

Anon

La Bergamasca

Lute I

Lute II

Branle

E. Adriaensen

Lute I

Lute II

15

Prelude

M.L. Lute Book

1st measure: $a_1 c \cdot 2 \delta$, $a_1 c \cdot 2 \delta \cdot 4 \delta$
2nd measure: 3δ , $a_2 c \cdot 4 \delta$, $a_2 c \cdot 4 \delta +$
3rd measure: $1 b \cdot 4 \delta$, $a_2 c \cdot 4 \delta$, $a_2 c +$
4th measure: $a_1 b \cdot 4 \delta$, $a_2 c \cdot 4 \delta$, a
5th measure: $2 c$, $a_1 b \cdot 4 \delta$, $a_2 c \cdot 4 \delta +$

1st measure: $a_2 c \cdot a_1 b \cdot 4 \delta$, $a_2 c \cdot 4 \delta \cdot 2 c$, a
2nd measure: $4 \delta \cdot 1 c \cdot 2 \delta \cdot 4 \delta \cdot 2 \delta$, $a_1 c \cdot 2 \delta$
3rd measure: $1 c \cdot 2 \delta$, $a_1 c \cdot a$, $1 c \cdot 2 \delta \cdot a$

1st measure: $4 \delta \cdot a_2 c \cdot 4 \delta \cdot 2 c$, $a_2 c$, 3δ
2nd measure: $a_1 b \cdot 4 \delta \cdot a \cdot 4 \delta \cdot a_1 b \cdot 4 \delta$
3rd measure: $1 b \cdot 2 c \cdot a_1 b \# a \cdot a$

Basse-Dance "La Roque"

(P. Attaignant)

1st measure: $3 \delta \cdot 2 c \cdot \delta \cdot a$, $2 c \cdot 3 \delta$
2nd measure: $1 c \cdot a$, $a \cdot 1 c$
3rd measure: $c \cdot \delta$, $4 \delta \cdot a$
4th measure: $a \cdot 4 \delta \cdot 2 c \cdot a_2 c \cdot 4 \delta$, $2 c \cdot a \cdot c \cdot 4 \delta \cdot 2 c$
5th measure: $4 \delta \cdot c \cdot a \cdot 3 \delta \cdot 2 c \cdot a$, $2 c$
6th measure: a

1st measure: $3 \delta \cdot 2 c \cdot 3 \delta \cdot a$, $2 c \cdot 3 \delta$
2nd measure: $1 c \cdot a$, $a \cdot 1 c$
3rd measure: $2 c \cdot \delta$, $\delta \cdot a$
4th measure: $a \cdot \delta \cdot 2 c \cdot a_2 c \cdot \delta$, $2 c \cdot a_2 c \cdot 4 \delta \cdot 2 c$
5th measure: $4 \delta \cdot a \cdot a_1 c \cdot a \cdot c$, $3 \delta \cdot \delta$
6th measure: $3 \delta \cdot 3 \delta \cdot a_2 c \cdot 4 \delta$

1st measure: $a \cdot 2 c$, $3 \delta \cdot \delta$
2nd measure: $a \cdot 4 \delta \cdot c \cdot a \cdot 4 \delta \cdot 2 c$, $4 \delta \cdot \delta$
3rd measure: a
4th measure: $1 b \cdot 4 \delta \cdot \delta \cdot c \cdot a \cdot 3 \delta$
5th measure: $b \cdot 2 c \cdot 4 \delta \cdot a_2 c$, $a \cdot 1 c$
6th measure: $a \cdot 4 e$, $a \cdot 3 e$
7th measure: $3 \delta \cdot 2 c \cdot \delta \cdot a_2 c \cdot 4 \delta$, $a \cdot 3$

1st measure: $a \cdot 4 \delta \cdot a_2 c \cdot 4 \delta \cdot c$, a
2nd measure: $3 \delta \cdot \delta$, $1 b \cdot 4 \delta \cdot 2 c \cdot a \cdot 4 \delta \cdot 2 c$
3rd measure: $a \cdot a$
4th measure: $4 \delta \cdot \delta$, $4 \delta \cdot 2 c \cdot c \cdot a \cdot 3 \delta \cdot 2 c$
5th measure: $2 \delta \cdot a \cdot c \cdot a \cdot a \cdot \delta$, $2 c \cdot a_2 c \cdot 3 \delta \cdot a \cdot c$
6th measure: $1 c \cdot \delta$, a

Fecit Potentiam

Morales, arr. Fuenllana

Ostinato vo' seguire

B.Trombocino

Osti-na-to na-to vo' - se-me gu-i-re, La ma-gna - ni-ma-
Fa-me ciel fa-per-da me for- io non at-tu-na, Be-ne-o mal - - -
Vin-ca-o per-da ten-do, De-mia im-pre - sa-al-

Note below staff:
4δ 2c a 4δ δ c a 4δ 2c 2c a 4δ 2c a c 4δ 2c a 4δ a 4δ a b a a
C a a a a a 1c a a a a a 1c a a a a a 1c a a

mi-a im-pre-sa. O-sti-na-to vo' - se-gui-ria al- gu-i-re, La ma-
co-mo-a te-pia-ce. Né-pia-So-pra-il cer né-in-ciel be-a-to a-scen-do, Per-a-vi-
tro che ho-no-re. nno-re. 2c a 4δ a 4δ δ c a 4δ 2c 2c a 4δ 2c a c 4δ 2c a 4δ a
1b a 2c a c a a a a a a a 1c a a a a a 1c a

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

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

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

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

-ma mia im- - - - -

- pre- -sa.

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 scacciara,
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

Musical score for "A Toye-Up Tails All". The score consists of two staves of music. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. Both staves have a common time signature. The music is divided into measures by vertical bar lines. The notation includes various note heads (circles, squares, triangles) and stems, with some notes having horizontal dashes or dots. Letters (a, c, e) and numbers (1, 2, 3, 4, 5, 10, 15) are placed above or below the notes to indicate specific fingerings or pitch markings. Measure 5 has a circled '5' above it, measure 10 has a circled '10' above it, and measure 15 has a circled '15' above it.

A Toye-The Friar and the Nun

Musical score for "A Toye-The Friar and the Nun". The score consists of two staves of music. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. Both staves have a common time signature. The music is divided into measures by vertical bar lines. The notation includes various note heads (circles, squares, triangles) and stems, with some notes having horizontal dashes or dots. Letters (a, b) and numbers (1, 2, 3, 4, 5) are placed above or below the notes to indicate specific fingerings or pitch markings. Measure 5 has a circled '5' above it.

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 | 21 22 23 24 25 | 26 27 28 29 30 | 31 32 33 34 35 | 36 37 38 39 40 | 41 42 43 44 45 |

Measure 1: a d a c q a d a c q a d f h f d c d a d c d a c e q a d c d f d c a c
3/4

Measure 15: a a c e a c d c d f h f d [15] c a c d c a d a d a c d a c d a c e a c e a c
a b d a b c e b c a b d a c e e a c d a c d c d f h f d c a e c e a c d a

Measure 25: d c a d b a d b a c a c a b d a c d e a e c a c e a c d c d f h f d c a e c e a c
d c a d b a d b a c a c a b c a d c a d c a

Measure 30: a d b a d c a c | b d a c d e a e c a c e a c d c d f h f d c a e c e a c
a d b a d c a c | b d a c d e a e c a c e a c d c d f h f d c a e c e a c

Measure 35: a d a b a d b a c a b c a d c a d c a | a d c a d c a c
a d a b a d b a c a b c a d c a d c a | a d c a d c a c

Measure 40: i f h i h i f h f h f c d a c d f d c a d c a c d a c d a c
i f h i h i f h f h f c d a c d f d c a d c a c d a c d a c

Measure 45: b d a c e a e a c a c e e f h a c d | b d a b c e c a c c d a c e a a c d
b d a c e a e a c a c e e f h a c d | b d a b c e c a c c d a c e a a c d

Rogero

John Johnson

1.

2.

3.

4.

30

5.

35

The Ground

40

45

50

The English Huntsuppe

John Whitfield

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

Ricecare No 4

Francesco da milano

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40

Fantasia No 40

Francesco da Milano

Sheet music for a traditional instrument, likely a bowed string instrument like a cello or bass. The music is organized into six staves, each consisting of five horizontal lines. The notes are represented by vertical strokes (upward for stems) and horizontal dashes (for note heads). Below each staff, there are two rows of musical notation, each row containing four measures. The notation includes various rhythmic values and rests.

Staff 1:

a	a	a	a
4δ	δ	$2c$	a

Staff 2:

$2c$	$1c$	4δ	a
$1c$	$1c$	$2c$	$1c$

Staff 3:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 4:

$1c$	a	$1c$	a
$3e$	$3e$	$1c$	a

Staff 5:

2δ	$1c$	a	4δ
$1c$	a	$1c$	2δ

Staff 6:

$2c$	a	4δ	$2c$
$3e$	$4e$	$1c$	a

Staff 7:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 8:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 9:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 10:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 11:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 12:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 13:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 14:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 15:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 16:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 17:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 18:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 19:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 20:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 21:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 22:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 23:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 24:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 25:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 26:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 27:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 28:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 29:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 30:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 31:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 32:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 33:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 34:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 35:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 36:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 37:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 38:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 39:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 40:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 41:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 42:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 43:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 44:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 45:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 46:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 47:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 48:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 49:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 50:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 51:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 52:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 53:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 54:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 55:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 56:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 57:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 58:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 59:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 60:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 61:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 62:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 63:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 64:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 65:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 66:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 67:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 68:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 69:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 70:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 71:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 72:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 73:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 74:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 75:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 76:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 77:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 78:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 79:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 80:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 81:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 82:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 83:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 84:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 85:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 86:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 87:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 88:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 89:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 90:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 91:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 92:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 93:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 94:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 95:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 96:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 97:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 98:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 99:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Staff 100:

$2c$	a	$2c$	a
$3e$	$3e$	$1c$	a

Calata alla spagnola

J.A.Dalza

The music is organized into 12 staves, each containing 10 measures. The notes are represented by letters (a, b, c) and dots, indicating pitch and rhythm. The first staff starts with a dotted note followed by a series of eighth notes. Subsequent staves continue this pattern, with some variations in note duration and grouping. The music is set against a background of vertical bar lines and horizontal grid lines.

Galliard

Anthony Holborne

The musical score consists of three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The music is written in common time. The vocal parts are indicated by lowercase letters: 'a' (soprano), 'c' (alto), 'b' (tenor), and 'e' (bass). The notation includes various note heads (circles, squares, triangles) and stems, with some notes having numbers (1, 2, 3, 4) and letters (a, b, c, d, e, f, g) indicating specific pitch or rhythm. The score concludes with a final section of two measures per staff.

Heaven and Earth Pavin

Anon

Sheet music for a traditional instrument, likely a bowed string instrument like a cello or bass. The music is organized into measures by vertical bar lines. Each measure contains two staves, each with five horizontal lines. The notes are represented by vertical strokes of varying lengths and vertical dashes. Below each note is a letter indicating pitch: 'a' (short vertical stroke), 'c' (medium vertical stroke), 'd' (long vertical stroke), 'e' (dash), and 'f' (two dashes). Measures 1-4 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measures 5-8 show a more complex rhythmic pattern with sixteenth-note pairs and eighth-note pairs. Measures 9-12 show a return to the eighth-note pair pattern. Measures 13-16 show a final section with sixteenth-note pairs and eighth-note pairs. Measures 17-20 show a concluding section with eighth-note pairs and sixteenth-note pairs.