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



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## CD CONTENTS

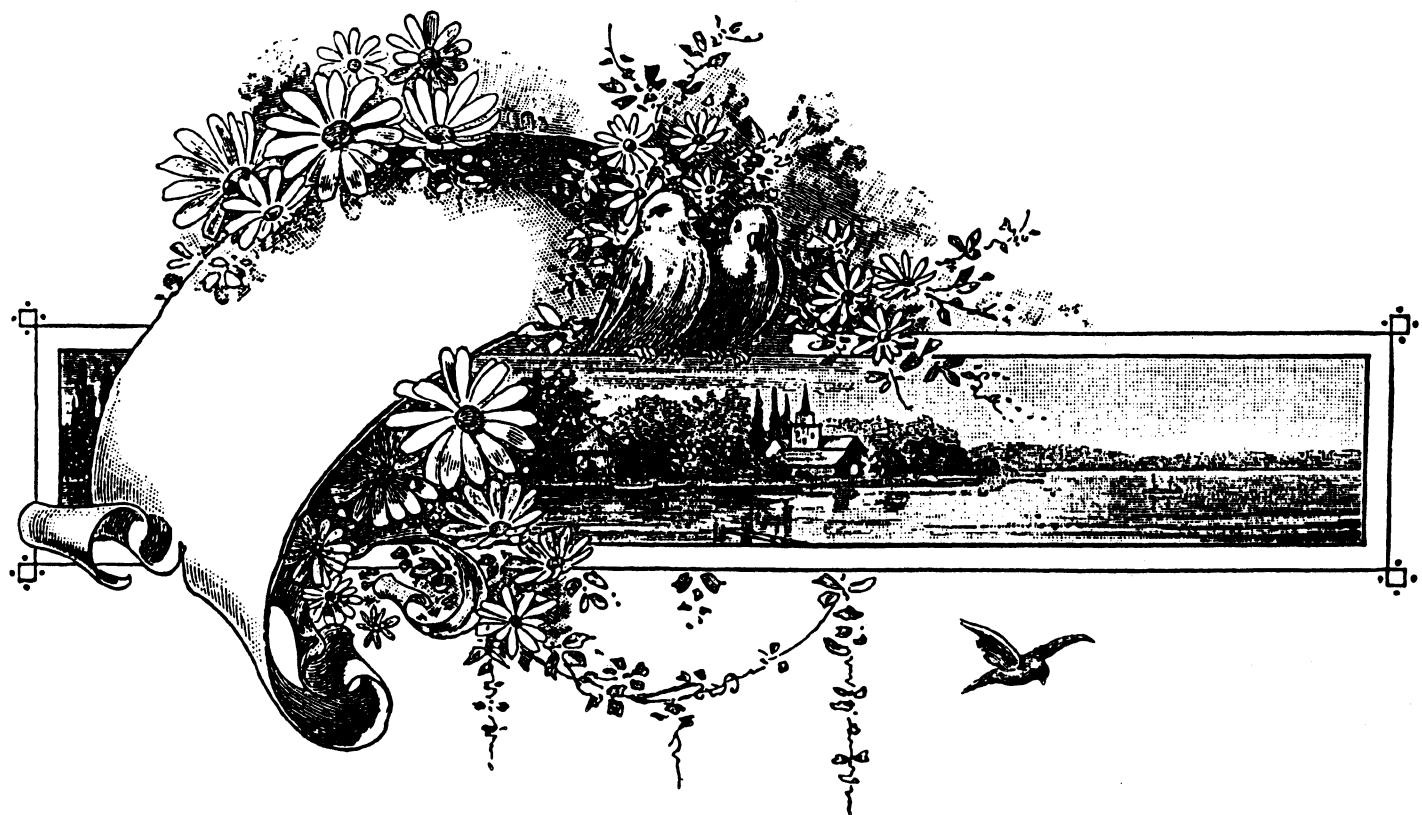
- |   |   |
|---|---|
| [1] Medley: Lamento Di Tristan & Rotta [2:56]         | [8] The Earle Of Salisbury [1:20]   |
| [2] Medley: Trotto/Saltarello [2:33]                  | [9] The Moon Shines Bright [3:52]   |
| [3] The English Dance [2:48]                          | [10] Medley: Toye For Two Lutes & My Lord Willoughby's<br>Welcome Home [6:50] |
| [4] Saltarello (Circle Dance) [4:22]                  | [11] Weston Wynde [1:22]  |
| [5] Medley: Gypsy Dance & Jew's Dance [3:25]          | [12] Alman [1:52]   |
| [6] Medley: Bransle Gay & Bransle De Bourgogne [2:48] | [13] Medley: Veri Floris & Triple Ballade [2:42]                              |
| [7] Bourée I and II [2:19]                            |   |



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# FOR THE FLYNNS



# THE MUSIC

INTRODUCTION .....	4
1. LAMENTO DI TRISTAN — ROTTA .....	6
2. SALTARELLO .....	12
3. TROTTO .....	16
4. STANTIPES .....	21
5. THE ENGLISH DANCE .....	25
6. SALTARELLO .....	32
7. GITTERN PAVAN .....	38
8. GIPSY DANCE — JEWS' DANCE .....	HANS NEUSIEDLER
9. FANTASIA que contrahaze la harpa en la manera de Luduvico ALONSO MUDARRA .....	52
10. SE LO M'ACCORGO .....	59
11. BRANSLE GAY .....	CLAUDE GERVAISE
12. BRANSLE DE BOURGOGNE .....	CLAUDE GERVAISE
13. THE IRISH HO-HOANE .....	66
14. BANDORA LULLABY .....	ANTHONY HOLBORNE
15. PAVANNE D'ESPAGNE .....	NICOLAS VALLET
16. BOUREE I — BOUREE II .....	NICOLAS VALLET
17. MAL SIMS .....	78
18. THE EARLE OF SALISBURY .....	WILLIAM BYRD
19. COURANTE .....	ROBERT BALLARD
20. THE MOON SHINES BRIGHT .....	92
21. TOY FOR TWO LUTES .....	THOMAS ROBINSON
22. WESTRON WYNDE .....	104
23. ALMAN .....	110
24. MY LORD WILLOBIE'S WELCOME HOME .....	114
25. VERI FLORIS .....	136
26. TRIPLE BALLARDE .....	GUILLAUME DE MACHAUT
27. REDFORD'S MEANE .....	JOHN REDFORD
28. LACHRIMAE ANTIQUAE .....	JOHN DOWLAND
NOTES TO THE MUSIC .....	172

All arrangements by John Renbourn, © Pentangle Ltd., London

# 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 — ROTTA

Tuning

J- 58

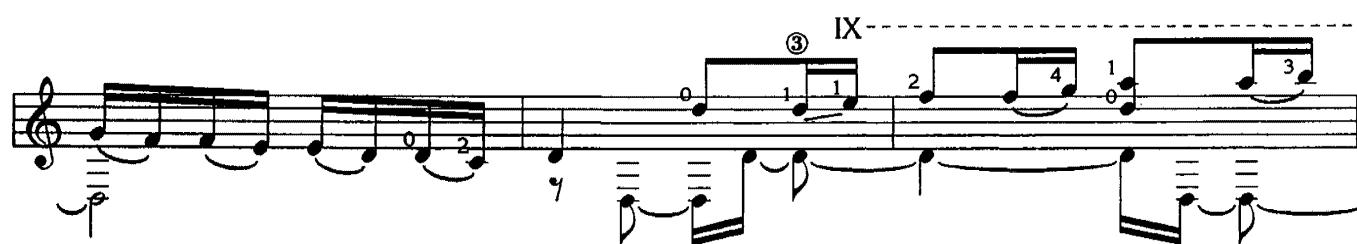
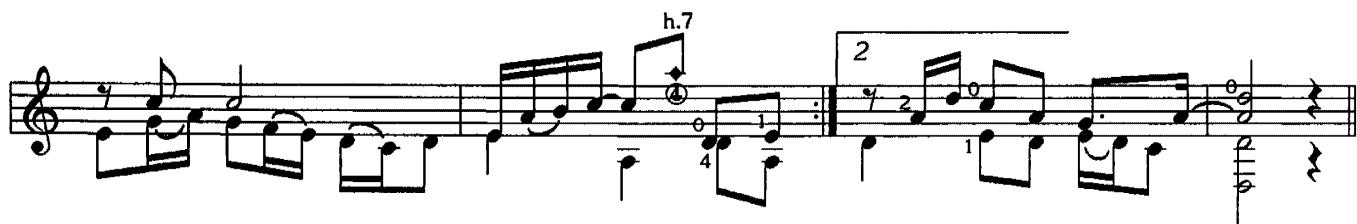
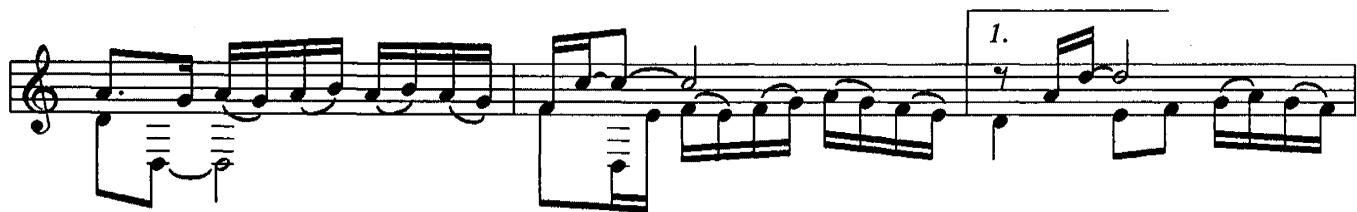
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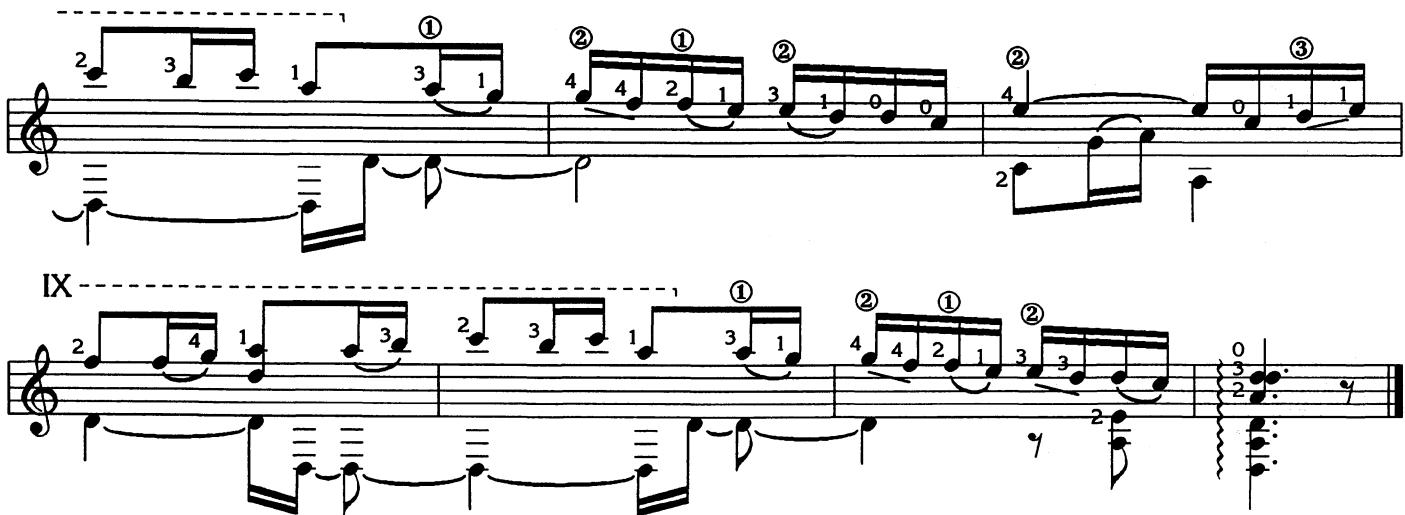
h.7

2.

h.7

6





## LAMENTO DI TRISTAN — ROTTA

### Tablature

Tuning       $\text{J} = 58$



$\text{J}=96$

Guitar tablature for the first 16 measures of the solo. The tab shows a 12-bar blues progression. Measures 1-2: G major chord (B5-D3-G2). Measures 3-4: C major chord (E3-G2-B1). Measures 5-6: F major chord (A2-C1-F1). Measures 7-8: B major chord (D3-G2-B1). Measures 9-10: E major chord (G2-B1-E1). Measures 11-12: A major chord (C1-F1-A1). Measures 13-14: D major chord (F1-A1-D1). Measures 15-16: G major chord (B5-D3-G2).

Guitar tablature for the first 10 measures of the solo. The tab shows a 6-string guitar with the strings numbered 1 through 6 from bottom to top. Measures 1-4 show a repeating pattern of eighth-note pairs on strings 1, 2, and 3. Measure 5 is a single eighth note on string 1. Measures 6-10 show a repeating pattern of eighth-note pairs on strings 1, 2, and 3.

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

Guitar tablature for the first measure of a blues scale. The top line shows a 4-note descending scale (4, 2, 1) followed by a 3-note descending scale (3, 1, 0). The bottom line shows the corresponding fingerings: 7-5, 3-2, 4-2, 0, 0. The tab includes a capo at the 3rd fret.

# SALTARELLO

Tuning

$J = 126$

1.

2.

1.

2.

3.

The sheet music consists of five staves of musical notation for a bowed string instrument. The music is in common time and uses a treble clef. Fingerings are indicated by numbers above the notes, and dynamics are shown with various marks like  $\text{f}$ ,  $\text{p}$ , and  $\text{ff}$ . The first staff begins with a  $\text{p}$  dynamic. The second staff starts with a  $\text{ff}$  dynamic. The third staff begins with a  $\text{p}$  dynamic. The fourth staff starts with a  $\text{p}$  dynamic. The fifth staff begins with a  $\text{p}$  dynamic.

1.

2.

②

③

1.

2.

# SALTARELLO

## Tablature

Tuning       $\text{J} = 126$        $\frac{2}{4}$        $\frac{1}{4}$        $\frac{1}{4}$        $\frac{4}{4}$        $\frac{4}{4}$        $\frac{1}{4}$

1.

2.

1.

2.

1.

2.

1.

2.

1.

2.

# TROTTO

Tuning       $\text{J.} = 116$

The sheet music consists of six staves of musical notation. The first staff is a tuning staff showing notes on a C major scale. The subsequent five staves are performance staves, each starting with a treble clef and a key signature of one flat (F major). The tempo is marked as  $\text{J.} = 116$ . The notation includes various note heads (solid black, open, and cross-hatched) and stems, with some notes having numerical or circled numbers above them. Measures are separated by vertical bar lines, and repeat signs with endings (e.g., ending 3) are present. The music is divided into sections by double bar lines.

A musical score consisting of eight staves of music. Each staff is in common time (indicated by a 'C') and has a treble clef. The music is primarily composed of eighth-note patterns. Measure 1: The first measure starts with a sixteenth note followed by a eighth note, then a sixteenth note, then a eighth note. Measures 2-3: The second measure begins with a sixteenth note, followed by a eighth note, then a sixteenth note, then a eighth note. The third measure begins with a sixteenth note, followed by a eighth note, then a sixteenth note, then a eighth note. Measures 4-5: The fourth measure begins with a sixteenth note, followed by a eighth note, then a sixteenth note, then a eighth note. The fifth measure begins with a sixteenth note, followed by a eighth note, then a sixteenth note, then a eighth note. Measures 6-7: The sixth measure begins with a sixteenth note, followed by a eighth note, then a sixteenth note, then a eighth note. The seventh measure begins with a sixteenth note, followed by a eighth note, then a sixteenth note, then a eighth note. Measure 8: The eighth measure begins with a sixteenth note, followed by a eighth note, then a sixteenth note, then a eighth note.

# TROTTO Tablature

## Tuning

♩. = 116

Tuning D-A-D-G-B-D      J. = 116

D C | T 6 | G D | G D | B

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

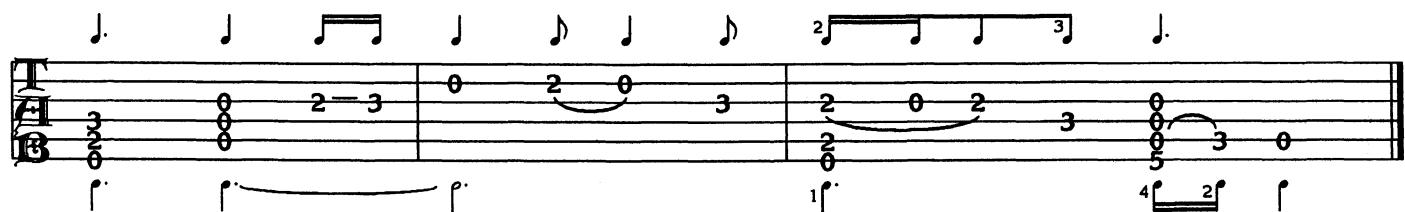
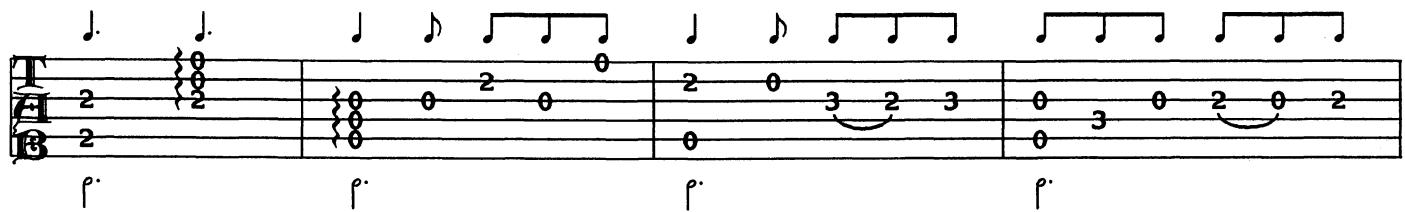
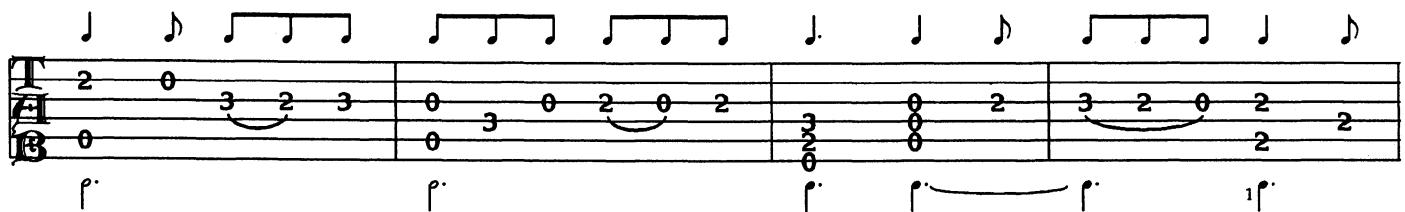
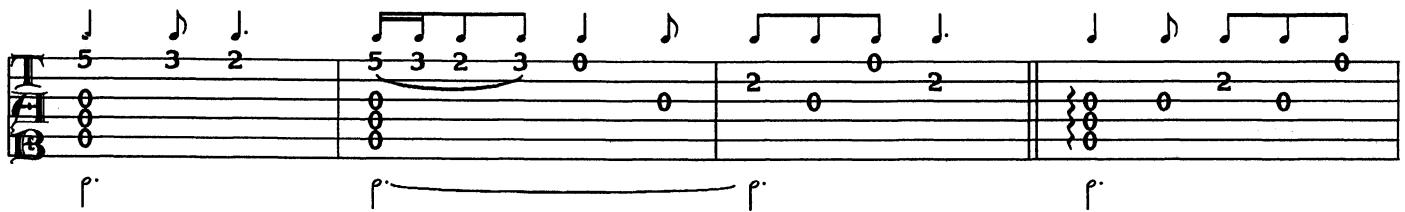
p. p. p.

Guitar tablature for the first measure of the solo:

T 2 3  
A 0 2 3  
B 2 0

1'.





# STANTIPES

Tuning J. = 108

The musical score consists of eight staves of music for a single instrument. The key signature is G major (one sharp). The time signature is 8/8. The tempo is indicated as J. = 108. The first staff begins with a tuning section, followed by a series of measures featuring various note heads (circles, squares, triangles) and rests, some with numerical subscripts (e.g., 0, 1, 2, 3, 4) and superscripts (e.g., 0, 1, 2, 3, 4). Measures 1 through 4 are as follows:

- Measure 1: Circle 0, square 1, triangle 2, circle 3, square 4.
- Measure 2: Circle 0, square 1, triangle 2, circle 3, square 4.
- Measure 3: Circle 1, square 2, triangle 3, circle 4.
- Measure 4: Circle 1, square 2, triangle 3, circle 4.

Measures 5 through 8 are identical to measures 1 through 4 respectively, maintaining the same pattern of note heads and rests.

A handwritten musical score consisting of six staves of music. The music is written in common time with a key signature of two sharps. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The score includes various dynamics and performance instructions, such as slurs, grace notes, and fermatas. The notation is dense and continuous across the staves.

# STANTIPES

## Tablature

### Tuning      ♩. = 108

108

Fingerstyle guitar tablature for the first section of the piece. The tab shows a 4-measure pattern starting with an open string (A) followed by a downstroke (D). The pattern continues with upstrokes (U) and downstrokes (D) on the A and D strings. Measures 5-8 show a variation where the A string is muted (X) and the D string is played with a downstroke (D).

A musical score for a six-string guitar, showing four measures of music. The score includes string labels (Top E, Middle B, Bottom G) and numerical fingerings (0-5) for each string. Measure 1: Open E, 0, 2, 0, 2, 2. Measure 2: B, 0, 4, 5 (slur), 4, 2, 0. Measure 3: Open G, 0, 4, 0, 2, 0. Measure 4: B, 0, 4 (slur), 2, 0. The fourth measure ends with a double bar line and a repeat sign.

Guitar tablature for the first measure:

String positions: T (5, 4, 2), A (0, 2, 0), B (0). Fingerings: T(5), A(4), B(2). Rhythms: eighth note, sixteenth note, eighth note.

Guitar tablature for the second measure:

String positions: T (5, 4, 2), A (0, 2, 0), B (0). Fingerings: T(5), A(4), B(2). Rhythms: eighth note, sixteenth note, eighth note.

Guitar tablature for the third measure:

String positions: T (2, 5, 2), A (3, 2, 3), B (0, 2, 0). Fingerings: T(2), A(5), B(3). Rhythms: eighth note, sixteenth note, eighth note.

Guitar tablature for the fourth measure:

String positions: T (5, 4, 2), A (3, 2, 3), B (0, 2, 0). Fingerings: T(5), A(4), B(2). Rhythms: eighth note, sixteenth note, eighth note.

Guitar tablature for the fifth measure:

String positions: T (5, 4, 2), A (3, 2, 3), B (0, 2, 0). Fingerings: T(5), A(4), B(2). Rhythms: eighth note, sixteenth note, eighth note.

Guitar tablature for the sixth measure:

String positions: T (5, 4, 2), A (3, 2, 3), B (0, 2, 0). Fingerings: T(5), A(4), B(2). Rhythms: eighth note, sixteenth note, eighth note.

# THE ENGLISH DANCE

Tuning G major (G, B, D, G, B, D) J = 116

Sheet music for a six-string guitar, featuring six staves of musical notation. The tuning is G major (G, B, D, G, B, D). The tempo is J = 116. The music includes various rhythmic patterns, slurs, and grace notes.

VI ③      IV      III      II      IV      III      II

The sheet music consists of six staves of musical notation for a six-string guitar. The staves are in common time and G major (indicated by a treble clef and two sharps). The notation includes various techniques such as slurs, grace notes, and dynamic signs (e.g.,  $\text{p}$ ,  $\text{f}$ ). The first five staves are standard six-line staves, while the sixth staff is a ledger line staff where the top line represents the 6th string and the bottom line represents the 1st string. Measure numbers (e.g., ④, ③, ②, ①) are placed above certain notes, and performance instructions like "D.C. al §" and "8va h.5" are included. The music concludes with a final measure ending on the 6th string at the 5th fret.

# THE ENGLISH DANCE Tablature

## Tuning

J = 116

The image shows a musical score for a six-string guitar. At the top left, it says "Tuning D B G D G D". The tempo is marked as  $\text{♩} = 116$ . The first measure consists of six eighth notes. The strings are muted with a "m" symbol. The notes are grouped by vertical bar lines. The first group has three notes: the first string (D) is muted, the second string (B) is muted, and the third string (G) is muted. The second group has three notes: the fourth string (D) is muted, the fifth string (G) is muted, and the sixth string (D) is muted. Below the staff, there are two small "P" symbols indicating a piano dynamic.

A musical score for a six-string guitar. The top line shows a rhythmic pattern of eighth and sixteenth notes. Below it is a staff with six horizontal lines. The first three lines are labeled T, A, and D from top to bottom. The next three lines are labeled E, B, and G from top to bottom. Fret numbers are written above the staff: 4, 4, 2, 5, 4, 5; 2, 2, 5, 4, 0; -4, 4, 2, 0, 4, 0. The bottom line shows a 0 above the first string and a 1 above the sixth string.

Guitar tablature for the first section of the solo, showing a 12-measure phrase. The tab includes a staff with six horizontal lines, a fretboard diagram, and a rhythm staff above it. Fingerings are indicated above the strings, and a dynamic marking 'f' is present at the beginning of the first measure.

Guitar tablature for the first measure of the C major scale. The strings are labeled T (Top), A, and B (Bottom). The tab shows a sequence of notes: T (2), A (3), B (3), A (4), B (0), A (4), B (0). The first two notes on the A string have a grace note symbol above them. The first note on the B string has a grace note symbol above it. The second note on the B string has a grace note symbol below it.

Guitar tablature for the first measure of the C major scale. The tab shows a 12th-fret G note followed by an eighth-note rest. The strings are muted with a 'm' symbol.

TAB: T 2 2 5 4 2 0 | 2-3 3 4 0 4 0 | 2 2 4 0 0 2

T A E
 

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

 P P P P

T A E
 

0	2	0	1	0	2
0	0	0	0	0	0

 P P P P P P

T A E
 

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

 P P P P P P

T A E
 

7	0	7	5	0	5
9	0	7	5	0	5

 P P P P P P

T A E
 

7	0	7	5	0	7
9	0	7	5	0	7

 P P P P P P

T A E
 

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

 P P P P P P

T A B

T A B

T A B

T A B

T A B

T A B

T 2  
 A 4 0 0 0 2  
 B 0

4 2 4 5 2 4 5  
 0

4 2 0 4 0  
 0

2 0 4 0  
 0

1 4 3 2  
 4 5 4 2  
 0

4 5 7 5 4  
 0

2 4 5 4 2  
 0

0 0  
 0

2 4 5 4 2  
 4 5 7 5 4  
 0

2 4 5 4 2  
 0

0 0  
 0

*D.C. al §*

5 4 0  
 0 0 4  
 0

2 2 4 0 0 2  
 0

4 4 2 5 4 5  
 0

2 2 5 4 0  
 0

9 5 0  
 0 0 4 0  
 0

2 2 4 0 0 2  
 0

4 4 2 5 4 5  
 0

2 4 2 0  
 4 0

5 0 5 0  
 7 0 5 0

<7> <5>  
 0

# SALTARELLO

Tuning

$\text{J.} = 132$

The sheet music consists of eight staves of musical notation. The first staff shows the tuning, which is A major (three sharps). The subsequent staves are in G major (one sharp). The tempo is marked as J. = 132. The music is written in common time (indicated by 'C'). The notation includes various note heads (circles, squares, triangles) and stems, with some notes having numbers (1, 2, 3, 4) indicating specific fingerings or counts. The music is divided into measures by vertical bar lines.





# SALTARELLO

## Tablature

Tuning       $\text{J.} = 132$

The tablature consists of six horizontal staves, each representing a string of a six-string guitar. The strings are labeled on the left: D (top), A, F# (or E), E, A, and B (bottom). Each staff has six horizontal lines representing frets. Numerical values above or below the staff indicate the finger to be used for each note. Vertical arrows between staves indicate string crossings. The first staff begins with a measure of eighth-note pairs (D-A, A-F#, F#-E, E-A, A-B, B-D). Subsequent staves show various patterns of eighth and sixteenth notes across the strings.

The image displays six staves of guitar tablature, each with a corresponding musical notation staff above it. The tablature shows the strings (T, A, B) and frets for each note. The musical notation consists of vertical stems with note heads and horizontal bar lines indicating pitch and rhythm. The first staff begins with a whole note followed by a half note. The second staff begins with a half note followed by a whole note. The third staff begins with a whole note followed by a half note. The fourth staff begins with a half note followed by a whole note. The fifth staff begins with a whole note followed by a half note. The sixth staff begins with a half note followed by a whole note.

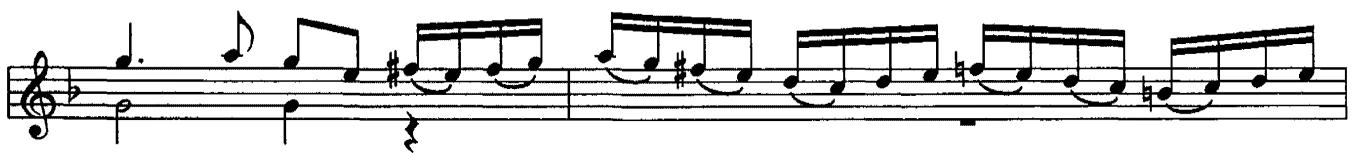
Six staves of guitar tablature, each with six strings (T, E, A, D, G, B) and a sixteenth-note time signature. Fingerings are indicated above the strings, and dynamics (p, f) are shown below the staff. The first staff starts with a 2 over 0. The second staff starts with a 3 over 0. The third staff starts with a 0. The fourth staff starts with a 2 over 0. The fifth staff starts with a 2 over 0. The sixth staff starts with a 0.

# GITTERN PAVAN

Tuning

The music is arranged in six staves, each consisting of five horizontal lines. The first staff includes a tuning diagram at the beginning. The key signature changes throughout the piece, indicated by various sharps and flats. Measure numbers 1, 2, 3, 4, and 5 are placed above specific measures in some staves. The tempo is marked as  $J = 104$ .

Detailed description: The music is a six-stave composition for gittern. Staff 1 shows a tuning diagram with three pairs of dots on the left, followed by a treble clef, a key signature of one flat, and a common time signature. The music begins with a series of eighth-note chords. Staff 2 continues with eighth-note chords and some sixteenth-note patterns. Staff 3 introduces a basso continuo part with sustained notes and eighth-note chords. Staff 4 features eighth-note chords and sixteenth-note patterns. Staff 5 consists entirely of eighth-note chords. Staff 6 concludes with eighth-note chords.



# GITTERN PAVAN

## Tablature

Tuning       $\text{♩} = 104$

The tablature shows six staves, each representing a course of the gittern. The courses are labeled on the left: E, B, T, G, D, A. The strings are numbered 1 through 6 from top to bottom. The music is divided into six measures by vertical bar lines. Each measure contains a series of notes with stems and heads, indicating specific fingerings and timing. Measure 1 starts with a 4-note group (3, 1, 0, 3), followed by a 2-note group (3, 0), a 3-note group (1, 3, 2), and a 2-note group (1, 2). Measures 2-6 continue this pattern with varying note groups and stems.

T B

6 3

Fretboard diagram for the first measure of a guitar solo. The diagram shows six strings and six frets. The notes are: string 6 (B) at fret 3, string 5 (G) at fret 3, string 4 (D) at fret 1, string 3 (A) at fret 0, string 2 (E) at fret 1, and string 1 (B) at fret 0. The tablature below the diagram shows the corresponding fingerings: T (thumb), 3, 0, 1, 0, 1. The measure ends with a vertical bar line.

Guitar tablature for the first measure of a piece titled 'The Star-Spangled Banner'. The tab shows a 6-string guitar with the strings labeled T (top), A, and B (bottom) on the left. The first measure consists of six eighth-note pairs. The first pair has a vertical bar between the two notes. The second pair has a vertical bar between the two notes. The third pair has a vertical bar between the two notes. The fourth pair has a vertical bar between the two notes. The fifth pair has a vertical bar between the two notes. The sixth pair has a vertical bar between the two notes.

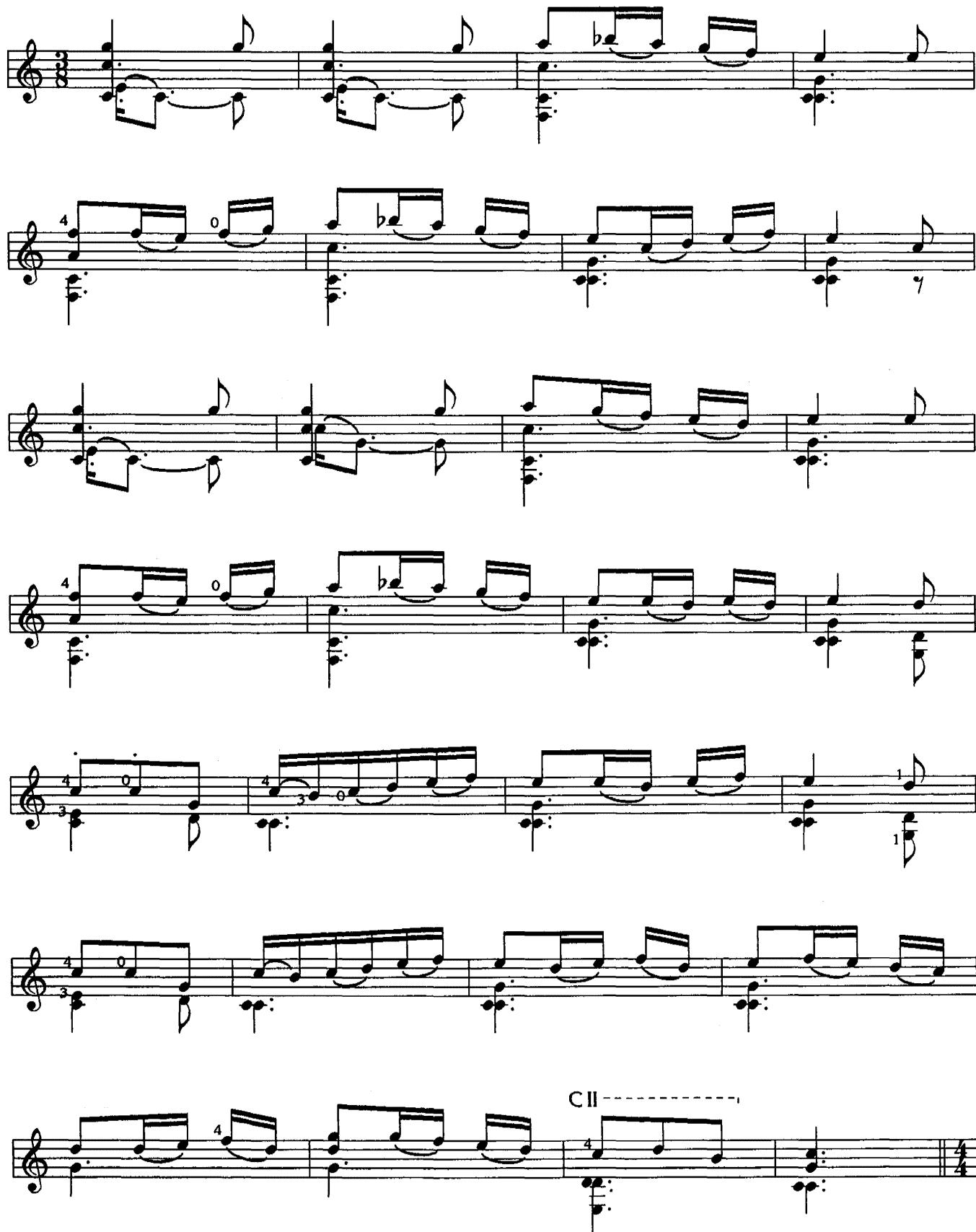
Guitar tablature for the first six measures. The strings are labeled E, A, D, G, B, and E from top to bottom. The tab shows a repeating pattern of eighth-note pairs and sixteenth-note pairs. Fingerings are indicated above the strings: measure 1 (E) has 3-1-0; measure 2 (A) has 3-1-3; measure 3 (D) has 0-1-3; measure 4 (G) has 3-1-0; measure 5 (B) has 0-1-3; measure 6 (E) has 3-1-0. Measures 1, 3, and 5 end with a vertical bar line.

# GIPSY DANCE — JEWS' DANCE

Hans Neusiedler

Tuning       $J = 96$

The music is in 2/4 time with a tempo of  $J = 96$ . The tuning is indicated at the beginning of the first staff. The notation uses a treble clef and includes various note heads, stems, and bar lines. Numerical values (1, 2, 3, 4, 0) and arrows ( $\nearrow$ ,  $\searrow$ ) are placed above some notes, and small numbers (5, 4) are placed below the staff.



1 2  
 3 4  
 5 6  
 7 8  
 9 10  
 11 12  
 13 14  
 15 16  
 17 18  
 19 20

The sheet music consists of six staves of music, each with a treble clef and a bass clef. The music is divided into measures by vertical bar lines. Various dynamic markings are present, including:
 

- 3**: In the first measure of the first staff.
- 5**: In the fifth measure of the first staff.
- 4**: In the fourth measure of the second staff.
- 5**: In the fifth measure of the second staff.
- 4**: In the fourth measure of the third staff.
- 2**: Above the first measure of the fourth staff.
- 1**: Above the first measure of the fourth staff.
- 4**: In the fourth measure of the fourth staff.
- 2**: Above the first measure of the fifth staff.
- 1**: Above the first measure of the fifth staff.
- 4**: In the fourth measure of the fifth staff.
- 2**: Above the first measure of the sixth staff.
- 1**: Above the first measure of the sixth staff.
- 4**: In the fourth measure of the sixth staff.
- 5**: In the fifth measure of the sixth staff.
- 2**: Above the first measure of the seventh staff.
- 3**: Above the first measure of the seventh staff.
- 5**: In the fifth measure of the seventh staff.

The musical score consists of four staves of music for a single performer, likely a drummer. The music is in common time (indicated by '3'). Each staff contains six measures of rhythmic patterns. Measures 1-3 feature sixteenth-note patterns with various dynamics (e.g., accents, slurs) and coordination points (e.g., '1', '2', '3', '4', '5'). Measures 4-6 show more complex patterns, including eighth-note groups and sixteenth-note figures. Bass drum strokes are indicated by vertical arrows below the staff.

# GIPSY DANCE — JEWS' DANCE

## Tablature

Tuning       $\text{J} = 96$

F C | T 2 0 | 2 2 2 2 | 4 2 4 2 0 4 2 | ...

G C | A 7 | 6 0 6 0 | 0 0 | ...

C E | B 4 | 0 0 6 0 | 0 0 | ...

T 4 4 | 5 5 4 0 2 4 5 | 4 2 4 5 4 2 0 | 4 4 2 0 2 4 5 | ...

H 6 0 | 2 6 0 | 0 0 | 0 0 | ...

B 8 | 0 0 | 0 0 | 0 0 | ...

T 4 4 0 | 6 2 | 2 2 | 4 2 4 5 4 2 0 | 4 4 | ...

H 6 0 | 4 0 | 0 0 | 0 0 | ...

B 8 | 0 0 | 0 0 | 0 0 | ...

T 5 4 5 2 3 | 6 2 4 2 0 4 2 | 4 4 2 0 2 4 5 | 4 4 2 | ...

H 6 0 | 0 0 | 0 0 | 0 0 | ...

B 8 | 0 0 | 0 0 | 0 2 | ...

T 8 0 | 0 0 | 0 0 | 0 2 | 4 4 2 0 2 4 5 | 4 2 4 5 4 2 0 | ...

H 8 0 | 0 0 | 0 0 | 0 2 | 4 4 2 0 2 4 5 | 4 2 4 5 4 2 0 | ...

B 8 | 0 0 | 0 0 | 0 2 | ...

T 8 2 4 2 4 5 | 6 2 4 2 0 4 2 | 5 0 4 2 | 8 0 | ...

H 8 0 | 0 0 | 0 0 | 0 0 | ...

B 8 | 0 0 | 0 0 | 0 2 | ...

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

A 8 4 0 | A 6 0 | 0 | 0 | 0 | 0 |

B 6 0 | 0 | 0 | 0 | 0 | 0 |

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

A 6 0 | 0 | 0 | 0 | 0 |

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

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

A 6 0 | 0 | 0 | 0 | 0 |

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

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

A 6 2 | 4 0 | 0 | 0 | 0 |

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

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

A 4 0 | 0 | 0 | 0 |

B 0 0 | 0 | 0 | 0 |

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

A 6 0 | 0 | 0 | 0 |

B 2 0 | 0 | 0 | 0 |

A five-line musical staff for guitar tablature, showing six measures of music. The staff includes fret numbers (e.g., 6, 7, 9) and arrows indicating up and down strokes. Measures 1-3 show a repeating pattern of eighth-note pairs. Measures 4-5 show a similar pattern with some variations. Measure 6 concludes with a single eighth note.





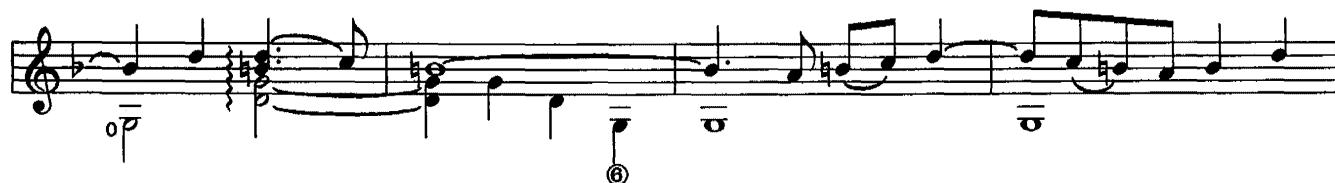
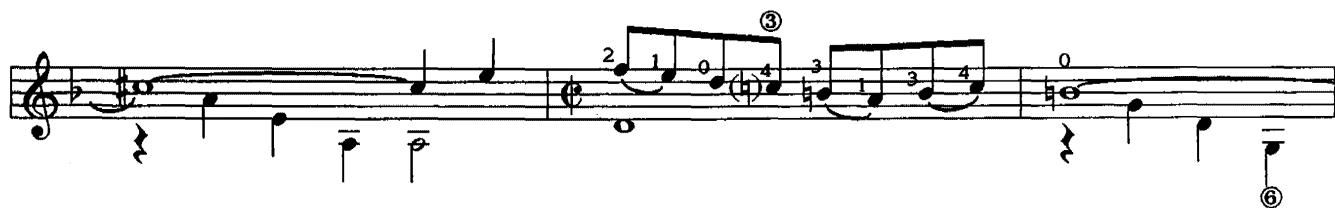
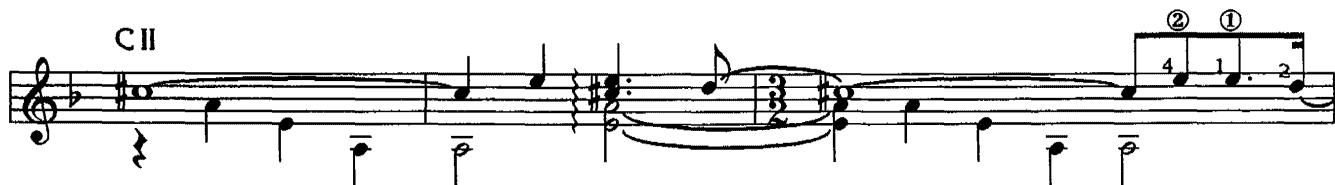
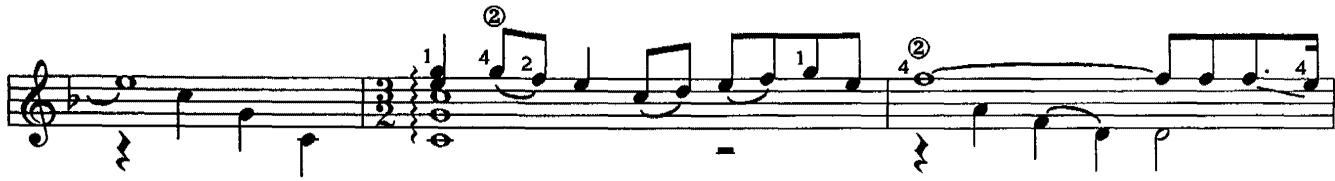
# FANTASIA

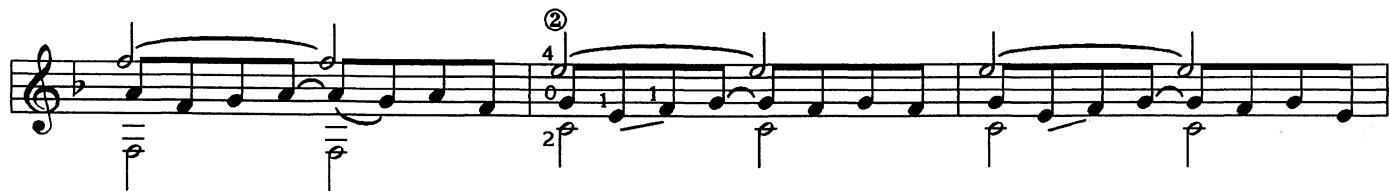
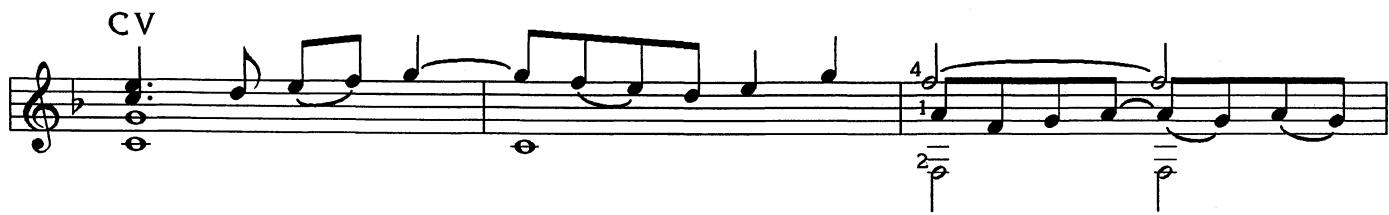
## que contrahaze la harpe en la manera de Luduvico

Alonso Mudarra

Tuning       $\text{J} = 80$

The musical score for 'Fantasia que contrahaze la harpe en la manera de Luduvico' by Alonso Mudarra is presented in six staves. The first staff, labeled 'Tuning', shows the harp's tuning with various notes and rests. The subsequent staves show the musical progression, with each staff featuring a different section of the piece. The sections are labeled with Roman numerals: C II, CV, and CV again. The music includes various note heads, stems, and rests, with some notes having numerical markings (e.g., 1, 2, 3, 4) and some having small circles or dots. The tempo is marked as  $\text{J} = 80$ .



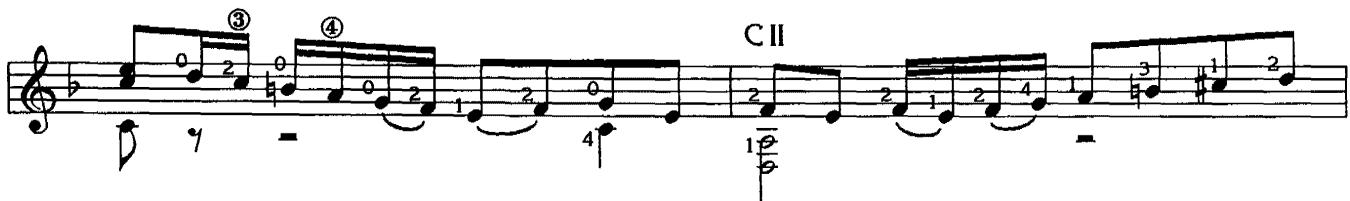


C II



CV





**FANTASIA**  
que contrahaze la harpe en la manera de Luduvico

**Tablature**

Tuning       $\text{♩} = 80$

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

Tablature for three staves (T, A, B) showing fingerings and dynamic markings.



This block contains six staves of guitar tablature, each consisting of four horizontal lines representing the strings. The first three staves begin with a treble clef (T), while the last three begin with an alto clef (A). The first staff includes a bass clef (B) below it. The tablature uses numbers to indicate finger placement and dots for open strings. Measures are separated by vertical bar lines, and rests are indicated by empty boxes. The first staff ends with a measure containing a 4 over 2 time signature. The second staff begins with a 2 over 2 time signature. The third staff ends with a 5. The fourth staff begins with a 0. The fifth staff ends with a 5. The sixth staff begins with a 3.



# SE LO M'ACCORGO

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

The sheet music consists of five staves of musical notation. The first staff is for tuning, showing notes on the C, D, E, F, G, A, and B strings. The second staff begins with a treble clef, a key signature of one sharp, and a tempo of  $J = 66$ . It features a melody with grace notes and fingerings (1, 2, 3, 4). The third staff continues the melody with similar markings. The fourth staff introduces a new section with a different melodic line and fingerings (2, 3, 4). The fifth staff concludes the piece with a final melodic line and fingerings (1, 2).

# SE LO M'ACCORGO

## Tablature

Tuning       $\text{J} = 66$

The tablature consists of five horizontal staves, each representing a guitar string from E (top) to B (bottom). The first staff shows a single note on the 3rd string. The second staff has notes on the 5th and 6th strings. The third staff has notes on the 5th, 6th, and 7th strings. The fourth staff has notes on the 5th, 6th, and 7th strings. The fifth staff has notes on the 5th, 6th, and 7th strings. Measures are separated by vertical bar lines, and measures are indicated by vertical tick marks above the staff.

1.      2.

1.      2.

1.      2.

1.      2.

# BRANSLE GAY

Claude Gervaise

Tuning J. = 116

V-----

1.

2.

# BRANSLE GAY

## Tablature

Tuning       $\text{J.} = 116$

The tablature consists of six staves, each representing a string (E, B, G, D, A, E from top to bottom). The first staff shows a measure of eighth notes followed by a measure of sixteenth notes. The second staff begins with a measure of three eighth notes (T, 9, 0), followed by measures of sixteenth-note patterns (6, 3, 0; 3, 3, 0; 0, 2, 3). The third staff starts with three eighth notes (T, 3, 0) and continues with measures of sixteenth-note patterns (3, 0, 3; 3, 3, 5; 3, 5, 3). The fourth staff begins with a measure of three eighth notes (T, 1, 0) and continues with measures of sixteenth-note patterns (6, 8, 7, 5; 8, 5, 7, 5; 5, 5). The fifth staff starts with three eighth notes (T, 3, 1) and continues with measures of sixteenth-note patterns (0, 1, 3; 0, 1, 3; 1, 0, 3). The sixth staff begins with three eighth notes (T, 3, 1) and continues with measures of sixteenth-note patterns (5, 3, 1; 3, 2, 0; 0, 2, 0; 0, 1, 0).

# BRANSLE DE BOURGOGNE

Claude Gervaise

Tuning       $\text{J} = 100$

V  
VII  
IV  
VII  
h.12  
VII  
h.12

# BRANSLE DE BOURGOGNE

## Tablature

Tuning       $\text{J} = 100$

The first measure of tablature shows a 16th-note pattern starting with a 3/8 note. The tuning is indicated by E-B-G-D-A-D.

**Measure 1:**

E	T	3	2	3	0	2	3	3	3	2
G	A	4	3	2	3	0	2	3	3	2
D	B	4	4	2	4	0		4	7	6
A	D	3	4	0			5		0	0

**Measure 2:**

T	3	2	3	0	2	7	5	2	3	0
A	4	2	4	0	2	7	6	8	7	5
B	0			5		0	7	5	7	0

**Measure 3:**

T	3	3	2	3	0	2	7	5	8	7
A	4	7	4	6	0	2	7	6	5	7
B	5	0		0		5	0	0	0	0

**Measure 4:**

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

**Measure 5:**

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

$\frac{2}{3} \downarrow$     $\frac{4}{3} \downarrow$     $\frac{4}{3} \downarrow$     $\frac{4}{3} \downarrow$     $\frac{4}{3} \downarrow$     $\frac{1}{3} \downarrow$     $\frac{4}{3} \downarrow$     $\frac{4}{3} \downarrow$     $\frac{4}{3} \downarrow$   
**T** 3   2   3   5   7   7   7   10   <12>   7  
**H** 4   2   0   4   0   7   6   <12>  
**B** 2   4   2   0   4   7   9   5  
 1p   1p   1p   1p   1p   3p   3p   p   3p   1p

$\frac{4}{3} \downarrow$     $\frac{1}{2} \downarrow$     $\frac{1}{2} \downarrow$     $\frac{1}{2} \downarrow$     $\downarrow$     $\downarrow$     $\downarrow$     $\downarrow$     $\downarrow$   
**T** 3   2   3   3   2   0   0   3   0   3   2   3   5   7   7  
**H** 4   2   4   2   0   4   0   2   2   4   2   0   4   0   7  
**B** 4   5   0   2   1p   3p   2p   1p   1p   1p   1p   1p   1p

$\downarrow$     $\downarrow$     $\downarrow$     $\downarrow$     $\downarrow$     $\downarrow$     $\downarrow$     $\downarrow$     $\downarrow$   
**T** 7   10   <12>   7   5   3   2   3   2   0   0   3   0  
**H** 7   6   <12>   5   4   2   4   2   0   4   4  
**B** 9   5   4   0   2   0   2   2   2   2   2   1p



# THE IRISH HO-HOANE

Tuning       $J = 92$

The musical score consists of five staves of music. Staff 1 (top) starts with a tuning section and has a key signature of one sharp. Staff 2 follows with a key signature of one sharp. Staff 3 has a key signature of one sharp. Staff 4 has a key signature of one sharp. Staff 5 (bottom) has a key signature of one sharp. Fingerings are indicated above the notes, and bar numbers I, II, V, and VII are marked above specific measures.

# THE IRISH HO-HOANE

## Tablature

Tuning       $\text{J} = 92$

The tablature consists of five staves, each representing a guitar string (T, A, B). The tuning is E-B-G-D-A-D. The tempo is  $\text{J} = 92$ . The notation uses standard musical symbols like dots for note heads and vertical stems. Fret numbers are placed above the staff, and rhythmic values (eighth, sixteenth, thirty-second notes) are placed below. Measure lines divide the music into measures.

# BANDORA LULLABY

Anthony Holborne

Tuning       $J = 80$

VII

V

CV

X

V

IV

V

# BANDORA LULLABY

## Tablature

Tuning       $J = 80$

The tablature consists of six staves, each representing a string of the bandura. The strings are labeled E, B, G, D, A, and D from top to bottom. Each staff has six horizontal lines representing frets. Fingerings are indicated by numbers above or below the staff, and dynamic markings like 'f' and 'ff' are placed below the staff. The first staff starts with a 3/4 note, followed by a 4/4 note, then 3/4, 3/4, 3/4, 4/4, and ends with a 3/2 note. The second staff starts with a 5/4 note, followed by 2/4, 2/4, 2/4, 2/4, and ends with a 3/2 note. The third staff starts with a 3/4 note, followed by 2/4, 2/4, 2/4, 2/4, and ends with a 3/2 note. The fourth staff starts with a 4/4 note, followed by 2/4, 2/4, 2/4, 2/4, and ends with a 3/2 note. The fifth staff starts with a 5/4 note, followed by 2/4, 2/4, 2/4, 2/4, and ends with a 3/2 note. The sixth staff starts with a 3/4 note, followed by 2/4, 2/4, 2/4, 2/4, and ends with a 3/2 note.

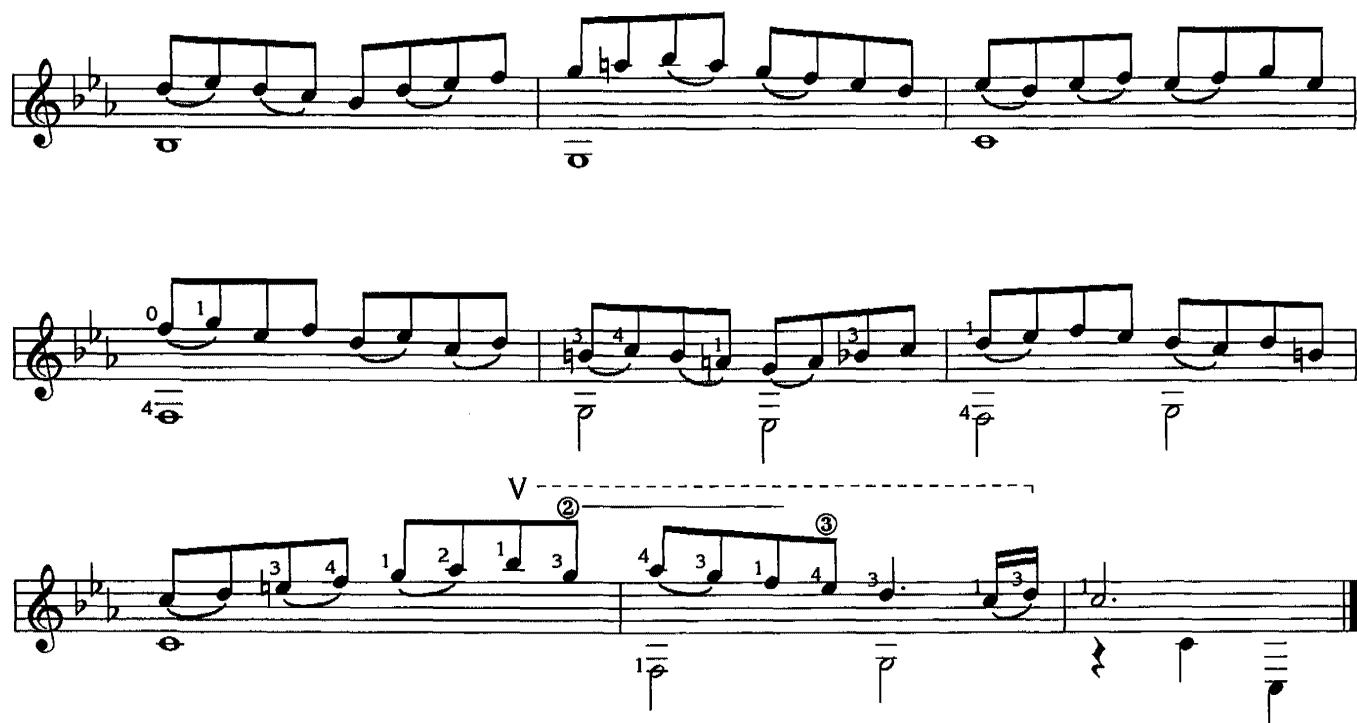
# PAVANNE D'ESPAGNE

Nicolas Vallet

Tuning

$\text{J} = 116$

Detailed description: The sheet music contains ten staves of music. Staff 1: Tuning notes (C, G, E, B, A), tempo J = 116. Staff 2: Measures 1-4. Staff 3: Measures 5-8. Staff 4: Measures 9-12. Staff 5: Measures 13-16. Staff 6: Measures 17-20. Staff 7: Measures 21-24. Staff 8: Measures 25-28. Staff 9: Measures 29-32. Staff 10: Measures 33-36. Measure numbers are placed at the start of each section. Measure 1 starts at the beginning of staff 2. Measure 5 starts at the beginning of staff 3. Measure 9 starts at the beginning of staff 4. Measure 13 starts at the beginning of staff 5. Measure 17 starts at the beginning of staff 6. Measure 21 starts at the beginning of staff 7. Measure 25 starts at the beginning of staff 8. Measure 29 starts at the beginning of staff 9. Measure 33 starts at the beginning of staff 10.



# PAVANNE D'ESPAGNE

## Tablature

Tuning       $\text{J} = 116$

The tablature consists of six staves, each representing a string (F, C, T, A, G, C) from top to bottom. The first staff starts with a rest, followed by a note at position 2, a note at 0, a note at 3, a note at 2, a note at 0, a note at 4, a note at 0, a note at 2, a note at 3, a note at 0, and a note at 3. The second staff starts with a note at 2, a note at 0, a note at 4, a note at 0, a note at 2, a note at 3, a note at 2, a note at 0, a note at 2, a note at 3, a note at 2, and a note at 0. The third staff starts with a note at 0, a note at 3, a note at 5, a note at 0, a note at 1, a note at 0, a note at 2, a note at 3, a note at 2, a note at 3, a note at 2, and a note at 5. The fourth staff starts with a note at 2, a note at 0, a note at 3, a note at 2, a note at 3, a note at 0, a note at 2, a note at 3, a note at 2, a note at 3, a note at 2, and a note at 0. The fifth staff starts with a note at 0, a note at 2, a note at 3, a note at 2, a note at 3, a note at 0, a note at 2, a note at 3, a note at 2, a note at 3, a note at 2, and a note at 0. The sixth staff starts with a note at 2, a note at 0, a note at 4, a note at 0, a note at 3, a note at 5, a note at 2, a note at 3, a note at 2, a note at 3, a note at 2, and a note at 5. The music continues with similar patterns across the remaining staves.



# BOURREE I — BOURREE II

Nicolas Vallet

Tuning       $\text{J} = 132$

The music is divided into two sections: Bourree I and Bourree II. Bourree I is in common time (indicated by a '4') and has a key signature of three flats. Bourree II begins with a key signature of one flat and transitions to a key signature of one sharp. The tempo is marked as  $\text{J} = 132$ . The music features a variety of note values including eighth and sixteenth notes, and rests. Slurs and grace notes are used to indicate performance style. Dynamic markings such as  $p$  (pianissimo) and  $f$  (fortissimo) are included. The piece ends with a final cadence and a repeat sign.

IV

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

C II

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20



# BOURREE I — BOURREE II

## Tablature

Tuning       $\text{J} = 132$

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

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

# MAL SIMS

Tuning J = 98 VII -

IV -

VII -

IV -



# MAL SIMS

## Tablature

Tuning       $\text{J} = 98$

1<sup>o</sup>      3<sup>o</sup>      1<sup>o</sup>      4<sup>o</sup>      3<sup>o</sup>      1<sup>o</sup>      1<sup>o</sup>      1<sup>o</sup>

T A B

T A B

T A B

$\frac{1}{4}$  T A B

$\frac{2}{4}$  T A B

$\frac{2}{4}$  T A B



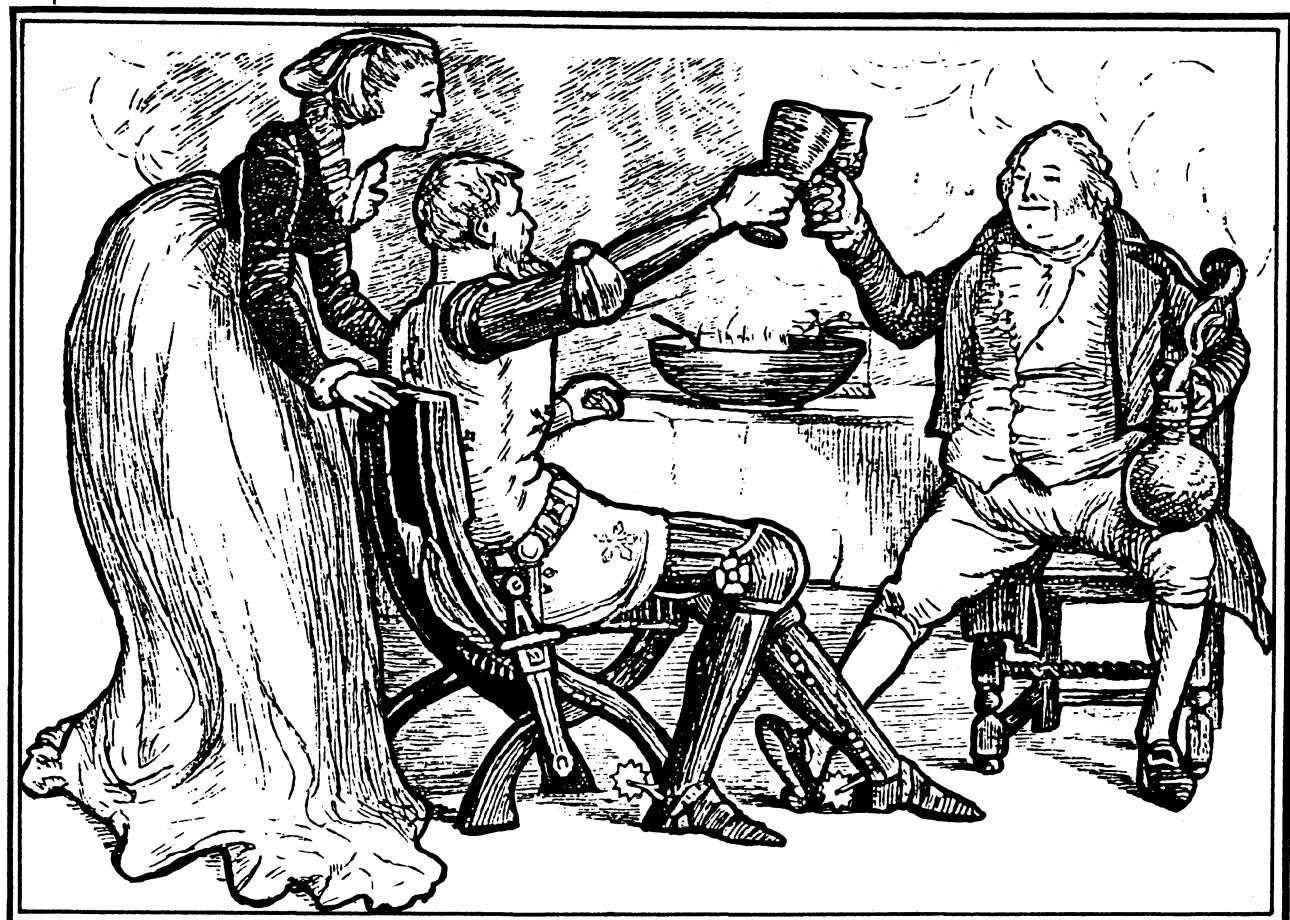
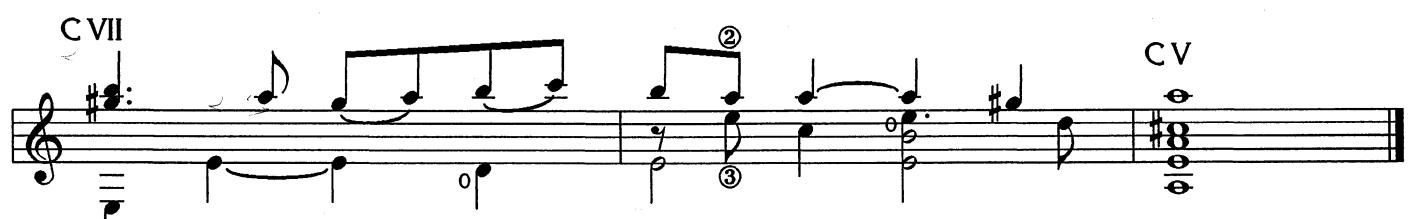
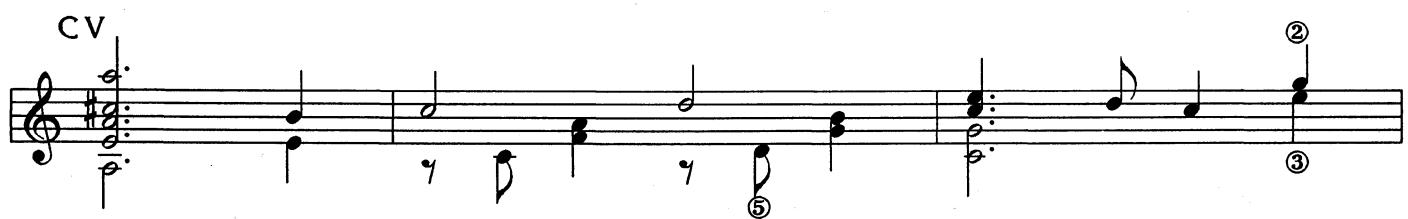
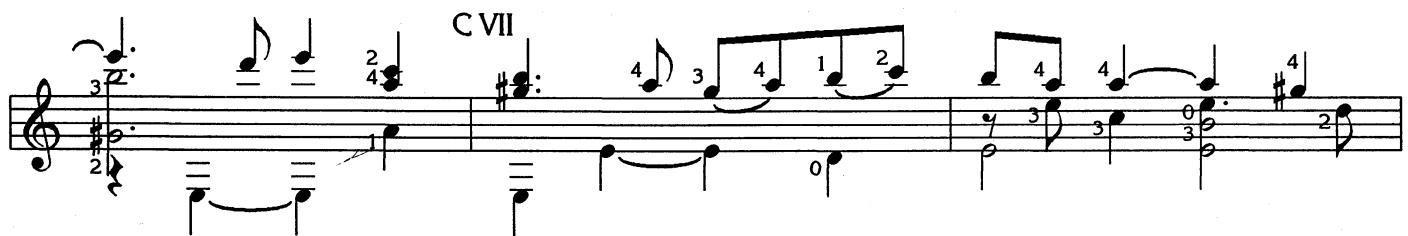
# THE EARLE OF SALISBURY

William Byrd

Tuning       $\text{J} = 48$

CV      IV  
Tuning       $\text{J} = 48$

II      CV  
IV      III      II  
CV      IV      III      II  
CV      IV      II  
CV      IV  
III      II  
m. 2      II      h. 12  
3      4      1      2  
3      4      5



# THE EARLE OF SALISBURY

## Tablature

Tuning       $\text{J} = 48$

The first staff shows a melody line with fingerings: 2, 5, 5, 8, 7, 7, 6, 4, 6, 7. The second staff continues with 3, 5, 4, 5, 5, 2, 2, 7. The third staff begins with 7, 6, 5, 7, 4, followed by a series of eighth-note patterns: 5, 5, 3, 5, 3, 3, 2, 0, 2, 0, 7.

The fourth staff starts with 5, 8, 5, 6, 4, 6, 7, followed by 0, 1, 2, 3, 5, 3, 4. The fifth staff begins with 5, 8, 5, 6, 4, 6, 7, followed by 0, 1, 2, 3, 5, 3, 4.



# COURANTE

Robert Ballard

Tuning

$\text{J} = 108$

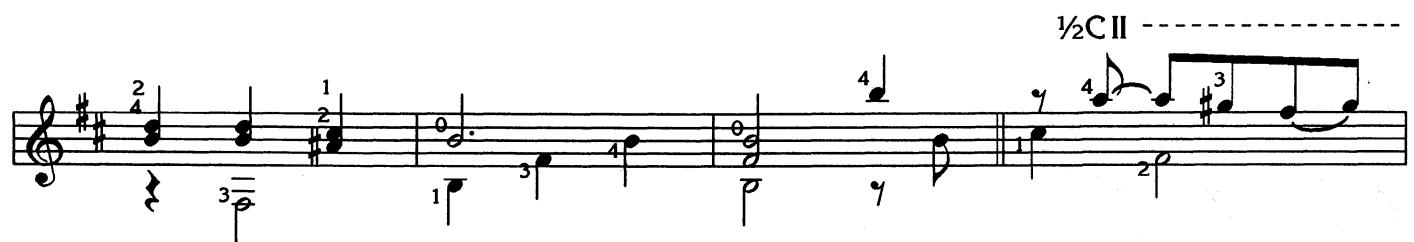
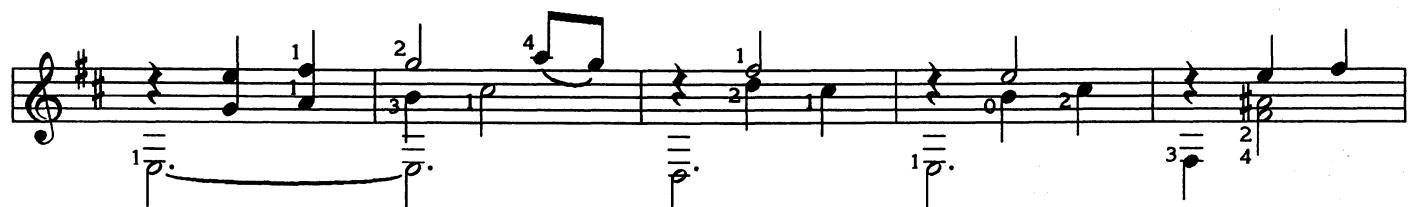
II

IV

II

IV

CII



The image shows three staves of musical notation for a right-hand technique exercise. The notation consists of eighth-note patterns with various stroke markings (1, 2, 3, 4) and dynamic markings (p, p<sup>2</sup>, p<sup>3</sup>, pp). The first staff begins with a quarter note followed by an eighth-note pattern (1, 2, 4). The second staff begins with a quarter note followed by an eighth-note pattern (1, 2, 4). The third staff begins with a quarter note followed by an eighth-note pattern (1, 2, 4).

# COURANTE

## Tablature

Tuning

$$d = 10^8$$

Tuning       $\text{♩} = 108$

E      B      T      G      D      A

3      2      3      4      4      3

2      0      3      2      5      4

4      2      4      2      4      5

1      1      1      1

Measure 1: E (3), B (2)  
Measure 2: T (3), G (4)  
Measure 3: D (4)  
Measure 4: A (3), D (2)  
Measure 5: D (4)  
Measure 6: E (3), B (2)  
Measure 7: T (3), G (4)  
Measure 8: D (5)  
Measure 9: A (4), D (2)  
Measure 10: D (5)

Six staves of guitar tablature, each with three strings (T, A, B) and six frets. Fingerings (1, 2, 3, 4) and rests are indicated below the tabs.

**Staff 1:**  
 T: 0 0 2 0 3 2 | 3 2 3 0 | 2 5 2 3 0  
 A: 4 4 2 4 3 2 | 4 5 4 | 4 2  
 B: 2 2 4 2 5 | 2 4 | 2  
 Fingering: 1 3 4 | 1 3 | 2  
 Rests: None

**Staff 2:**  
 T: 2 2 3 0 | 1 2 3 2 | 3 1 2 | 2 0 3  
 A: 2 2 4 2 5 | 2 4 | 2 0 2  
 B: 2 3 0 | 2 4 | 1 2  
 Fingering: 1 3 4 | 2 3 | 1 2  
 Rests: None

**Staff 3:**  
 T: 5 3 2 3 0 | 2 3 | 0 2 | 2 3 2 0  
 A: 4 2 0 | 0 5 4 | 5 2 0 | 0 4  
 B: 2 0 | 4 3 0 | 4 1 0 | 4  
 Fingering: 1 3 2 | 1 2 | 2 0 | 2 3 2 0  
 Rests: None

**Staff 4:**  
 T: 3 2 0 | 3 2 1-3 0 | 3 2 0 2 0 | 0 4 0  
 A: 4 3 2 4 | 3 2 1-3 | 4 3 0 2 0 | 4 4 0  
 B: 2 2 4 | 3 4 | 4 1 | 4  
 Fingering: 1 3 2 | 1 2 | 2 0 | 3 4 | 1  
 Rests: None

**Staff 5:**  
 T: 5 4 2 4 | 5 4 2 | 3 2 4 2 | 4 2-1 | 2  
 A: 4 | 4 | 4 2 | 4 | 1  
 B: 2 | 2 | 4 | 4 | 1  
 Fingering: 1 2 4 | 1 2 | 2 4 | 2 | 1  
 Rests: None

**Staff 6:**  
 T: 0 2 0 3 0 | 2 | 3 0 | 2 0 | 0 0  
 A: 2 4 0 | 4 0 | 4 2 | 4 0 | 2 4  
 B: 0 4 | 4 2 | 4 5 | 4 4 | 2 4  
 Fingering: 1 2 3 | 1 | 2 3 | 1 | 2  
 Rests: None

**Staff 7:**  
 T: 3 2 | 0 3 | 2 0 | 2 3 | 0 4  
 A: 4 5 | 4 2 | 0 2 | 2 0 | 4 2  
 B: 0 4 | 4 2 | 4 0 | 0 4 | 3 4  
 Fingering: 1 4 | 1 4 | 2 4 | 1 4 | 4  
 Rests: None



# THE MOON SHINES BRIGHT

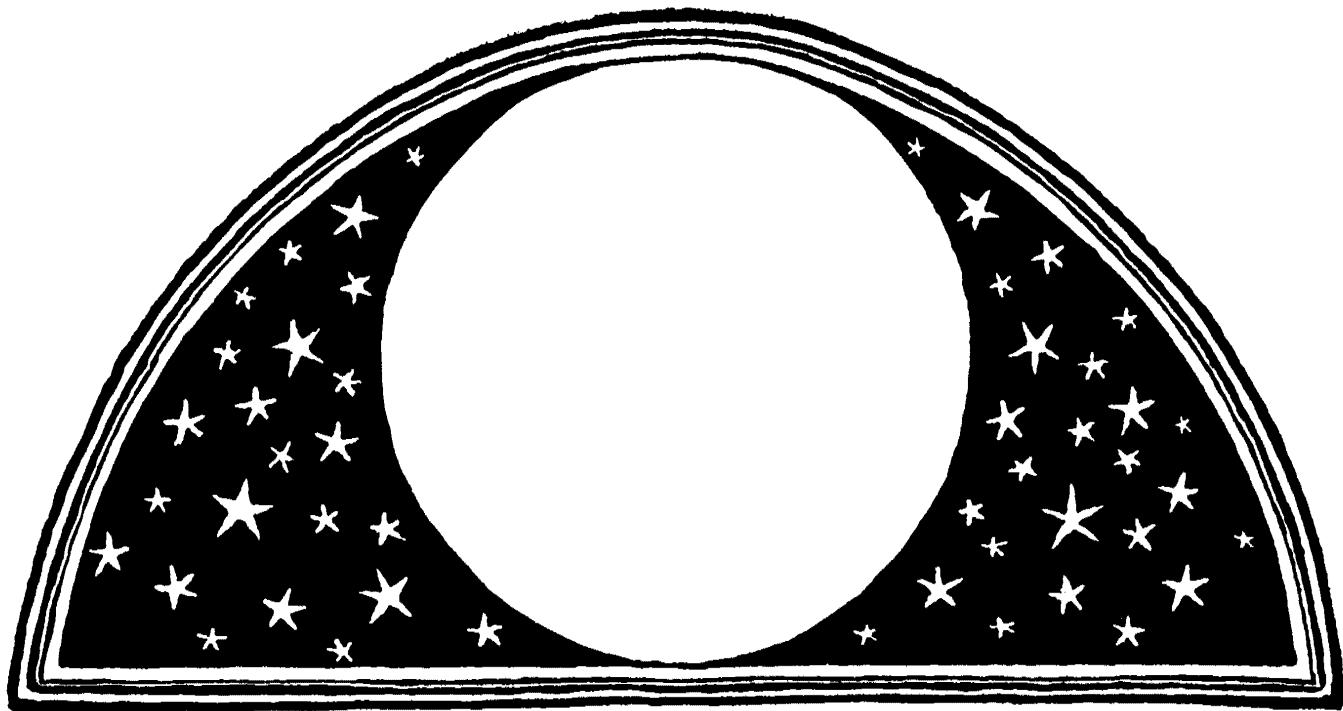
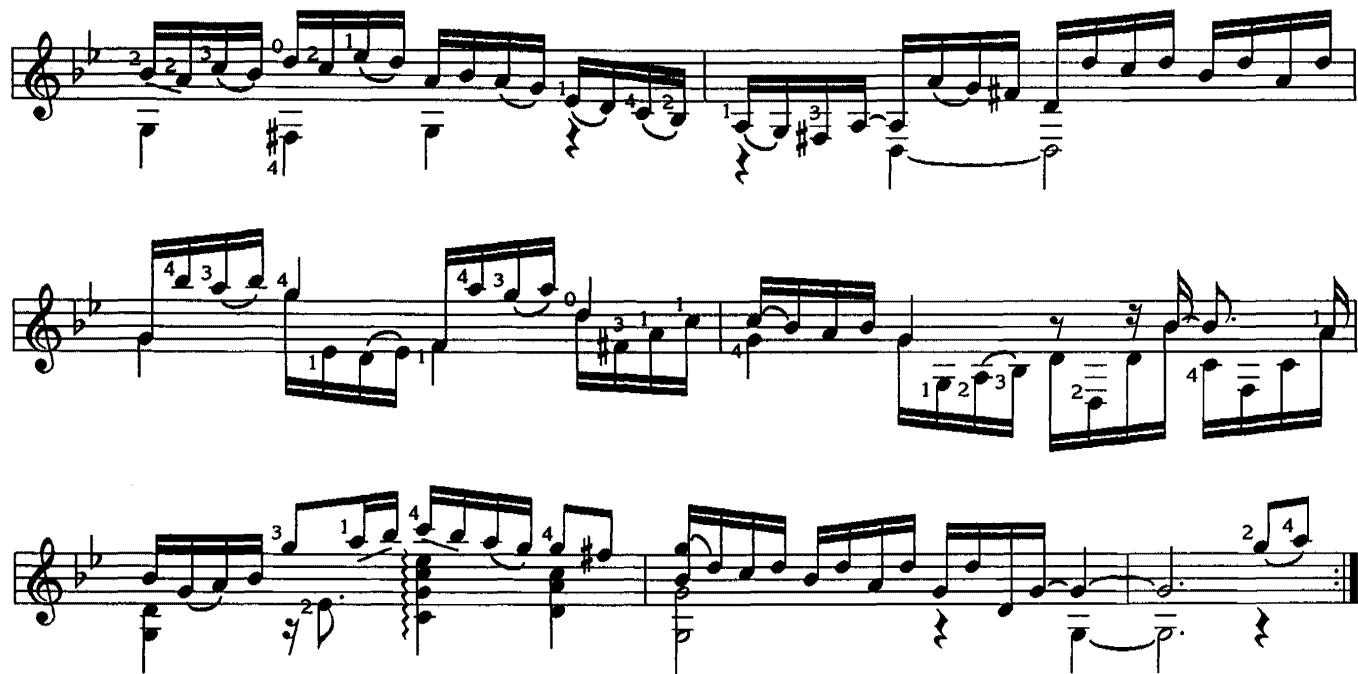
Tuning

$\text{J} = 76$

The image displays a six-staff musical score for a six-string guitar. The staves are arranged vertically, with each staff consisting of five horizontal lines. The first staff begins with a treble clef and a key signature of one sharp. It features several slurs and specific fingering numbers (e.g., 2, 3, 4, 5) placed above or below the notes. The second staff continues the musical line, also with a treble clef and one sharp. The third staff introduces a bass clef and a key signature of one flat. It includes a section labeled "V - VII -" with a dashed line separating the two chords. The fourth staff returns to a treble clef and one sharp. The fifth staff uses a bass clef and one flat. The sixth staff concludes the piece with a treble clef and one sharp. Each staff contains a variety of note values, including eighth and sixteenth notes, and rests. Strumming patterns are indicated by vertical strokes (downward for upstrum, upward for downstrum) positioned below the staff lines.

The sheet music consists of seven staves of musical notation, each starting with a treble clef and a key signature of one flat (B-flat). The time signature varies across the staves, indicated by numerals such as 1, 4, 2, 3, and 0.

- Staff 1:** Features eighth-note patterns with various slurs and grace notes. Includes performance markings like "1", "4", "2", "3", and "5".
- Staff 2:** Shows eighth-note chords and single notes. Includes markings "1", "3", "3#", and "3>".
- Staff 3:** Contains eighth-note chords and single notes. Includes markings "1", "2", "3", "4", and "3".
- Staff 4:** Features eighth-note patterns with slurs and grace notes. Includes markings "4", "0", and "3".
- Staff 5:** Shows eighth-note patterns with slurs and grace notes. Includes markings "3", "2", "1", "2.", "4", and "0".
- Staff 6:** Features eighth-note patterns with slurs and grace notes. Includes markings "2", "1", "4", and "0".
- Staff 7:** Shows eighth-note patterns with slurs and grace notes. Includes markings "2", "4", "0", and "1".



# THE MOON SHINES BRIGHT

## Tablature

Tuning D = 76     

1. Last Time

Last time D.S. al Fine

Guitar tablature for the first measure of the C major scale. The strings are labeled T (top), A, and B (bottom). The tab shows a note on the 6th string (T) at the 1st fret, followed by a note on the 5th string (A) at the 0th fret. The 4th string (B) is muted (0). The 3rd string (G) is muted (0). The 2nd string (D) is muted (0). The 1st string (A) is muted (0).

Guitar tablature for the first 16 measures of the solo. The tab shows a 12-measure phrase starting with a G major chord (B7, D7, G7) followed by a 16th-note run. Measures 2-4 feature a descending scale pattern. Measures 5-8 show a mix of eighth-note patterns and slides. Measures 9-12 continue the eighth-note patterns. Measures 13-16 conclude with a final eighth-note run.



J      ,      J      J      J      J      J      J      J

J      J      J      J      J      J      J      J

J      J      J      J      J      J      J      J

J      J      J      J      J      J      J      J

J      J      J      J      J      J      J      J

J      J      J      J      J      J      J      J

# TOY FOR TWO LUTES

Thomas Robinson

Tuning

J = 84

GUITARS CHANGE LINES ON THE REPEATS

The musical score consists of five staves of music for two lutes. The top staff shows tuning notes. The tempo is marked J = 84. A instruction "GUITARS CHANGE LINES ON THE REPEATS" is placed between the first and second staves. The music features various note heads with numbers (1, 2, 3, 4) and rests, with some notes grouped by brackets. Dynamic markings include "p" (piano) and "f" (forte). Vertical bar lines indicate repeat sections where guitars change lines.

The musical score consists of four staves of music for a bowed string instrument. The key signature is two sharps, and the time signature is 2/4. The music is divided into measures by vertical bar lines. Fingerings are indicated above the notes, and dynamic markings like  $p$  (piano) and  $f$  (forte) are present. The notation includes both bowed (弓) and plucked (pizz.) strokes.

# TOY FOR TWO LUTES

## Tablature

Tuning       $\text{J} = 84$

GUITARS CHANGE LINES ON THE REPEATS

The tablature consists of six horizontal staves, each representing a guitar string. The strings are labeled E, B, G, D, A, and D from top to bottom. Fingerings are indicated by numbers above or below the staff, and rests are shown as empty spaces. Measure lines divide the music into measures, and repeat signs with arrows indicate where the guitars change lines.

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

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

E : 6 0 4 2 4 5 4 2 4 5 4 2 4 5 4 2 4 5 4 2 4 5 4 2 4 5

B 0

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

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

E : 4 2 0

B 0

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

B : 3 2 0 3 5 3 2 0 2 3 5 2 0 3 5 3 2 0 2 3 5 2

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

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

B 0

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

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

B : 0 0 5 4 2 0 2 4 2 0 4 2 4 2 0 2 4 2 0 4 2 0 4 2 0

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

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

B 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2

# 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

$\text{♩} = 76$

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  $\text{h.12}$  are present. Measure numbers 1 through 12 are placed above the staves. The score includes sections labeled VII, V, and  $\frac{1}{2} \text{CVII}$ . The music concludes with a final section starting at measure 13, which includes a grace note pattern.

V - - - - -   
  
 $\frac{1}{2}$ C VII - - - - -   
  
 $\frac{1}{2}$ C V - - - , IV - - - - -   
  
 VII - - - - - , X - - - - - , h.12 h.12 - - - - -   
  
 IX - - - - -   
  
 8va harmonics - - - - -

# WESTRON WYNDE

## Tablature

Tuning       $\text{J} = 76$

NATURAL HARMONICS THROUGHOUT THE FIRST SECTION

<img alt="Continuation

A musical score for a three-string instrument (likely a bowed string instrument like a cello or bass) featuring four staves of music. The staves are labeled T (top), A (middle), and B (bottom). The music consists of measures with various note heads, stems, and rests. Numerical markings such as 1, 2, 3, 4, 5, 7, 9, 10, 12, and 13 are placed above and below the notes to indicate pitch and rhythm. Measures 1-4 show a pattern of eighth and sixteenth notes. Measures 5-8 show a more complex rhythmic pattern with sixteenth-note groups and rests. Measures 9-12 show eighth-note patterns. Measures 13-16 show sixteenth-note patterns. Measures 17-20 show eighth-note patterns. Measures 21-24 show sixteenth-note patterns. Measures 25-28 show eighth-note patterns. Measures 29-32 show sixteenth-note patterns. Measures 33-36 show eighth-note patterns. Measures 37-40 show sixteenth-note patterns. Measures 41-44 show eighth-note patterns. Measures 45-48 show sixteenth-note patterns. Measures 49-52 show eighth-note patterns. Measures 53-56 show sixteenth-note patterns. Measures 57-60 show eighth-note patterns. Measures 61-64 show sixteenth-note patterns. Measures 65-68 show eighth-note patterns. Measures 69-72 show sixteenth-note patterns. Measures 73-76 show eighth-note patterns. Measures 77-80 show sixteenth-note patterns. Measures 81-84 show eighth-note patterns. Measures 85-88 show sixteenth-note patterns. Measures 89-92 show eighth-note patterns. Measures 93-96 show sixteenth-note patterns. Measures 97-100 show eighth-note patterns. Measures 101-104 show sixteenth-note patterns. Measures 105-108 show eighth-note patterns. Measures 109-112 show sixteenth-note patterns. Measures 113-116 show eighth-note patterns. Measures 117-120 show sixteenth-note patterns.

The image shows a musical score for guitar tablature. It consists of two staves. The top staff is a melody line with various note heads and stems, some with slurs and grace notes. The bottom staff shows harmonic patterns with fingerings like '0' and '2'. The tabs are labeled with letters T, A, and B.

A page of musical notation for guitar, featuring six staves of tablature with various rhythmic patterns and rests.

A musical score for electric guitar, consisting of six staves of tablature. The staves are labeled T, A, B, T, A, B from top to bottom. The score includes various performance markings such as grace notes, slurs, and dynamics. The first staff (T) starts with a grace note at the 10th fret, followed by a note at the 9th fret. The second staff (A) starts with a note at the 12th fret, followed by a grace note at the 11th fret. The third staff (B) starts with a note at the 9th fret, followed by a grace note at the 12th fret. The fourth staff (T) starts with a note at the 3rd fret, followed by a grace note at the 1st fret. The fifth staff (A) starts with a note at the 3rd fret, followed by a grace note at the 1st fret. The sixth staff (B) starts with a note at the 1st fret, followed by a grace note at the 3rd fret.

# ALMAN

Tuning       $\text{J} = 54$

IV - , II

VII - ,

110

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 and uses a treble clef. Fingerings are indicated above the notes, and dynamic markings like 'p' (piano) and 'f' (forte) are used. The first two staves are continuous, followed by a vertical bar line. The third staff begins with a measure ending in a double bar line with repeat dots, indicating a return to a previous section. The fourth staff starts with a measure ending in a double bar line with repeat dots. The fifth staff begins with a measure ending in a double bar line with repeat dots. The sixth staff ends with a measure ending in a double bar line with repeat dots.

# ALMAN

## Tablature

Tuning       $J = 54$

The tablature consists of six staves, each representing a guitar string (E, B, G, D, A, E from top to bottom). The first staff starts with a measure of 2 notes on the 7th fret of the E string, followed by a measure of 2 notes on the 12th fret of the B string, and so on. Measures include: 2 notes on B at 12, 1 note on G at 11, 1 note on D at 12, 1 note on A at 11, 1 note on E at 12, 1 note on B at 9, 1 note on G at 10, 1 note on D at 9, 1 note on A at 10, 1 note on E at 8. The second staff continues with 1 note on B at 2, 1 note on G at 2, 1 note on D at 5, 1 note on A at 7, 1 note on E at 6, 1 note on B at 7, 1 note on G at 9, 1 note on D at 5, 1 note on A at 4, 1 note on E at 7, 1 note on B at 9, 1 note on G at 10, 1 note on D at 5, 1 note on A at 7, 1 note on E at 9. The third staff starts with 1 note on B at 0, 1 note on G at 5, 1 note on D at 10, 1 note on A at 10, 1 note on E at 9, 1 note on B at 10, 1 note on G at 9, 1 note on D at 5, 1 note on A at 4, 1 note on E at 2, 1 note on B at 4, 1 note on G at 2, 1 note on D at 5, 1 note on A at 4, 1 note on E at 2, 1 note on B at 10, 1 note on G at 9, 1 note on D at 5, 1 note on A at 4, 1 note on E at 2, 1 note on B at 7, 1 note on G at 8, 1 note on D at 5, 1 note on A at 4, 1 note on E at 2. The fourth staff continues with 1 note on B at 0, 1 note on G at 3, 1 note on D at 1, 1 note on A at 3, 1 note on E at 1, 1 note on B at 0, 1 note on G at 3, 1 note on D at 2, 1 note on A at 4, 1 note on E at 5, 1 note on B at 2, 1 note on G at 4, 1 note on D at 2, 1 note on A at 5, 1 note on E at 4, 1 note on B at 2, 1 note on G at 0, 1 note on D at 5, 1 note on A at 4, 1 note on E at 2, 1 note on B at 7, 1 note on G at 8, 1 note on D at 5, 1 note on A at 4, 1 note on E at 2. The fifth staff starts with 1 note on B at 10, 1 note on G at 7, 1 note on D at 10, 1 note on A at 7, 1 note on E at 5, 1 note on B at 5, 1 note on G at 8, 1 note on D at 7, 1 note on A at 8, 1 note on E at 11, 1 note on B at 9, 1 note on G at 8, 1 note on D at 5, 1 note on A at 4, 1 note on E at 2, 1 note on B at 10, 1 note on G at 8, 1 note on D at 5, 1 note on A at 4, 1 note on E at 2, 1 note on B at 7, 1 note on G at 8, 1 note on D at 5, 1 note on A at 4, 1 note on E at 2. The sixth staff continues with 1 note on B at 3, 1 note on G at 4, 1 note on D at 1, 1 note on A at 3, 1 note on E at 2, 1 note on B at 0, 1 note on G at 2, 1 note on D at 1, 1 note on A at 2, 1 note on E at 0, 1 note on B at 4, 1 note on G at 2, 1 note on D at 1, 1 note on A at 2, 1 note on E at 0, 1 note on B at 2, 1 note on G at 3, 1 note on D at 1, 1 note on A at 3, 1 note on E at 2, 1 note on B at 9, 1 note on G at 7, 1 note on D at 5, 1 note on A at 7, 1 note on E at 8, 1 note on B at 12, 1 note on G at 10, 1 note on D at 9, 1 note on A at 9, 1 note on E at 10, 1 note on B at 12, 1 note on G at 9, 1 note on D at 5, 1 note on A at 3, 1 note on E at 2, 1 note on B at 2, 1 note on G at 3, 1 note on D at 2, 1 note on A at 4, 1 note on E at 2.

This page contains four staves of guitar tablature, each representing a different string (T, A, G, B) from top to bottom. The notation includes various note heads, stems, and beams, indicating pitch and rhythm. The first staff (T) starts with a 10th fret note followed by a 7th fret note. The second staff (A) starts with a 5th fret note followed by a 3rd fret note. The third staff (G) starts with a 2nd fret note followed by a 0th fret note. The fourth staff (B) starts with a 0th fret note followed by a 2nd fret note. The music consists of two measures per staff, with some measure endings indicated by colons.

# MY LORD WILLOBIE'S WELCOME HOME

Tuning       $\text{d} = 54$

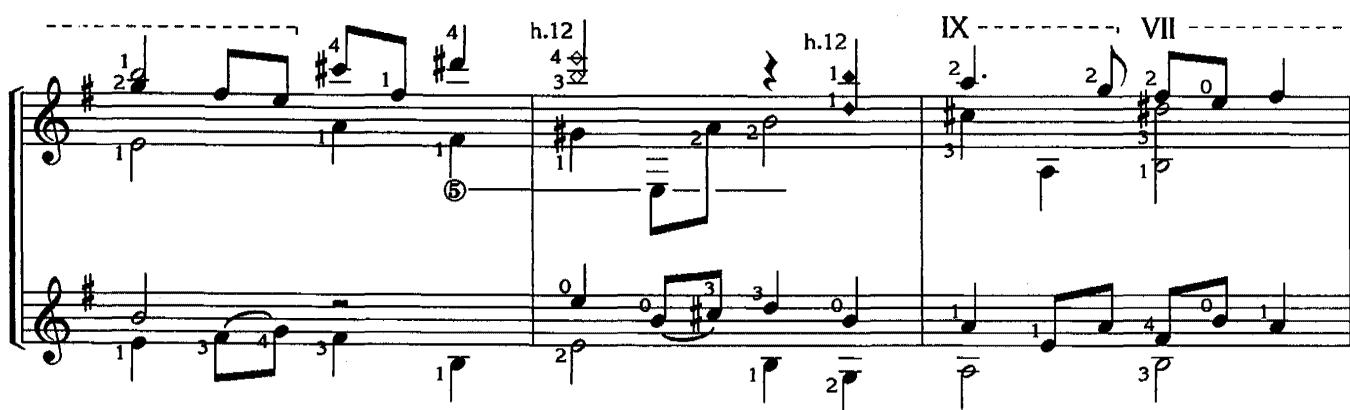
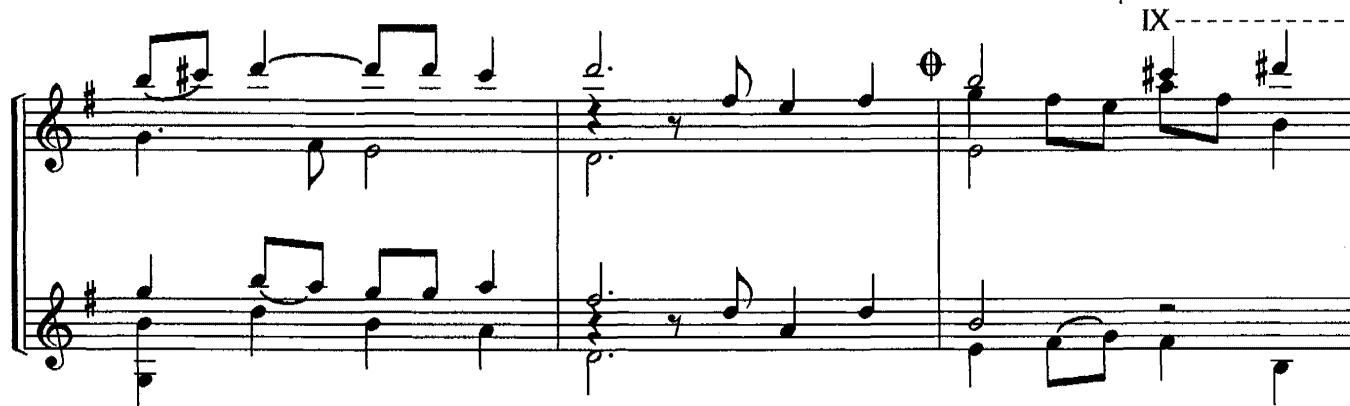
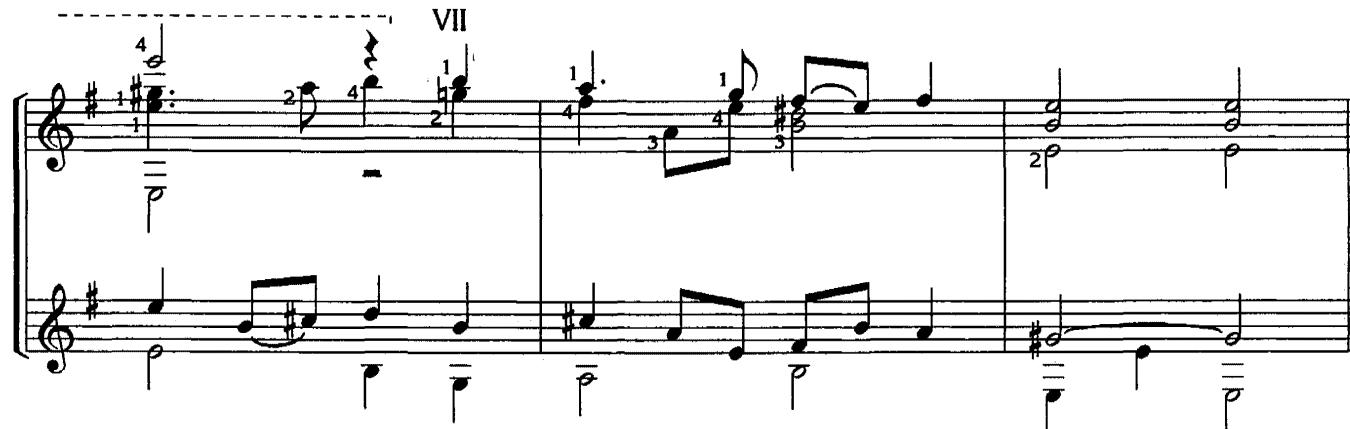
$\frac{1}{2}\text{C VII}$  -----

$\frac{1}{2}\text{C VII}$  -----

C VII ----- IX ----- VII -----

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

114

- - - -  
  
 - - - -  
  
 - - - -  
  
 - - - -  


1/2C XII

VII

IX

XII

C VII

1/2CV

X

VII

This image shows the first page of a piano score, page 10, containing five staves of musical notation. The music is in common time and consists of measures 11 through 15. The key signature is one sharp. Measure 11 starts with a forte dynamic. Measure 12 begins with a half note followed by eighth-note pairs. Measure 13 features a melodic line with grace notes and sixteenth-note patterns. Measure 14 includes a bass line with sustained notes and eighth-note chords. Measure 15 concludes with a final cadence. The score is divided into sections by dashed horizontal lines, with labels IX, VII, X, h.12, VII, and IX placed above the staves.

V

VII

$\frac{1}{2}CV$

VII

V

1p 3p  
V - - IV

2p 1p 2p  
VII

3p

1p 2p 3p  
VII

1p

h.12

1p 2p 3p  
V - - IV

1p 3p

1p 2p 3p  
VII

1p 3p

4 2 1

1 2 3 1

4 1 0

**C II** -----

h.12

VII

h.12

1

2 3 1

3 1

**V** -----

XI

h.12

IX VII

5

1/2 CV -----

IV -----

1 2 3 4

1 2 3 4

**V** -----

6

3

3

**VII** -----

2 1

4 1

1 2 3 2

**VIII** -----

4 3 2

4 1

**VII** -----

4 1

2 3 4

1 2 3 4

5

1

V - - - IV - - - II

VII - - - V - - - VII

⑤ VIII - - - VII - - - V - - - IV

2P - - - II - - -

4 0 0 1 2 4  
 C II - - - 1/2 C VII  
 h.12 4 4  
 VII 4 2 1 4 4  
 IV 2 4 2 1 4 4  
 IX 4 0 1 2 0  
 5

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

1 3 1 3 2 2 p 1 p p. 3 p  
 IV 1 3 1 3 0 1 4  
 V 1 3 1 3 2 4

4 3 1 1 2 3 4 1 4 2 4 1 1 p. 2  
 V 2 1 3 4 1 4 2 4 1 1 2 3 4 1 4 2 3 0  
 VII 2 4 1 1 3 4 2 4 1 2 3 0 4 2 3 0 4 0 p.  
 IV 4 2 3 4 1 4 2 3 0 4 2 3 4 1 4 2 3 0 4 0 p.

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

V - - - V - - - VII - - -

V - - - IV - - - ② - - -

VII - - - I - - -

*D.C. al ♫, then Coda*

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

VII ----- IX ----- Rall. ----- VII 1

CODA

Rall. -----

Rall. -----

Rall. -----



# MY LORD WILLOBIE'S WELCOME HOME

## Tablature

Tuning       $\text{J} = 54$

12 | 2 5 | 12 | 10 | 8 7 | 8 10 | 12 | .

2 0 | 2 0 | 0 | 3 5 3 5 7 | 0 0 0 2 | 0 | 3 | .

7 | 7 | 12 11 | 12 11 | 12 11 12 | 0 | .

9 8 | 9 12 11 | 12 11 12 | 9 | .

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

0 | 2 0 | 3 | 2 4 | 0 | 2 4 | 0 | .

1 | 1 | 4 | 1 | 2 | 1 | 1 | 2 | 3 | .

8 7 9 7 8 10 | 7 7 9 11 9 | 7 8 10 8 10 | .

1 | 1 | 3 | 3 | 1 | 1 | 1 | 1 | .

3 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | .

7 5 | 8 7 0 | 0 | 4 | 4 | 4 | 2 | 3 | .

5 | 2 4 5 | 4 | 4 | 4 | 6 | 6 | 5 4 | .

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

1 | 1 | 3 | 1 | 1 | 1 | 1 | .

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

2 | 1 | 1 | 1 | 2 | 1 | 1 | 1 | .

3 | 5 | 7 | 4 | 7 5 3 5 | 2 | 3 | 2 | 2 | .

4 | 4 | 2 | 0 | 3 | 7 5 3 5 | 0 | .



A musical score for guitar, consisting of six staves of tablature. The staves are labeled T, A, B, T, A, B from top to bottom. The first staff (T) has note heads with stems pointing up. The second staff (A) has note heads with stems pointing down. The third staff (B) has note heads with stems pointing up. The fourth staff (T) has note heads with stems pointing down. The fifth staff (A) has note heads with stems pointing up. The sixth staff (B) has note heads with stems pointing down. The score includes various note heads and stems, some with numbers (e.g., 8, 7, 10, 12) and arrows indicating direction or specific techniques.



Guitar tablature for the first section of the solo, showing two measures of eighth-note patterns and two measures of sixteenth-note patterns.

Measure 1 (Eighth Notes):  
T: 7 5 8-7 0  
A: 5  
B: 0 3 0

Measure 2 (Sixteenth Notes):  
T: 4 4 4  
A: 2  
B: 2 0 5 4

Measure 3 (Eighth Notes):  
T: 8 7 9 7 8 10  
A: 7  
B: 7

Measure 4 (Sixteenth Notes):  
T: 7 7 9-11 12  
A:  
B: 9

Fretboard diagram for guitar, showing a scale pattern across six strings. The diagram includes fingerings and slurs. The notes are: 3, 5, 7 (string 6), 4, 7, 5, 3 (string 5), 5 (string 4), 2 (string 3), 3, 2, 3 (string 2). The notes are: 4, 3, 1, 1 (string 6), 1, 2 (string 5), 3, 1, 1, 1 (string 4), 1 (string 3), 3, 1, 5, 5, 5 (string 2). The notes are: 7, 8, 7, 10, 8 (string 6), 7, 10, 8, 7 (string 5), 9, 7, 6 (string 4), 7 (string 3), 8, 7 (string 2).

Guitar tablature for the first measure of a piece. The strings are labeled T, A, E, B, G, D from top to bottom. The tab shows a sequence of notes and rests across six measures.

Guitar tablature for the second measure of the piece. It includes a measure repeat sign and a measure number 1.

Guitar tablature for the third measure of the piece.

Guitar tablature for the fourth measure of the piece.



Guitar tablature for the first section of the piece. The strings are labeled T (top), A, and B (bottom). The tab shows a series of notes and rests across three measures. Measure 1 starts with a 4-note group followed by a 4-note group. Measure 2 starts with a 2-note group followed by a 4-note group. Measure 3 starts with a 3-note group followed by a 4-note group.

Guitar tablature for the second section of the piece. The strings are labeled T, A, and B. The tab shows a series of notes and rests across three measures. Measure 1 starts with a 2-note group followed by a 3-note group. Measure 2 starts with a 1-note group followed by a 2-note group. Measure 3 starts with a 3-note group followed by a 2-note group.

Guitar tablature for the third section of the piece. The strings are labeled T, A, and B. The tab shows a series of notes and rests across three measures. Measure 1 starts with a 1-note group followed by a 3-note group. Measure 2 starts with a 3-note group followed by a 3-note group. Measure 3 starts with a 1-note group followed by a 2-note group.

Guitar tablature for the fourth section of the piece. The strings are labeled T, A, and B. The tab shows a series of notes and rests across three measures. Measure 1 starts with a 2-note group followed by a 1-note group. Measure 2 starts with a 2-note group followed by a 3-note group. Measure 3 starts with a 4-note group followed by a 1-note group.

Guitar tablature for the first measure. The strings are labeled T (top), E, B, G, D, A (bottom). The tab shows a 2nd position barre chord on the 7th fret, followed by a 4th position barre chord on the 7th fret. Fingerings include 2, 0, 0, 2, 3, 5, 3, 2, 3, 0. The 4th string has a grace note (wavy line) above it.

Guitar tablature for the second measure. The strings are labeled T, E, B, G, D, A. The tab shows a 1st position barre chord on the 7th fret, followed by a 4th position barre chord on the 7th fret. Fingerings include 7, 9, 5, 7, 5, 4, 5, 4, 7, 4, 5, 7, 5, 7. The 4th string has a grace note (wavy line) above it.

Guitar tablature for the third measure. The strings are labeled T, E, B, G, D, A. The tab shows a 1st position barre chord on the 7th fret, followed by a 4th position barre chord on the 7th fret. Fingerings include 7, 10, 7, 6, 7, 12, 9, 10. The 4th string has a grace note (wavy line) above it.

Guitar tablature for the fourth measure. The strings are labeled T, E, B, G, D, A. The tab shows a 1st position barre chord on the 7th fret, followed by a 4th position barre chord on the 7th fret. Fingerings include 0, 4, 5, 4, 5, 7, 5, 7, 8, 7, 8, 10, 8, 10, 9, 12, 11, 12, 0. The 4th string has a grace note (wavy line) above it.



2]                   J        , 2 2 4 0 2                   3]                   J        , 1 0

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

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

B 2                    2 2 4 0 2                  2 0 0 2 2 0

    , 4 1 1 0        1 0                   , 4 1 2 0           D.C. al 0  
    , 1 0               1 0                   4 2 1 3 1 0       then Coda

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

H 7 6 9 6 7           6 5 7 8 7 5 4 6 4           2 0 4 2 0 0 2

B 7 6 9 6 7           6 5 7 8 7 5 4 6 4           2 0 4 2 0 0 2

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

Guitar tablature for the first section of the solo, showing two measures. The left measure starts with a 16th note (T) at the 5th fret, followed by a 16th note (A) at the 7th fret, and a 16th note (B) at the 7th fret. The right measure starts with a 16th note (T) at the 0th fret, followed by a 16th note (A) at the 3rd fret, a 16th note (B) at the 2nd fret, and a 16th note (T) at the 0th fret.

# VERI FLORIS

Tuning

$J = 116$

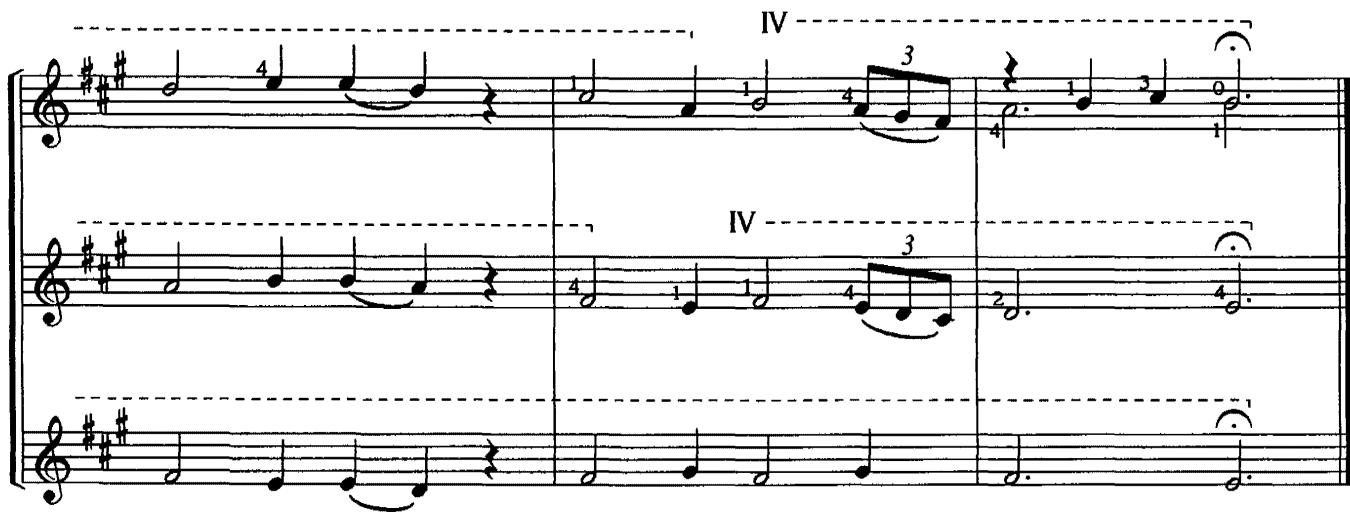
II - 3

IV

IV

3

II - I



## VERI FLORIS

### Tablature

Tuning       $\text{J} = 116$

E	B	T	6	5	3	2	0	2	4	2	3	4	2	2	4	2
G	D	A	4	4	7	6	4	7	4	6	4	6	7	4		
A	E	B														

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

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

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

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

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

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

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

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

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

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

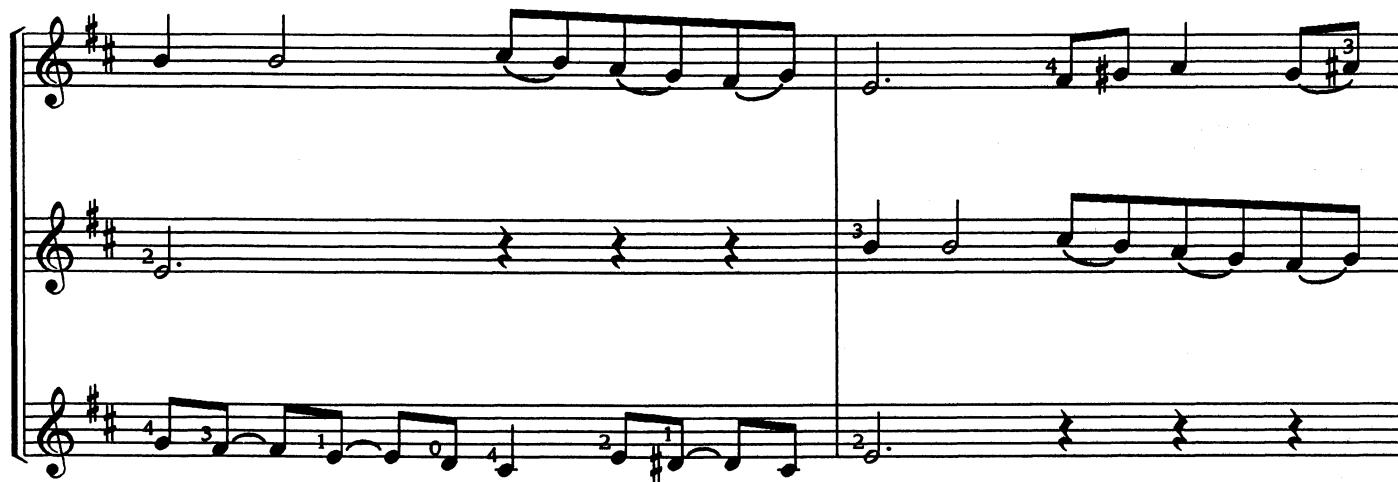
# TRIPLE BALLARDE

Guillaume de Machaut

Tuning

$J=88$  II

The score is divided into three systems, each consisting of three staves. The tuning is indicated as 'Tuning' at the top left. The tempo is marked as  $J=88$  and the mode is 'II'. The key signature is one sharp (F#). The vocal line is written on a single staff with a treble clef. The music features various note heads (circles, squares, triangles) and stems, with some notes having numbers (1, 2, 3, 4) indicating specific fingerings or performance techniques. The first system starts with a rest followed by a series of eighth-note patterns. The second system begins with a long note followed by eighth-note patterns. The third system begins with a long note followed by eighth-note patterns. The score is divided into measures by vertical bar lines.





A musical score for three staves. The top staff is in common time, G major, and features a melodic line with grace notes and slurs. The middle staff is also in common time, G major, and consists of a continuous eighth-note pattern. The bottom staff is in common time, G major, and starts with a single note followed by a sustained note with a grace note.

Musical score for three staves, measures 1-4:

- Staff 1:** Treble clef, key signature of two sharps. Measures 1-2: 1-0-1-0-1-0. Measure 3: 3. Measure 4: 1-0-1-0-1-0. Measure 5: 3.
- Staff 2:** Treble clef, key signature of two sharps. Measures 1-2: 4-3-1-0. Measure 3: 2. Measure 4: 1-0-1-0-1-0. Measure 5: 3.
- Staff 3:** Treble clef, key signature of two sharps. Measures 1-2: 4-3-1-0-4-2. Measure 3: 1. Measure 4: 4-3-1-0-2. Measure 5: 3.



# TRIPLE BALLARDE

## Tablature

Tuning       $\text{J} = 88$

This block contains four lines of guitar tablature. The top line shows a rhythmic pattern of eighth and sixteenth notes. The second line has a note value of '2'. The third line starts with '3.'. The fourth line ends with '4.'.

This block contains four lines of guitar tablature. The first line features a sequence of notes with values '2', '0', '2', '0', '4', and '5'. The second line consists of three vertical braces. The third line starts with '2.'. The fourth line ends with '4.'.

This block contains four lines of guitar tablature. The first line starts with '0'. The second line has a note value of '4'. The third line starts with '1'. The fourth line ends with '3'.

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

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

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

4                4                4                4                4                4                4                4                4  
**T** 5                4                2                0                4                2                1                4                2  
**H**  
**B**

**T** 4                2                5                4                0                2                4                5                4                2                1                4  
**H**  
**B**

J.                J.                
  
**T** 4                5                3                2                4                2                5                4                0                2                4

1J.                3                2J.                
  
**T** 2                2                3                0                2                2                2                2

2J.                3                3                3                1J.                3                2J.                3  
**T** 2                2                2                2                2                2                2

4                4                4                4                4                4                4                4                4  
**T** 5                4                2                0                4                2                1                4                2

Guitar tablature for the first section of the solo, showing six measures. The strings are labeled T (top), E, B, G, D, A (bottom). Measure 1: T (2), E (0), B (5), G (3), D (2), A (2). Measure 2: T (5), E (4), B (2), G (2), D (4), A (0). Measure 3: T (0), E (2), B (3), G (2), D (3), A (0). Measure 4: T (5), E (2), B (0), G (5), D (3), A (2). Measure 5: T (1), E (2), B (3), G (2), D (3), A (0). Measure 6: T (2), E (3), B (2), G (3), D (2), A (2).

The score consists of two 12-bar blues progressions. The left side starts with a G chord (three G notes) followed by a C chord (one C note, one E note, one G note). The right side starts with an A chord (two A notes, one C note, one E note). Both sides end with a D7 chord (one D note, one F# note, one G note, one B note, one C note, one E note).

1. 3 4 2. J 3. 3 4. 4

1. J 3. 4 2. J 3. 3

1. J 3. 4 2. J 3. 3

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

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

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

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

4] 4] 4]

2]. { { {

# REDFORD'S MEANE

John Redford

Tuning J - 104

The musical score consists of three staves, each with a treble clef and a key signature of one sharp. The first staff begins with a measure of two notes, followed by a repeat sign and a section labeled 'II'. The second staff begins with a measure of two notes, followed by a repeat sign and a section labeled 'II'. The third staff begins with a measure of two notes, followed by a repeat sign and a section labeled 'II'. The notation includes various note heads with numbers (1, 2, 3, 4) and rests, with some notes connected by horizontal lines. Measures are separated by vertical bar lines, and sections are indicated by dashed horizontal lines labeled 'X' and 'II'.

IX

II

X

II

VII

- - - - - **X** - - - - - **VII** - - - - - **II** - - - - -

**V** - - - - - **X** - - - - -

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

VII - - - - -  
  
 VIII - - - - -

VII - - - - -  
  
 XII - - - - -  
 IX - - - - -

# REDFORD'S MEANE

## Tablature

Tuning       $\text{J} = 104$

1st Set (T-4 Chord):  
 E B | T 4 | 10 12 | 10 | 13 12 10 13 12 | 10 |  
 G D | H 4 | - | 12 | - | - |  
 A E | B 4 | - | - | - | - |  
 E B | - | - | - | - | - |  
 G D | H 4 | - | 2 5 | 2 5 | 3 | 5 4 2 5 4 |  
 A E | B 4 | - | - | - | - |  
 E B | T 4 | - | - | - | - |  
 G D | H 4 | - | - | - | - |  
 A E | B 4 | - | 5 3 | 5 | 2 | 5 |  
  
 2nd Set (T-4 Chord):  
 T 10 | 12 | 10 12 | 10 | 13 12 10 13 | 12 | 10 |  
 H | - | - | - | - | - |  
 B | - | - | - | - | - |  
 T | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |  
 H | 2 | 2 | 2 | 5 | 2 | 2 | 5 | 3 | 5 4 2 |  
 B | - | - | - | - | - | - | - | - | - | - |  
 T | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |  
 H | 3 | 2 | 0 | 3 | 2 | 0 | 2 | 5 | 5 | 3 | 5 | 2 |  
  
 3rd Set (T-4 Chord):  
 T 10 | 10 13 | 12 10 | 10 12 | 12 11 | 9 | 10 | 12 11 | 9 |  
 H | - | - | - | - | - | - | - | - | - | - |  
 B | - | - | - | - | - | - | - | - | - | - |  
 T | 4 | 4 | 2 | 4 | 3 | 4 | 2 | 4 | 3 | 1 | 1 | 1 | 1 |  
 H | 5 | 4 | 2 | 2 | 1 | 2 | 2 | 3 | 3 | 5 | 4 | 2 |  
 B | - | - | - | - | - | - | - | - | - | - |  
 T | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |  
 H | 2 | 5 | 3 | 2 | 0 | 2 | 0 | 5 | 5 | 3 | 0 | 2 | 2 | 2 | 3 | 5 |



4 2 1 4 2 1 4 4 2 1 2 4 2 1 2 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  
 B

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

$J = 52$

② 4. V 4 2 1 4 IV 4 2 1

V 1 0 1 2 3 1 0 1 0

II 4 1 2 0 0 3 0

0 0 0 0 0 0 0 0 0

V 1 1 1 4 2 1 3

II 2 4 3 1 2 1 1 1

4 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0

(V) VII

The musical score consists of four staves, each with a treble clef. The first section begins with a dotted half note followed by a quarter note. The second section begins with a half note. Fingerings are indicated by numbers (1, 2, 3, 4) placed above or below the notes. Dynamic markings include 'p' (piano) and 'f' (forte).

V

4. 3. 1. 4.

III

V

1. 4. 2. 2.

II

4. 0. 2. 3.

II

2. 1. 4. 7. 7.

3. 1. #

-

7. 3. 2. 7. 2. 1.

7. 4. 3. 1. 4. 7. 4.

7. 4. 3. 1. 4. 7. 2. 0. 2. 7.

VII



A continuation of the musical score from page VII. It consists of four staves of music. The first staff features a eighth note pair (2 and 1) with a fermata, followed by a sixteenth note pair (4 and 3). The second staff begins with a eighth note pair (3 and 1) with a fermata, followed by a sixteenth note pair (2 and 4). The third staff begins with a eighth note pair (4 and 2) with a fermata, followed by a sixteenth note pair (3 and 1). The fourth staff begins with a quarter note followed by a eighth note pair (2 and 1), then a sixteenth note pair (4 and 2).

Musical score for four voices (V, V, II, II) across five systems:

- System 1:** Measures 1-4. Voice V has a dotted half note (4), an eighth note, a sixteenth note, and another eighth note. Voice V has a sixteenth note, a quarter note, a sixteenth note, and another quarter note. Voice II has a sixteenth note, a quarter note, a sixteenth note, and another quarter note. Voice II has a sixteenth note, a quarter note, a sixteenth note, and another quarter note.
- System 2:** Measures 5-8. Voice V has a quarter note, a sixteenth note, a quarter note, and a sixteenth note. Voice V has a quarter note, a sixteenth note, a quarter note, and a sixteenth note. Voice II has a quarter note, a sixteenth note, a quarter note, and a sixteenth note. Voice II has a quarter note, a sixteenth note, a quarter note, and a sixteenth note.
- System 3:** Measures 9-12. Voice V has a quarter note, a sixteenth note, a quarter note, and a sixteenth note. Voice V has a quarter note, a sixteenth note, a quarter note, and a sixteenth note. Voice II has a quarter note, a sixteenth note, a quarter note, and a sixteenth note. Voice II has a quarter note, a sixteenth note, a quarter note, and a sixteenth note.
- System 4:** Measures 13-16. Voice V has a quarter note, a sixteenth note, a quarter note, and a sixteenth note. Voice V has a quarter note, a sixteenth note, a quarter note, and a sixteenth note. Voice II has a quarter note, a sixteenth note, a quarter note, and a sixteenth note. Voice II has a quarter note, a sixteenth note, a quarter note, and a sixteenth note.
- System 5:** Measures 17-20. Voice V has a quarter note, a sixteenth note, a quarter note, and a sixteenth note. Voice V has a quarter note, a sixteenth note, a quarter note, and a sixteenth note. Voice II has a quarter note, a sixteenth note, a quarter note, and a sixteenth note. Voice II has a quarter note, a sixteenth note, a quarter note, and a sixteenth note.

A musical score page featuring four staves of music. The top staff uses a treble clef and includes a measure number 'V' above a dashed line. The second staff uses a bass clef. The third staff uses a treble clef. The bottom staff uses a bass clef. Various musical notes, rests, and dynamic markings like '1' and '2' are present throughout the staves.

Musical score page 10, measures 7-10. The score consists of four staves of music for a string quartet. Measure 7 starts with a melodic line in the first violin. Measure 8 begins with a forte dynamic. Measure 9 features a sustained note in the bassoon. Measure 10 concludes with a final dynamic instruction.

VII

Handwritten musical score for four voices. The score consists of four systems of music, each with a treble clef and four staves. The vocal parts are labeled V, IV, III, and II from top to bottom. The music includes various note heads with numbers (1, 2, 3, 4) indicating specific fingerings or performance techniques. Measures are separated by vertical bar lines, and a dashed horizontal line separates the first two systems from the third and fourth.

IV ----- V

Handwritten musical score for four voices, continuing from page VII. The score consists of four systems of music, each with a treble clef and four staves. The vocal parts are labeled IV, III, II, and I from top to bottom. The music includes various note heads with numbers (1, 2, 3, 4) indicating specific fingerings or performance techniques. Measures are separated by vertical bar lines, and a dashed horizontal line separates the first two systems from the third and fourth.

IX -

VII -

# LACHRIMAE ANTIQUAE

## Tablature

Tuning       $J = 88$



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

1. 1. 4. 2. 1. 6. 6. 5.

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

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

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

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

T 1  
 7 10 8 10

T 1 1 2 4  
 5 5 6 8  
 3 5 6

T 3  
 3 5 2

T 2 4  
 1 2 4  
 3 5 2

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

T 2  
 8 7 8 7 10 9 10  
 9 9

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

T 3  
 5 3 5 4 2  
 4 4 2

T 1  
 1 2  
 2 3

T 0 3  
 6 0 3  
 2 2

T H B

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

T H B

1) 5) 5) 8) 2.) 6) 6) 5)

T H B

4) 5) 5) 2.) 3) 0) 5) 4) 0)

T H B

2.) 3) 3) 2.) 5) 3) 2)

T H B

7) 3) 1) 1) 5) 2) 1) 7) 6) 7) 6) 5)

T H B

7) 5) 5) 5) 6) 6) 5) 5)

T H B

1) 2) 3) 4) 2) 2) 2) 3) 2) 2) 5)

T H B

2) 3) 0) 2) 0) 5) 5) 4) 5) 0) 3) 3)

,      ♩      ♩      ,      ♩      ♩      ♩      ,      ♩      ♩      ♩      ♩

,      ♩      ♩      ♩      ♩      ♩      ,      ♩      ♩

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

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

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

J. J. J. J. 2. 2. 2.

**Tenor (T) Part:**

- System 1: Notes 10, 8, 7, 8, 10.
- System 2: Notes 2, 1, 4, 1, 2, 4.
- System 3: Notes 5, 4, 5, 7, 6, 8, 5, 7.
- System 4: Notes 1.

**Bass (B) Part:**

- System 1: Notes 10.
- System 2: Notes 2, 1, 4, 1, 2, 4.
- System 3: Notes 5, 4, 5, 7, 6, 8, 5, 7.
- System 4: Notes 2.

**Alto (A) Part:**

- System 1: Notes 9.
- System 2: Notes 5.
- System 3: Notes 5, 8.
- System 4: Notes 4, 5, 4.

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

3. 8 7 10 10 10 9 7 9 10 9 10 10 .  
 6 5 5 6 3 5 7 4 5 6 5 5 .  
 6 5 3 5 4 2 4 2 3 2 .  
 6 4 3 2 1 0 .  
 6 5 3 2 1 0 .  
 6 4 3 2 1 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. Cittern 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 cittern 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'Accordo

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.

### Recording:

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 - Vielle, 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 CLP1634.  
John Renbourn, *The Hermit*. Shanachie 97041.

## 22. Weston 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 canonic 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.

