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SONGS & DANCES OF THE MIDDLE AGES ~ G u i t a r ~

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*Songs of Love, Chivalry,
Worship, Pilgrimage, and Dance*

by John Holenko
& Hazel Ketchum



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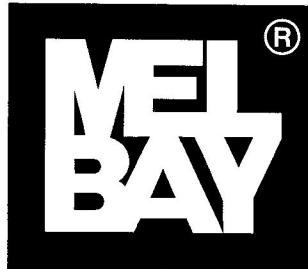
SONGS & DANCES OF THE MIDDLE AGES ~ *Guitar* ~

*Songs of Love, Chivalry,
Worship, Pilgrimage, and Dance*

*by John Holenko
& Hazel Ketchum*

Cover photography by Leonard Gibbs

A recording of the music in this book is now available. The publisher strongly recommends the use of this recording along with the text to insure accuracy of interpretation and ease in learning.



Published in conjunction with Dorian Discovery®

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Sonus



Vocalist Hazel Ketchum and the Charleston-based early music ensemble Sonus have delighted audiences throughout the United States with their imaginative programming and colorful interpretation of the secular music of the Middle Ages and Renaissance. In search of a "sound picture," they explore a broad spectrum of improvisational and timbral aspects in their presentation of this literature. Performing on historic instruments such as shawm, recorder, oud, harp, saz, lute, psaltery, and percussion, the members of Sonus bring new life to ancient music which speaks to contemporary audiences.

Sonus' debut recording, *Songs and Dances of the Middle Ages*, was selected as recording of the month by the German publication *Alte Musik Aktuell*, which called it "lively music making at its best...mature, accomplished." *CD Review* gave the recording a four-star performance rating, citing the "pleasing natural soprano of Hazel Ketchum" and their "fetchingly unaffected delivery."

Sonus' music has been featured on radio broadcasts throughout the United States and their 1995 concert at the Tage Alter Musik Festival was broadcast on German radio. From concert settings to master classes, festivals, and conferences, Sonus has built an enthusiastic audience for Medieval and Renaissance music.

Sonus is:

- James Carrier (director) – recorder, shawm, harp
- Hazel Ketchum – voice, lute, saz, chitarra, percussion
- John Holenko – oud, saz, psaltery, percussion
- Geoff Cormier – percussion

Hazel Ketchum

Hazel Ketchum is a lutenist, guitarist and singer. Since receiving her Masters of Music degree from the University of Southern California Hazel has had a lively performing and recording career in a variety of musical styles. As a performer who specializes in early music performance Hazel is a member of the group Sonus. In this group she sings and plays a variety of early instruments, including saz and percussion. Sonus has released three recordings on the Dorian Discovery label and has performed throughout the US and at the Tage Alter Musik Festival in Regensburg, Germany. Hazel also performs in the lute duo Rossignol with lutenist/guitarist Christopher Berg, and performs repertoire for solo lute and self-accompanied lute songs. Hazel plays modern and historic guitars, and performs many contemporary works written for her, both for guitar solo and self-accompanied song. In addition to art music Hazel writes songs and has her own group called the Hungry Monks and an Irish/Old time band named Donnybrook Legacy. Hazel currently lives in Charleston, South Carolina where she teaches and operates Hungry Monk Music with her husband John Holenko.

John Holenko

John Holenko has performed on classical guitar and historic instruments throughout the United States and in Europe. As a solo guitarist and chamber musician, Mr. Holenko performs the traditional repertoire for classical guitar, as well as new music for the instrument, and lesser known works from all periods. Called "a skilled soloist" by the Boston Globe, Mr. Holenko has given recitals and been featured in radio broadcasts in New York, Los Angeles, Boston, and San Francisco. As a member of the early music ensemble Sonus, Mr. Holenko has performed on historic instruments in recitals here in the United States and in Europe. Sonus' recordings for Dorian Discovery feature Mr. Holenko performing on oud, saz, psaltery, and other period instruments, and his work with the cittern, Renaissance guitar, and Baroque guitar keep him involved in music of all periods. John also performs traditional American and Celtic music on guitar and mandolin. Mr. Holenko is on the faculty of Charleston Southern University where he directs the guitar program. He is the creator of the *Fretwork* radio program on South Carolina Public Radio, and is the coordinator of the Fretwork Concert Series for Piccolo Spoleto. John Holenko received degrees in guitar performance from the New England Conservatory, and the University of Southern California, studying historic performance at both institutions, and premiering many new works.

The Guitar Arrangements

This volume contains guitar arrangements of many of the Medieval compositions found on the Sonus CD *Songs and Dances of the Middle Ages* (Dorian Discovery DIS-80109). We chose the pieces that we liked best for solo guitar. Anyone interested in the other pieces should see the companion volume which presents the music as simply melody lines with suggested accompaniment.

The music of the Middle Ages is essentially monophonic (single-line melody) music. The instrumentation and accompaniment is left to the performer to decide. Much of this secular repertoire was intended for ensemble performance or possibly for the solo harp. Certainly none of this material was written for the guitar, so we are very consciously breaking with tradition here. In performing this music, however, we were always struck by its similarities to traditional folk (even fiddle tune) melodies. Not only are these generally simple, straightforward melody lines, but the process of arrangement and performance is not unlike a folk or bluegrass group putting a piece together. In the tradition of solo guitar arrangements of that repertoire, we present these ancient melodies for solo guitar.

These arrangements come in two basic categories: monophonic melodies with bass note accompaniments, and polyphonic compositions. In general, these were conceived as fingerstyle arrangements, but many of them would work for flat-picking players as well. The pieces in this book are grouped together just like on the CD. Each one individually would be a good solo piece. Feel free to repeat each piece as many times as you want. Also, putting the pieces into groups (suites) would be appropriate and add variety. Metronome markings are approximate and are open to interpretation. Due to the technical considerations for solo guitar, these tempi are not always the same as on the recording.

Lamento di Tristano

Tuning: DADGBE

Italian, 14th Cent.

$\text{J} = \text{c. } 66$

A

Musical score for section A, measures 1-8. The key signature is A major (no sharps or flats). The time signature is 3/4. The melody consists of eighth and sixteenth notes on the treble clef staff. Measure 1: (Rest) E B G. Measure 2: (Rest) E B G. Measure 3: (Rest) E B G. Measure 4: (Rest) E B G. Measure 5: (Rest) E B G. Measure 6: (Rest) E B G. Measure 7: (Rest) E B G. Measure 8: (Rest) E B G.

Guitar tablature for the first measure of the B section. The tuning is A (A2), D (D3), G (G3), B (B3), E (E4), and A (A4). The tab shows a B major chord (B, D, G) followed by an A major chord (A, C#, E).

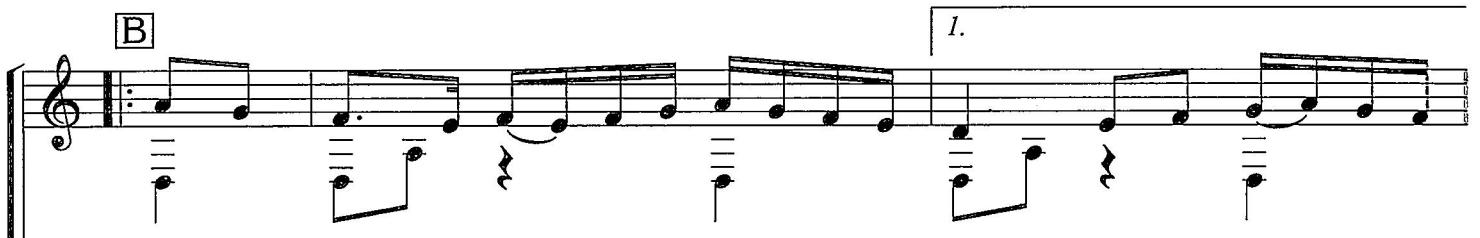
Fretboard diagram for the B major scale position 1, 1st string. The diagram shows the first six frets of a guitar's first string. The notes are: B (open), A (fret 1), G (fret 2), F# (fret 3), E (fret 4), D (fret 5), C# (fret 6). Fingerings are indicated above the strings: 1, 0, 1, 0, 1, 3, 0. The 3rd note (G) is a bend up to A. The 6th note (C#) is a bend down to B.

A musical score for piano. The top staff uses a treble clef and shows a continuous melodic line consisting of eighth and sixteenth notes. The bottom staff uses a bass clef and provides harmonic information, with vertical lines indicating the bass note for each measure and horizontal dashes indicating sustained notes. The score is divided into measures by vertical bar lines.

Fretboard diagram for the B major scale. The first six strings are shown with fingerings: B (3), A (0), G (2), F# (3), E (2), D (0). The seventh string is shown with fingerings: C# (3), B (0), A (0), G (0), F# (0), E (0).

Musical score for piano, page 2, measures 11-12. The score consists of two staves. The left staff uses a treble clef and the right staff uses a bass clef. Measure 11 ends with a double bar line and a repeat sign. Measure 12 begins with a repeat sign and continues the melodic line.

Fretboard diagram for the A major scale. The neck shows six strings and 12 frets. Fingerings are indicated above the strings: 2, 0, 0, 3, 2, 0; 2, 0, 0; 0, 0, 0, 3, 2, 0; 2, 0, 0, 0, 0, 0. The first two measures show the scale starting on A at the 2nd fret. The third measure starts on E at the 0th fret. The fourth measure starts on A at the 2nd fret.



A B

2 0 3 2 3 2 3 0 2 0 3 2 0 3 2 0 2 3 0 2 0 3

2.

A B

2 0 0 3 2 0 3 0 2 0 0 0 0 3 2 0 2 0 3 0 0 0 0

C

A B

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

1.

A B

2 0 2 0 2 0 2 0 3 2 3 2 3 0 2 0 3 2 0 2 3 0 2 0 3

2.

A B

2 0 0 3 2 0 3 0 2 0 0 0 0 3 2 0 2 0 3 0 0 0 0

A Virgen que de Deus Madre

Tuning: (D)GDGBE

Alfonso X, 13th Cent.

$J=80$

Musical score for the first section of the piece. It consists of two staves. The top staff is a standard musical notation staff with a treble clef, a key signature of one flat, and a time signature of 2/2. The bottom staff is a guitar tab staff with a treble clef, a key signature of one flat, and a time signature of 2/2. The music is divided into four measures by vertical bar lines. The notes in the musical notation are quarter notes and eighth notes. The guitar tab indicates fingerings: 3, 0, 3; 0, 0; 0, 0; 0, 0. The tempo is marked as $J=80$.

Guitar tab for the first section of the piece. It shows the strings A, D, G, B, E, and G. The tab indicates fingerings: 3, 0, 3; 0, 0; 0, 0; 0, 0. The strings are labeled A, B, and G at the beginning of each row.

Musical score for the second section of the piece. It consists of two staves. The top staff is a standard musical notation staff with a treble clef, a key signature of one flat, and a time signature of 2/2. The bottom staff is a guitar tab staff with a treble clef, a key signature of one flat, and a time signature of 2/2. The music is divided into four measures by vertical bar lines. The notes in the musical notation are quarter notes and eighth notes. The guitar tab indicates fingerings: 3, 3, 4; 3, 0; 0, 0; 0, 0. The strings are labeled A, B, and G at the beginning of each row.

Guitar tab for the second section of the piece. It shows the strings A, D, G, B, E, and G. The tab indicates fingerings: 3, 3, 4; 3, 0; 0, 0; 0, 0. The strings are labeled A, B, and G at the beginning of each row.

Musical score for the third section of the piece. It consists of two staves. The top staff is a standard musical notation staff with a treble clef, a key signature of one flat, and a time signature of 2/2. The bottom staff is a guitar tab staff with a treble clef, a key signature of one flat, and a time signature of 2/2. The music is divided into four measures by vertical bar lines. The notes in the musical notation are quarter notes and eighth notes. The guitar tab indicates fingerings: 3, 0, 3; 0, 0; 0, 0; 0, 0. The strings are labeled A, B, and G at the beginning of each row.

Guitar tab for the third section of the piece. It shows the strings A, D, G, B, E, and G. The tab indicates fingerings: 3, 0, 3; 0, 0; 0, 0; 0, 0. The strings are labeled A, B, and G at the beginning of each row.

To Coda \oplus

Musical score for the coda section of the piece. It consists of two staves. The top staff is a standard musical notation staff with a treble clef, a key signature of one flat, and a time signature of 2/2. The bottom staff is a guitar tab staff with a treble clef, a key signature of one flat, and a time signature of 2/2. The music is divided into four measures by vertical bar lines. The notes in the musical notation are quarter notes and eighth notes. The guitar tab indicates fingerings: 3, 1, 3, 2; 0, 0, 3, 0; 3, 0, 1, 3; 3, 2, 0, 0. The strings are labeled A, B, and G at the beginning of each row.

Guitar tab for the coda section of the piece. It shows the strings A, D, G, B, E, and G. The tab indicates fingerings: 3, 1, 3, 2; 0, 0, 3, 0; 3, 0, 1, 3; 3, 2, 0, 0. The strings are labeled A, B, and G at the beginning of each row.

Musical score for measures 1-4:

Treble clef, Key signature: B-flat major (two flats), Time signature: Common time.

Guitar tablature (A string at the top):

A	B	C	D	E	F	G
3	3	5	3	1	4	3
0	0	0	0	0	0	0

Musical score for measures 5-8:

Treble clef, Key signature: B-flat major (two flats), Time signature: Common time.

Guitar tablature (A string at the top):

A	B	C	D	E	F	G
3	3	4	1	4	3	1
0	0	0	0	0	0	0

Musical score for measures 9-10:

Treble clef, Key signature: B-flat major (two flats), Time signature: Common time.

Guitar tablature (A string at the top):

A	B	C	D	E	F	G
3	0	3	2	0	0	0
0	0	0	0	0	0	0

D.C. al Coda

Coda

Treble clef, Key signature: B-flat major (two flats), Time signature: Common time.

Guitar tablature (A string at the top):

A	B	C	D	E	F	G
3	0	2	0	0	0	0
0	0	0	0	3	2	0

Quen a omagenta

Tuning: EADGBE

Spanish, 13th Cent.

$J = c. 63$



Fretboard diagram for the first measure of the first system. The diagram shows six strings with fret positions indicated by numbers above them. The strings are tuned E, A, D, G, B, E. The first measure shows the following fret positions: 0, 0, 2, 2, 3, 1, 1, 3. The second measure follows with 0, 2, 2, 2, 0, 0, 2, 2, 3, 1, 0, 2. The third measure follows with 1, 2, 2, 2, 0, 0.

Musical staff showing a continuation of the melody. The staff consists of five horizontal lines and four spaces. The music continues the rhythmic pattern established in the first staff.

Fretboard diagram for the second measure of the second system. The diagram shows six strings with fret positions indicated by numbers above them. The strings are tuned E, A, D, G, B, E. The second measure shows the following fret positions: 0, 2, 2, 3, 1, 1, 3. The third measure follows with 0, 2, 2, 2, 0, 0, 2, 2, 3, 1, 0, 2. The fourth measure follows with 2, 2, 2, 0, 0.

Musical staff showing a continuation of the melody. The staff consists of five horizontal lines and four spaces. The music continues the rhythmic pattern established in the previous staves.

Fretboard diagram for the third measure of the third system. The diagram shows six strings with fret positions indicated by numbers above them. The strings are tuned E, A, D, G, B, E. The third measure shows the following fret positions: 0, 1, 3, 0, 1, 3, 1, 0. The fourth measure follows with 0, 2, 2, 0, 2, 2, 3, 0, 0, 0, 1, 0, 2, 2, 3, 1, 0, 1, 2, 2, 0, 0, 1.

Musical staff showing a continuation of the melody. The staff consists of five horizontal lines and four spaces. The music continues the rhythmic pattern established in the previous staves.

Fretboard diagram for the fourth measure of the fourth system. The diagram shows six strings with fret positions indicated by numbers above them. The strings are tuned E, A, D, G, B, E. The fourth measure shows the following fret positions: 3, 0, 2, 2, 0, 2, 2, 3, 0, 0, 0, 1, 0, 2, 2, 3, 1, 0, 2, 0, 2, 2, 2, 0, 0, 1.

Music for measures 1-8:

Treble Clef Staff:

Bass Clef Staff:

Music for measures 9-16:

Treble Clef Staff:

Bass Clef Staff:

V_{AR. 1}

Music for Variation 1 (measures 17-24):

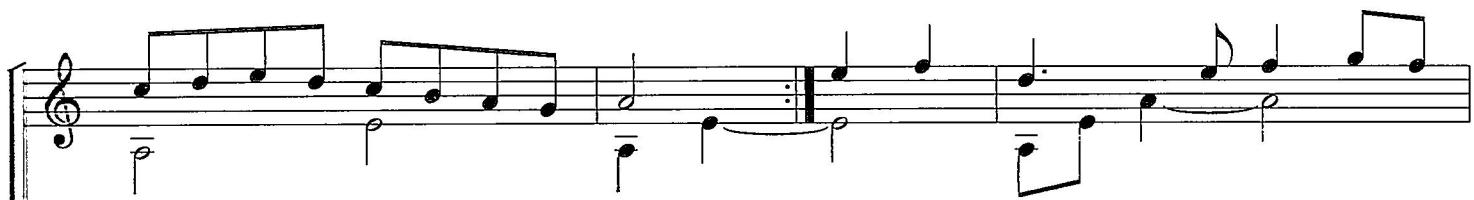
Treble Clef Staff:

Bass Clef Staff:

Music for Variation 1 (measures 25-32):

Treble Clef Staff:

Bass Clef Staff:



Musical staff showing a melody and a tablature for guitar strings A and B.

String A: 0 0 1 0 | 0 2 3 1 3 1 | 0 2 2 0 | 0 1 |

String B: 2 2 0 | 0 2 2 0 | 0 2 2 0 | 0 2 2 0 | 0 2 2 0 | 0 2 2 0 |

Musical staff showing a melody and a tablature for guitar strings A and B.

String A: 0 1 3 1 0 0 0 1 0 | 0 2 3 1 0 2 0 2 | 0 2 0 3 1 0 2 0 | 0 2 0 3 1 0 2 0 |

String B: 3 2 0 | 0 2 2 0 | 0 2 2 0 | 0 2 2 0 | 0 2 2 0 | 0 2 2 0 |

VAR.2

Musical staff showing a melody and a tablature for guitar strings A and B.

String A: 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 |

String B: 2 0 0 2 3 0 2 2 0 3 2 0 0 2 3 2 0 | 0 1 2 0 3 2 0 0 2 3 2 0 0 1 |

Musical score and tablature for the first measure. The score consists of two staves: a treble clef staff with eighth notes and a bass clef staff with quarter notes. The tablature shows a six-string guitar neck with fingerings: 0, 2, 0, 3, 2, 0.

Musical score and tablature for the second measure. The score consists of two staves: a treble clef staff with eighth notes and a bass clef staff with quarter notes. The tablature shows a six-string guitar neck with fingerings: 0, 2, 0, 3, 2, 0.

Musical score and tablature for the third measure. The score consists of two staves: a treble clef staff with eighth notes and a bass clef staff with quarter notes. The tablature shows a six-string guitar neck with fingerings: 0, 2, 3, 0, 0, 1.

Musical score and tablature for the fourth measure. The score consists of two staves: a treble clef staff with eighth notes and a bass clef staff with quarter notes. The tablature shows a six-string guitar neck with fingerings: 3, 2, 2, 0, 1, 3, 1.

VAR.3

Musical staff showing eighth-note patterns and a bass staff with notes and rests.

Guitar tablature for measures 1-2, showing strings A and B with fingerings 2, 2 and 0, 2 respectively.

Musical staff showing eighth-note patterns and a bass staff with notes and rests.

Guitar tablature for measures 3-4, showing strings A and B with fingerings 0, 3, 1, 0, 3, 1, 0, 2 and 1, 0, 2, 0, 2, 0, 2, 0 respectively.

Musical staff showing eighth-note patterns and a bass staff with notes and rests.

Guitar tablature for measures 5-6, showing strings A and B with fingerings 0, 1, 0, 3, 0, 0, 3, 1, 0 and 0, 1, 0, 3, 1, 3, 0, 1 respectively.

Musical staff showing eighth-note patterns and a bass staff with notes and rests.

Guitar tablature for measures 7-8, showing strings A and B with fingerings 3, 2, 0, 1, 3, 1, 0 and 0, 2, 2, 3, 0, 0, 1 respectively.

Musical score for guitar. The top part shows a treble clef staff with sixteenth-note patterns. The bottom part shows a six-string guitar tablature with fret numbers (0, 1, 2, 3) and picking patterns (down-up-down-up). The tablature is divided into four measures by vertical bar lines.

AB

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

0 2 2 | 0 2 2 | 0 2 2 | 0 2 |

Musical score for guitar. The top part shows a treble clef staff with sixteenth-note patterns. The bottom part shows a six-string guitar tablature with fret numbers (0, 1, 2, 3) and picking patterns (down-up-down-up). The tablature is divided into four measures by vertical bar lines.

AB

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

2 2 | 0 2 2 | 0 2 2 | 0 2 |

Musical score for guitar. The top part shows a treble clef staff with sixteenth-note patterns. The bottom part shows a six-string guitar tablature with fret numbers (0, 1, 2, 3) and picking patterns (down-up-down-up). The tablature is divided into four measures by vertical bar lines.

AB

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

0 2 2 | 0 2 2 | 0 2 2 | 0 2 |

Se ome fezer

Tuning: (D)GDGBE

Alfonso X, 13th Cent.

Very freely—like chant

A musical staff in G major (one sharp) with a common time signature. The melody consists of eighth and sixteenth notes. The first measure starts with a quarter note followed by a eighth note. The second measure has a eighth note followed by a sixteenth note. This pattern continues throughout the page.

Fretboard diagram for the first section of the piece. The strings are labeled A, D, G, B, E, B. The fret positions are indicated below each string: 0, 2, 2, 4, 0, 0, 0, 5, 4, 2, 4, 0, 0, 0, 2, 4, 5, 4, 2, 4, 0, 2. The diagram shows a repeating pattern of notes across the strings.

A musical staff in G major (one sharp) with a common time signature. The melody continues with eighth and sixteenth notes. The first measure starts with a eighth note followed by a sixteenth note. The second measure has a eighth note followed by a sixteenth note. This pattern continues throughout the page.

Fretboard diagram for the second section of the piece. The strings are labeled A, D, G, B, E, B. The fret positions are indicated below each string: 2, 4, 0, 0, 0, 5, 4, 2, 4, 0, 0, 0, 2, 4, 5, 4, 2, 4, 0, 2. The diagram shows a repeating pattern of notes across the strings.

A musical staff in G major (one sharp) with a common time signature. The melody continues with eighth and sixteenth notes. The first measure starts with a eighth note followed by a sixteenth note. The second measure has a eighth note followed by a sixteenth note. This pattern continues throughout the page.

Fretboard diagram for the third section of the piece. The strings are labeled A, D, G, B, E, B. The fret positions are indicated below each string: 5, 5, 5, 4, 0, 4, 5, 0, 0, 2, 0, 5, 4, 5, 4, 2. The diagram shows a repeating pattern of notes across the strings.

A musical staff in G major (one sharp) with a common time signature. The melody continues with eighth and sixteenth notes. The first measure starts with a eighth note followed by a sixteenth note. The second measure has a eighth note followed by a sixteenth note. This pattern continues throughout the page.

Fretboard diagram for the fourth section of the piece. The strings are labeled A, D, G, B, E, B. The fret positions are indicated below each string: 4, 5, 5, 5, 4, 0, 4, 5, 0, 0, 2, 0, 5, 4, 5, 4, 2. The diagram shows a repeating pattern of notes across the strings.

A musical staff in treble clef and A major (one sharp). The first measure ends with a dotted half note.

Guitar tablature for the first measure. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 2: string 6. Fret 4: strings 5, 4, 3, 2. Fret 5: string 1. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 4: strings 5, 4, 3, 2. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 2: strings 6, 5, 4, 3, 2, 1. Fret 4: strings 5, 4, 3, 2. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 2: strings 6, 5, 4, 3, 2, 1.

A musical staff in treble clef and A major (one sharp). The first measure ends with a dotted half note.

Guitar tablature for the second measure. Fret 4: strings 6, 5, 4, 3, 2, 1. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 2: strings 6, 5, 4, 3, 2, 1. Fret 4: strings 5, 4, 3, 2. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 2: strings 6, 5, 4, 3, 2, 1. Fret 4: strings 5, 4, 3, 2. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 2: strings 6, 5, 4, 3, 2, 1.

In rhythm $\text{d} = \text{c.} 80$

A musical staff in treble clef and A major (one sharp). The first measure ends with a dotted half note.

Guitar tablature for the third measure. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 2: strings 6, 5, 4, 3, 2, 1. Fret 4: strings 5, 4, 3, 2. Fret 3: strings 5, 4, 3, 2, 1. Fret 3: strings 5, 4, 3, 2, 1. Fret 1: string 1. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 2: strings 6, 5, 4, 3, 2, 1. Fret 4: strings 5, 4, 3, 2. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 2: strings 6, 5, 4, 3, 2, 1.

A musical staff in treble clef and A major (one sharp). The first measure ends with a dotted half note.

Guitar tablature for the fourth measure. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 2: strings 6, 5, 4, 3, 2, 1. Fret 4: strings 5, 4, 3, 2. Fret 3: strings 5, 4, 3, 2, 1. Fret 3: strings 5, 4, 3, 2, 1. Fret 1: string 1. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 2: strings 6, 5, 4, 3, 2, 1. Fret 4: strings 5, 4, 3, 2. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 2: strings 6, 5, 4, 3, 2, 1.

To Coda

A musical staff in treble clef and A major (one sharp). The first measure ends with a dotted half note.

Guitar tablature for the fifth measure. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 3: strings 6, 5, 4, 3, 2, 1. Fret 3: strings 6, 5, 4, 3, 2, 1. Fret 2: strings 6, 5, 4, 3, 2, 1. Fret 3: strings 6, 5, 4, 3, 2, 1. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 1: string 1. Fret 3: strings 6, 5, 4, 3, 2, 1. Fret 3: strings 6, 5, 4, 3, 2, 1. Fret 2: strings 6, 5, 4, 3, 2, 1. Fret 3: strings 6, 5, 4, 3, 2, 1. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 0: strings 6, 5, 4, 3, 2, 1. Fret 2: strings 6, 5, 4, 3, 2, 1.

A B

0 3 3 - 3 2 3 0 1 3 3 0 3 0 0 1 0 2

A B

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

A B

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

A B

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

A

3	0	2	0	1	0	2	0	0	0	2	2	0	1	3	3	3	1	0	1	0	2	0	3
B	0						0	0			0			0			0	0			0		

A musical score for guitar in G major (one sharp) and common time. The score consists of two staves: the top staff shows the melody in standard musical notation with a treble clef, and the bottom staff shows the corresponding tablature. The tablature uses a six-string guitar neck where each horizontal line represents a string. The first measure starts with a C note (3rd fret, 1st string). The second measure starts with a D note (2nd fret, 2nd string). The third measure starts with an E note (0th fret, 3rd string). The fourth measure starts with a G note (3rd fret, 4th string). The fifth measure starts with a B note (0th fret, 5th string). The sixth measure starts with a D note (2nd fret, 6th string).

A musical score for guitar in G major (one sharp) and common time. The score consists of four measures. Measure 1: The first two strings play eighth-note pairs (B-D), followed by a single eighth note (D). Measures 2-3: The first two strings play eighth-note pairs (B-D), followed by a single eighth note (D). Measure 4: The first two strings play eighth-note pairs (B-D), followed by a single eighth note (D). Below the score is a tablature for a six-string guitar, showing the fingerings for each note.

T	1	0	1	0	3	0
B	0			0		

D.S. al Coda

⊕ CODA

A Virgen mut groriosa

Tuning: (D)GDGBE

Alfonso X, 13th Cent.

$\text{d} = 72$

1. $\text{d} = 72$

2. $\text{d} = 72$

Fine

D.S. al Fine

Ay Ondas

Tuning: DADGBE

Martin Codax, 13th Cent.

$\text{J} = \text{c.} 160$

The sheet music consists of four staves, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (indicated by '2'). The first staff contains six measures of music. The second staff contains six measures. The third staff contains six measures. The fourth staff begins with a measure labeled '1.' followed by a repeat sign, then continues with two more measures labeled '2.'. The tablature below each staff shows the fingerings for each note. The tuning for the guitar is DADGBE.

Staff 1:

3	2	0	2
3	0	2	
3	2	0	2
3	0	3	2
3	0	2	

Staff 2:

3	2	0	2	0
3	2	0	2	3
0	3	0	2	3
0	0	0	0	0
0	0	0	0	0

Staff 3:

3	0	3	2
3	0	2	3
3	2	0	2
3	2	0	2
0	3	3	2
3	2	0	2

Staff 4:

3	2	3	2	0
3	2	0	2	3
3	2	0	2	2
2	0	0	0	2
2	0	0	0	3
0	0	0	0	0

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Der küninc Rudolf

Tuning: DADDAD

"Der Unversagte," c. 1280

*tambora**

$\text{J} = 92$

AB

*Tambora — strike all six strings with the side of the thumb or the index or middle finger, very

The image shows a musical score for a six-string guitar. The top part is staff notation in common time with a key signature of one sharp. The bottom part is a tablature showing the fret positions on each string. The tablature starts with a 'T' and 'B' (likely indicating tuning or position), followed by a series of numbers representing the strings and their frets. The first measure has notes at (5, 4, 4, 2, 0) and a rest. The second measure has notes at (0, 2, 4, 0). The third measure has notes at (0, 0, 0, 0, 0, 0) with a curved line above the 4th string. The fourth measure has notes at (0, 2, 4, 4). The fifth measure has notes at (5, 4, 4, 2, 0).

1.

2.

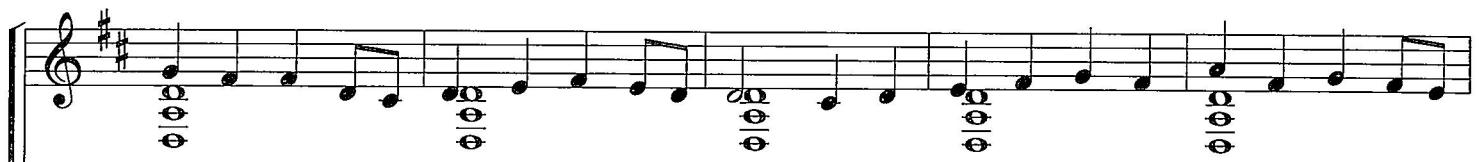
The musical score consists of two parts: a staff notation at the top and a tablature at the bottom. The staff notation is in common time, key of A major (two sharps), and features eighth-note patterns. The tablature shows the corresponding fingerings and string numbers for each note. The first measure starts with an open A string (1) and includes a capo mark. The second measure starts with a muted D string (3). The third measure starts with an open G string (2). The fourth measure starts with a muted C string (4). The fifth measure starts with an open E string (0). The sixth measure starts with a muted B string (3). The seventh measure starts with an open D string (2). The eighth measure starts with an muted F# string (1).

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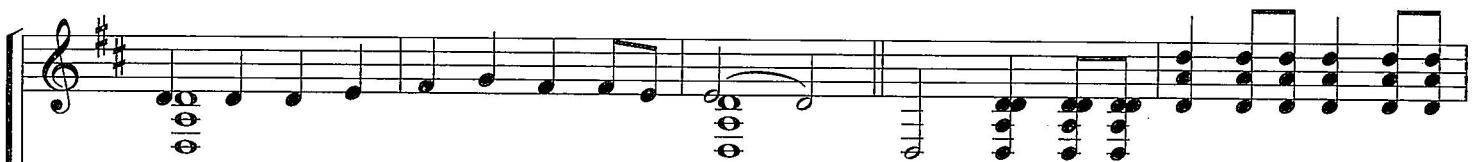
TAB

7	4	5	4	2	4	5	4	0	0	2	4	0	0	0	2	4	4
0	0	0	0	0	0	0	0	4	0	0	0	0	0	4	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0



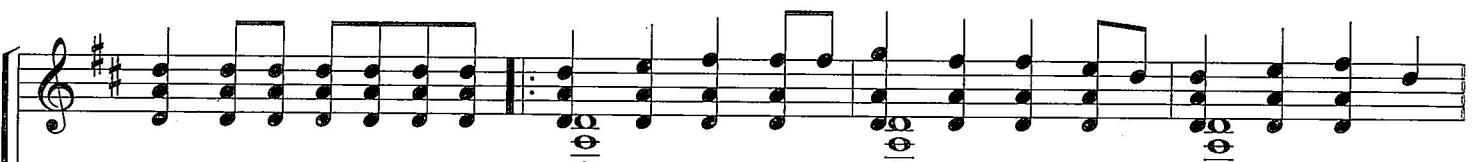
TAB

5	4	4	0	0	2	4	2	0	0	0	2	4	5	4	7	4	5	4	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0



TAB

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



TAB

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

Musical score for guitar, 4/4 time, one sharp key signature.

Top Staff (Treble Clef):

Bottom Staff (Bass Clef):

Musical score for guitar, 4/4 time, one sharp key signature.

Top Staff (Treble Clef):

Bottom Staff (Bass Clef):

Musical score for guitar, 4/4 time, one sharp key signature.

Top Staff (Treble Clef):

Bottom Staff (Bass Clef):

Musical score for guitar, 4/4 time, one sharp key signature.

Top Staff (Treble Clef):

Bottom Staff (Bass Clef):

Musical score and tablature for the first section of the piece. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass clef staff with eighth-note patterns. The tablature below shows six strings with corresponding fingerings: 7, 4, 5, 4, 2; 0, 0, 0, 0, 0; 0, 0, 0, 0, 0; 0, 0, 0, 0, 0; 0, 0, 0, 0, 0; 0, 0, 0, 0, 0.

Musical score and tablature for the second section of the piece. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass clef staff with eighth-note patterns. The tablature below shows six strings with corresponding fingerings: 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0.

tambora (slower)

Musical score and tablature for the third section of the piece. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass clef staff with eighth-note patterns. The tablature below shows six strings with corresponding fingerings: 0, 2, 4, 4; 5, 4, 4, 2, 0; 0, 2, 4, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0.

Musical score and tablature for the fourth section of the piece. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass clef staff with eighth-note patterns. The tablature below shows six strings with corresponding fingerings: 0, 2, 4, 4; 5, 4, 4, 2, 0; 0, 2, 4, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0. A ritardando (rit.) instruction is indicated above the final measure.

Loibere risen

Tuning: DADDAD*

Wizlaw von Rügen, 14th Cent.

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* An alternate tuning for nylon-string guitar is DADAAD. This changes the notes, but the tab still works.

har.5 har.12

m

i

p

I.

2.

8va-----

har.5 -----

tr

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

A/B 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

D.S. al Coda

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

A/B 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

Coda

har.12 - - - - har.7 - - - - har.12

2 0 0 <12> <12> <7> <7> <12>

A/B 0 0 0 <12> <12> <7> <7> <12>

Sic mea fata

Tuning: DADDAD*

Carmina Burana No.116

$\text{J}=144$

Sheet music for guitar with tablature. The music is in common time (indicated by '3/4') and has a key signature of one sharp (F#). The tuning is DADDAD. The tempo is 144 BPM. The first measure shows a melody on the treble clef staff and a corresponding tablature below it. The tablature uses standard guitar notation with numbers indicating fingerings and slurs.

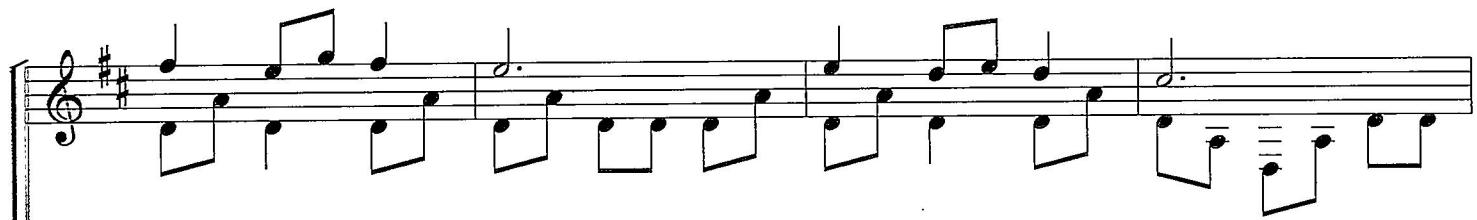
Sheet music for guitar with tablature. The music continues in common time (3/4) with a key signature of one sharp (F#). The tuning is DADDAD. The tempo is 144 BPM. The melody and tablature are shown for the second measure.

Sheet music for guitar with tablature. The music continues in common time (3/4) with a key signature of one sharp (F#). The tuning is DADDAD. The tempo is 144 BPM. The melody and tablature are shown for the third measure.

Sheet music for guitar with tablature. The music continues in common time (3/4) with a key signature of one sharp (F#). The tuning is DADDAD. The tempo is 144 BPM. The melody and tablature are shown for the fourth measure.

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* An alternate tuning for nylon-string guitar is DADAAD. This changes the notes, but the tab still works.



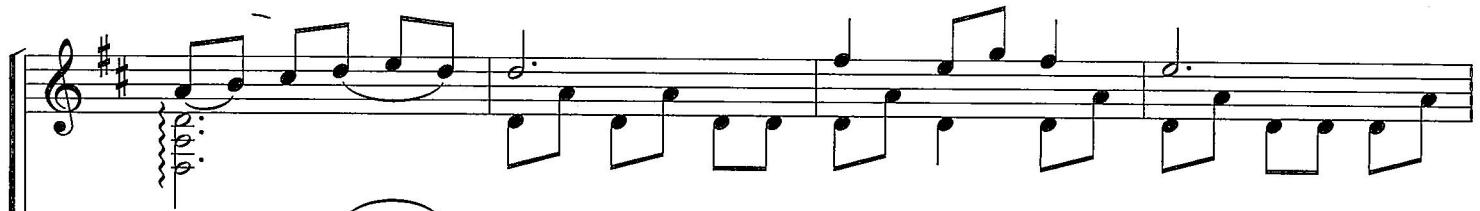
Continuation of the musical score and tablature for guitar part A. The score and tablature show the continuation of the melody. The bass staff has a large letter 'B' at the beginning.

Continuation of the musical score and tablature for guitar part A. The score and tablature show the continuation of the melody. The bass staff has a large letter 'B' at the beginning.

Continuation of the musical score and tablature for guitar part A. The score and tablature show the continuation of the melody. The bass staff has a large letter 'B' at the beginning.

Continuation of the musical score and tablature for guitar part A. The score and tablature show the continuation of the melody. The bass staff has a large letter 'B' at the beginning.

Continuation of the musical score and tablature for guitar part A. The score and tablature show the continuation of the melody. The bass staff has a large letter 'B' at the beginning.



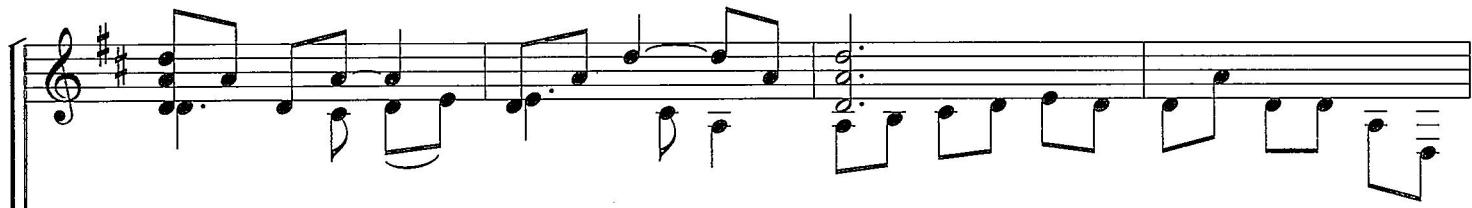
Continuation of the musical score and tablature for guitar, measures 5-8. The score and tablature are identical to measures 1-4, showing a repeating pattern of eighth-note chords and open strings.

Continuation of the musical score and tablature for guitar, measures 9-12. The score and tablature are identical to measures 1-4, showing a repeating pattern of eighth-note chords and open strings.

Continuation of the musical score and tablature for guitar, measures 13-16. The score and tablature are identical to measures 1-4, showing a repeating pattern of eighth-note chords and open strings.

Continuation of the musical score and tablature for guitar, measures 17-20. The score and tablature are identical to measures 1-4, showing a repeating pattern of eighth-note chords and open strings.

Continuation of the musical score and tablature for guitar, measures 21-24. The score and tablature are identical to measures 1-4, showing a repeating pattern of eighth-note chords and open strings.



Musical score and tablature for guitar, measures 9-16. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass clef staff with eighth-note patterns. The tablature below shows the corresponding fingerings for each measure.

0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0
2	4	0	2	4	0	2	0

Musical score and tablature for guitar, measures 17-24. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass clef staff with eighth-note patterns. The tablature below shows the corresponding fingerings for each measure.

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

Musical score and tablature for guitar, measures 25-32. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass clef staff with eighth-note patterns. The tablature below shows the corresponding fingerings for each measure.

0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0
2	4	0	2	0	2	0	0

Musical score and tablature for guitar, measures 33-40. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass clef staff with eighth-note patterns. The tablature below shows the corresponding fingerings for each measure.

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

Musical score and tablature for guitar, measures 41-48. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass clef staff with eighth-note patterns. The tablature below shows the corresponding fingerings for each measure.

0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0
2	4	0	2	0	2	0	0

Musical score and tablature for guitar, measures 49-56. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass clef staff with eighth-note patterns. The tablature below shows the corresponding fingerings for each measure.

0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0
2	4	0	2	0	2	0	0

Musical score and tablature for guitar, measures 57-64. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass clef staff with eighth-note patterns. The tablature below shows the corresponding fingerings for each measure.

0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0
2	4	0	2	0	2	0	0

Chanconeta tedesca

Tuning: DADDAD

Anon., 14th Cent.

$J=88$ REFRAIN

The Refrain section consists of two staves. The top staff is a treble clef staff with a common time signature, showing a continuous sequence of eighth notes. The bottom staff is a guitar tab staff with six horizontal lines representing the strings, showing a repeating pattern of notes corresponding to the musical notes above.

The first variation (Var. 1) consists of two staves. The top staff is a treble clef staff with a common time signature, showing a sequence of eighth notes. The bottom staff is a guitar tab staff with six horizontal lines representing the strings, showing a repeating pattern of notes corresponding to the musical notes above.

VAR. 1

The second variation (Var. 2) consists of two staves. The top staff is a treble clef staff with a common time signature, showing a sequence of eighth notes. The bottom staff is a guitar tab staff with six horizontal lines representing the strings, showing a repeating pattern of notes corresponding to the musical notes above.

The third variation (Var. 3) consists of two staves. The top staff is a treble clef staff with a common time signature, showing a sequence of eighth notes. The bottom staff is a guitar tab staff with six horizontal lines representing the strings, showing a repeating pattern of notes corresponding to the musical notes above.

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REFRAIN

Musical score for the Refrain section. The top part shows staff notation with a treble clef and a bass clef. The bottom part shows tablature for a six-string guitar, with the first string on the left and the sixth string on the right. The tablature includes letterheads A and B, and numerical fret markings.

Staff notation:

Tablature (Fret markings):

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

VAR.2

Musical score for Variation 2. The top part shows staff notation. The bottom part shows tablature for a six-string guitar, with the first string on the left and the sixth string on the right. The tablature includes letterheads A and B, and numerical fret markings.

Staff notation:

Tablature (Fret markings):

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

Musical score for another section. The top part shows staff notation. The bottom part shows tablature for a six-string guitar, with the first string on the left and the sixth string on the right. The tablature includes letterheads A and B, and numerical fret markings.

Staff notation:

Tablature (Fret markings):

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

REFRAIN

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

A B

7 7 10 8 7 | 5 12 10 9 12 10 | 8 7 8 10 8 7 | 5 5 0 0

A B

strumming:

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

A B

7 7 10 8 7 | 5 12 10 9 12 10 | 8 7 8 10 8 7 | 5 5 0 0

A B

Stella splendens

Tuning: DADGBE

Llibre Vermell, Spanish, 14th Cent.

$J = 126$

BIII

Fine

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B^{VIII}
B^{VII}
①

A
B

A
B

D.C.
2nd time, D.C. al Fine

A
B

Inperantz

Tuning: DADGBE

Llibre Vermell, Spanish, 14th Cent.

$\text{J} = 176$

The musical score consists of four staves. The top staff is musical notation. The bottom three staves are tablatures for a six-stringed instrument, with the first string (T) at the top and the sixth string (B) at the bottom. Fingerings are indicated by numbers (0-3) and symbols (1, 2, 3, 4, 5) placed above or below the tablature dots. The tuning is DADGBE.

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A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a half note on the A line in the treble staff, followed by a quarter note on the G line, another quarter note on the A line, and a half note on the B line. This is followed by a measure rest. Measure 12 begins with a half note on the A line in the treble staff, followed by a quarter note on the C line, a half note on the D line, and a quarter note on the E line. The score concludes with a measure rest.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a half note on the A line in the bass staff. Measures 12 and 13 show a continuation of the melody with various notes and rests, including a half note on the G line in the bass staff.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a half note in the bass staff. Measures 12 and 13 show a sequence of eighth notes and sixteenth-note patterns. Measure 14 starts with a half note in the bass staff.

A musical score for piano, featuring a single melodic line on a five-line staff. The key signature is A major (one sharp). The melody consists of eighth and sixteenth note patterns, primarily in the right hand. The left hand provides harmonic support with sustained notes and chords. The score includes a treble clef, a key signature indicator, and a common time signature.

A B G

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

Los set gotex; Ceteri Respondent; Cuncti simus; Polorum Regina

Tuning: DGDGBE

Llibre Vermell, Spanish, 14th Cent.

J=152 LOS SET GOTEX

last time rit.

Musical score and tablature for 'Los set gotex'. The score is in 2/4 time with a treble clef. The tablature shows six strings (A, D, G, B, E, B) with corresponding fingerings: 1, 0, 2; 0, 1, 3; 1, 0; 2; 0, 2, 0; 3; 2, 0; 2, 0, 2, 3. The tablature is preceded by a tuning diagram showing A, B, and B strings.

Continuation of the tablature for 'Los set gotex', showing the next section of the piece.

1. 2. CETERI RESPONDENT

Musical score and tablature for 'Ceteri Respondent'. The score is in 2/4 time with a treble clef. The tablature shows six strings (A, D, G, B, E, B) with corresponding fingerings: 2, 2; 2, 0; 0, 0; 0, 2; 3, 2; 3, 2, 3; 0, 2, 2. The tablature is preceded by a tuning diagram showing A, B, and B strings.

Continuation of the tablature for 'Ceteri Respondent', showing the next section of the piece.

I. 2. D.C.
2nd time D.C. al

Musical score and tablature for the final section of 'Ceteri Respondent'. The score is in 2/4 time with a treble clef. The tablature shows six strings (A, D, G, B, E, B) with corresponding fingerings: 0, 0, 2; 3, 2, 0; 2, 0, 2; 5; 0, 0; 0, 0. The tablature is preceded by a tuning diagram showing A, B, and B strings.

Continuation of the tablature for the final section of 'Ceteri Respondent', showing the last section of the piece.

J=168

CUNCTI SIMUS

Musical score and tablature for 'Cuncti simus'. The score is in 3/4 time with a treble clef. The tablature shows six strings (A, D, G, B, E, B) with corresponding fingerings: 0, 0, 0; 0, 0, 0; 0, 0, 0; 0, 0, 0; 6, 6, 5, 5. The tablature is preceded by a tuning diagram showing A, B, and B strings.

Continuation of the tablature for 'Cuncti simus', showing the last section of the piece.

TAB notation below:

3	1	3	5	3	3	1	3	5	1	3
0	0	0	0	0	0	0	0	0	0	0

TAB notation below:

3	3	6	6	8	10	10	8	8	6	5	3
0	0	0	0	0	0	0	0	0	0	0	0

TAB notation below:

1	5	3	6	6	5	5	3	1	3	5	3
0	0	0	0	0	0	0	0	0	0	0	0

TAB notation below:

3	1	3	5	1	3	3	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0

J. = 76 POLORUM REGINA

Musical score and tablature for guitar. The score shows a treble clef, a key signature of one sharp, and a time signature of common time. It consists of two staves: the top staff is for the melody and the bottom staff is for the guitar chords. The tablature below shows the guitar strings with fingerings and a pick mark.

Quant je voi yver

Tuning: DADGBE

Colin Muset, 13th Cent.

J. = 66

Sheet music for 'Quant je voi yver' by Colin Muset, 13th Cent. Tuning: DADGBE. The music is in common time (C) and consists of four staves. The notation uses a treble clef and includes various note heads (solid black, hollow white, and cross-hatched) and stems. Measures are numbered below the staff. The first staff starts with a measure of eighth notes (5), followed by a repeat sign and a measure of sixteenth notes (3, 2, 0). The second staff starts with a measure of eighth notes (2, 0, 0, 0, 0, 0), followed by a repeat sign and a measure of sixteenth notes (5, 3, 3, 5). The third staff starts with a measure of eighth notes (2, 0, 2, 3), followed by a repeat sign and a measure of sixteenth notes (2, 0, 3, 3, 3). The fourth staff starts with a measure of eighth notes (0, 2, 3, 5, 3), followed by a repeat sign and a measure of sixteenth notes (5, 2, 3, 3, 0, 2, 3, 5, 3).

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Sheet music for guitar, Treble Clef, Key of G, Common Time.

Fretboard positions:

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

Sheet music for guitar, Treble Clef, Key of G, Common Time.

Fretboard positions:

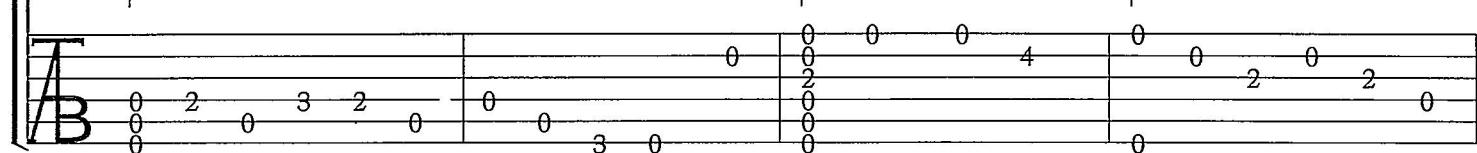
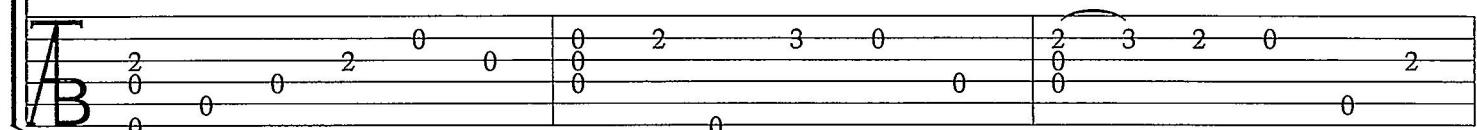
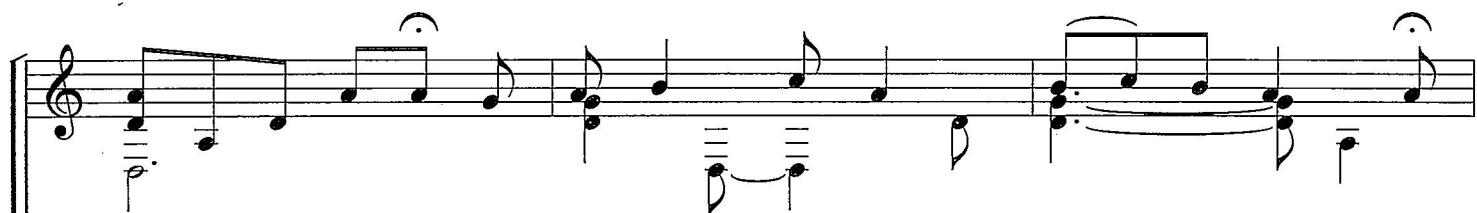
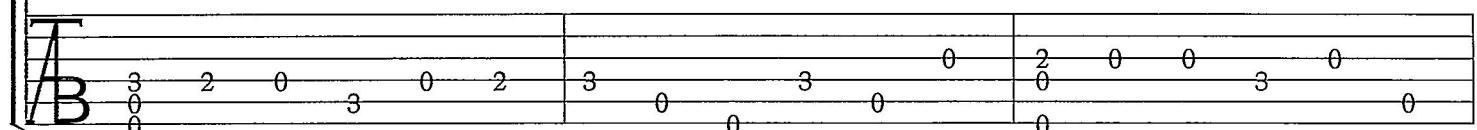
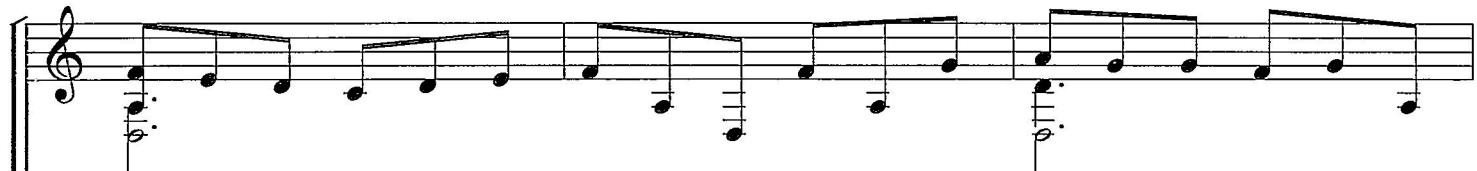
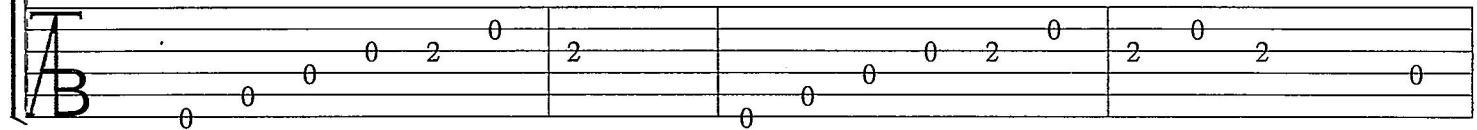
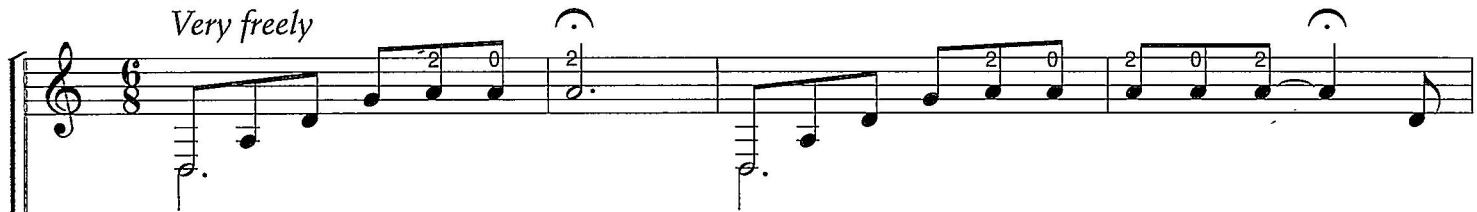
3	2	0	2	5	2	3	0	2	3	2	0	3	3	
0	0	0	0	0	0	0	0	0	0	0	0	0	0	
A	B													

Comment qu'a moy

Tuning: DADGAD

Guillaume da Machaut, ?1300–1377

Very freely



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Musical score and tablature for the first measure. The score shows a treble clef staff with sixteenth-note patterns and a bass staff with eighth-note patterns. The tablature shows a six-string guitar neck with fingerings: 0, 1, 1, 0; 0, 1, 0, 0; 0, 2; 0, 0; 0, 0, 4.

Musical score and tablature for the second measure. The score shows a treble clef staff with sixteenth-note patterns and a bass staff with eighth-note patterns. The tablature shows a six-string guitar neck with fingerings: 0, 2, 0, 2, 0; 0, 1, 0, 1, 0, 0; 0, 1, 0, 1, 0, 0; 0, 2; 0, 0, 0.

Musical score and tablature for the third measure. The score shows a treble clef staff with sixteenth-note patterns and a bass staff with eighth-note patterns. The tablature shows a six-string guitar neck with fingerings: 3, 2, 0, 3, 0, 2; 3, 0, 3, 0, 0; 2, 0, 0, 3, 0; 2, 0, 0, 2, 0.

Musical score and tablature for the fourth measure. The score shows a treble clef staff with sixteenth-note patterns and a bass staff with eighth-note patterns. The tablature shows a six-string guitar neck with fingerings: 0, 2, 3, 0; 0, 0, 0; 2, 3, 2, 0, 2; 0, 2, 0, 3, 2, 0; 0, 0, 3, 0.

a tempo J. = 72

a tempo J.=72

A musical score for a single melodic line. The music is in common time with a key signature of one sharp. The melody consists of eighth and sixteenth notes, primarily in the soprano range. The score includes several fermatas and slurs. Measure 1 starts with a half note followed by an eighth note. Measures 2-4 show a pattern of eighth and sixteenth notes. Measures 5-6 continue this pattern. Measures 7-8 show eighth and sixteenth notes again. Measures 9-10 conclude the section.

Fretboard diagram for the first measure of the A major scale. The diagram shows six strings and six frets. The notes are: string 6 (low E) at the 3rd fret, string 5 (B) at the 2nd fret, string 4 (G) at the open (0), string 3 (D) at the open (0), string 2 (A) at the open (0), and string 1 (E) at the open (0). The first two strings are muted.

A musical score for piano. The top staff uses a treble clef and consists of six measures. The first measure contains two eighth notes. The second measure contains one eighth note followed by a quarter note. The third measure contains a sixteenth-note grace note followed by a eighth note and a quarter note. The fourth measure contains a sixteenth-note grace note followed by a eighth note and a quarter note. The fifth measure contains a sixteenth-note grace note followed by a eighth note and a quarter note. The sixth measure contains a sixteenth-note grace note followed by a eighth note and a quarter note. The bottom staff uses a bass clef and consists of six measures. The first measure contains a quarter note. The second measure contains a quarter note. The third measure contains a quarter note. The fourth measure contains a quarter note. The fifth measure contains a quarter note. The sixth measure contains a quarter note.

Fretboard diagram for the A major scale. The neck shows six strings and five frets. Fingerings are indicated above the strings: the first measure (open) has 0 2 3 0; the second measure (fret 1) has 2 3 2 0; the third measure (fret 2) has 0 0 0 0; the fourth measure (fret 3) has 0 2 3 2 0; and the fifth measure (fret 4) has 0 0 0 0.

A musical score in G major, featuring a single melodic line. The key signature consists of one sharp sign (F#). The time signature is common time (indicated by a 'C'). The melody begins with a dotted half note followed by a quarter note. It continues with a dotted half note, a quarter note, a half note, a dotted half note, a quarter note, a half note, and a dotted half note. There are several rests of varying lengths throughout the measure, including a long rest before the final note.

Fretboard diagram for the A major scale. The neck shows six strings and seven frets. Fingerings are indicated above the strings: 0, 0, 0, 4, 0, 0, 0, 0, 0, 0, 0, 0, 1, 0. The A string is labeled 'A' and the B string is labeled 'B'.

A musical score for piano featuring two staves. The top staff uses a treble clef and shows a melodic line with various note values and rests. The bottom staff uses a bass clef and provides harmonic support with sustained notes and chords. Measure 11 concludes with a double bar line and repeat dots, indicating a return to a previous section. Measure 12 begins with a single bar line and continues the melodic and harmonic patterns established in measure 11.

Guitar tablature for the first measure of the A section. The tab shows a B chord (B, D, G) followed by an open position A chord (A, C#, E). The strings are muted with a '0' and a '1' above the string 1.

Musical score for measures 7-12:

Top Staff (Treble Clef):

Bottom Staff (Bass Clef):

Measure 7: 7, 0, 0, 0
Measure 8: 12, 0, 0, 0
Measure 9: 12, 11, 0, 0
Measure 10: 12, 0, 0, 0
Measure 11: 7, 0, 0, 0
Measure 12: 7, 0, 0, 0
Measure 13: 7, 0, 0, 0
Measure 14: 11, 0, 0, 0

D.S. al Coda

Musical score for the section after *D.S. al Coda*:

Top Staff (Treble Clef):

Bottom Staff (Bass Clef):

Measure 15: 7, 0, 0, 0
Measure 16: 7, 11, 0, 0
Measure 17: 7, 0, 0, 0
Measure 18: 0, 0, 0, 0
Measure 19: 0, 0, 0, 0
Measure 20: 0, 0, 0, 0

Coda

Coda

Top Staff (Treble Clef):

Bottom Staff (Bass Clef):

Measure 1: 0, 0, 0, 0
Measure 2: 0, 3, 2, 0
Measure 3: 0, 0, 0, 0
Measure 4: 0, 0, 0, 0

Dame ne regardez pas

Tuning: EADGBE

Guillaume da Machaut, ?1300–1377

$\text{J.} = 56$

BVII

The sheet music consists of five staves of musical notation for a six-string guitar. The top staff is standard musical notation with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The subsequent four staves are tablatures showing the fret positions for each string. Fingerings are indicated above the strings, and string numbers (1 through 6) are shown below them. The music begins with a section starting at measure 1, followed by a repeat sign and a section ending at measure 12. The final section starts at measure 13 and ends at measure 14, which is labeled 'BVII'.

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1. **BVII**

10 10 8 8 7 7 :|: 10 10 8 8 7 7 8 10

A 0 7 9 | 7 :|: 0 7 10 9

BVII

7 10 8 7 8 10 | 12 10 10 8 8 7 8 10

A 7 | 0 12 :|: 0 7

7 10 9 7 9 10 | 7 7 7 0 8 10 7 10 8

A 9 | 7 9 :|: 7 7 9 7 10 10

7 10 7 9 | 7 10 7 8 10 7 10 8 7 10

A 7 10 7 9 | 7 10 7 8 10 7 10 8 7 8

Musical score for guitar with tablature. The score consists of two staves: a treble clef staff above and a six-string guitar tablature staff below. The tablature shows fingerings (e.g., 8, 10, 7, 12, 10, 8) and string numbers (e.g., 0, 7, 10, 7, 7, 8, 10, 7, 8). Measures 1-8 are shown.

Musical score for guitar with tablature. The score consists of two staves: a treble clef staff above and a six-string guitar tablature staff below. The tablature shows fingerings (e.g., 10, 7, 8, 7, 8, 10, 7, 10, 10, 9, 9, 9, 7, 7, 7, 10) and string numbers (e.g., 0, 7, 0, 7, 0, 8). Measures 9-16 are shown.

Musical score for guitar with tablature. The score consists of two staves: a treble clef staff above and a six-string guitar tablature staff below. The tablature shows fingerings (e.g., 8, 7, 8, 10, 7, 8, 10, 7, 0, 7, 7, 10, 10) and string numbers (e.g., 0, 0, 0, 0). Measures 17-24 are shown.

Reis glorios

Tuning: DADGBE

Giraut de Bornelh, 12th Cent.

Very freely

The score is a handwritten musical manuscript for a medieval piece. It features four staves, each consisting of a treble clef staff above a bass staff. The notation is unique, using vertical strokes and short dashes for the top staff, and horizontal strokes and numerical pitch markings (0, 3, 5, 7) for the subsequent staves. The music is organized into measures separated by vertical bar lines. The piece concludes with a final measure ending on a note.

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T

p

5 3 5 7 5 3 1 0 1 3 1 0 3

B 0 0 0 0 0 2 0 0 2

p

let ring

1 3 0 1 3 5 3 1 0 3 0 1 0 3

B 1 3 0 0 2 0 0 0

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