

La Bergamasca

Anon

Lute I

	2	4		2	5							10					
C	c c	d d	a a	c	2c c	4d d	a a	3d				a a	2c c	a a			

	2c	c c	4d d	a a	3d

Lute II

	4		5			4	4	10				15			4		
C	d	d	2c	4d	d	d	2c	d	d	4d	2c	4d	d	d	2c	d	
	a	a	1c	a	a	a	1c	a	a	a	1c	a	a	a	1c	a	

Branle

E. Adriaensen

Lute I

	a							5									
3d	4d 1b a	1b a	3d	a a	1b a	3d	2c 3d	a 1b	4d 1b a								

	10													15			
3d	a	4d 1b a	1b a	3d	a a	1b a	3d	2c 3d	a	2c	3d						

Lute II

4d	1b 4d b	4d 1c a	2c	4d 1c a	2c 4d	1b d	1b b	4d 1b	a d b								
2c		2c	1c	2c	1c c	a 2c	1b b	2c	3d	3d	a 3d	3d					
a	3d	a	a	a	a	a	a	a	a	a	a	a					

	15				
4d	2c	4d	2c 4d	d c	4d
2c	1c	2c	1c a		2c
a	a	a	a	a	a

Prelude

M.L. Lute Book

$a_1c_2\delta$ $a_1c_2\delta_4f$ $a_2c_4\delta$ $a_2c_4\delta^+$ $b_4\delta$ $a_2c_4\delta$ a_2c^+ $a_1b_4\delta$ $a_2c_4\delta$ a $a_1b_4\delta$ $a_2c_4\delta^+$

a_2c $a_1b_4\delta$ $a_2c_4\delta$ $a_2c_4\delta_2c$ a δ_2c a $4\delta_1b$ a $4f_1c_2\delta_4f_2\delta$ $a_1c_2\delta$ $1c$ δ a_1c a $1c_2\delta$ a

4δ $a_2c_4\delta_2c$ δ a_2c a $b_4\delta$ a δ $a_1b_4\delta$ b $a_1b_4\delta$ a

Basse-Dance "La Roque"

(P. Attaignant)

$3\delta_2c_3\delta$ a $2c$ δ c δ 4δ a a $4\delta_2c$ $a_2c_4\delta$ $2c$ a $c_4\delta$ a $2c$ 4δ c a $3\delta_2c$ a $2c$

$3\delta_2c_3\delta$ a $2c$ δ $2c$ δ δ a a δ_2c $a_2c_4\delta$ $2c$ $a_2c_4\delta$ a $2c$ 4δ a 3δ δ $3\delta_3\delta$ $a_2c_4\delta$

a a 3δ $2c$ δ a 4δ c $a_4\delta_2c$ 4δ δ $4\delta_2c$ δ c a $a_2c_4\delta$ a_2c a a a $3\delta_2c_3\delta$ $a_2c_4\delta$

a $a_2c_4\delta$ c a 4δ δ $4\delta_2c$ $a_4\delta_2c$ 4δ δ $4\delta_2c$ c a δ_2c 2δ a c a a δ $2c$ $a_2c_3\delta$ a c δ δ

Fecit Potentiam

Morales, arr. Fuenllana

a	a	a _{1c}	a _{2c}	c a	c a	a a	a	a	a	a	a	a	a
	4e												

a	a	a	a	a	a	a	a	a	a	a	a	a	a

a	a	a	a	a	a	a	a	a	a	a	a	a	a

a	a	a	a	a	a	a	a	a	a	a	a	a	a

a	a	a	a	a	a	a	a

Ostinato vo' seguire

B.Trombocino

O- sti- Fa- me Vin- ca_ o	na- to ciel fa- per- da	vo' - se- - me for- io non at-	gui- re, tu- na, ten- do,	La ma- Be- ne_ o De- mia_ im-	gna - ni - ma- mal - - - pre - sa - al-
4δ 2c a 4δ	δ c a 4δ	2c 2c a 4δ	2c a c	4δ 2c a a	4δ 1b a a
a a	a a	a 1c a	a a	a 1c a	a a a

mi- a im- pre- sa. co- mo_ a te tro che ho- no- re.	O- sti- Né pia- So- pra_ il	na- to cer né_ in- ciel be-	vo' - se- giu- ria al- a- to a-	gui- re, cu- na, scen- do,	La ma- Per_ a- vi- S'io res-
1b a 2c a c	4δ δ	4δ 2c a 4δ	δ c a 4δ	2c 2c a 4δ	2c a c
4δ 2c a a	a a	a a	a a	a 1c a	a a
3δ					4δ 2c a 4δ
					a 1c a

gna - ni - ma - lir - mi o res - to	mi- a im- pre- sa. far più au- da- ce. vin - ci- to- re.	Fa mi_ a- mor- Ché de l'un- S'io la per- do	- - - - do	qual voi of- non son ca- al- cun gran-	
4δ 1b a a	1b a 2c a c	4δ δ	4δ 2c a a	4δ 1b a a	
a a	a a	a a	a 1c a	a a a	
	3δ				1b a 2c a
					3δ 2c

fe- sa, pa- ce, co- re,	S'io do- L'al- tro Mo- stra-	ves- se più non rà- l'al	ben mo- ri- re. po fu- gi- re. to de- si- re.	O- sti- na- to
4δ 1b a a	a a 4e	a a	a a	4δ 2c a δ
2c a a	1c 3e 4e	1c 1c 2c a 4e	a c	a a
			4δ a 1b 4δ a δ	4δ 2c a δ
			a a	a a

vo' - se- gui- re, la ma- gna - ni - ma - mi- a im- pre- sa. La

Figured bass notation for the first system:
 2c 2c a 4d | 2c a c | 4d 2c a a | 4d b a a | b a 2c a c | a a 1b 4d b d

ma- gna- ni- ma mia im- pre- -sa, im- - - pre- sa. La ma- gna- ni-

Figured bass notation for the second system:
 a 3d a | 1c a a 1c | 4d 2c 4d | 4d a | 2c a c | 4d d a a | a 3d a | a a | 2c a c 4d

-ma mia im- - - - -

Figured bass notation for the third system:
 1c 2c a c 4d a c | 4d 2c a | a 2c a | a c c a c | a c a | 1b b a

- pre- -sa.

Figured bass notation for the fourth system:
 c a c | a 4d b | a a c a | b b | 1d | 2e | 3f

Deh si, deh no

B. Tromboncino

Deh si, deh no, deh si! Deh il tuo bi- so- gno di! Deh

si, deh, no, deh di! Deh il tuo bi- - - so - gno di! Oi- me che s'el

de - ro, So ben ch'io mo- ri ro. Me- glio_e lasciar- la qui.

2. Se il dico, che sera
 La se corocciara,
 Da se mi scacciarà,
 Che sera popi de mi?
 Deh si, deh no, ...

3. Ecco, vo dirlo hor su,
 Amor, che farai tu?
 Se non mi vora piu,
 Che sera poi de mi?
 Deh si, deh no, ...

A Toye-Up Tails All

First system of musical notation for 'A Toye-Up Tails All'. It consists of three staves. The top staff contains rhythmic notation with flags and beams, including a box with the number 5. The middle staff contains notes 'a' and 'd' with various accidentals and articulation marks. The bottom staff contains notes 'a' and 'e'. Above the staves are performance markings: *1c*, *a*, *4d a*, *a*, *a_{2c}*, *4d a*, *a_{1c}*, *1c*, *4f*, *a_{2c}*, *a*, *a*, *4d a*, *4d*, *a*, *a*, *a*, *a_{2c}*.

Second system of musical notation for 'A Toye-Up Tails All'. It consists of three staves. The top staff contains rhythmic notation with flags and beams, including a box with the number 15. The middle staff contains notes 'a' and 'd' with various accidentals and articulation marks. The bottom staff contains notes 'a' and 'e'. Above the staves are performance markings: *4d a a_{2d}*, *1c*, *a*, *4f*, *a*.

A Toye-The Friar and the Nun

First system of musical notation for 'A Toye-The Friar and the Nun'. It consists of three staves. The top staff contains rhythmic notation with flags and beams, including a box with the number 5. The middle staff contains notes 'a' and 'd' with various accidentals and articulation marks. The bottom staff contains notes 'a' and 'b'. Above the staves are performance markings: *4d*, *3d*, *a*, *1b*, *a*, *4d*, *a_{4d}*, *2c*, *4d*, *2c*, *d*, *d*, *2c*, *d*, *d*, *a*, *1b*, *b*, *b*, *a*, *1b*, *b*, *4d*, *b_{4d}*, *a_{4d}*, *4d*, *a*, *a*, *b*, *4d*, *b*.

Second system of musical notation for 'A Toye-The Friar and the Nun'. It consists of three staves. The top staff contains rhythmic notation with flags and beams. The middle staff contains notes 'a' and 'b' with various accidentals and articulation marks. The bottom staff contains notes 'a' and 'b'. Above the staves are performance markings: *a*, *1b*, *a*, *a*, *a*, *4d*, *a*, *4d*, *2c*, *a*, *4d*, *3d*, *b*, *b*, *3d*, *b*, *3d*, *4d*, *2c*, *a*, *4d*, *3d*, *a*, *4d*, *3d*, *a*, *4d*, *3d*, *a*.

The Leaves be Greene

John Johnson?

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
 a δ ac ga δ ac ga δ f h f δ c d a c δ c d a c e f ga δ c d f d c a c

The first line of music consists of two staves. The top staff contains rhythmic notation (vertical lines and flags) and a sequence of letters representing notes. The bottom staff is a treble clef staff with a 3/4 time signature, showing the pitch contour of the melody.

21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42
 a a c e a c δ c d f h f δ c a c d c a a δ a c d a c δ a c d a c e a c e a

The second line of music continues the melody from the first line. It features a mix of rhythmic values and note letters, with a treble clef staff below showing the pitch.

43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64
 a b δ a b δ a c e e a a c δ a c d c d f h f δ a c d a c d c a b δ a c d a

The third line of music continues the melody. The rhythmic notation is more complex, including some beamed notes. The treble clef staff shows the pitch.

65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86
 δ c a δ b a c a b δ a c d a c d c a c e a e c a c e a c d c d f h f δ c a e c e a c

The fourth line of music continues the melody. It includes a double bar line, indicating a measure rest or a section boundary. The treble clef staff shows the pitch.

87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108
 a δ b a h f h i h f d c d f e f h f a c d c a c d c a δ c d f c δ f d f d c a δ

The fifth line of music continues the melody. The rhythmic notation includes some sixteenth notes. The treble clef staff shows the pitch.

109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130
 a δ a b a δ b a c a b c a δ c a δ c a δ c d f d c a e a c e a δ c a δ c a c

The sixth line of music continues the melody. It features a variety of rhythmic patterns. The treble clef staff shows the pitch.

131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152
 i f h i h i f h f c d a c d f d c a δ c a c d a c d a c a δ c a δ b a

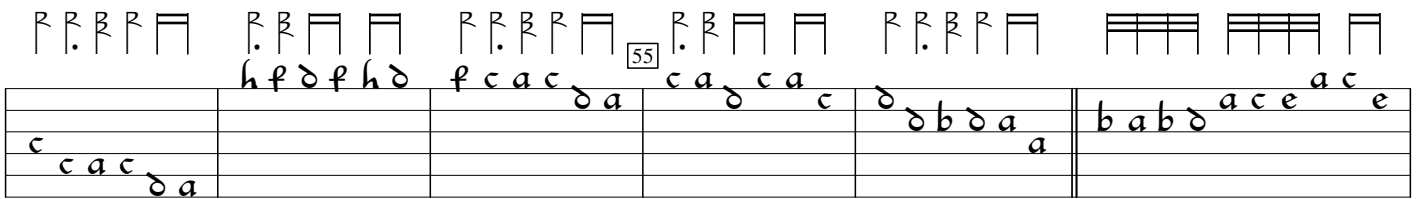
The seventh line of music continues the melody. The rhythmic notation includes some dotted notes. The treble clef staff shows the pitch.

153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174
 b δ a c e e a a c a c e e f h a c d a a c d a a c d a c c d a c e a a c d c a b b c e c a c c d a c e a c d c a b a c d

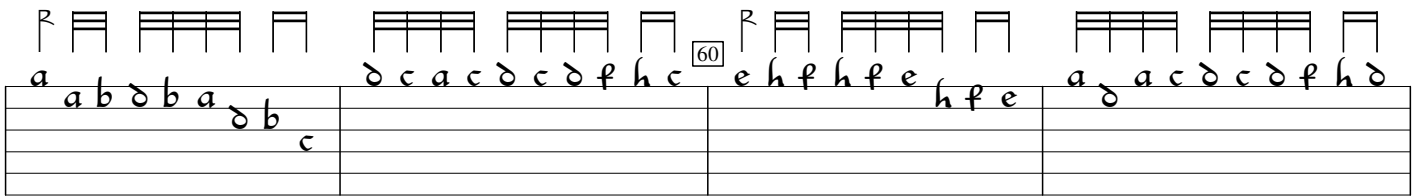
The eighth line of music concludes the piece. It features a final cadence. The treble clef staff shows the pitch.



 Musical notation for measures 45-50. The notation consists of rhythmic symbols (vertical lines) above a staff and letters (a, b, c, d, e, f, h) below it. Measure 45 starts with 'a c' and ends with 'a'. Measure 46 starts with 'c d f' and ends with 'a'. Measure 47 starts with 'a c d' and ends with 'a'. Measure 48 starts with 'd a c d' and ends with 'e'. Measure 49 starts with 'a b a b' and ends with 'c'. Measure 50 starts with 'b a b a b' and ends with 'b'.



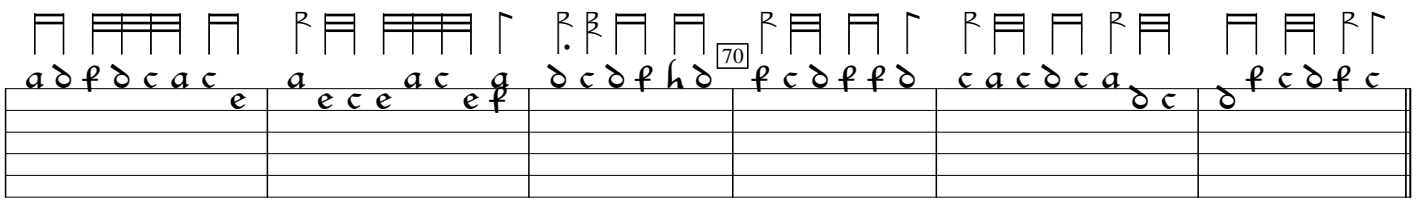
 Musical notation for measures 51-55. Measure 51 starts with 'h f d f h d' and ends with 'a'. Measure 52 starts with 'f c a c' and ends with 'a'. Measure 53 starts with 'c a d c a' and ends with 'c'. Measure 54 starts with 'd b d a' and ends with 'a'. Measure 55 starts with 'b a b d a c e a c e' and ends with 'e'.



 Musical notation for measures 56-60. Measure 56 starts with 'a a b d b a' and ends with 'c'. Measure 57 starts with 'd c a c d c d f h c' and ends with 'c'. Measure 58 starts with 'e h f h f e' and ends with 'h f e'. Measure 59 starts with 'a d a c d c d f h d' and ends with 'd'. Measure 60 starts with 'a a b d b a' and ends with 'c'.



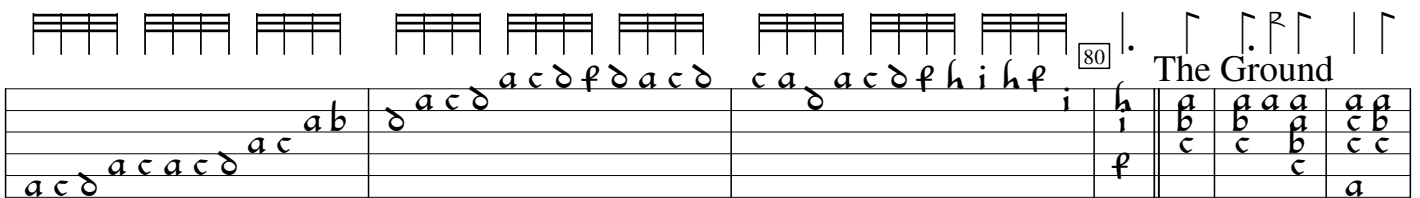
 Musical notation for measures 61-65. Measure 61 starts with 'f a c d' and ends with 'd'. Measure 62 starts with 'c a c d' and ends with 'c'. Measure 63 starts with 'd a c d c d a' and ends with 'd'. Measure 64 starts with 'b a d b a c a b' and ends with 'c'. Measure 65 starts with 'c a b d a c e a a' and ends with 'a'.



 Musical notation for measures 66-70. Measure 66 starts with 'a d f d c a c' and ends with 'e'. Measure 67 starts with 'a e c e a c e f' and ends with 'f'. Measure 68 starts with 'd c d f h d' and ends with 'd'. Measure 69 starts with 'f c d f f d' and ends with 'd'. Measure 70 starts with 'c a c d c a d c' and ends with 'c'.



 Musical notation for measures 71-75. Measure 71 starts with 'a e a c d c d a e a c' and ends with 'e'. Measure 72 starts with 'a d b a d b a d b a b d' and ends with 'd'. Measure 73 starts with 'a d b a d b a c b c e b' and ends with 'b'. Measure 74 starts with 'c a d c a c d c a d c' and ends with 'c'. Measure 75 starts with 'a d b a d b a d b a b d' and ends with 'd'.



 Musical notation for measures 76-80. Measure 76 starts with 'a c d a c a c d a c a b' and ends with 'b'. Measure 77 starts with 'd a c d a c d f d a c d' and ends with 'd'. Measure 78 starts with 'c a d a c d f h i h f' and ends with 'f'. Measure 79 starts with 'i h' and ends with 'h'. Measure 80 starts with 'a a a a a a' and ends with 'a'.



 Musical notation for measures 81-85. Measure 81 starts with 'a a a' and ends with 'a'. Measure 82 starts with 'a a' and ends with 'a'. Measure 83 starts with 'a d' and ends with 'd'. Measure 84 starts with 'd d d' and ends with 'd'. Measure 85 starts with 'd d d' and ends with 'd'.

The Ground

Rogero

John Johnson

1.

ac ecafec efefh feceac ecca ecaac ecafec eca ecah

2.

fecac ace adca dca cca c cad ac ace ac hfhfe hface ace

fcfeaec eca ca ea ce aca ea ce ea ce ace fecaca ec

3.

ea ce ace c ace ace fecaca dca dca cad cad fhf

efh efhfcefcfe eca eac eadca dca cad ace acacefeca

20

efeca ecaac ececafece ec efeca eca hfe hfe

4.

feca ece ca eca dca dca cad cad cad cad dca adca

cad cad acace ce a acefefefecaca ec ea ce aca ea ce ace

30

f e f e f e c a c a c e f c e f e c e a c a c e c a c e f c e f e c e a c a c e c a c e f c e f

5.

h f e h f e c a c a d c d c a d a c e c e a c e f e f c e f

c d c a c d a c

⊙

35

e f h f e f h k h f h f e f e c e c a c a e a c c a e c a c e c e a c e f e f c e f

The Ground

40

e a c e c a e h f c f e a e c c e a c e a a c a c d a

c d	a a c c	a a a a	c a c
c c d d	c c c c	c d c c	d c d e
c	a a	c c	c c c
a	a a	a a	a a c

45

50

a c a	a a	a c a a	c a	a
a a	a a e e	a a a	d d a	c d c
b b c	c c	b a a	c c c b	c c
c c	c e	c c	a e c	a a

The English Huntsuppe

John Whitfield

5

10

20

25

Ricicare No 4

Francesco da milano

♠	♠	♠	♠		♠		♠	♠		♠	♠		♠		♠		♠	
a	a	a	a	c	e	a	c	e	a	a	d	c	a	d	a	c	d	a
c	c									c	c	a	c	d	a	c	a	d
		a								a								
					a					a								
										c								
																	b	c
																	c	b
																	a	c

♠	♠	♠	♠	♠	♠		♠		♠		♠		♠		♠		♠	
a	c	a	e	a	c	e	a	a	c	a	c	e	a	c	a	d	c	a
c	c									c	d	a	a	c	d	c	a	d
a	a	c								e	a	c						
																	e	c
																	a	c
																	a	e

♠	♠	♠	♠	♠	♠		♠		♠		♠		♠		♠		♠	
a	d	a	c	a	a	c	d	c	a	d	c	a	c	a	a	c	d	a
c																		
a	a	a																

♠	♠	♠	♠	♠	♠		♠		♠		♠		♠		♠		♠	
a		a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
c	c																	
e	c	a																

Fantasia No 40

Francesco da Milano

Calata alla spagnola

J.A.Dalza

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
a	b	a	a	a	a	a	a	a	a	a	a	a
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
a	a	a	a	a	a	a	a	a	a	a	a	a
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
a	a	a	a	a	a	a	a	a	a	a	a	a
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
a	b	a	a	a	a	a	a	a	a	a	a	a
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
a	b	a	a	a	a	a	a	a	a	a	a	a
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
b	a	a	a	a	a	a	a	a	a	a	a	a
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
a	b	a	a	a	a	a	a	a	a	a	a	a
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
a	b	a	a	a	a	a	a	a	a	a	a	a
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ

Galliard

Anthony Holborne

First system of musical notation for 'Galliard'. It consists of a treble clef and a three-staff system. The notation includes rhythmic symbols (vertical lines with flags) and letters (a, b, c, d, e) placed above and below the staves. Fingerings (1-4) and accents (p, f) are also present.

[a] a a

Second system of musical notation, continuing the piece with similar rhythmic and letter notation.

a a a a a a a

Third system of musical notation, continuing the piece.

a

Fourth system of musical notation, concluding the piece.

a a

Heaven and Earth Pavin

Anon

	↑↑	↑.R	↑↑	↑↑	↑↑	↑↑	↑↑		↑↑	↑↑	↑↑	↑↑	↑↑	↑↑
δ	c	c	c	c	a	c	d	f	δ	c	d	c	a	a
δ	δ	δ	δ	δ	a	c	δ	δ	a	δ	δ	δ	δ	δ
a	a	a	a	[a]	e	c	e		a					a

a

↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	
δ	δ	c	a	δ	δ	b	δ	δ	a	c	δ	δ	c	a	c
c		c	a	a	δ	b	a	a							
a	c	δ	a												

a

a

a

↑↑		↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	
a		a	δ	f	a	δ	c		a	c	δ	a	c	a	c
a	b	c			c				a	δ	b	a	a	δ	c
c	c				c				a	c	a	a	a	a	a

a

a

↑↑	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R			
δ	a	c	e	f	e	c	e	f	δ	c	a	e	f	e	c	e	f
f	c	e	e	e	c	e	e	c	e	δ	a	e	e	a	c	δ	a
a	c																

↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑	↑↑			
δ	a	c	δ	a	c	a	δ	c	a	δ	c	a	δ	c	a	δ	c
δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ	δ
a	a	c															

↑↑	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R			
c	δ	a	b	c	a	c	δ	a	c	δ	a	c	δ	a	c	δ	a
e	e	a	c	a	b												

↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R			
a	δ	c	a	δ	c	a	δ	c	a	δ	c	a	δ	c	a	δ	c
a																	

↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R	↑.R			
c	δ	a	c	a	c	a	δ	b	a	b	c	a	b	a	c	δ	a
e	a																