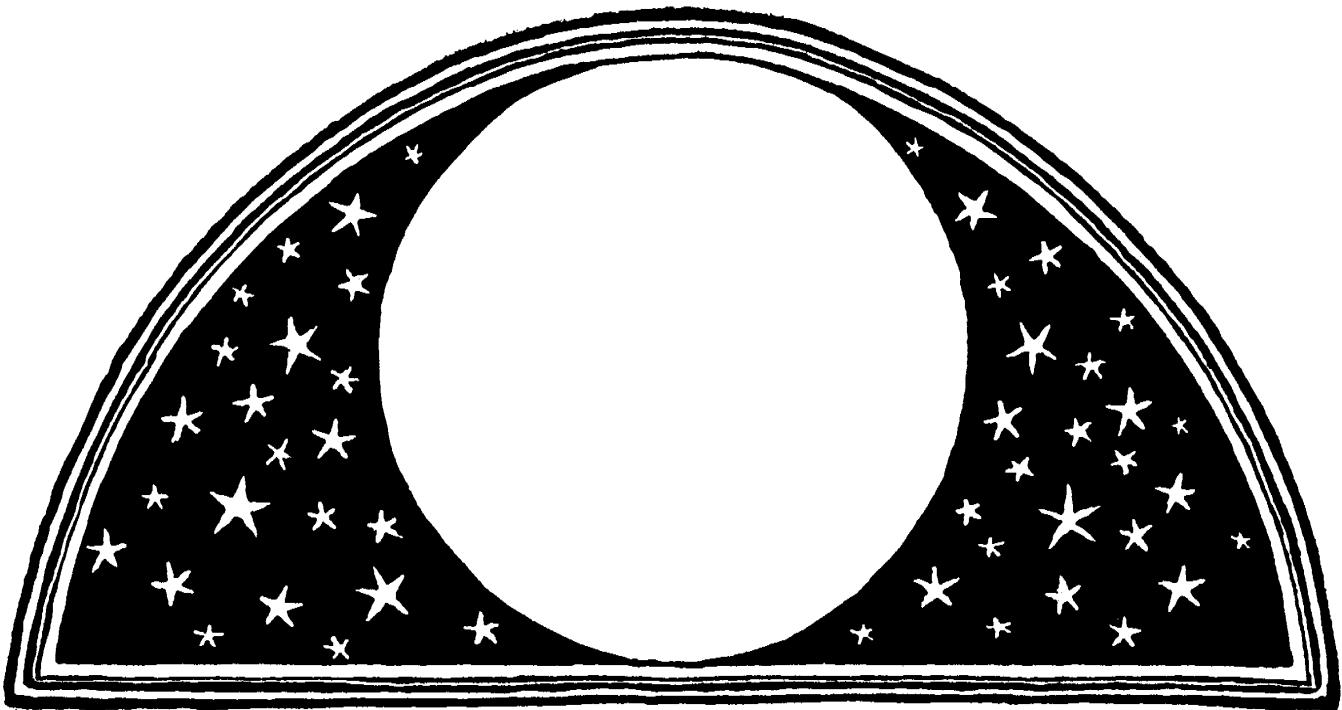
THE MOON SHINES BRIGHT

Tuning $\text{J} = 76$ ④

The music consists of ten staves of musical notation for a four-fingered instrument. The first staff shows a tuning section with fingerings ④, ③, ④, and ④. The tempo is marked $\text{J} = 76$. The subsequent staves feature various musical patterns, including eighth-note chords, sixteenth-note figures, and grace notes. Fingerings such as ①, ②, ③, and ④ are used throughout. Measure numbers IV, VII, V, and VIII are indicated above certain measures. A section labeled "Last Time" follows a "Fine" marking. The music concludes with a final section labeled "Last time D.S. al Fine". The notation includes rests and dynamic markings like f (forte) and p (piano). The staff lines are numbered 1 through 4 from bottom to top.

The image displays a six-staff musical score for a six-string guitar. The staves are arranged vertically, with each staff representing a different string. The first staff (top) starts with a 'VII' marking and includes fingering numbers (2, 3), (3), 2, 3, 4, 2, 4, h.7, 4, 3, 4, 2, 4, 2, 1, 1. The second staff continues with 1, 2, 3, 4, 2, 1, 1, 1, 2, 3, 4, 2, 1, 1, 1. The third staff begins with 'V' and ends with 'VII'. It features 1, 3, 4, 2, 1, 0, 3, 0, 2, 1, 1, 1, 1. The fourth staff includes 4, 1, 2, 3, 4, 2, 1, 0, 2, 3, 4, 2, 1, 1, 1. The fifth staff contains 4, 1, 2, 3, 4, 2, 1, 0, 1, 2, 3, 4, 2, 1, 1, 1. The sixth and final staff concludes the piece with 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

A musical score consisting of six staves of music for a single player. The music is in common time and uses a treble clef. The key signature changes throughout the piece, indicated by various sharps and flats. The notation includes eighth and sixteenth note patterns, grace notes, and dynamic markings such as p (piano), f (forte), and ff (double forte). The score is divided into measures by vertical bar lines.



THE MOON SHINES BRIGHT

Tablature

The image shows a single staff of sheet music for a six-string guitar. The staff begins with a measure containing a quarter note (4), followed by a eighth-note pair (2), another quarter note (4), and a eighth-note triplet (3). The next measure starts with a dotted half note (.) and ends with a eighth-note pair (2). The third measure consists of a quarter note (0), a eighth-note pair (4), and a eighth-note pair (2). The fourth measure starts with a quarter note (0) and ends with a eighth-note pair (3). The fifth measure starts with a eighth-note pair (2) and ends with a eighth-note pair (0). The sixth measure starts with a eighth-note pair (0) and ends with a eighth-note pair (4). The seventh measure starts with a eighth-note pair (4) and ends with a eighth-note pair (0).

A musical score for a three-string instrument, likely a banjo or mandolin, featuring a staff with three staves. The top staff has two measures of sixteenth-note patterns. The middle staff has three measures of eighth-note patterns. The bottom staff has three measures of quarter-note patterns. The notes are numbered 1 through 11 above the staff, corresponding to the note heads. Measures are divided by vertical bar lines.

Guitar tablature for the first section of the solo. The tab shows a six-string guitar with three pairs of vertical strings. The top string is labeled 'T', the middle 'A', and the bottom 'B'. The tab consists of two measures separated by a vertical bar line. The first measure starts with an open note on the B string. It then has a eighth-note on the A string (with a '0' below it), followed by a sixteenth-note on the B string (with a '2' below it), another eighth-note on the A string (with a '0' below it), and a sixteenth-note on the B string (with a '2' below it). The second measure starts with an open note on the B string. It then has an eighth-note on the A string (with a '0' below it), followed by an eighth-note on the B string (with a '2' below it), an eighth-note on the A string (with a '0' below it), and an eighth-note on the B string (with a '0' below it).

TOY FOR TWO LUTES

Thomas Robinson

Tuning

$\text{J} = 84$

GUITARS CHANGE LINES ON THE REPEATS

The musical score consists of five staves, each representing a lute part. The first staff begins with a tuning section showing the strings' positions. The tempo is marked as $\text{J} = 84$. A instruction "GUITARS CHANGE LINES ON THE REPEATS" is placed between the first and second systems. The music is divided into six systems, each containing four measures. Measure numbers 1 through 4 are indicated above the notes in each system. The notation uses standard musical symbols like quarter and eighth notes, with stems pointing in various directions. The key signature changes from one system to the next, and the time signature is mostly common time (indicated by a '4'). The score ends with a repeat sign and a final measure.

The musical score consists of four staves, each with a treble clef and a key signature of two sharps. The time signature is 2/4. Fingerings are indicated above the notes in each staff.

- Staff 1:**弓 (bowed) patterns. Fingerings: 2, 3 1 4, 4.
- Staff 2:**弓 (bowed) patterns. Fingerings: 4.
- Staff 3:**弓 (bowed) patterns. Fingerings: 3 0 1 2, 1, 4 3 1, 3, 1 1 3, 4.
- Staff 4:**弓 (bowed) patterns. Fingerings: 4.
- Staff 5:**弓 (bowed) patterns. Fingerings: 4.
- Staff 6:**弓 (bowed) patterns. Fingerings: 4.
- Staff 7:**弓 (bowed) patterns. Fingerings: 4.
- Staff 8:**弓 (bowed) patterns. Fingerings: 4.
- Staff 9:**弓 (bowed) patterns. Fingerings: 4.
- Staff 10:**弓 (bowed) patterns. Fingerings: 4.
- Staff 11:**弓 (bowed) patterns. Fingerings: 4.
- Staff 12:**弓 (bowed) patterns. Fingerings: 4.
- Staff 13:**弓 (bowed) patterns. Fingerings: 4.
- Staff 14:**弓 (bowed) patterns. Fingerings: 4.
- Staff 15:**弓 (bowed) patterns. Fingerings: 4.
- Staff 16:**弓 (bowed) patterns. Fingerings: 4.
- Staff 17:**弓 (bowed) patterns. Fingerings: 4.
- Staff 18:**弓 (bowed) patterns. Fingerings: 4.
- Staff 19:**弓 (bowed) patterns. Fingerings: 4.
- Staff 20:**弓 (bowed) patterns. Fingerings: 4.

TOY FOR TWO LUTES

Tablature

Tuning $\text{J} = 84$

GUITARS CHANGE LINES ON THE REPEATS

T 5 3 2 0 2 3 1 4 5 3 2 0 2 0 4 2 0 2 4 2 3 2 0 2 3 2 3 5

E : 3 2 5 3 2 0 2 0 4 2 0 2 4 2 3 2 0 2 3 2 3 5

B :

T 3 3 2 3 5 2 3 2 4 0 2 0 2 4 5

E : 6 0 0 4 5

B :

T 2 3 0 2 3 0 2 3 5 7 8 7 5 8 7 5 7 5 7 9 10

E : 3 2 3 0 2 3 5 7 8 7 5 8 7 5 7 5 7 9 10

B :

T 3 5 2 3 2 3 2 3 5 7 9 10

E : 4 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B :

T 2 0 3 2 3 5 2 3 5 3 2 3 2 0 3 5 3 2 0 2 3 5 2

E : 3 2 0 3 5 3 2 0 3 5 3 2 0 2 3 5 2

B :

T 3 5 2 3 2 3 2 3 5 7 9 10

E : 4 0 4 0 2 5 4 0 4 4 4 0

B :

T 0 0 5 4 2 0 2 4 2 0 4 2 4 2 0 2 0 4 2 0

E : 0 0 5 4 2 0 2 4 2 0 4 2 4 2 0 2 0 4 2 0

B :

T 0 3 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

E : 1 2 4 4 2 4 4 2 4 4 2 4 4 2 4 4 2 4 4 2 4

B :

WESTRON WYNDE

THE FIRST SECTION IS TO BE PLAYED ENTIRELY IN NATURAL HARMONICS

Tuning Fret 12 7 12 7 12 7 5 12 9 7 12 7 5 7 5

String ⑥ ⑥ ④ ⑤ ③ ④ ⑤ ② ⑤ ③ ① ② ③ ① ①

$J = 76$

A musical score consisting of six staves of music for a bowed string instrument. The music is in common time and uses a treble clef. Fingerings are indicated by numbers above or below the notes, and dynamic markings like p , f , and $\text{p}.$ are present. The score includes several measures of continuous music followed by sections labeled VII, V, and $\frac{1}{2}\text{C VII}$. Measures 105 and 106 are specifically labeled. Measure 106 begins with a dynamic $p.$

V -----

 $\frac{1}{2}$ CVII -----

 $\frac{1}{2}$ CV ----- IV

 VII ----- X ----- IX -----

 h.12 h.12

 8va harmonics -----

WESTRON WYNDE

Tablature

Tuning $\text{J} = 76$

NATURAL HARMONICS THROUGHOUT THE FIRST SECTION

1st 2nd 3rd 4th 5th 6th

1st Staff: T 3 12 12 7 5 5 7 5 7 12
A 4 12 12 7 7 7 7 7 7 7 7
B 3 12 12 7 7 7 7 7 7 7 7

2nd Staff: T 3 12 12 7 12 12 7 12 12 12
A 4 12 12 7 7 7 7 7 7 7 7
B 3 12 12 7 12 12 7 12 12 12

3rd Staff: T 12 12 7 12 12 12 12 12 12 12
A 7 12 12 7 12 12 12 12 12 12 7
B 7 12 12 7 12 12 12 12 12 12 7

T 7 5 7 12 12 7 7 7 12 12
 A 7 12 12 12 7 7 7 7 12
 B 7 7 12 12 7 7 9 7 9

T 7 5 7 12 12 7 7 12 12 5 7 5 12
 A 7 12 7 7 12 12 7 7 12 12 5 7 5 12
 B 5 12 7 7 7 12 12 7 7 12 12 5 7 5 12

T 9 7 8 7 7 8 9 10 7 10 8 7 8 7 5
 A 9 9 2 2 4 5 7 0 7 9 7-6 0 2 4 2 0
 B 6 4 2 7 5 7 4 0 4 7 1 0 1 0 1 0

T 3 0 2 3 2 5 7 5 7 9 10 7 5 7 5 0
 A 2 0 7 3 0 1 0 1 0 1 0 3 0 2 0
 B 5 4 0 2 0 2 0 4 0 2 0 4 2 5 6 2

ALMAN

Tuning $\text{J} = 54$

IV - , II

VII - , (3) (4)

110

The image shows a page of sheet music for a two-part composition. The music is arranged in six staves, each consisting of five horizontal lines. The top two staves are for the treble clef part, and the bottom four staves are for the bass clef part. Each staff contains a series of notes with specific fingerings indicated by numbers (1, 2, 3, 4) above or below the notes. Some notes have small circles or dots next to them. There are also various dynamic markings, such as 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). The music is divided into measures by vertical bar lines. In the middle section, there are labels above the staves: 'V' on the left, 'II' on the left, 'VII' on the right, and 'IV' on the right. The bottom two staves end with a large brace and a repeat sign, indicating a return to the beginning of the section.

ALMAN

Tablature

Tuning $\text{J} = 54$

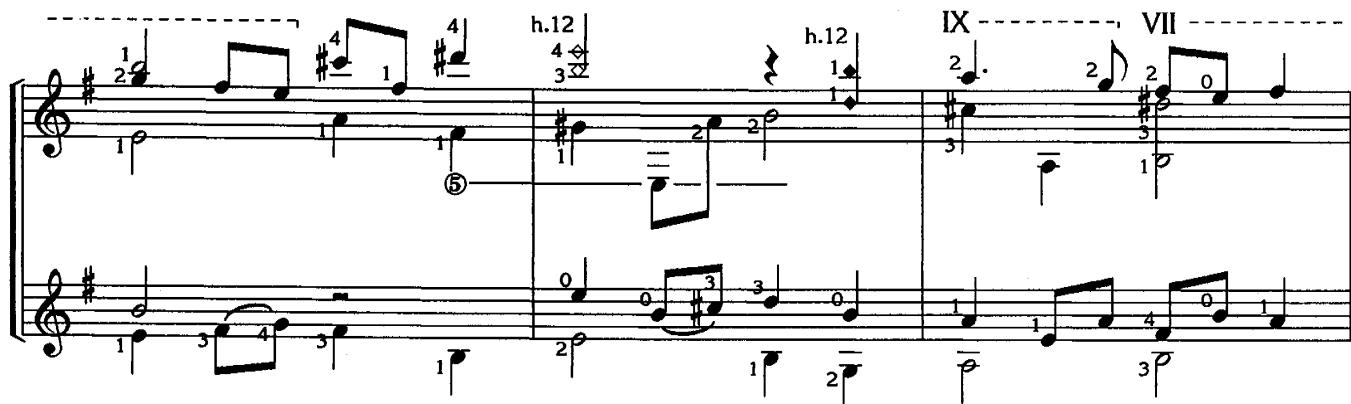
The tablature consists of six staves, each representing a guitar string (E, B, G, D, A, E from top to bottom). Each staff shows a sequence of chords and fingerings. Measure 1 starts with a T2 chord (B, E) followed by a 2 chord (D, G). Measures 2-3 show a 2 chord (D, G) and a 2 chord (A, E). Measures 4-5 show a 4 chord (G, D, B, E) and a 5 chord (A, E, B, D, G). Measures 6-7 show a 4 chord (G, D, B, E) and a 5 chord (A, E, B, D, G). Measures 8-9 show a 2 chord (D, G) and a 2 chord (A, E). Measure 10 ends with a 2 chord (A, E).

This page contains six staves of guitar tablature, each with three lines representing the strings. Fingerings (numerals 1-4) and dynamic markings (dots, dashes, and numbers like 7, 10, 9, etc.) are placed above the strings to indicate specific notes and performance techniques. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The first staff begins with a measure starting at the 10th fret. The second staff starts at the 5th fret. The third staff starts at the 2nd fret. The fourth staff starts at the 3rd fret. The fifth staff starts at the 2nd fret. The sixth staff starts at the 4th fret. Measures are separated by vertical bar lines, and measures are grouped by vertical dotted lines.

MY LORD WILLOBIE'S WELCOME HOME

Tuning $\text{J} = 54$

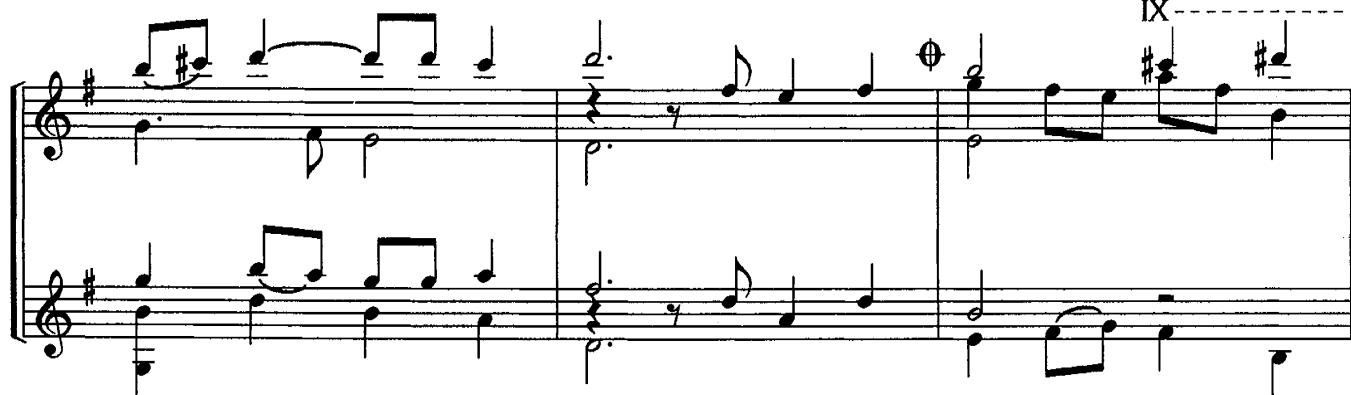
The musical score consists of four staves of music. Staff 1 starts in $\frac{4}{4}$ with a tuning of $\frac{1}{2}\text{C VII}$. Staff 2 starts in $\frac{2}{2}$ with a tuning of $\frac{1}{2}\text{C VII}$. Staff 3 starts in $\frac{2}{2}$ with a tuning of C VII . Staff 4 starts in $\frac{2}{2}$ with a tuning of $\frac{1}{2}\text{C V}$. The music includes various note heads with numbers (1, 2, 3, 4) and arrows indicating specific fingerings or techniques. Measures are separated by vertical bar lines.

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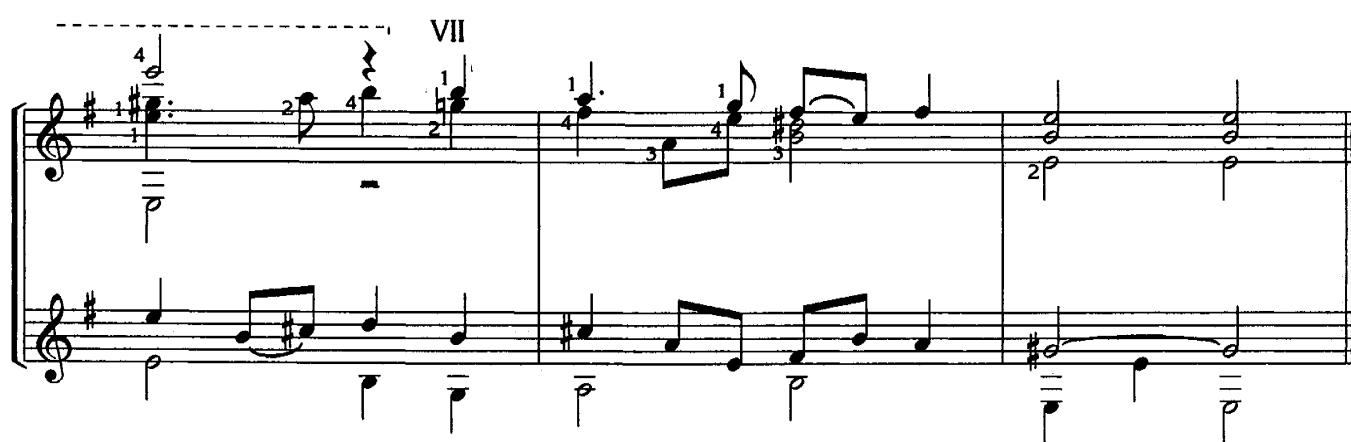
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1/2C XII

VII

IX

XII

C VII

$\frac{1}{2}C V$

X

VII

Sheet music for two staves, measures 1-10. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature changes throughout the piece, indicated by Roman numerals above the staff.

- Measures 1-2: Key VII. Treble staff: 1, 2, 3, 4. Bass staff: 1, 2, 3, 4.
- Measure 3: Key VII. Treble staff: 1, 2, 3, 4. Bass staff: 1, 2, 3, 4.
- Measures 4-5: Key IX. Treble staff: 1, 2, 3, 4. Bass staff: 1, 2, 3, 4.
- Measures 6-7: Key VII. Treble staff: 1, 2, 3, 4. Bass staff: 1, 2, 3, 4.
- Measures 8-9: Key X. Treble staff: 1, 2, 3, 4. Bass staff: 1, 2, 3, 4.
- Measure 10: Key VII. Treble staff: 1, 2, 3, 4. Bass staff: 1, 2, 3, 4.

Handwritten markings include circled numbers (1, 2, 3, 4) above certain notes, and a circled 'h.12' above measure 10.

4 2 1

1 2 3 1

4 1 0

C II -----

h.12 4 4 4 4

VII 1 p 1 p

h.12 4 4 4 4

3 1 p

1 0 1

2 3 4 4

3 1 0 1

V -----

XI 1 4 2 2

h.12 3 3 3 3

IX VII 1 2 2 1

3 1 1 p 1

3 5

½CV -----

4 1 0 1

3 1 0 1

IV -----

1 3 p 1

4 1 1 1

V -----

1 1 4 1 1

3 p 1

2 1 1 1

3 1 1 1

II -----

2 1 1 1

3 1 1 1

VII -----

2 1 4 1

1 2 4 1

VIII -----

4 3 2

2 p 4 1

3 1 3 1

VII -----

4 1 4 1

2 1 3 1

3 1 3 1

4 1 3 1

3 1 3 1

V - - - IV - - - II

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

1 2 0 1 2 4 1 2 4 1 2 0 2

③

VII

V - - - VII - - -

1 2 1 4 2 1 2 1 4

3 1 2 3 4 1 1 2 1 4

⑤ VIII - - - VII - - - V - - - IV - - -

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

II

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

The sheet music consists of six staves of musical notation for a two-fingered instrument like a banjo or guitar. The staves are arranged vertically, with each staff containing multiple measures of music. Fingering is indicated by numbers (1, 2, 3, 4) placed above or below the notes. Performance techniques are marked with various symbols such as slurs, grace notes, and dynamic markings (e.g., p , f). Key changes are marked with Roman numerals (II, IV, V, VII, C II, $\frac{1}{2}\text{C VII}$) and measure numbers (h.12). Measures 1 through 12 are shown across the staves.

VII - - - VI - - - $\frac{1}{2}CV$ - - - IV - - -

V - - - VII - - -

V - - - IV - - - ② - - -

D.C. al ♫, then Coda

VI - - - $\frac{1}{2}CV$ - - - IV - - - II - - -

VII ----- IX ----- Rall. VII

CODA

Rall.

Rall.

Rall.



MY LORD WILLOBIE'S WELCOME HOME

Tablature

Tuning $\text{J} = 54$

The tablature shows six staves of guitar music. The tuning is E-B-G-D-A-E. The tempo is $\text{J} = 54$. The music consists of six measures of tablature with various note heads, stems, and rests.

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Guitar tablature for the first section of the solo, showing six measures. The strings are labeled T (top), A, and B (bottom). Measure 1: T 8, A 7, B 7. Measure 2: T 9, A 7, B 10 9. Measure 3: T 3, A 1, B 3. Measure 4: T 3, A 1, B 3. Measure 5: T 9, A 7, B 9. Measure 6: T 10, A 7, B 7 7.

The musical score consists of two staves. The top staff features a melodic line with notes and rests, and the bottom staff shows harmonic chords. Fingerings and strumming patterns are indicated throughout.

Fretboard diagram for guitar, showing a scale pattern across six strings. The diagram includes fingerings and rests. The scale starts at the 10th fret of the 6th string and moves up to the 7th fret of the 3rd string.

Fretboard diagram for guitar, showing a scale pattern across six strings. The diagram includes fingerings and rests. The scale starts at the 10th fret of the 6th string and moves up to the 7th fret of the 3rd string.

Guitar tablature for the first section of the piece. The strings are labeled T (top), E, B, G, D, A (bottom). The tab shows a sequence of notes and rests across three measures.

Guitar tablature for the second section of the piece. The strings are labeled T, E, B, G, D, A. The tab shows a sequence of notes and rests across three measures, with a repeat sign and a '1' indicating the start of the section.

Guitar tablature for the third section of the piece. The strings are labeled T, E, B, G, D, A. The tab shows a sequence of notes and rests across three measures.

Guitar tablature for the fourth section of the piece. The strings are labeled T, E, B, G, D, A. The tab shows a sequence of notes and rests across three measures.

Guitar tablature for the first section of the solo, showing six measures. The strings are labeled T (top), A, B (middle), and G (bottom). The first measure starts with a 16th note (4) on the 5th string, followed by eighth notes on the 3rd, 2nd, and 3rd strings respectively. The second measure consists of eighth notes on the 2nd, 3rd, 4th, and 2nd strings. The third measure has eighth notes on the 5th, 4th, 5th, and 2nd strings. The fourth measure features eighth notes on the 2nd, 0th, 2nd, and 0th strings. The fifth measure includes a grace note (4) before the 10th string, followed by eighth notes on the 8th, 7th, 10th, and 7th strings. The sixth measure concludes with eighth notes on the 7th, 9th, and 7th strings.

4 3 1 4 2 3 4 1 3 4 3 2 1 2 3 2 0 4 2

1 0 0 0 2 3 5 2 3 0 2 0 2 2 4

1 0 7 5 7 5 8 7 5 7 8 7 5 7 8 10 8

2 0 1 0 0 0 2 3 5 2 3 0 2 0 2 2 4

Guitar tablature for 'The Star-Spangled Banner'. The top staff shows a 12-bar blues progression with chords T, A, B, T, A, B. The bottom staff shows a 12-bar blues progression with chords T, A, B, T, A, B. The left side shows a 12-bar blues progression with chords T, A, B, T, A, B. The right side shows a 12-bar blues progression with chords T, A, B, T, A, B.

A page of sheet music for guitar, featuring tablature on the left and standard musical notation on the right. The tablature shows fingerings and string numbers. The musical notation includes various note heads, stems, and beams. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

Guitar tablature for the first section of the solo, showing two staves. The top staff uses the T, A, and B strings, while the bottom staff uses the E, G, and B strings. The tab includes fingerings and a dynamic instruction of f .

A musical score for a six-string guitar. The score consists of four measures. Measure 1 starts with a grace note (strikethrough) followed by a quarter note (1), a eighth note (3), another eighth note (3), a quarter note (1), and a eighth note (1). Measure 2 begins with a grace note (strikethrough) followed by a eighth note (1), and a eighth note (1). Measure 3 starts with a grace note (strikethrough) followed by a eighth note (1), and a eighth note (1). Measure 4 starts with a grace note (strikethrough) followed by a eighth note (1), and a eighth note (1). The strings are labeled T (top), A, D, G, B, E (bottom) on the left side of the staff.

Guitar tablature for the first section, featuring four staves (T, A, B, T). The patterns involve sixteenth-note figures with various fingerings (e.g., 4, 4, 2; 5, 4, 4, 2, 0; 2, 0, 4, 2, 0) and dynamic markings like accents and slurs.

Guitar tablature for the second section, continuing the sixteenth-note patterns from the first section across four staves (T, A, B, T). Fingerings and dynamic markings are included.

Guitar tablature for the third section, continuing the sixteenth-note patterns across four staves (T, A, B, T). Fingerings and dynamic markings are included.

Guitar tablature for the fourth section, concluding the sixteenth-note patterns across four staves (T, A, B, T). Fingerings and dynamic markings are included.

2] J , 2 3 4 J ~ J 3] J J 1]

The image shows a musical score for guitar, featuring six staves of tablature. The first five staves are standard six-string guitar tablature, while the sixth staff is a bass tablature. The score includes various markings such as 'Rall.' (rallentando), dynamic markings like 'f' (fortissimo) and 'ff' (fortississimo), and articulation marks like dots and dashes. The word 'CODA' is written in capital letters on the fourth staff.

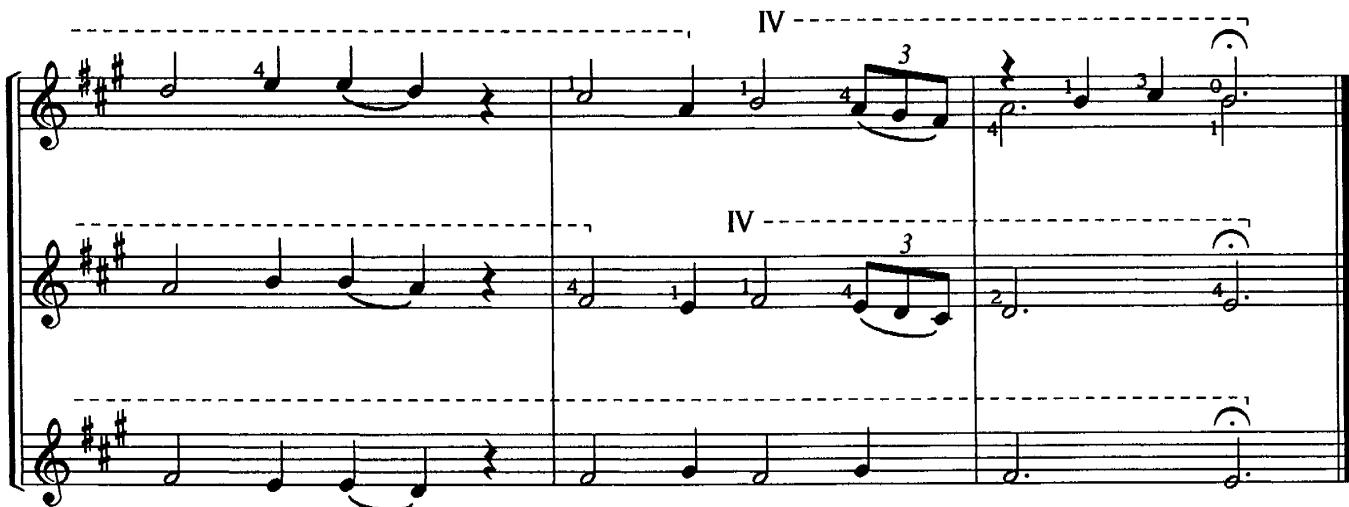
Guitar tablature for 'The Star-Spangled Banner'. The left side shows measures 1-2, and the right side shows measures 3-4. The strings are labeled T (Top), E, B, G (Bottom). Fret numbers are indicated above the strings. Measure 1: T(5,7), E(7), B(5,4), G(4). Measure 2: T(5,7), E(7), B(5,4), G(4). Measure 3: T(4,6), E(3,5), B(4,6), G(3,5). Measure 4: T(2,4), E(2,4), B(2,4), G(2). Measure 5: T(0), E(0), B(0), G(0). Measure 6: T(0), E(0), B(0), G(0). Measure 7: T(0), E(0), B(0), G(0). Measure 8: T(0), E(0), B(0), G(0). Measure 9: T(0), E(0), B(0), G(0). Measure 10: T(0), E(0), B(0), G(0). Measure 11: T(0), E(0), B(0), G(0). Measure 12: T(0), E(0), B(0), G(0). Measure 13: T(0), E(0), B(0), G(0). Measure 14: T(0), E(0), B(0), G(0). Measure 15: T(0), E(0), B(0), G(0). Measure 16: T(0), E(0), B(0), G(0). Measure 17: T(0), E(0), B(0), G(0). Measure 18: T(0), E(0), B(0), G(0). Measure 19: T(0), E(0), B(0), G(0). Measure 20: T(0), E(0), B(0), G(0).

VERI FLORIS

Tuning

$\text{J} = 116$

The musical score consists of three staves of music. The first staff begins with a tuning section, followed by measures labeled II, IV, and IV. The second staff begins with measure 3. The third staff begins with measure 3. The music is in common time, with a key signature of two sharps. Measures are numbered 1 through 4. Measures 1-2 are eighth-note patterns. Measures 3-4 are sixteenth-note patterns. Measure 5 is a continuation of the sixteenth-note pattern. Measure 6 is a return to the eighth-note pattern. Measures 7-8 are sixteenth-note patterns. Measures 9-10 are eighth-note patterns. Measures 11-12 are sixteenth-note patterns. Measures 13-14 are eighth-note patterns. Measures 15-16 are sixteenth-note patterns. Measures 17-18 are eighth-note patterns. Measures 19-20 are sixteenth-note patterns. Measures 21-22 are eighth-note patterns. Measures 23-24 are sixteenth-note patterns. Measures 25-26 are eighth-note patterns. Measures 27-28 are sixteenth-note patterns. Measures 29-30 are eighth-note patterns. Measures 31-32 are sixteenth-note patterns. Measures 33-34 are eighth-note patterns. Measures 35-36 are sixteenth-note patterns. Measures 37-38 are eighth-note patterns. Measures 39-40 are sixteenth-note patterns. Measures 41-42 are eighth-note patterns. Measures 43-44 are sixteenth-note patterns. Measures 45-46 are eighth-note patterns. Measures 47-48 are sixteenth-note patterns. Measures 49-50 are eighth-note patterns. Measures 51-52 are sixteenth-note patterns. Measures 53-54 are eighth-note patterns. Measures 55-56 are sixteenth-note patterns. Measures 57-58 are eighth-note patterns. Measures 59-60 are sixteenth-note patterns. Measures 61-62 are eighth-note patterns. Measures 63-64 are sixteenth-note patterns. Measures 65-66 are eighth-note patterns. Measures 67-68 are sixteenth-note patterns. Measures 69-70 are eighth-note patterns. Measures 71-72 are sixteenth-note patterns. Measures 73-74 are eighth-note patterns. Measures 75-76 are sixteenth-note patterns. Measures 77-78 are eighth-note patterns. Measures 79-80 are sixteenth-note patterns. Measures 81-82 are eighth-note patterns. Measures 83-84 are sixteenth-note patterns. Measures 85-86 are eighth-note patterns. Measures 87-88 are sixteenth-note patterns. Measures 89-90 are eighth-note patterns. Measures 91-92 are sixteenth-note patterns. Measures 93-94 are eighth-note patterns. Measures 95-96 are sixteenth-note patterns. Measures 97-98 are eighth-note patterns. Measures 99-100 are sixteenth-note patterns.



VERI FLORIS

Tablature

Tuning $\text{J} = 116$

E	B	T	6	5	3	2	0	2	3	2	3	4	2	2	4	2
G	D	A	E	B	4											

E B T 6 5 3 2 0 2 3 2 3 4 2 2 4 2

E B T 6 4 4 7 6 4 7 4 6 4 6 7 4

E B T 6 7 7 5 4 5 7 4 5 4

T	2	4	2	4	2	2	4	2	3	0	0	5	5	3	2	0	2
A																	
B																	

T 2 4 2 4 2 2 4 2 3 0 0 5 5 3 2 0 2

T	7	7	4	6	7	4	6	4	7	7	7	7	7	4	6	7	
A																	
B																	

T 7 7 4 6 7 4 6 4 7 7 7 7 4 6 7

T	7	6	4	7	4	7	5	4	5	7	4	7	6	4	7		
A																	
B																	

T 7 6 4 7 4 7 5 4 5 7 4 7 6 4 7

T 3 2 0 2 3 5 | 3 2 0 2 4 2 | 2 0 2 3 4
 A | A | A |

T 6 4 7 7 | 7 4 6 5 | 7 6 4 7
 A | A | A |

T 4 6 4 7 4 | 7 6 4 7 4 | 7 5 7
 A | A | A |

T 2 4 2 3 | 4 2 3 2 | 3 5 3 2
 A | A | A |

T 1 4 1 | 2 4 2 4 | 1 4 4 1
 A | A | A |

T 5 7 4 7 7 | 7 4 4 4 | 6 7 6
 A | A | A |

T 3 5 5 3 | 2 2 4 7 6 4 | 7 4 6 0
 A | A | A |

T 2 4 4 2 | 4 2 4 7 5 4 | 5 7
 A | A | A |

T 4 7 7 5 | 4 6 4 6 | 4 7
 A | A | A |

TRIPLE BALLARDE

Guillaume de Machaut

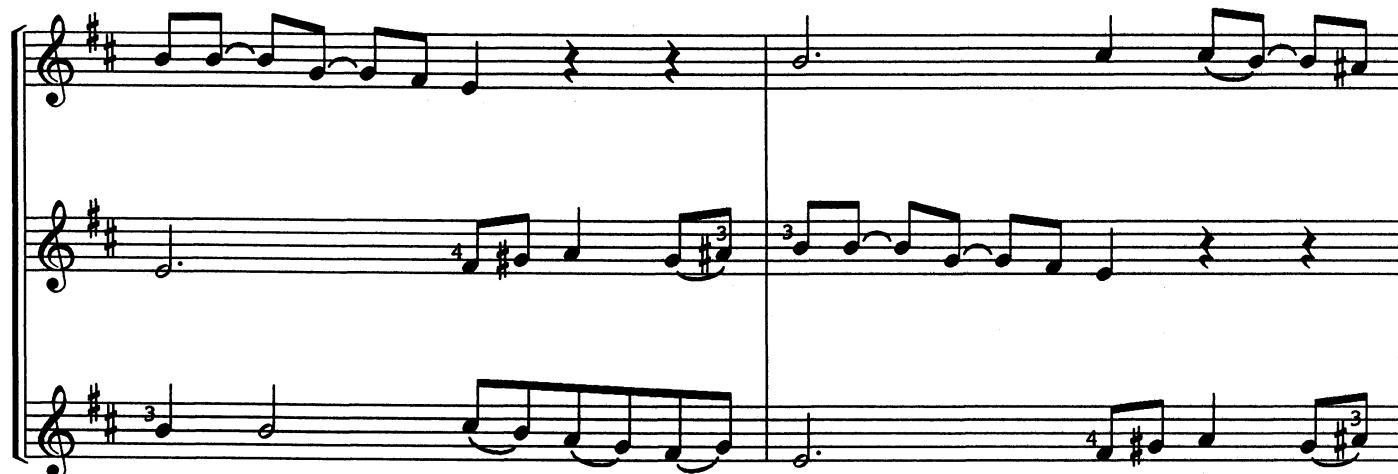
Tuning

$J = 88$

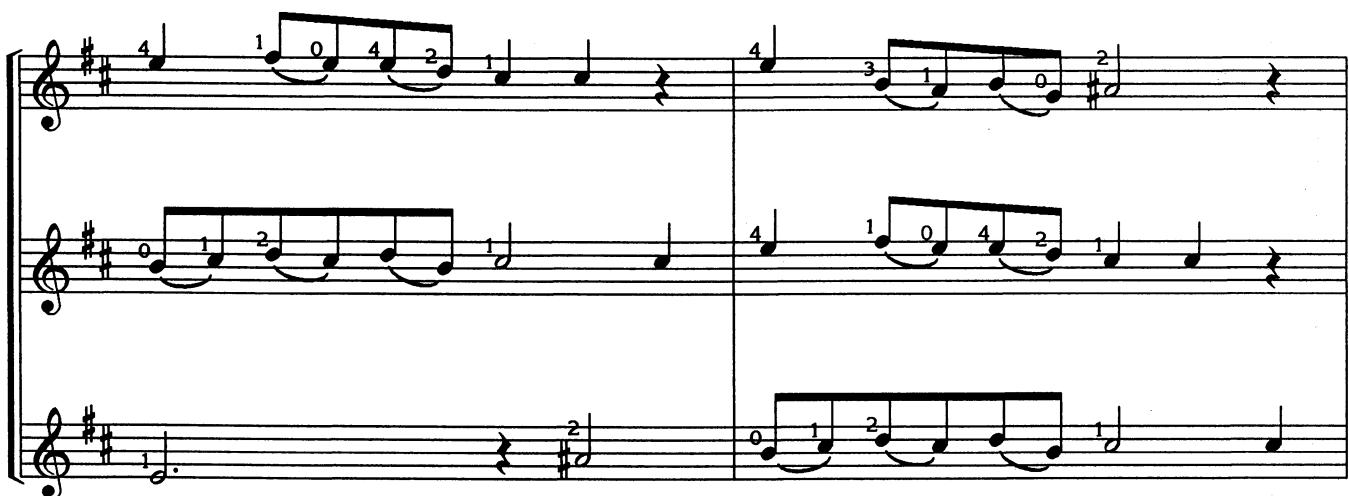
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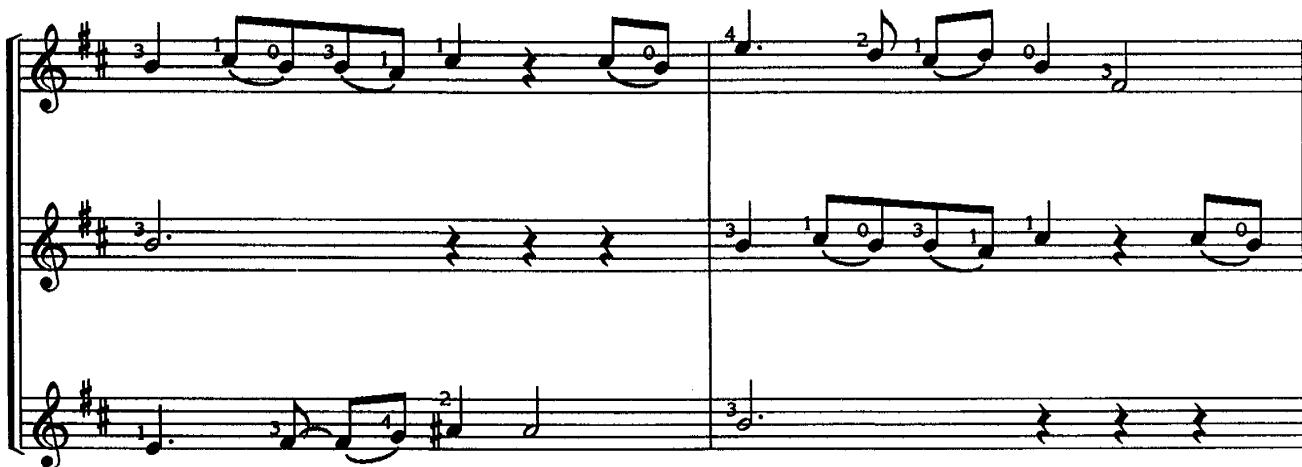






Musical score for three staves. Measure 7: Top staff has a 1 above the first note, followed by a sixteenth-note group (0, 1, 0, 3) with a bracket. Middle staff has a 4 above the first note, followed by a sixteenth-note group (3, 1, 0, 2) with a bracket. Bottom staff has a 4 above the first note, followed by a sixteenth-note group (1, 0, 4, 2) with a bracket. Measure 8: Top staff has a 1 above the first note, followed by a sixteenth-note group (0, 1, 0, 3) with a bracket. Middle staff has a 4 above the first note, followed by a sixteenth-note group (1, 0, 4, 2) with a bracket. Bottom staff has a 4 above the first note, followed by a sixteenth-note group (3, 1, 0, 2) with a bracket. Measure 9: Top staff has a 1 above the first note, followed by a sixteenth-note group (0, 1, 2, 1) with a bracket. Middle staff has a 1 above the first note, followed by a sixteenth-note group (0, 1, 2, 1) with a bracket. Bottom staff has a 2 above the first note, followed by a sixteenth-note group (1, 0, 4, 2) with a bracket.

Musical score for three staves. Measure 10: Top staff has a 1 above the first note, followed by a sixteenth-note group (3, 4, 2, 1) with a bracket. Middle staff has a 1 above the first note, followed by a sixteenth-note group (3, 4, 2, 1) with a bracket. Bottom staff has a 1 above the first note, followed by a sixteenth-note group (0, 1, 2, 1) with a bracket. Measure 11: Top staff has a 3 above the first note, followed by a sixteenth-note group (0, 1, 2, 1) with a bracket. Middle staff has a 1 above the first note, followed by a sixteenth-note group (3, 4, 2, 1) with a bracket. Bottom staff has a 1 above the first note, followed by a sixteenth-note group (0, 1, 2, 1) with a bracket. Measure 12: Top staff has a 3 above the first note, followed by a sixteenth-note group (0, 1, 2, 1) with a bracket. Middle staff has a 1 above the first note, followed by a sixteenth-note group (3, 4, 2, 1) with a bracket. Bottom staff has a 3 above the first note, followed by a sixteenth-note group (0, 1, 2, 1) with a bracket.



Musical score for three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a treble clef. The key signature is two sharps. Measure 5: Top staff has eighth note (4), sixteenth note (1), eighth note (0), eighth note (1), eighth note (2), eighth note (1), eighth note (0), eighth note (1). Middle staff has eighth note (2). Bottom staff has eighth note (1), sixteenth note (0), eighth note (3), eighth note (1), eighth note (2). Measure 6: Top staff has eighth note (4). Middle staff has eighth note (3), sixteenth note (1), eighth note (0). Bottom staff has eighth note (4), sixteenth note (1), eighth note (0), eighth note (3), eighth note (1), eighth note (0). Measure 7: Top staff has eighth note (4). Middle staff has eighth note (3). Bottom staff has eighth note (3).

Musical score for three staves. The top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a treble clef. The key signature is two sharps. Measure 9: Top staff has a rest. Middle staff has eighth note (2). Bottom staff has eighth note (1), sixteenth note (0), eighth note (3), eighth note (1), eighth note (2). Measure 10: Top staff has a rest. Middle staff has eighth note (2). Bottom staff has eighth note (1), sixteenth note (0), eighth note (3), eighth note (1), eighth note (2). Measure 11: Top staff has a rest. Middle staff has eighth note (2). Bottom staff has eighth note (1), sixteenth note (0), eighth note (3), eighth note (1), eighth note (2). Measure 12: Top staff has a rest. Middle staff has eighth note (2). Bottom staff has eighth note (1), sixteenth note (0), eighth note (3), eighth note (1), eighth note (2).

TRIPLE BALLARDE

Tablature

Tuning ♩ = 88

J = 88

Fretboard diagram showing three staves of guitar tablature. The top staff has a tuning of E-B-G-D-A-E, a tempo of J=88, and a time signature of 3/4. It features a 'T' symbol above the first string, a '6' above the second string, and a '4' above the third string. The middle staff has a tuning of E-B-G-D-A-E, a tempo of J=88, and a time signature of 6/8. It features a 'T' symbol above the first string, a '6' above the second string, and a '4' above the third string. The bottom staff has a tuning of E-B-G-D-A-E, a tempo of J=88, and a time signature of 6/8. It features a 'T' symbol above the first string, a '6' above the second string, and a '4' above the third string.

A musical score for three staves (T, A, B) across four measures. The staves are arranged vertically. Measure 1: T staff has a 3d. over a 4th string, A staff has a 4th string, B staff has a 3rd string. Measure 2: T staff has a 1d. over a 2nd string, A staff has a 5th string, B staff has a 3rd string. Measure 3: T staff has a 3d. over a 2nd string, A staff has a 4th string, B staff has a 0th string. Measure 4: T staff has a 4d. over a 5th string, A staff has a 3rd string, B staff has a 2nd string.

T 4 J. 5 3 2 4 2 5 4 0 2 4
 H 4 J. 2 2 0 3 4 5 3 2
 B
 T 4 J. 2 2 0 3 4 2 2 0 3
 H 4 J. 5 3 2 4
 B

T 5 4 2 0 4 2 1 4 2
 H 4 2 5 4 0 2 4 5 4 2 0 4 2 1 4
 B
 T 4 J. 5 3 2 4 2 5 4 0 2 4 2
 H 4 J. 5 3 2 4 2 5 4 0 2 4 2

T 2 J. 3 2 3 2 3 0 2 2
 H 2 J. 3 2
 B
 T 2 J. 3 2 3 2 3 0 2 2
 H 2 J. 3 2
 B

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

T 5 2 0 5 3 2 2 5 4 2 4 0 3

H 0 2 3 2 3 0 2 5 2 0 5 3 2 2

B 1. 1] 2] 3] 2] 3] 0 2 2 0 2 3 2 3 0 2 2

1] 2] 1] 2] 3] 1] 2] 3] 1. 2] 3]

T 2 0 2 0 4 4 2 0 2 0 4 4

H 5 4 2 4 0 3 5 4 2 4 0 3 2 0 2 0 4 4

B 4] 3] 1] 2] 3] 1] 2] 3] 1. 2] 3] 1] 2] 3] 1] 2] 3] 1] 2] 3]

1. 3] 4] 2] 1] 3] 1. 3] 4] 2] 1. 3] 4] 2] 1. 3]

T 2 4 5 3 3 4 2 4 5 3 3 4 2 4 5 3 3

H 2 4 5 3 3 4 2 4 5 3 3 4 2 4 5 3 3

B 1] 2] 3] 4] 1] 2] 3] 4] 1] 2] 3] 4] 1] 2] 3] 4]

3 | 1 3 1 | 1 | { | 2 | 4 | 2 | 2 | 2 | 0 | 5 | 3 2 3 0 | 4 |

4 | 2 0 4 2 | 2 | 2 | 0 | 5 | 3 2 3 0 | 4 |

3 | { { { | 3 | 1 3 1 | 1 | { | 2 | 0 4 2 | 2 | 2 | 0 | 4 |

4 | { { { | 4 | 2 0 4 2 | 2 | 2 | 0 | 4 |

1 | 3 4 2 | 2 | 2 | 0 | 4 |

3 | { { { | 4 | 2 0 4 2 | 2 | 2 | 0 | 4 |

4 | 4 4 4 4 | 4 | 4 4 4 4 | 2 | { { { |

5 4 2 0 4 2 1 4 | 2 |

4 | 2 0 1 2 3 0 | 4 | 4 4 2 0 4 2 1 4 |

5 3 2 3 0 | 4 | 5 4 2 0 4 2 1 4 |

3 | 1 3 1 | 1 | { | 2 | 0 4 2 | 2 | 2 | 0 | 4 |

4 | 2 0 4 2 | 2 | 2 | 0 | 4 |

T | E | B |

2 | { { { | 2 | { { { | 2 | { { { |

T | E | B |

2 | { { { | 2 | { { { | 2 | { { { |

T | E | B |

4 | 4 4 4 4 | 4 | 4 4 4 4 | 2 | { { { |

5 4 2 0 4 2 1 4 | 2 |

REDFORD'S MEANE

John Redford

Tuning $\text{J} = 104$

X

II

X

II

X

II

X

Musical score consisting of three staves of music. The top staff starts with measure 1, followed by measure 4 (with fingerings 3 and 4), measure 3 (with a bracket over the notes), measure 4 (with fingerings 2, 4, 3), measure 1, measure 2, measure 3, and measure 4. A section marker "IX" is placed above the first measure of the second system. The middle staff starts with measure 1, followed by measure 2, measure 3, and measure 4. A section marker "II" is placed above the first measure of the third system. The bottom staff starts with measure 1, followed by measure 2, measure 3, and measure 4. A section marker "X" is placed above the first measure of the second system. The middle staff of the bottom section starts with measure 1, followed by measure 2, measure 3, and measure 4. A section marker "II" is placed above the first measure of the third system. The bottom staff of the bottom section starts with measure 1, followed by measure 2, measure 3, and measure 4.

- - - X - - - VII - - -

 - - - II - - -

V - - - X - - -

 - - - - -

VII - - - IV - - - VIII - - -

 - - - - -

The musical score consists of three staves of music for three voices (SATB). The notation is rhythmic, using note heads with numbers (1, 2, 3, 4) and rests. Measure numbers VII, II, VII, XII, and IX are marked above the staves. The music is divided into six systems by dashed horizontal lines.

Measure VII: The top staff starts with a forte dynamic (f) and a note head with a circled 4. The middle staff begins with a note head with a circled 1. The bottom staff begins with a note head with a circled 2.

Measure II: The top staff starts with a note head with a circled 1. The middle staff begins with a note head with a circled 0. The bottom staff begins with a note head with a circled 4.

Measure VII: The top staff starts with a note head with a circled 1. The middle staff begins with a note head with a circled 2. The bottom staff begins with a note head with a circled 4.

Measure XII: The top staff starts with a note head with a circled 1. The middle staff begins with a note head with a circled 2. The bottom staff begins with a note head with a circled 4.

Measure IX: The top staff starts with a note head with a circled 2. The middle staff begins with a note head with a circled 4. The bottom staff begins with a note head with a circled 2.

REDFORD'S MEANE

Tablature

Tuning $\text{J} = 104$

1st Set (Fret 10 on B string):
 T: 10 12 10 13 12 13 12 10
 A: - 12 13 12 13 12 10
 G: 4 10 12 13 12 13 10
 D: 4 12 13 12 13 10
 A: 4 12 13 12 13 10
 E: 4 12 13 12 13 10

2nd Set (Fret 4 on B string):
 T: - 2 5 3 5 4 2 5 4
 A: - 5 4 2 5 4 5 4
 G: 4 1 2 5 4 2 5 4
 D: 4 1 2 5 4 2 5 4
 A: 4 1 2 5 4 2 5 4
 E: 4 1 2 5 4 2 5 4

3rd Set (Fret 2 on B string):
 T: - 5 3 5 2 5 3 5 2
 A: - 5 3 5 4 2 5 4 2
 G: 2 1 2 5 3 5 4 2
 D: 2 1 2 5 3 5 4 2
 A: 2 1 2 5 3 5 4 2
 E: 2 1 2 5 3 5 4 2

Final Measures:
 T: 10 12 10 13 12 10 12 10
 A: - 12 13 12 13 12 10
 G: 4 1 2 5 4 2 5 4
 D: 4 1 2 5 4 2 5 4
 A: 4 1 2 5 4 2 5 4
 E: 4 1 2 5 4 2 5 4

Final Measures:
 T: 10 10 13 12 10 10 12 10 12 11 9 10 12 11 9
 A: - 10 13 12 10 10 12 10 12 11 9 10 12 11 9
 G: 4 4 2 4 3 4 2 4 3 1 1 1 1 1 1
 D: 4 4 2 4 3 4 2 4 3 1 1 1 1 1 1
 A: 5 4 2 2 1 2 2 3 5 4 2 3 3 5 4 2
 E: 2 5 3 2 0 2 0 5 5 3 0 2 2 2 3 5

Handedness: Right

String Octave: 1st

Notes:

{	{	{	♪	♪	♪	♪	♪	♪	♪	♪	♪
T			10	10	12	10	13	12	10	13	12
H							12				
B											

Fretboard:

T											
A			4 2	5 4	2 2	5 4 2		2	3 3 5	3	
B											

String Octave: 2nd

Notes:

{	{	{	♪	♪	♪	♪	♪	♪	♪	♪	♪
T			2	3 0	2	3 2	5 3 2	5	3 2 3		
H											
B											

Handedness: Right

String Octave: 1st

Notes:

3♪	4♪	2♪	♪	♪	♪	♪	♪	♪	♪	1♪	♪	4♪	4♪
T	10	8	10 8 10	7 8	8	7	10	12	10	10	12	10 8	
H	9												
B													

Fretboard:

T													
A	5 4 2	3	5 4 5	3 5	5	3	2 5 4	2	5 4				
B													

String Octave: 2nd

Notes:

T	5 3 2 0 2	0	0	5 5	2 2	5	5 3 0						
H													
B													

Handedness: Right

String Octave: 1st

Notes:

1♪	4♪	♪	♪	3♪	1♪	4♪	3♪	1♪	♪	♪	♪	1♪	1♪	1♪
T	7	10	8 7	7	5	8 7	5		12	10	10	12	12	
H														
B														

Fretboard:

T														
A	3 3 5		4 2 5 4		2 4	2								
B	5													

String Octave: 2nd

Notes:

T	5 5 2 2	5 5 3 2	5 5 2 2	5 5 2 2	5 2 3										
H															
B															

4 2 1 4 2 1 4 4 2 2 4 2 1 2 4 1 4 1 2
 T 10 8 7 10 8 7 8 7 5 7 5 4 9 11 8 10 7 8
 A
 B

3 3 5 3 5 4 2 5 4 2 2 1 2 4
 T 3 3 5 3 5 4 2 5 4 2 2 1 2 4
 A 5
 B

2 2 2 5 5 2 5 3 2 0
 T 2 2 2 5 5 2 5 3 2 0
 A
 B

7 10 8 7 9 11 8 10 7 10 8 7 10 8
 T 7 10 8 7 9 11 8 10 7 10 8 7 10 8
 A
 B

3 4 0 2 4 5 4 2 2 1 2 0 3 5
 T 3 4 0 2 4 5 4 2 2 1 2 0 3 5
 A 0 2 4 5
 B

5 3 0 2 3 5 2 3 2 5 5 3 0 2
 T 5 3 0 2 3 5 2 3 2 5 5 3 0 2
 A
 B

7 9 11 12 14 15 14 12 10 12 9 10
 T 7 9 11 12 14 15 14 12 10 12 9 10
 A
 B

4 2 1 2 1 2 3 2 4 0 2 4 3 2 0 5
 T 4 2 1 2 1 2 3 2 4 0 2 4 3 2 0 5
 A 4
 B

3 5 2 5 3 2 0 3 2 0
 T 3 5 2 5 3 2 0 3 2 0
 A
 B

LACHRIMAE ANTIQUAE

John Dowland

Tuning

$\text{J} = 52$

This system shows the tuning of the lute strings at the beginning of the piece. It includes a tuning diagram with six strings and their corresponding fret positions (0 to 4), and a staff with a treble clef and a common time signature. The music begins with a measure labeled 'V' containing a grace note (4) followed by a 16th-note group (2, 1). The next measure is labeled 'IV' and contains a grace note (4) followed by a 16th-note group (2, 1).

This system continues the musical piece. It features two staves, both in common time with a treble clef. The top staff starts with a grace note (1) followed by a 16th-note group (1, 1). The bottom staff begins with a grace note (4) followed by a 16th-note group (4, 2). Measures labeled 'V' and 'II' follow, separated by a dashed vertical line.

Musical score for four voices (V, II, VII, I) in common time. The vocal parts are as follows:

- V (Top Voice):** Starts with a half note (4), followed by eighth notes (1, 1, 3). Then a sixteenth-note pattern (4, 2, 1, 1) with a fermata over the first two notes. This is followed by eighth notes (3, 1).
- II (Second Voice):** Starts with a quarter note (4), followed by eighth notes (2, 1, 1). Then a sixteenth-note pattern (1, 1, 1, 1) with a fermata over the first two notes. This is followed by eighth notes (1, 1, 1).
- VII (Third Voice):** Starts with a quarter note (4), followed by eighth notes (2, 1, 1). Then a sixteenth-note pattern (1, 1, 1, 1) with a fermata over the first two notes. This is followed by eighth notes (1, 1, 1).
- I (Bottom Voice):** Starts with a half note (4), followed by eighth notes (1, 1, 1, 1). Then a sixteenth-note pattern (1, 1, 1, 1) with a fermata over the first two notes. This is followed by eighth notes (1, 1, 1).



V

V

II

II

VII



A continuation of the musical score from page VII. It consists of four staves of music. The top staff starts with a eighth note. The second staff begins with a eighth note. The third staff starts with a eighth note. The bottom staff begins with a half note. Measures are separated by vertical bar lines.

V
 4.
 1.
 4.
 II
 II

A musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, common time. The vocal parts are arranged in a treble clef format. The score consists of seven measures, separated by vertical bar lines. Measure 1: Soprano has a sixteenth note followed by a eighth note, Alto has a eighth note, Tenor has a eighth note, Bass has a eighth note. Measure 2: Soprano has a eighth note, Alto has a eighth note, Tenor has a eighth note, Bass has a eighth note. Measure 3: Soprano has a eighth note, Alto has a eighth note, Tenor has a eighth note, Bass has a eighth note. Measure 4: Soprano has a eighth note, Alto has a eighth note, Tenor has a eighth note, Bass has a eighth note. Measure 5: Soprano has a eighth note, Alto has a eighth note, Tenor has a eighth note, Bass has a eighth note. Measure 6: Soprano has a eighth note, Alto has a eighth note, Tenor has a eighth note, Bass has a eighth note. Measure 7: Soprano has a eighth note, Alto has a eighth note, Tenor has a eighth note, Bass has a eighth note.

VII

Musical score for four staves. Measures 1-4:

- Staff 1: Notes: $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$.
- Staff 2: Measure 1: $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$. Measure 2: $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$.
- Staff 3: Measure 1: $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$. Measure 2: $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$.
- Staff 4: Measure 1: $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$. Measure 2: $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$.

$\frac{1}{2}CV$

Musical score for four staves. Measures 5-8:

- Staff 1: Notes: $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$.
- Staff 2: Measure 5: $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$. Measure 6: $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$.
- Staff 3: Measure 5: $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$. Measure 6: $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$.
- Staff 4: Measure 5: $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$. Measure 6: $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{2}$.

VII -

Musical score page VII. The page features four staves of music. The top staff begins with a treble clef and a key signature of one sharp. It contains a series of eighth-note patterns with fingerings: 3, 4, 1, 2; 1, 4; and a sequence of notes connected by a curved line. The second staff starts with a treble clef and a key signature of one sharp. It has a series of eighth-note patterns with fingerings: 1, 2, 3, 4. The third staff starts with a treble clef and a key signature of one sharp. It has a series of eighth-note patterns with fingerings: 4, 1, 3, 2, 1, 4. The bottom staff starts with a treble clef and a key signature of one sharp. It has a series of eighth-note patterns with fingerings: 1, 2, 3, 4.

V

IV - - - V

Musical score page IV-V. The page features four staves of music. The top staff begins with a treble clef and a key signature of one sharp. It contains a series of eighth-note patterns with fingerings: 2, 1, 4, 1, 2, 4. The second staff starts with a treble clef and a key signature of one sharp. It has a series of eighth-note patterns with fingerings: 1, 2, 3, 4. The third staff starts with a treble clef and a key signature of one sharp. It has a series of eighth-note patterns with fingerings: 1, 2, 3, 4. The bottom staff starts with a treble clef and a key signature of one sharp. It has a series of eighth-note patterns with fingerings: 1, 2, 3, 4.

IX -

VII -

LACHRIMAE ANTIQUAE

Tablature

Tuning $\text{J} = 88$

Staves 1-4:

- Staff 1: E B | T | 10 | 8 6 5 | 8 | 7 5 4 |
- Staff 2: G D | A | 4 | T | 5 | 5 7 5 | 7 5 7 | 5
- Staff 3: A E | B | 4 | T | 5 | 2 4 | 2 | 2 |
- Staff 4: D | B | 4 | T | 5 | 0 | 0 | 3 | 2 |

Staves 1-4:

- Staff 1: T 5 | 5 | 5 | 8 8 | 6 | 5 |
- Staff 2: A | B | 5 | 8 6 5 7 | 3 | 5 4 2 | 2 2 1 |
- Staff 3: T 5 | 0 | 2 | 3 | 3 | 0 |
- Staff 4: A | B | 0 | 0 3 | 3 | 5 | 1 |

4] 1] 1] 3] 4] 2.] 1] 3] 7] 8] 10] 10] 9] 8]
 T 8 5 7 9 | 10 8 7 10 9 8

1] 4] 2] 1] 1] 1] 1]
 T 5 3 5 | 3 5

5] 2] 4] 3] 4]
 T 5 3 5 4 5 | 2 4 5

1] 4] 1] 2] 1]
 T 2 5 2 | 3 2 3

7] 10] 10] 10] 9] 7] 9] 10] 9] 10] 10]
 T 7 10 10 10 9 7 9 10 9 10

4] 1] 4] 2]
 T 6 3 5 3 | 2 3 1 0 3 2 0 2

2] 4] 3] 1]
 T 3 5 4 2 4 | 2 2

4] 2] 1]
 T 5 3 2 | 0 0 0

4. 3 1 4 8 8 8 7 5 7 8 7 8 1

7 3 5 4 5

7 5 5 6 5 7 6 6 5

7 4 3 5 2 2 3 2 2 5

7 0 2 0 5 4 5 0 3 3

T 4 2
 7 8 7 2
 1 2 4
 7 8 10
 7 10 8 10

T 1
 5 5 6 8
 3 5 6

T 3
 3 5 2

T 0 3 5
 2 3 5 0 3 5

T 2
 8 1 7 8 7 4 3 1
 10 9 10 9 9

T 3 1 3 5 3 5 3
 5 5 7 5 4 7 5

T 3 1 4 2 4 2 3 1
 5 3 5 4 2 4 2

T 1 4 2
 6 0 3 2 2

4.
 8 7 5 8 | 8 7 5 7 8 7 8 | 1
T H B

1 | 2. | 1
T 5 5 8 6 6 5 |
H B

4 | 2 | 4 2 |
T 5 0 5 3 0 5 4 0 |
H B

2 | 1 | 1
T 3 3 2 5 | 3 | 2
H B

3J. 4J. 1J. 2J. 1J. 4J. J. 10 9 7 9
 T : . 9 10 7 8 7 10 10 10 9 7 9
 A :
 B :

 1J. J. 4J. 2J. 1J. 3J. J.
 T : . 5 5 8 6 5 7 5
 A :
 B :

 4J. 1J. 1J. 3J. 4J. J. J.
 T : . 4 1 2 4 5 4 4
 A :
 B :

 J. J. J. J.
 T : . 2 2 2 2
 A :
 B :

J. J. 8 7 8 10 9
 T : 10 8 7 8 10 9
 A :
 B :

 2 1 4 1 2 4 5 6 8 5 7 5 7 5 5 8
 T : 5 4 5 7 5 6 8 5 7 5 5 8
 A :
 B :

 1J. J. 4J. 2J. 3J. J. J. J.
 T : 2 0 5 3 4 4 5 4
 A :
 B :

 J. 1J. 4J. 1J. 2J. J. J. 1J.
 T : 2 5 2 3 2 2 2
 A :
 B :

4. 12 10 10 13 12 10
 5 7 6 5 8 5
 2 1 2 5 4 5 2
 3 2 0 5 3

3. 9 8 7 10 10 10 9 7 9 10 9 4 10 10 .
 6 5 5 6 3 5 7 4 5 6 5 5 5 .
 6 5 3 5 4 2 4 2 3 2 .
 6 4 3 2 1 0 .
 6 2 3 5 2 0 2 0 0 .

NOTES TO THE MUSIC

1. Lamento di Tristan — Rotta

This pair of fourteenth-century dance tunes from northern Italy are classed as estampies, the earliest known couple dance, each having three sections repeated with first- and second-time endings. They follow the traditional pattern of main dance and after-dance, sharing melodic makeup but contrasting in meter and tempo. The first, with its flowing folk-like melody, is effective both as a slow and rather free lament and as a more evenly-paced processional, whereas the second needs to be considerably more rhythmic. Only the single-line melodies have come down and in setting them on the guitar I have added what I felt to be suitable support lines, mostly open-string drones, in keeping with the mode.

Although both pieces work well on a variety of instruments — the vielle, for example, or the wide-bore low-pitched recorder — possibly the strongest connection is with the metal-strung medieval harp. It is tempting to connect the "Lament" with Sir Tristan who, in the guise of a minstrel harper, set sail from Cornwall to Ireland to claim Isolde. Arthurian romances were very much a stock in trade of the wandering troubadours and would have been well known throughout Europe by the fourteenth century. Music of this type can still be heard even today in some remote mountain areas of northern Italy, the same regions from which early troubadour culture is thought to have emanated. So, the connection is not in fact too intangible.

Certainly the scale-like passages which make up both pieces fall naturally under the fingers on the harp. It would seem appropriate therefore to aim for a touch of harp-like sustain on the guitar by allowing a certain amount of overlap in the phrasing of the melody.

Recordings:

- Ulsamer Collegium, *Musique de Danse de la Renaissance*.
Archiv Deutsche Grammophon 2533 II.
Medieval and Renaissance Music for the Irish and Medieval Harps - Vièle, Recorders and Tambourin.
Turnabout TV43019S.
The Jaye Consort, Anthology of Medieval Music.
Murray Hill Records, C55051/S.
John Renbourn, *The Lady and the Unicorn*. Shanachie 97022.

2. Saltarello

The Italian "saltarello" appears to have been an early circle dance, possibly the forerunner of the present-day "tarantella." This example, from the fourteenth century, has a fine flowing melody to which I have added some lower lines, mostly in the way of drones supplied by the open strings. The form is essentially two sections repeated with first- and second-time endings. The second section, however, is made up of material from section one preceded by an additional two measures, a device that is taken further in "Saltarello II" (p. 32). The piece can either be played with a steady danceable tempo throughout, in which case the two-bar phrases could be varied (measures 17-18 and 26-27 are suggestions of my own), or else broken up, so that these phrases are left open for out-of-tempo improvisation.

Recording:

- John Renbourn, *The Lady and the Unicorn*. Shanachie 97022.

3. Trotto

Like the previous piece this fourteenth-century instrumental dance, from a manuscript in the British Museum, is probably also of Italian origin. The two in fact work well as a pair, "Trotto" following on after the "Saltarello." The jumps in the melodies of both pieces might suggest that they were intended for a blown instrument, possibly a combination of whistle and drum or even the pipes. Again I have added simple lines beneath the melody which tend to reinforce the basic harmonic feel. Rhythmically the piece is bright and up-tempo and is uniformly barred in 6/8 throughout. However, the stresses implied by the harmonic "changes" bring out more interesting underlying phrase lengths, i.e. the triplet groupings of 2 / 2 / 3 / 5 in the first section which would seem unbalanced but nevertheless feel right.

Recordings:

- Early Music Quartet, *Secular Music circa 1300*.
Telefunken SAWT 9504-AEX.
Ulsamer Collegium, *Musique de Danse de la Renaissance*.
Archiv Deutsche Grammophon 2533 I.
John Renbourn, *The Lady and the Unicorn*. Shanachie 97022.

4. Stantipes

"Stantipes," like the Italian "istampita," simply means "estampie." This piece is of a particular type however called a "ductia," which is how it appears in most recorded versions. The ductia, it seems, was rather more formalized than other looser open-ended estampies. It contained between two and four sections each having a set number of beats, contrasting in this respect with the freer-sounding "Saltarello," for example. Here there are three eight-bar sections with the melody in the lower part. The whole is stated twice, each section having a different counter-melody. Although set in two parts it is earlier than the previous single-line dance tunes and comes from the same thirteenth-century English manuscript that contains the well-known vocal canon "Sumer is icumen in." There is a freshness in the feel of the major mode and some delightful interplay between the parts. The whole piece fits almost entirely within a single left-hand position, and the aim is to bring out the independence of the lines while maintaining a light swinging dance tempo.

Recordings:

- Medieval and Renaissance Music for the Irish and Medieval Harps - Vièle, Recorders and Tambourin*.
Turnabout TV43019S.
Ricercare Ensemble of Old Instruments, Zurich, *Estampies, Basse Danses, Pavanes*. Oryx 709.
Musica Reservata, Medieval Music and Songs of the Troubadours. Everest 3270.
Studio der Frühen Musik, director Thomas Binkley,
Music des Mittelalters. Telefunken 653412.

5. The English Dance

A fine multi-sectional estampie thought to date from the middle of the thirteenth century. The original is written on a leaf of parchment that forms the cover to a manuscript of the time of Edward the Confessor. A facsimile is to be found in J. Stainer's

Early Bodleian Music, Volume I. Like "Stantipes" there is a pleasant freshness here in the use of the major mode. The general outline of the tune and some of the repeat figures suggest that it might have been played on a bowed instrument such as the fidel. Although only the single-line melody is given I have added simple tonic and dominant drones, which seem in keeping with the overall feel.

Recordings:

Studio der Frühen Musik, director Thomas Binkley,
Music des Mittelalters. Telefunken 653412.
The Jaye Consort, *Anthology of Medieval Music*.
Murray Hill Records, C55051/S.
John Renbourn, *The Black Balloon*. Shanachie 97009.

6. Saltarello

Literally meaning a "little hop," the "saltarello" was a popular Italian dance from at least the fourteenth century, which is when this version was notated. The music suggests that the dance must have been pretty energetic. Arbeau mentioned later that in this dance the feet were kept close to the ground so that the steps could be executed faster. This is an interesting piece in that it is a variation on the short symmetrical sections common to the estampie. Here an extra measure is added to the second and fourth sections while the endings remain the same. This helps to obscure the sectional divisions and creates something of a accumulative effect. The melody, beneath which I have added some low drones, should fall nicely under the fingers and roll off the fingerboard at a fast but danceable tempo.

Recording:

John Renbourn, *The Nine Maidens*. Flying Fish FF378.

7. Gittern Pavan

This is one of a number of settings for plucked instruments in the *Mulliner Book*, a collection made up largely of English keyboard pieces from the fifteen hundreds. The little gittern would have been light and bright sounding with four double-string courses tuned d g b e', as per the top strings of the modern guitar, and played either with a quill or fingerstyle. The pavan, most stately of the court dances, might well have been taken somewhat faster as an instrumental solo. The short piece is full of character with a subtle interplay between major and minor, arresting harmonic shifts — D major to B flat for example — and the juxtaposition of block chords and florid single-line passages. Notice too the relationship of the lines at measures three and four, indicative of a fingerstyle approach and curiously close to some contemporary folk guitar patterns.

8. Gipsy Dance and Jews' Dance

"Der Zeunertanz" and "Judentanz" are by Hans Neusiedler, a lute player from Nuremberg whose output included a series of books, made up largely of dance tunes, published between 1536 and 1549. These two work well as a pair although each is self-contained and has the form of main dance and after-dance, in which the meter changes from two to three but the overall tempo remains the same. Neusiedler appears to have been more of a teacher than a traveling player and his pieces are generally dependable rather than brilliant. The "Jews' Dance" however would seem to be quite outstanding for the time. The treble line

is, for the most part, in a key a semitone apart from that of the bass, resulting in some daring dissonances. It has been commented upon variously as a curious piece of musical satire and as a remarkably early example of bi-tonality. What is also curious is the fact that such innovative elements are conspicuously absent from the remainder of his work. Although it seems a shame to suggest it, there is a possible explanation. Neusiedler chose to write down his pieces in tablature rather than staff notation, which means that while the positions on the fingerboard are clear the actual pitches depend on how the instrument is tuned. At the time there were a good many lute tunings in common use that we know of and quite possibly others that have not survived. Anyway, by making one slight adjustment in the tuning, that of raising the top string by a semitone, the whole piece is transformed. All traces of bi-tonality evaporate and it falls neatly into line with the rest of the pieces. However, we cannot be absolutely certain. Both ways have been committed to record, and so for good measure I have included the two here.

Recordings:

Ricercare Ensemble of Old Instruments, Zurich, *Estampies, Basse Danses, Pavanes*. Oryx 709.
Konrad Ragossnig, lute, *Musique de Dance de la Renaissance*. Archiv Deutsche Grammophon 2533 III.
Julian Bream, lute, *Lute Music from the Royal Courts of Music*. RCA SB-6698.
The John Renbourn Group, *A Maid in Bedlam*. Shanachie 79004

9. Fantasia que contrahaze la harpa en la manera de Luduvico

This is a rather free, and generally most unorthodox interpretation of one of the outstanding pieces from the Spanish vihuela repertoire of the mid-fifteen hundreds. It takes so many liberties that I feel I must point out that the original by Alonso Mudarra is not only very well established but safe and sound in Emilio Pujol's *Hispanæ Citaræ Ars Viva*. Mudarra set out to recreate the style of the harp player Luduvico, who must have been a performer of some repute. The piece is undoubtedly wonderful as it stands, however I found it hard to resist seeing if I could make it even more harp-like, by avoiding barre positions wherever possible and arranging florid passages so that stopped strings held over against open strings. The resulting arrangement, in one of the old parlor guitar tunings, is no more difficult than the authentic one, and should sound effective played with a capo at the third fret. Towards the close there is a striking passage in which the relationship between the ascending bass figures and the treble patterns results in a number of dissonances. Possibly this was an effect that Luduvico was noted for, but Mudarra must have felt that a word of explanation was necessary, as he added the footnote: "Des de aqui fasta acerca hel final hay algunas falsas: taniendose bien no parecen mal." — "From here to the end are some dissonances: played well they will not sound bad."

Recording:

Julian Bream, lute, *Lute Music from the Royal Courts of Music*. RCA SB-6698.

10. Se Lo M'Accorgo

The authorship of this attractive Renaissance Italian lute piece is uncertain. It has been tentatively linked to the Florentine composer Vincenzo Galilei, father of the astronomer Galileo. The old Florentine language is certainly used for the title which can be translated as "Had I But Known." The piece opens on the subdominant before finally settling on the home key and bears comparison with "The Irish Ho-Hoane" in this respect. The descending imitative passages in the second part seem to reflect the title and transfer well onto the guitar.

Recordings:

Davey Graham, *The Complete Guitarist*.
Kicking Mule SNKF 138.

11 & 12. Bransle Gay and Bransle de Bourgogne

These are both from the *Danseries* of Claude Gervaise, comprehensive collections of dance tunes set in four and five parts, published in the mid-fifteen hundreds. Frequently drawing on folk material, Gervaise produced working arrangements for the Renaissance band which are often catchy as well as practical. The bransle was, I believe, a French country dance originally — taking its name from "branler" meaning to gyrate. The dance enjoyed widespread popularity, catching on in England where it became known as the "brawl" and continuing as a firm favorite in Scotland. Many of the pieces in the *Danseries* are still colored by the old modes — "Bransle Gay," in section one, has a mixolydian feel before settling on d-dorian. "Bransle de Bourgogne" begins squarely in D major but shifts to e-dorian after eight bars. This piece too has some subtle touches — the attractive figure at measures thirteen and fourteen, for example, and the choice of E minor for the final close rather than a return to D major.

Recordings:

Medieval and Renaissance Music for the Irish and Medieval Harps - Vièle, Recorders and Tambourin.
Turnabout TV43019S.
John Renbourn, *The Lady and the Unicorn*. Shanachie 97022.

13. The Irish Ho-Hoane

One of a number of attractive short anonymous keyboard pieces in the *Fitzwilliam Virginal Book*. "Ho-Hoane" is evidently a variation of "Och-One," the Irish lament for the dead. The arrangement is rather plain but works well that way. However, there is certainly room for melodic ornamentation on the repeats.

14. Bandora Lullaby

The bandora, together with the orpharion, were metal-strung plucked instruments that shared the solo repertoire of the lute as well as being consort instruments. The larger bandora had seven courses tuned G c d g c' e' a', the top five courses being equivalent to the modern guitar tuning, having the interval of a third between strings two and three. A small amount of specific bandora music has survived. One source is William Barley's *New Book of Tablature* of 1596. This charming piece is by the Elizabethan composer Anthony Holborne. I have had to alter a few notes here and there to suit the guitar. The original can be found in *The Complete Works of Anthony Holborne — Music for Lute and Bandora*. (Harvard Publications in Music.)

15. Pavanne d'Espagne

This piece, known in England as the "Spanish Pavin," enjoyed immense popularity throughout the reigns of Queen Elizabeth and James I. Brisker in tempo, its more ornate dance steps set it apart from the conventional stately pavan. The setting here is by French lutenist Nicholas Vallet, from *Le Secret Des Muses*, Book II, 1616. I have been tempted to include three pieces by Vallet. The part writing is sparse but with strong clear lines which transpose well onto the guitar. By using the tuning C G c g c' f', which extends the normal range of the guitar by a fourth, it is possible to duplicate the lute parts and retain the distinction between bass and treble. Other settings for the lute are included in William Ballet's *Lute Book* and Thomas Robinson's *Schoole of Musick*. An arrangement for keyboard by Dr. John Bull is to be found in the *Fitzwilliam Virginal Book*.

16. Bouree I and Bouree II

Also from Nicholas Vallet's *Le Secret Des Muses*, Book II, a collection of popular songs and dance tunes arranged for solo lute. Both these pieces appeared earlier in the *Terpsichore* of Michael Praetorius and later, as variants, in Playford's *The English Dancing Master*.

Recordings:

Eugene M. Dombois, lute, *Michael Praetorius Terpsichore 1612*. EMI CO63-30-117.
James Tyler, *Music of the Renaissance Virtuoso*. Saga 5438.
John Renbourn, *The Black Balloon*. Shanachie 97009.

17. Mal Sims

This piece has come down to us in a number of settings. It seems likely to have been a popular song and was known as the "English Echo" presumably from the imitative passages or chorus. Nicholas Vallet included a "Malsimmes, Bal Anglais" for solo lute in *Le Secret Des Muses*, Book I, 1615, and yet another version in his second collection. There is also a keyboard setting by Giles Farnaby in the *Fitzwilliam Virginal Book*.

18. The Earle of Salisbury

The stately pavan was the most enduring of the court dances. The name is said to derive from "Padoana," the ancient dance of Padua, and the earliest noted version is from the beginning of the fifteen hundreds. This fine keyboard pavan is by one of the outstanding English composers of the sixteenth century, William Byrd. Byrd included the piece in his collection *Parthenia* published in 1611, the title page of which bears the inscription "the first musicke that was ever printed for the virginalls." In spite of some necessary reductions in the outlay of the parts the piece as a whole, I think, transfers successfully onto the guitar.

Recording:

John Renbourn, *Sir John Alot*. Shanachie 97021.

19. Courante

Robert Ballard, lutenist to the French court, was a contemporary of Nicholas Vallet. His exceptional arrangements are contained in two collections of *Diverses Pièces Mises sur le Luth*, and include a number of pieces that appeared later in

Vallet's *Le Secret Des Muses*. The "Courante" is listed as number two in the *Premier Livre* of 1611. As one of the set dances from the sixteenth century the triple-time courante provided a light contrast to the solemn pavan. Ballard's arrangement was originally notated in 6/4 but I have it here in 3/4 as per conventional practice. However, although rather easier to read perhaps, the overall rhythmic feel is often across the whole two bars, particularly so towards the end variations.

20. The Moon Shines Bright

Strictly speaking, I suppose, this one is a little late for the Renaissance. But then again such things came later in some places and may still be overdue in others. This is a set of variations based on a traditional English carol sometimes called the "Old Wait's Carol," but probably more widely known as the "Bellman's Song," as it commonly appeared in old broadsides. I have stuck to the basic harmonic scheme throughout each of the variations, with the melody appearing variously in the treble, middle, and bass parts. Three quite separate versions of the tune can be found in *The Oxford Book of Carols*.

Recordings:

John Renbourn, *The Black Balloon*. Shanachie 97009.

21. Toy for Two Lutes

The English musician Thomas Robinson is mainly known for his *Schoole of Musicke* published in 1603. Together with instructions in the art of lute playing the book contains a fine selection of pieces, mostly for solo lute, with settings of the "Spanish Pavan" and "Lord Willibie's Welcome Home." Also included are a number of attractive and inventive duets, of which this is one. The "Toy," like the "Nothyng" and the "Puff," was usually a light piece that fell outside the conventions of the larger set forms.

Recordings:

Diana Poulton, *Music of Shakespeare's Time*. HMV CLPI 634.

John Renbourn, *The Hermit*. Shanachie 97041.

22. Westron Wynde

"Westron Wynde" was one of the well-known secular songs used as the cantus firmus for early English settings of the mass, including those of Taverner, Tye and Shepherd. The melody that forms the basis of this arrangement is from the sixteenth century and consequently a later version. The two sections are to be played consecutively with the first section entirely in natural harmonics. The only remaining verse to the song is:

"Westron Wynde, when wilt thou blow,
And the smalle rain down can rain,
Christ that my love was in my arms
And I in my bed agayne."

Recording:

John Renbourn, *The Lady and the Unicorn*. Shanachie 97022.

23. Alman

Most probably of German origin, this dance may have been introduced into England from France. The earliest mention in print in England was in 1521, the word "Allemande" being used in reference to the French style of the basse danse. The Italians called the dance "Saltarello tedesco," that is, in the German style. As the "Alman," "Almayne" and "Almon," it enjoyed

popularity throughout the reign of Elizabeth I, taking its place alongside the sarabande and courante as one of the set dances. A good many keyboard versions have survived by English composers. This anonymous Alman was included in the *Fitzwilliam Virginal Book* together with arrangements by Bull, Johnson and Byrd. Although uncredited it is a fine, well-crafted piece and bears comparison with the better-known "My Lord Willibie's Welcome Home," which follows.

24. My Lord Willibie's Welcome Home

This appears to have been a very well-known Elizabethan piece. There are settings for solo lute by Thomas Robinson and Nicholas Vallet (as Soet Robbert), also by Dowland, with a second part added anonymously, and an arrangement by Byrd in the *Fitzwilliam Virginal Book* (as "Rowland"). It seems that the tune was made popular by Will Kemp and his players, who accompanied Robert Dudley, Earl of Leicester, to the Netherlands. When Dudley was disgraced and recalled he was succeeded by Lord Willoughby and, in the hope of finding a new patron, Kemp renamed the piece in his honor.

Recordings:

Julian Bream, lute, *Julian Bream in Concert*.

RCA Victor RB 6646.

John Renbourn, *The Hermit*. Shanachie 97041.

25. Veri Floris

A French three-part conductus from the Notre Dame School of the thirteenth century. This setting of a metrical poem, in what was the new style, appears to have been highly thought of at the time as it has been found in at least nine separate manuscripts. The main melody is the lowest part with the upper parts in similar rhythm so that vertical, or chordal, harmonies arise. A translation of the words would be:

"Under the figure of the true flower which the pure root produced, the loving devotion of our clergy has made a mystical flower, constructing an allegorical meaning beyond the usage from the nature of a flower."

Recording:

John Renbourn, *The Lady and the Unicorn*. Shanachie 97022.

26. Triple Ballarde

Guillaume de Machaut was a churchman, poet and leading French composer of the early fourteenth century. His compositions ranged from catchy arrangements of folk tunes to the full-scale setting of the mass — "La Messe de Nostre Dame" of 1300, being a landmark in western music. A famous and no doubt romantic figure, Machaut enjoyed the privilege of having his works preserved in luxurious illustrated volumes during his lifetime. This three-part canon ballade, originally for voices set to the texts of "Sans cuer," "Amis dolens," and "Dame par vous," is also effective as an instrumental piece — the single-line melody alone is outstanding. The accepted interpretation as a canon is with the parts entering at a distance of one bar, as notated here. However, Machaut was often deliberately cryptic in the construction of his pieces, and it is possible that there are more interpretations than one. The piece also works having the entries at measures three and five, that is two bars apart. Both ways result in exposed dissonances with the minor seventh

sounding above the major seventh. These false relations continued as a cadential convention into the sixteen hundreds — similar passages will be seen in the pieces of Redford and Dowland. An interesting variation is to have the entries at measures four and five, which creates a combination of the two and softens the dissonances.

Recordings:

Guillaume de Machaut "La Messe de Notre Dame — 10

Weltliche Werke."

Archiv Deutsche Grammophon 14063.

John Renbourn, *The Lady and the Unicorn*. Shanachie 97022.

27. Redford's Meane

John Redford is considered to be among the most outstanding of the English keyboard composers before the virginalists. In the early fifteen hundreds he held the position of organist and choirmaster at St. Paul's Cathedral, where the service included sections that called for exchanges between organ and choir. Extemporization based on plainsong, or "breaking the plainsong," would still have been common practice at that time, and Redford was singled out by Thomas Morley at the end of the century, after a period of considerable musical development, as being a master of that art. The majority of Redford's compositions to have survived are contained in the *Mulliner Book*. These include a

number of excellent three-part *Meanes* in which the "meane," or middle part, is passed between the two hands and is notated in black ink to separate it from the overall texture.

28. Lachrimae Antiquae

John Dowland is the most celebrated of the lutenist songwriters of the Elizabethan age. Long claimed by the English, his place of birth remains uncertain, while the origins of his surname and his own written references to "my fellow countrymen" could equally well connect him with Ireland. He certainly chose to remain out of England, traveling in France, Germany and Italy, with an eight-year stay in Denmark at the court of Christian IV. Dowland seems to have been reluctant to publish his own pieces but was critical of editions that contained unauthorized versions. The "Lachrimae Pavan," among his most famous lute solos, did not appear in print until 1605, and then in a collection that contained seven settings for lute and five viols. This is an arrangement of the first, the "Lachrimae Antiquae," and I have drawn on a combination of lute and viol parts in arriving at this setting for four guitars.

Recordings:

Julian Bream, lute, *Julian Bream plays Dowland*. EMI.

Music of Shakespeare's Time. HMV CLP 1634.

