

**The Lute Music of Melchior de Barberis
(1546–1549)
with Specific Reference to Books V, IX and X**

Volume 2 of 2

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Editorial Procedure

The tablature remains faithful to the original source. No attempt has been made to ‘improve’ the music, but obvious errors are corrected and noted below. The entry in the commentary refers to the original source. Editorial suggestions appear in square brackets [...] in the tablature and are noted in the Commentary. Time signatures are included in tablature only when it is indicated in the original and note values are kept the same as in the original source. Missing barlines are indicated with dotted barlines and noted in the Commentary. Added barlines are indicated with ‘tick’ barlines and noted in the Commentary. Double bars have been added at the end of pieces, where not included in the original. The titles of the pieces remain as in the original without altering them to match the correct title (where applicable, in the case of pre-existing material). Fermata signs are kept as in the original. Vertical or diagonal lines are drawn within parts where needed, to indicate voice-leading (when a melodic line changes from one voice to another). Rests in the inner voices are avoided.

When triple time, ♩ = ♩, without a note in the Commentary.

Three *fantasias* from *Libro X* require different tunings for the lute:

20. *Fantasia per sonar un Lauto, & farsi Tenor & Soprano*: *g', d', a, f, B_♭, F*.

21. *Fantasia discordata per sonare solo uno*: *a', e', a, f, c, G*

22. *Fantasia discordata*: *g', d', a, g, d, G*.

The 6-course lute is tuned in octaves on *C* and *G* courses. Therefore, square brackets are added in staff notation to indicate the 2nd high string of the course (*C* and *G*); they are only placed in cases where notes are needed to complete the harmony or the melodic line (e.g. p. 5, bar 7–8).

Dedications

Libro V

TO THE EXCELLENT DOCTOR MONSIGNORE MARCANTONIO DA GENOVA. It was the custom in olden times, and it still is today, to put on the cover of all the remarkable works brought to light, the names to the glory of which they [the works] are consecrated.

In order to understand for what reason moves the one who donates life to it, to either acquire grace, or to enhance cupidity the work itself, with the dimension of the title, or the person to which it is addressed, in order to achieve favours. Without any doubt, who will think it through, will not lack judgment in estimating that I was really moved by one of the aforementioned causes, when sending you these compositions of mine, for lute tablature.

But known not to be [only] in this city, but all over Italy, or even after each nation that understands [lit. holds knowledge] the Latin letters, because you are the only one who has understood, something unlikely to be found in any other person, dedicated to the excellence not only in every science, but also in each and every art that is not disdained in a learned and noble person. To the point that one can say that in the honoured house of yours there is not only home for all the precious sciences that prevent the Second death, but the real shelter for the Muses who, with their sources, sounds and songs, left Parnassus and the other shadowy hills and came here to stay, where even if there are no erudite arguments of what Socrates, Plato and Aristotle teach, but [where one can] hear sounds and songs of that excellence that is not topped by anything else, have few equals, I, the minimum among those who make of the lute a profession, where should I rightly address my compositions, if not to you, unique lover and maker of that art?

Hereby I send my [small] work, I dedicate and consecrate to Your Excellence these few eves of mine. Please accept, with the usual pleased face, which you always see on me, this small gift that I present to you with great spirit. Accepting this giver among those who refer to you for your virtues, bright

light and ornament of our homeland and our times. Be happy [Best wishes].
Yours, Pre Merchiere Paroano.¹

Libro IX

TO MY MOST REVERED DEAR SIR, MR TORQUATO BEMBO.

If the graces were equal to the countless benefits that the already revered, our Cardinal, Messer Pietro Bembo gave me, whose name, thanks to the eternal fame, is elevated to such a high flight that he illuminates our century, not unlike our stars and sky, and then from Your Lordship who, constantly, never ceases to provide me with them.

Without any doubt, I would demonstrate to each and everyone that I am overwhelmed by gratitude.

But because Fortune has denied that to me, I feel like I am not, to them, that true and loyal servant which I really am if, at least, [unable to do anything else] I did not do some demonstration.

Therefore, instead of that, I dedicate to you this [small] work of mine, with that faith that befits my long and true servitude. This will bear witness to everyone that I am not forgetful of my singular Lords and masters. I therefore beg you for special mercy, as I loyally donate you these efforts of mine, for you to accept them, as I know you will to comply with your kindness, courtesy and valor and high judgment. And without any more words, I give these to you as I bow.

Padua, December 20th 1548

From your Reverend Lordship, Pre Marchioro de Barberis.²

¹ Translated from Italian text by Enrico Bertelli.

² *Ibid.*

Libro X

TO THE MOST FAITHFUL COUNT OF THE IMPERIAL MAJESTY, AND MOST RELIGIOUS CANON OF PADUA, ERCULE DE SAN BONIFAZIO.

Melchior [de] Barberiis, priest of Padua and most humble servant. Greatest salutations

Ercule, light and most illustrious splendor of the canons of Padua, I think that it was once the custom, and it is certainly not to be cast aside by me (indeed, everyone knows of it), that those who were about to greet the king of the Parthians did not approach him unless they had some gift.

Consequently, it used to happen that each man, kneeling appropriately, offered something to him: one man a boar; another a deer; this one a hawk; that one a falcon; one a panther; another a lion; another a bear, and another some other thing or another [type] of animal. If we shall reflect upon all these gifts with a clear mind, we shall see clearly that some of them – and as nothing is more disgraceful, so is nothing, sometimes, more dangerous – serve only to make their recipient pass stool; others sometimes even rage against their masters, with the result that they pay back some displeasure for their nourishments, and pursue them right up to death.

But I have brought no shame at all upon myself, since I myself understand this easily, and have desired to greet you like my King, or rather my God, and to imitate that most praise-worthy custom with the veneration I owe you.

But how am I doing this? Reflect upon the most ancient lineage of your prestigious house; upon the most outstanding branches of your family tree; and upon the most rare splendor of your origins: should I wish to digress on such things, I would need to write indeed, not a letter, but an Iliad. For then I would seem rather darken the matter, rather than to add to your praise.

Further, what man does not already know these things? Who has not heard of the most illustrious family of San Bonifazio: its renown has spread to the people of the Indus, to the Arabians, to the Garamentians; it has even spread to the Britons, who are completely cut off from the rest of the world. Indeed, there is no one at all who doesn't know of your lineage.

I have come to conclusion, therefore, and not lightly, that I should desist from these topics. For if I delay any longer on them, what else would I be doing than speaking in vain? Or, as they say, to do something already done, and to waste time with inane trivia? For I have resolved never to offer you rabid bears, Hircanian tigers,

untamable lions or like monsters; if I did, I could reasonably expect some chastisement or punishment, and I would seem a Media, and to have offered the fatal gift of the daughter of Creon.

But I have decided to make a gift to you, and to dedicate to your most celebrated name and your most outstanding Highness, not something tame in itself, but something able to tame and beguile any hardened and wild beasts; something able to soften easily things as hard as stone. Surely the Thracian singer and lute player, the most noble Orpheus, and Amphion, the most elegant founder of the citadel of Thebes, and Arion, that most intrepid musical innovator all bear this witness very easily.

May this [my gift] bring tranquility to your most worthy pleasure and your heavenly sweetness; may it restore you to calm, and may it attempt to charm your mind, so often weighed down by priestly concerns. This is all with respect to my offerings of the musical craft, which I have worked long, long hours over: I desire greatly for these to be brought under your Aegis, if you (and such is your humanity, and such is the most benign inclination of the mind in the followers of virtue) do not reject these with contempt.

Under your protection, I have no fear that I shall escape unharmed from my envious detractors, for they are everywhere. For you are the man who even if you had not yet barely surpassed your youth, nevertheless, in you clear signs of the highest virtue would appear, and the extraordinary light of your character begin to shine.

Thus it is that in you the signs pile up all the vast treasures of praise, and in you they gather together the glory of every discipline, whence they show that surely you have not degenerated from your most noble elders; indeed, rather that you have equaled, increased and even just about surpassed their glory with your many virtues, all bound in one.

But while I am saying these things to you – the pillar of your family, the honour of the immortal priest, and everlasting glory of your fatherland – I worry lest you suspect me to be another Gnatho (God forbid), thus I have not thought it absurd to add a finishing touch to my words: namely to have asked you first to please not refuse to accept these things of mine with a willing mind, which are offered to your excellence; and, if you wish, please deliberate upon the zeal of my the zeal of my wishes, at least more than what your Highness demands, and what a little gift, coarse and rough in manner, deserves: and if I shall find that you have done this, as I do not

doubt that I shall discover, then surely you will not only rouse and encourage me to improve the work, but you will do the same for wish of others, who [like] the candidates of virtues grow forcefully afraid, and miserable, frightened to leave the threshold because of the rabid bites of the Zoilists.

Take therefore this little work of mine, and I beg you, most noble Mecoenas, my sure protection and my sweet glory, to accept me in your aura, should you wish, as a most obliging possession (of yours). Farewell. VI Kalends of January, 1549.³

³ Translated from Latin text by Matthew McHaffie.

APPENDIX I

LIBRO V

(1546)

1. Si Roi Regret mi complains

(fol. 2)

[P. Attaignant]

Measures 1-6 of the piece. The score consists of a treble clef staff with a key signature of one flat and a common time signature. The bass clef staff provides a harmonic accompaniment. Below the staves are six measures of lute tablature, each with a diamond-shaped fingering symbol above it. The tablature uses numbers 0-3 and symbols like 2* and 3* to indicate fret positions and techniques.

Measures 7-12 of the piece. The notation continues with the same staff layout as the first system. The lute tablature below includes various rhythmic and fingering instructions, such as triplets and specific fretting patterns.

Measures 13-18 of the piece. The final system of notation on this page, including the treble and bass staves and the corresponding lute tablature with fingering symbols.

19

Musical score for measures 19-25. The score includes a treble staff and a bass staff. Below the staves are diamond-shaped fingering symbols and a complex tablature system with multiple lines of numbers and symbols like asterisks and 'I'.

26

Musical score for measures 26-31. The score includes a treble staff and a bass staff. Below the staves are diamond-shaped fingering symbols and a complex tablature system with multiple lines of numbers and symbols like asterisks and 'I'.

32

Musical score for measures 32-37. The score includes a treble staff and a bass staff. Below the staves are diamond-shaped fingering symbols and a complex tablature system with multiple lines of numbers and symbols like asterisks and 'I'.

38

46

52

2. De vos sechur

(fol. 2v)

[C. Sermisy]

0 0 0	2	0 3 0	2*	2 2 2	2* 2*	3* 0
		[3]	I	0 3	2 2	2* 4
		0 2 3 2 3 2	0 2	3 2 0	I 3 2 3 I 3	I 0

2*	4 2	4	2*	4*	2*	2*
0	2 0	2 4	0	3 0	2*	0
0	0	0 0 0	3 0 2 3 0 2 3	2 0 3 2	0 0 2	3 0 3

2*	0	4	2	4*	0	2*
I	3	I 0 5	I	2	2	0
0 0	0 3 2 0	2 4	0 I	3 2 3 0 I	0 I 0 I	0 0

23

Musical notation for measures 23-28, featuring a treble and bass staff with a key signature of one flat. The melody in the treble staff is primarily eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Fingering and bowing diagrams for measures 23-28. The diagrams use numbers 1-3 for fingers and asterisks for bowing directions. Measure 23 shows a 2* bowing pattern. Measure 24 has a 3-finger pattern. Measure 25 features a 2* bowing pattern. Measure 26 has a 3-finger pattern. Measure 27 shows a 2* bowing pattern. Measure 28 has a 3-finger pattern.

29

Musical notation for measures 29-36, continuing the piece with similar melodic and harmonic textures. The treble staff shows more complex rhythmic patterns, including some sixteenth-note runs.

Fingering and bowing diagrams for measures 29-36. Measure 29 has a [1] fingering. Measure 30 has a diamond bowing pattern. Measure 31 has a diamond bowing pattern. Measure 32 has a diamond bowing pattern. Measure 33 has a diamond bowing pattern. Measure 34 has a diamond bowing pattern. Measure 35 has a diamond bowing pattern. Measure 36 has a diamond bowing pattern.

37

Musical notation for measures 37-42, concluding the section with a final cadence. The treble staff ends with a whole note chord, and the bass staff provides a steady accompaniment.

Fingering and bowing diagrams for measures 37-42. Measure 37 has a diamond bowing pattern. Measure 38 has a diamond bowing pattern. Measure 39 has a diamond bowing pattern. Measure 40 has a diamond bowing pattern. Measure 41 has a diamond bowing pattern. Measure 42 has a diamond bowing pattern.

3. Canzun francese

(fol. 3v)

The first system of music consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The music is in 3/4 time. The first measure has a whole note chord in the treble and a quarter note in the bass. The second measure has a whole note chord in the treble and a quarter note in the bass. The third measure has a quarter note in the treble and a quarter note in the bass. The fourth measure has a quarter note in the treble and a quarter note in the bass. The fifth measure has a quarter note in the treble and a quarter note in the bass. The sixth measure has a quarter note in the treble and a quarter note in the bass.

Lute tablature for the first system, consisting of two staves. The top staff shows fret numbers (0, 1, 2, 3, 4) and rhythmic values (2, 3, 4). The bottom staff shows fret numbers (0, 2, 4) and rhythmic values (2, 3, 2, 0, 3, 2, 0, 3, 2).

The second system of music consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The music is in 3/4 time. The first measure has a quarter note in the treble and a quarter note in the bass. The second measure has a quarter note in the treble and a quarter note in the bass. The third measure has a quarter note in the treble and a quarter note in the bass. The fourth measure has a quarter note in the treble and a quarter note in the bass. The fifth measure has a quarter note in the treble and a quarter note in the bass. The sixth measure has a quarter note in the treble and a quarter note in the bass.

Lute tablature for the second system, consisting of two staves. The top staff shows fret numbers (0, 2, 3, 4) and rhythmic values (3, 4, 2, 2, 0). The bottom staff shows fret numbers (0, 2, 3, 2, 0, 0, 0, 4, 2, 4, 0, 0, 3, 2, 0, 0).

The third system of music consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The music is in 3/4 time. The first measure has a quarter note in the treble and a quarter note in the bass. The second measure has a quarter note in the treble and a quarter note in the bass. The third measure has a quarter note in the treble and a quarter note in the bass. The fourth measure has a quarter note in the treble and a quarter note in the bass. The fifth measure has a quarter note in the treble and a quarter note in the bass. The sixth measure has a quarter note in the treble and a quarter note in the bass.

Lute tablature for the third system, consisting of two staves. The top staff shows fret numbers (0, 2, 3, 0, 2, 3, 0, 3, 2, 3, 0, 3, 0, 2, 3, 2, 0, 2) and rhythmic values (3, 2, 3, 0, 3, 0, 2, 3, 2, 3, 2, 0, 2). The bottom staff shows fret numbers (0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 2, 0, 2).

16

Musical notation for measures 16-21. The top staff is in treble clef with a key signature of one flat (Bb). The bottom staff is in bass clef. The music consists of eighth and quarter notes in the upper voice and quarter notes in the lower voice.

Diagrammatic notation for measures 16-21. It features diamond symbols (♦) indicating fingerings and hook symbols (♯) indicating specific techniques. The symbols are placed above the notes they correspond to.

22

Musical notation for measures 22-26. The top staff is in treble clef with a key signature of one flat (Bb). The bottom staff is in bass clef. The music continues with eighth and quarter notes.

Diagrammatic notation for measures 22-26. It features diamond symbols (♦) and hook symbols (♯) indicating fingerings and techniques for the notes in the preceding measures.

27

Musical notation for measures 27-32. The top staff is in treble clef with a key signature of one flat (Bb). The bottom staff is in bass clef. The music continues with eighth and quarter notes.

Diagrammatic notation for measures 27-32. It features diamond symbols (♦) and hook symbols (♯) indicating fingerings and techniques for the notes in the preceding measures.

34

Musical notation for measures 34-40. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a mix of eighth and sixteenth notes in the treble, and mostly eighth notes in the bass. Measure 34 ends with a double bar line.

Fingering and tablature for measures 34-40. Above the staff are diamond-shaped fingering symbols. Below the staff is a three-line guitar tablature with numbers 0-5 and asterisks indicating barre positions. Measure 34 ends with a double bar line.

41

Musical notation for measures 41-47. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music continues with eighth and sixteenth notes. Measure 41 ends with a double bar line.

Fingering and tablature for measures 41-47. Above the staff are diamond-shaped fingering symbols. Below the staff is a three-line guitar tablature with numbers 0-4 and asterisks indicating barre positions. Measure 41 ends with a double bar line.

48

Musical notation for measures 48-50. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music concludes with a final chord in measure 50, marked with a double bar line and a repeat sign.

Fingering and tablature for measures 48-50. Above the staff are diamond-shaped fingering symbols. Below the staff is a three-line guitar tablature with numbers 0-4 and asterisks indicating barre positions. Measure 48 ends with a double bar line.

4. A bien grant tort

(fol. 4)

[P. Attaignant]

The first system of music consists of six measures. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It features a melodic line with eighth and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The lute tablature for the first system consists of six measures. Above the tablature are diamond-shaped fret markers with stems pointing down to the strings. The tablature itself is written on a six-line staff, using numbers 0-5 to represent fret positions. It includes various rhythmic values such as 3, 2, 0, and 3, along with special symbols like 'I' and '3*'.

The second system of music consists of eight measures, starting with a measure number '7' at the beginning. The notation follows the same format as the first system, with a treble clef upper staff and a bass clef lower staff, both in one flat and common time.

The lute tablature for the second system consists of eight measures. It continues the fretting and rhythmic patterns from the first system, using diamond-shaped fret markers and numerical notation on a six-line staff.

The third system of music consists of eight measures, starting with a measure number '15' at the beginning. The notation follows the same format as the previous systems, with a treble clef upper staff and a bass clef lower staff, both in one flat and common time.

The lute tablature for the third system consists of eight measures. It continues the fretting and rhythmic patterns from the second system, using diamond-shaped fret markers and numerical notation on a six-line staff.

22

2
2 0
3 3*

0 0
2* 2*

0
3 2 0 3 2

0
3 2 3

0
2 0 2 3 0 2 3

0
3*

0
3 3

0
2*

0
6

0
5 0

0
5 3

0 4 2
3 I 3
3 0 3 I
2 0

29

3*

0 4
I 3
0 3

0 3
3 I 3

3* 3*

I* I

0 6
3*

0
3*

0
3

0
3

0 3
I 3 2

0 2 3 5
2 0 5

3 2 3*

2 0 3 2

I 3
0 0 I 3
0 2

36

3*

5 3 5 6
3

3* 3* 3* 3* 3* 3*

0 0
3 3
3* 3 2 3

0
3 3

0 0
3 3

0
0 3 2

2* 2*

0
I

0
3

0
2

0
3

0 2 3
2 0 2 3
0 2 3

43

Musical score for measures 43-49. The top staff shows a piano accompaniment with a treble and bass clef. The bottom staff shows guitar fretting diagrams with diamond-shaped notes and asterisks indicating barre positions. The diagrams include numbers 0, 1, 2, 3, 5 and symbols like 3*, 2*, and I*.

50

Musical score for measures 50-57. The top staff shows a piano accompaniment with a treble and bass clef. The bottom staff shows guitar fretting diagrams with diamond-shaped notes and asterisks indicating barre positions. The diagrams include numbers 0, 1, 2, 3, 5, 6 and symbols like 3*, 2*, and I*.

58

Musical score for measures 58-64. The top staff shows a piano accompaniment with a treble and bass clef. The bottom staff shows guitar fretting diagrams with diamond-shaped notes and asterisks indicating barre positions. The diagrams include numbers 0, 1, 2, 3, 4, 5 and symbols like 3*, 2*, and I*.

5. Contra rasun

(fol. 5)

[C. Sermisy]

2*	2	3 2	3*	0	0 4	0
I 0 I 3 0 I 3	I 0	I 3	I 3	I 0 2 3 2	I 3	I 3
0	0	0 2 3	0 2 3	3	2	2 0 2 3 0 2 3

7

	3	2*	3*	3*	2 0 2 4	0	0	0	0	2 2
0	I 3*	0 I 3 I	I 3	I 3	0 0	0 0	0 0	3 3	3 3	0 0
3	0	3 3 I 3	I 3	0 2 3 0 2	3* 3	3* 3	0	I	0	0 0
2 0 3 2	3 2 0									

16

2 2	2	2	3	3*	0	0	2
I 0	0 5	0 2 0	0	3	I 2	0 2*	0 I
0 0	0 3	I 3	3 0	3 I 3 I	2 I	3 I	0 I 2
		0	2 3 2 3	2	0 2 3	5 3	2 0

24

32

40

47

56

64

6. O sio potesse donna

(fol. 6)

[G. Berchem]

Musical notation for the first system, measures 1-8. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with various note values and rests. The bass staff contains a bass line with chords and single notes. The key signature has one flat (B-flat).

Guitar tablature for the first system, measures 1-8. The tablature is written on a six-line staff. Above the staff are diamond-shaped fret markers with stems pointing down to the strings. The numbers on the lines represent fret numbers. Measure 1: 3, 3. Measure 2: 3, 3. Measure 3: 0, 0. Measure 4: 2, 2. Measure 5: 3, 3. Measure 6: 0, 3, 2, 0. Measure 7: 4, 0. Measure 8: 0, 0, 3, 2, 0.

Musical notation for the second system, measures 9-16. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with various note values and rests. The bass staff contains a bass line with chords and single notes. The key signature has one flat (B-flat).

Guitar tablature for the second system, measures 9-16. The tablature is written on a six-line staff. Above the staff are diamond-shaped fret markers with stems pointing down to the strings. The numbers on the lines represent fret numbers. Measure 9: [4], 3, 3. Measure 10: 4, 2. Measure 11: 2, 0, 2, 0. Measure 12: 0, 2. Measure 13: 3, 3, 3. Measure 14: 3, 2, 0. Measure 15: 3, 4. Measure 16: 0, 0, 2, 0, 2, 4.

Musical notation for the third system, measures 17-24. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with various note values and rests. The bass staff contains a bass line with chords and single notes. The key signature has one flat (B-flat).

Guitar tablature for the third system, measures 17-24. The tablature is written on a six-line staff. Above the staff are diamond-shaped fret markers with stems pointing down to the strings. The numbers on the lines represent fret numbers. Measure 17: 2, 3. Measure 18: 2, 3. Measure 19: 3, 4. Measure 20: 2, 3. Measure 21: 3, 2. Measure 22: 0, 0, 2. Measure 23: 2, 2. Measure 24: 2, 3.

24

Chord diagram for measures 24-32:

					2				
						2	2	3	3
						1	0	3	2
0	3				2	0	0		
	7				3	3			
					5	3			
					2				

33

Chord diagram for measures 33-40:

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

41

Chord diagram for measures 41-48:

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

49

Musical score for measures 49-55. The score includes a grand staff with treble and bass clefs, a guitar tablature below, and a fretboard diagram above the tablature. The tablature includes numbers 0-4, asterisks, and circled numbers. The fretboard diagram shows diamond-shaped fret markers on a six-string guitar.

56

Musical score for measures 56-63. The score includes a grand staff with treble and bass clefs, a guitar tablature below, and a fretboard diagram above the tablature. The tablature includes numbers 0-4, asterisks, and circled numbers. The fretboard diagram shows diamond-shaped fret markers on a six-string guitar.

64

Musical score for measures 64-70. The score includes a grand staff with treble and bass clefs, a guitar tablature below, and a fretboard diagram above the tablature. The tablature includes numbers 0-4, asterisks, and circled numbers. The fretboard diagram shows diamond-shaped fret markers on a six-string guitar.

72

0 2 3 2* 3 3 0 0 2* 2 3*

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

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

80

2 4 2* 2* 0 2*

0 1 0 3* 5 3 3 1 3 1* 1* 3 0 2 3 3* 3 0 2 2 2 0 3 0 2 3 0 2 3 3* 3 3* 3 3* 2 0 2 2 0 2 2 0

88

3* 2 2 2 2 4 2* 0 2 3*

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

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

96

3 3 2 | 0 3 | 0 0 | 2*2 | 3* | 2 | 2 4 | 4

I I 0 | 3* I | 3* 3 I | 0 0 | I 3 | 0 0 | I 3 | I I 3

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

104

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

I I | I I | 3 0 | I I 0 | 3* I | 3* 3 I | 0 0

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

111

0 0 | 0 0 | 3 3 | 0 | 0

2 | 3 3 | I I | 3* | 2

0 0 | I I | I I | 3* | 0 2 0 | 3 I 0 3 | 0

[0] 0 | 0 0 | 0 0 | 0 2 0 | 0

7. Amor non vede

(fol. 7)

[A. Maître-Jan]

Musical notation for the first system, measures 1-6. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music features a mix of chords and moving lines in both staves.

Lute tablature for the first system, measures 1-6. The tablature is written on a six-line staff. Above the staff are diamond-shaped fret markers and stems with flags. The numbers on the lines represent fret positions. Measure 1: 2 2. Measure 2: 2 2. Measure 3: 2 0 2 4. Measure 4: 2*. Measure 5: 2*. Measure 6: 0.

Musical notation for the second system, measures 7-12. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The time signature is common time. The music continues with various chordal textures and melodic lines.

Lute tablature for the second system, measures 7-12. The tablature is written on a six-line staff. Above the staff are diamond-shaped fret markers and stems with flags. Measure 7: 2. Measure 8: 0. Measure 9: 2*. Measure 10: 2 2. Measure 11: 0 3. Measure 12: 2.

Musical notation for the third system, measures 13-18. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The time signature is common time. The music concludes with a final cadence.

Lute tablature for the third system, measures 13-18. The tablature is written on a six-line staff. Above the staff are diamond-shaped fret markers and stems with flags. Measure 13: 2 2. Measure 14: 0 2. Measure 15: 3 2. Measure 16: 2. Measure 17: 2*. Measure 18: 0 2.

28

37

44

55

Musical notation for measures 55-65. The system includes a treble clef staff with a key signature of two flats and a bass clef staff. The music features a mix of eighth and sixteenth notes in the treble, and mostly quarter and eighth notes in the bass. Measure 55 starts with a treble staff entry and a bass staff entry. The notation continues through measures 56 to 65.

Fingering and articulation for measures 55-65. This section shows diamond-shaped articulation marks above the notes and numbers 1-5 indicating fingerings. Some numbers are accompanied by asterisks (*). The layout is organized into two rows of numbers corresponding to the two staves of the musical notation above.

66

Musical notation for measures 66-75. The system includes a treble clef staff with a key signature of two flats and a bass clef staff. The music continues with similar rhythmic patterns as the previous system, featuring eighth and sixteenth notes in the treble and quarter/eighth notes in the bass. Measure 66 starts with a treble staff entry and a bass staff entry. The notation continues through measures 67 to 75.

Fingering and articulation for measures 66-75. This section shows diamond-shaped articulation marks above the notes and numbers 1-5 indicating fingerings. Some numbers are accompanied by asterisks (*). The layout is organized into two rows of numbers corresponding to the two staves of the musical notation above.

76

Musical notation for measures 76-85. The system includes a treble clef staff with a key signature of two flats and a bass clef staff. The music continues with similar rhythmic patterns, including some rests in the treble staff. Measure 76 starts with a treble staff entry and a bass staff entry. The notation continues through measures 77 to 85.

Fingering and articulation for measures 76-85. This section shows diamond-shaped articulation marks above the notes and numbers 1-5 indicating fingerings. Some numbers are accompanied by asterisks (*). The layout is organized into two rows of numbers corresponding to the two staves of the musical notation above.

86

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

94

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

8. Canzun Iatens secors

(fol. 8)

[C. Sermisy]

The first system of music consists of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, and a whole note chord in the second measure. The bass staff provides a harmonic accompaniment with whole notes and half notes.

The lute tablature for the first system is written on a six-line staff. It includes various fret numbers (0, 2, 3, 4, 5) and rhythmic markings such as '3' for triplets and 'I' for rests. Some fret numbers are marked with an asterisk (*). Above the staff, there are five diamond-shaped symbols with stems pointing downwards, indicating specific fret positions.

The second system of music continues the piece. It features similar melodic and harmonic structures to the first system, with a treble and bass staff.

The lute tablature for the second system is more complex, featuring many triplets and sixteenth-note patterns. It includes a variety of fret numbers and rhythmic markings. Above the staff, there are ten diamond-shaped symbols with stems pointing downwards.

The third system of music concludes the piece. It maintains the same musical style as the previous systems, with a treble and bass staff.

The lute tablature for the third system is simpler than the previous systems, with fewer fret numbers and rhythmic markings. It includes several triplets and rests. Above the staff, there are five diamond-shaped symbols with stems pointing downwards.

21

21

22

23

24

25

26

27

27

28

29

30

31

32

32

33

34

35

36

37

38

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

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

44

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

3 0 I 3 | I* | I 3 2 3 | I | 3 3 I 0 | I 3 | 0

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

50

2 2 0 | 0 0 | 0 | 5

0 2 0 | 2* 2* | 0 3 I 0 2 | 4

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

9. Canzon francese

(fol. 9)

The first system of the piece consists of five measures. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It features a continuous eighth-note melody. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

This block contains fingering and ornamentation for the first system. It includes five pairs of downward-pointing stems with flags, indicating fingerings for the upper staff. Below these are three staves of numbers representing fingerings for the lower staff. The numbers are: 5 4 3 3 0 2 3, 0 3 3 2 2 0 2 0 3 2, 0 3 3 2 0 3 2 0, 0 3 2 3 0 2 3 0 2, and 3 0 2 3 0 2.

The second system consists of five measures. The melody continues in the upper staff, and the bass staff accompaniment becomes more active, featuring eighth-note patterns.

This block contains fingering and ornamentation for the second system. It includes five pairs of downward-pointing stems with flags. The lower staff numbers are: 3 2 0 2 0 3 2, 0 3 3 2 0 3, 0 3 2 0 2 3 0 2 3, 0 2 3 2 0, and 2 3 2 0.

The third system consists of five measures. The melody continues, and the bass staff accompaniment features a mix of chords and eighth-note patterns.

This block contains fingering and ornamentation for the third system. It includes five pairs of downward-pointing stems with flags. The lower staff numbers are: 2 2 0, 0 2 2, 0 3 3, 0 3 2 3 0, 0 2 5 3 5 3 2 0, and 0 4 3 2 3 2.

16

2
0 3*
3

4 2*
0 2
3

0 0
3 3 2 3
2 2 3

2*
0 3
0

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

21

0 3
3 5
5 4 5 7

0
0 2 0 3
0 2 0 5

2
0 2 4 5 4
4 2 4 5 4

0
3*
2

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

0 4 0 2
3
3*

26

0 3*
3
2 0

3 I 3 I 0 3
0 I 3 0 2 3 0

0
3* 3
2

0 2 3 0 2
0 0 2 3 0 2

2*
0 I 3
3

2
0 I*
2

31

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

36

2* 2* 0 3 0 2 3 0 2 3 0 2 3 0 3 2 2 0 2 4* 0 3 0 0 4 2 2 0 2 3 0 2 3 2 3 3 3 0 0 4

41

2 0 2 4 0 2 4 2 0 0 3* 3 3 2 3 0 2 3 0 2 2 0 2 0 3 2 2* 0 3 2 0 3 2 0 3

46

Musical score for measures 46-50. The score consists of a piano part (treble and bass clefs) and a guitar tablature below. The tablature shows fret numbers (0-3) and fingerings (1-3) for the guitar. Measure 46 starts with a diamond-shaped fretting diagram on the first string. Measures 47-50 continue with similar diagrams and tablature.

51

Musical score for measures 51-55. The score consists of a piano part (treble and bass clefs) and a guitar tablature below. The tablature shows fret numbers (0-5) and fingerings (1-3) for the guitar. Measure 51 starts with a diamond-shaped fretting diagram on the first string. Measures 52-55 continue with similar diagrams and tablature. Measure 55 ends with a double bar line and a C-clef on the first string.

10. Fantasia [Adieu mes amours]

(fol.9v)

[Josquin des Prez]

The first system of the piece consists of two staves: a treble staff and a bass staff. The time signature is common time (C), and the key signature has one flat (B-flat). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with whole and half notes.

The lute tablature for the first system is written on a six-line staff. It includes fret numbers (0-7) and lute-specific symbols: asterisks (*) for natural harmonics, diamonds (◇) for natural harmonics, and a diamond with a vertical line (◇|) for a natural harmonic. The tablature is: 0 4 0 2 | 3 2 3 0 | 4* 4 | 5* 0 2 3 5 | 7* 8 | 5 5 | 4* 2 4 5 4 2 4.

The second system of the piece starts at measure 8. It continues with the same two-staff format as the first system, showing a continuation of the melodic and harmonic material.

The lute tablature for the second system is: 2* 4 | 0 3* 3 2 0 3 2 0 | 4* 4 0 2 4 | 2* 0 3 2 3 0 | 4 3 | 0 3 0 2.

The third system of the piece starts at measure 15. It continues the melodic and harmonic development of the piece.

The lute tablature for the third system is: 2* 2 0 | 4* 2* 0 | 0 2 3 | 0 2 3 | 2 3 | 0 2 0 | 3 3 | 0 2 3 0 3 | 2 2 3 | 3 2 3 | 0 3 0 2 | 0 2 0 | 3 0 2 | 0 3 0 2.

22

0 0 2 4 7 7 4 5 4 3 0 2 3 2 0 3 2 3 2 0 3 0 3 1 0 5* [7] 4 5 0 2 3 3 2

29

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

36

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

43

2* 2 4* 2 [0] 2* 4* 4*
 0 2 3 2 0 3 2 0 3 2 0 4 2 4
 0 2 2 4 5*

49

2* 2 4 2* 4* 2 2*
 0 0 1 3 0 0 0 2 0 3 2 0 4 [4] 0 3 0 2 3 0
 0 0 2* 2 0 2 3 3 2 0 4 [4] 0 3 0 2 3 0

55

3* 2* 2 4* [4] 7* 2 0 3 2 0 3 2
 2 0 2 4 0 2 4 0 2 3* 2 0 5 5 7 5 3 2 [1] 0 3 2 0
 0 2 3* 2 0 5 5 7 5 3 2 0

61

0 2 3 0 | 2 3 | 0 [2] 4* 2 0 | 2 | 4* |

0 | 3 I 3* | 3 | 0 2 3 | 0 2 | 3 5 3 2 0 3 | 2 | 3 2 0

0 | 0 2* | 2 3 5* | 0 2 3 | 0 2 | 3 5 3 2 0 3 | 2 | 3 2 0

67

4* | 2* | 2 0 4 | 2* | 4* | [2] |

3 | 1 3 I 0 | I 2 0 4 | [3] | 2 3 | 4 |

0 2 4 | 0 3 I 0 | 0 2* | 0 2 3 | 3 2 0 | 4

73

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

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

3 | 3 | 2 | 0 0 I 3 | 0 4 2 4 | 0 2 0 3 2 0 3 | 0 2 0 | 0 0 0 | 0 0

11. Fantasia

(fol. 11)

The first system of music consists of a treble staff and a bass staff. The treble staff begins with a common time signature (C) and contains a melodic line with eighth and sixteenth notes. The bass staff provides a simple accompaniment with whole and half notes.

The lute tablature for the first system is written on a six-line staff. It includes fret numbers (0-4) and rhythmic markings such as '2*', '3', and '4*'. Above the staff, there are diagrams of the lute's fretboard showing the placement of the left hand fingers.

The second system of music starts at measure 6. It continues the melodic and accompanimental lines from the first system, with the treble staff showing more complex rhythmic patterns and the bass staff providing harmonic support.

The lute tablature for the second system continues from measure 6. It features various fret numbers and rhythmic markings, including '4*', '2*', and '3'. Finger diagrams are also present above the staff.

The third system of music starts at measure 12. The melodic line in the treble staff shows a change in rhythm and pitch, while the bass staff continues with a steady accompaniment.

The lute tablature for the third system starts at measure 12. It includes fret numbers and rhythmic markings such as '2*', '4', and '3'. Finger diagrams are included above the staff.

18

Musical notation for measures 18-23. The system consists of a grand staff with a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

Fingering and tablature for measures 18-23. The tablature is written on a six-line staff. Above the staff are diamond-shaped fingering symbols indicating finger placement. The tablature includes numbers 0-4, asterisks for barre positions, and dots for fret positions.

24

Musical notation for measures 24-28. The system consists of a grand staff with a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

Fingering and tablature for measures 24-28. The tablature is written on a six-line staff. Above the staff are diamond-shaped fingering symbols indicating finger placement. The tablature includes numbers 0-4, asterisks for barre positions, and dots for fret positions.

29

Musical notation for measures 29-33. The system consists of a grand staff with a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

Fingering and tablature for measures 29-33. The tablature is written on a six-line staff. Above the staff are diamond-shaped fingering symbols indicating finger placement. The tablature includes numbers 0-4, asterisks for barre positions, and dots for fret positions.

35

Musical score for measures 35-40. The score consists of a grand staff (treble and bass clefs) and a guitar tablature below. Above the tablature is a fretboard diagram with diamond-shaped markers indicating finger positions. The tablature includes various fret numbers (e.g., 4, 2, 4, 2, 4) and techniques such as bends (marked with a double asterisk) and slides (marked with a diamond and a vertical line).

41

Musical score for measures 41-46. The score consists of a grand staff (treble and bass clefs) and a guitar tablature below. Above the tablature is a fretboard diagram with diamond-shaped markers indicating finger positions. The tablature includes various fret numbers (e.g., 2, 3, 4) and techniques such as bends (marked with a double asterisk) and slides (marked with a diamond and a vertical line).

47

Musical score for measures 47-52. The score consists of a grand staff (treble and bass clefs) and a guitar tablature below. Above the tablature is a fretboard diagram with diamond-shaped markers indicating finger positions. The tablature includes various fret numbers (e.g., 2, 3, 4) and techniques such as bends (marked with a double asterisk) and slides (marked with a diamond and a vertical line).

52

Musical score for measures 52-56. The score includes a grand staff with treble and bass clefs, a guitar tablature below, and a picking diagram above the tablature. The tablature shows fret numbers and string numbers (0-6). The picking diagram uses diamonds for downstrokes and vertical lines for upstrokes.

57

Musical score for measures 57-62. The score includes a grand staff with treble and bass clefs, a guitar tablature below, and a picking diagram above the tablature. The tablature shows fret numbers and string numbers (0-6). The picking diagram uses diamonds for downstrokes and vertical lines for upstrokes.

63

Musical score for measures 63-67. The score includes a grand staff with treble and bass clefs, a guitar tablature below, and a picking diagram above the tablature. The tablature shows fret numbers and string numbers (0-6). The picking diagram uses diamonds for downstrokes and vertical lines for upstrokes.

69

Musical score for measures 69-72. The top staff is a treble clef with a melody of eighth notes. The bottom staff is a bass clef with a simple accompaniment. Below the bass staff is a guitar fretboard diagram with diamond-shaped fret markers and numbers 0, 2, 3, and 3* indicating fingerings.

73

Musical score for measures 73-78. The top staff is a treble clef with a melody of eighth notes. The bottom staff is a bass clef with a simple accompaniment. Below the bass staff is a guitar fretboard diagram with diamond-shaped fret markers and numbers 3*, 3*, 2*, 3*, 3*, 2*, 4*, 4*, 4*, 2*, 2, 3, 2, 0, 3, 2 indicating fingerings.

12. Fantasia

(fol.12)

↓ ↓
↓ ↓
↓ ↓
↓ ↓
↓ ↓

	0	0 3 2	3 2 3 2	0	0
3 2 3 2 0 2	$\frac{3}{3}$ 6 4	$\frac{3}{3}$ I	$\frac{3}{3}$ *	$\frac{3}{3}$ *	$\frac{3}{3}$
				I 3 I 3 I 0 3	6 3 I 0 3 2

7

↓ ↓
↓ ↓
↓ ↓
↓ ↓
↓ ↓

		0	3	0	0 3 2 0 3
$\frac{3}{3}$ *	$\frac{3}{3}$ 2 3 2 0 3	$\frac{3}{3}$	$\frac{3}{3}$ I	$\frac{3}{3}$	$\frac{3}{3}$ 2 0 3
$\frac{3}{3}$ I 3 I		I I 0 3 I 0 3	0	4 [6] 4 [6] 4 3 I	

13

↓
↓
↓ ↓
↓ ↓
↓ ↓

0	0	[0] 3	0	0	0 I *
[0]	2 *	[0]	2 *	3	2 3 *
[3] [2] [3] [0]	2 3 2	[3]	I 3 *	I	2 3 *
		[0] I	I 3 0 3	0 I *	[2] [3] [2] [0] [2]

20

Musical score for measures 20-25. The score includes a grand staff with treble and bass clefs, a guitar tablature with fret numbers and asterisks, and a series of diamond-shaped fingering symbols above the tablature.

I 0 2 3 5 3 2 3	I* 0 I 3	[3] [2] 3 [2] 0 [2]	[3] 0 2 I 3	3* 2 I 3 I 3 I 0 I	3* 3 I 3 I 0
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26

Musical score for measures 26-31. The score includes a grand staff with treble and bass clefs, a guitar tablature with fret numbers and asterisks, and a series of diamond-shaped fingering symbols above the tablature.

3* I 4 4 3 I 0	5 3 3 0 2 5*	3 2 0 3 3 0 2 3 5*	2 0 2 3 I* 3 0	3* I 0 I 3 0 I 3	3* I 4 I 0 I 3
----------------------	--------------------	--------------------------	----------------------	---------------------	----------------------

32

Musical score for measures 32-37. The score includes a grand staff with treble and bass clefs, a guitar tablature with fret numbers and asterisks, and a series of diamond-shaped fingering symbols above the tablature.

0 3* 3 I* I*	3* I* I* I*	I 3 0 I I* I*	3 I I 3 I I 0 I	3* I I I	I 3 0 I 3 0 2 3 2 3 0
-----------------------	----------------------	------------------------	--------------------------	-------------------	--------------------------------

39

0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0
 I 3 I 3 I 0 3 0 [O] I I I 3 5 3 I 0 3 0
 I 3 I 3 I 0 3 0 [O] I I I 3 5 3 I 0 3 0

46

2 0 3 I 3 I* 0 2 3 2 0 2 3 5 I 3 I 3 [3] 3 I 3 0
 3 I 3 3 2 3 2 0 2 3 5 I 3 I 3 [I] 0 [I] 0 I 3 I 3 0

53

0 3* 0 0 2 3 0 2* 0 0 2* 0 2*
 3* I 2 0 2 3 3 3 2 3 2 0 2 3 3 2 3 2 0 2 3
 I 0 I 3 0 3 3 I 3 I 0 I 3 I 0 I 0 3 I 0 3 0 I 0

59

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

65

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

70

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

76

3* 0 [3] 2 0 2 0 2 3 0 I 3 I 0 2
 3 0 I 3 0 I 3 5 3 3 0 3 I 0 I 3 3 I 3 I 0 I 3*
 I 3 I 3 0 I

83

[3] 3 2 3 0 2 3 3 I 3 3 0 I* 3 0 I 3 0 2 3 0 I* 0 2* 0 0 5
 I* 3 0 4 3 I* I* 3 0 2* 2* 3 4
 0 1 3 I 3 0 1 0 3* 2 3 5 3 3 2 0 3 2 3

13. Fantasia

(fol.13v)

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The time signature is common time (C). The music features a series of eighth-note patterns in the bass line and a more complex melodic line in the treble. The system ends with a double bar line.

Lute tablature for the first system, consisting of six lines. Above the lines are diamond-shaped fret markers with stems pointing down. The tablature uses numbers 0-3 and includes asterisks to denote specific fretting techniques. The notes are: 2* (line 1), 1 (line 2), 0 (line 3), 1 (line 4), 3 (line 5), 0 (line 6) in the first measure; 2* (line 1), 1 (line 2), 0 (line 3), 0 (line 4), 2 (line 5), 0 (line 6) in the second; 2* (line 1), 1 (line 2), 0 (line 3), 2 (line 4), 3 (line 5), 0 (line 6) in the third; 0 (line 1), 3* (line 2), 3 (line 3), 2 (line 4), 0 (line 5), 0 (line 6) in the fourth; 0 (line 1), 3 (line 2), 0 (line 3), 2 (line 4), 0 (line 5), 2 (line 6) in the fifth; and 2* (line 1), 2 (line 2), 0 (line 3), 0 (line 4), 3 (line 5), 2 (line 6) in the sixth.

The second system of musical notation continues the piece. It features a treble clef and a bass clef. The music includes a key signature change to one sharp (F#) in the treble line. The system ends with a double bar line.

Lute tablature for the second system, consisting of six lines. Above the lines are diamond-shaped fret markers with stems pointing down. The notes are: 4* (line 1), 4 (line 2), 0 (line 3), 4 (line 4), 2 (line 5), 0 (line 6) in the first measure; 2* (line 1), 0 (line 2), 3 (line 3), 0 (line 4), 0 (line 5), 2 (line 6) in the second; 2 (line 1), 0 (line 2), 2 (line 3), 4 (line 4), 0 (line 5), 3* (line 6) in the third; 2 (line 1), 2 (line 2), 0 (line 3), 0 (line 4), 0 (line 5), 0 (line 6) in the fourth; 2* (line 1), 1 (line 2), 0 (line 3), 3 (line 4), 2 (line 5), 0 (line 6) in the fifth; and 0 (line 1), 3* (line 2), 3 (line 3), 0 (line 4), 0 (line 5), 2 (line 6) in the sixth.

The third system of musical notation continues the piece. It features a treble clef and a bass clef. The system ends with a double bar line.

Lute tablature for the third system, consisting of six lines. Above the lines are diamond-shaped fret markers with stems pointing down. The notes are: 0 (line 1), 3 (line 2), 2 (line 3), 0 (line 4), 2 (line 5), 0 (line 6) in the first measure; 0 (line 1), 2* (line 2), 3 (line 3), 2 (line 4), 0 (line 5), 3 (line 6) in the second; 2 (line 1), 0 (line 2), 2 (line 3), 0 (line 4), 0 (line 5), 0 (line 6) in the third; 2* (line 1), 2 (line 2), 3 (line 3), 2 (line 4), 3 (line 5), 2 (line 6) in the fourth; 0 (line 1), 2 (line 2), 3 (line 3), 2 (line 4), 3 (line 5), 0 (line 6) in the fifth; and 0 (line 1), 2* (line 2), 3 (line 3), 2 (line 4), 0 (line 5), 3 (line 6) in the sixth.

19

Musical score for measures 19-23. The top staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef. Below the bass staff are guitar fretboard diagrams with diamond-shaped plucking symbols above them. The diagrams show fingerings for the right hand, including numbers 1, 2, 3, and 4, and asterisks indicating barre positions.

24

Musical score for measures 24-29. The top staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef. Below the bass staff are guitar fretboard diagrams with diamond-shaped plucking symbols above them. The diagrams show fingerings for the right hand, including numbers 1, 2, 3, 4, and 5, and asterisks indicating barre positions.

30

Musical score for measures 30-35. The top staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef. Below the bass staff are guitar fretboard diagrams with diamond-shaped plucking symbols above them. The diagrams show fingerings for the right hand, including numbers 1, 2, 3, 4, and 5, and asterisks indicating barre positions.

37

Diagram 1: \circ

Diagram 2: 2^*

Diagram 3: 3^*

Diagram 4: 3

Diagram 5: 3^* 3^*

Diagram 6: 2^*

Fretting: $3^* 3$ 0 2 | 3 I 0 3 | 0 | I^* | 0 5 | 3^* 3^* | I 3 | 0 2 3 0 2

Plucking: \diamond \diamond | \diamond | \diamond \diamond | \diamond | \diamond \diamond | \diamond \diamond

43

Diagram 1: I 3

Diagram 2: 2^*

Diagram 3: 3^*

Diagram 4: 0

Diagram 5: 2 2 0 2^*

Fretting: 3 0 I 3 0 2 | 0 2 | I 3 0 2 3 0 2 | 3^* | 2 I 3 | 0 0 | 0 2

Plucking: \diamond \diamond | \diamond | \diamond \diamond | \diamond | \diamond \diamond

49

Diagram 1: 2^* 2^*

Diagram 2: 0

Diagram 3: 0 2

Diagram 4: 3^*

Diagram 5: 0 5 4

Diagram 6: I^*

Fretting: 0 4 2 4 0 | 0 3 I 0 | I^* | I 3 0 2 | 3 3 | 0 3 I | 3 0 3 I

Plucking: \diamond \diamond \diamond | \diamond | \diamond | \diamond | \diamond | \diamond

55

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

61

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

14. Con lacrime et sospiri

(fol.14v)

[P. Verdelot]

Musical notation for measures 1-7. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The time signature is 6/8.

Fingering and bowing diagrams for measures 1-7. Above the staff are diamond-shaped symbols indicating bowing directions (up and down). Below the staff are two lines of numbers representing fingerings for the right and left hands.

Musical notation for measures 8-12. The notation continues with similar melodic and harmonic patterns as the first system.

Fingering and bowing diagrams for measures 8-12, corresponding to the musical notation above.

Musical notation for measures 13-17. The piece concludes with a final melodic phrase and a sustained chord in the bass.

Fingering and bowing diagrams for measures 13-17, including a final diamond symbol at the end of the piece.

19

0	7 7	0	0 2	4	4
0 7	7 7	3 3	5 3	3 1	4 5 4
5	5 5 7	2 0 2 3 0 2	3 2	2 0	2* 2

25

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

30

[2]	0	2*	0	0
[0]	0 3 3	2 2 0 3 2	3*	3 3 2 3
3 0 2 3	2* 2	0	2 0 2 3 0 2 3	2 2 0 2 3

35

Diagram: \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge

0	0	0 0	0	0 2	4 0
3	7 5 7 5	7 7	0	0 2	3 0
2 0 2 3	5 5 7 5	5 5	7 5 7 8	7 0	2 0
0 0 2 3	5 5	5 5	5 5 7 8	5 3	2 2

41

Diagram: \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge

2*	0	0 0	0	5 0
1 0 1 3	3*	3 3	0	3 3
0 2 3	3 0 2 3	3 2	3 2 3 2 0 3	3 3
0	2 0 2 3	2 0	3 2 3 2 0 3	3 2

46

Diagram: \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge

5*	5	5 3 2 0	2 0	3*	5
5 3	4 2	4 3 2 0	1	5 3 1 3 1 0 2	4
3 0 2 3	[3] 1	3	3*	3	3
0 2 0 2	3	3	3*	3	3

15. Madonna io sol vorei

(fol. 15)

[A. de Silva]

Measures 1-10. The grand staff contains the following symbols and numbers:

	◇	◇			◇		◇	◇	◇
I	0 2	0 2	0 2	0 4	2*	5 4	0 4	2* 2	2* 2
	I	I	I	I	I	3 2	3 2	0 0	I 0 I
		0	3	3	0	3	3	3	0
			2	2	0	2	0	3	0

11

Measures 11-17. The grand staff contains the following symbols and numbers:

			◇	◇	◇		◇
2	4	2	2*	2*	2*	0	0
0 2	0 2	0 2*	0 0	0 0	0 1 3	2*	3*
0 0	0	4	0	0	0 3 I 0	0	0
		0	0	4	0	0	0
						0	0
						0	0
						0	0
						0	0
						0	0

18

Measures 18-24. The grand staff contains the following symbols and numbers:

◇	◇		◇	◇	◇	◇	◇
0	2*	3*	0 2	3*	3*	2	0
3 3	0 3	5 4	2 2	0 3 I 3	0 3	I 2*	3*
I 3	0 I 3	3	3 I 0	0 3 I 3	0	0 I 0	I 3 I
0	3	3	I 0	0	0	0	0

26

Musical score for measures 26-33. The score includes a grand staff with treble and bass clefs, a guitar tablature below, and a fretboard diagram above the tablature. The tablature includes various fret numbers, accidentals, and techniques like bends and slides.

34

Musical score for measures 34-43. The score includes a grand staff with treble and bass clefs, a guitar tablature below, and a fretboard diagram above the tablature. The tablature includes various fret numbers, accidentals, and techniques like bends and slides.

44

Musical score for measures 44-53. The score includes a grand staff with treble and bass clefs, a guitar tablature below, and a fretboard diagram above the tablature. The tablature includes various fret numbers, accidentals, and techniques like bends and slides.

52

Musical score for measures 52-58. The score includes a grand staff with treble and bass clefs, and a guitar tablature below. The tablature shows fret numbers and techniques such as palm muting (marked with an asterisk) and natural harmonics (marked with a diamond).

59

Musical score for measures 59-64. The score includes a grand staff with treble and bass clefs, and a guitar tablature below. The tablature shows fret numbers and techniques such as palm muting (marked with an asterisk) and natural harmonics (marked with a diamond).

65

Musical score for measures 65-70. The score includes a grand staff with treble and bass clefs, and a guitar tablature below. The tablature shows fret numbers and techniques such as palm muting (marked with an asterisk) and natural harmonics (marked with a diamond).

16. Vitta de la mia vitta

(fol.16)

[P. Verdelot]

↓ ↓ ↓ ↓ ↓ ↓

2 0 2 4	2*4	0 2	4*	0 0	2 4	4*	4	7
0	0	[3]	0	0	3	I*	4	4
0	2	2 0 2 4	2	5 .	3 2	0 3 2 0	2 4 2	2 0

10

[↓] ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

4 5	4	7	2 4	2	0 2 0 4	2*	4	4*	4
2	0	0 3	I 3	0 I	3	0	4 I	4	4
6 7	7 6	7	3 2	3*	2	0 3 2 0	2 0	0 2	0 2

20

↓ ↓ ↓ ↓ ↓

2*	0 2	4	3	4	0 2 0 4	2*	4	4*
0	3	3	I 3	2	0	0	4	4
0 2 3	2 3 5	[5] 3 2	3 2	2	0 2	2 3 2 0	2	2 0 2 3

29

4*	0	5	4	2 0	5		4		0	2	4	
2 3 2	3 3	3 5	2 2	0 3	3	[7] 5 7	[5]		0	2 2 0	2	3 I
5	5 5	7 7	5 5	4 5	[7]		7 6 4		6	7	5 3	2

40

2	2	2 0	5	4 0	2 4	[4] 4	0 2	4*	2*	2*		
0	0	0 3	7 5	2 3	0 2	2 2	0 0	0 4	0	0	0	0
3 0 2 4	0	0 3	3	2 3	0 2	2 I	2 2	0	3 2 3	0	0	2
	2	4 5	7	5 5	3 2							

51

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

61

4	2	0 0	2	4 4	2*	2*	2 0	7 4	7
2	0	3 0	2	4 4	0	0	2 0	3 4	
6 [7] 6	0	3 0	0 3	0 2	0 2 3	0	0 3	2	0 0 2
	2	2 2	0		0	2	4 7	7 6	7

71

2	0	2 4	4 4	[2*]	2*	0 0	2*	4*	0 2	2
0		1 3	2 2	0 3		0 3	0	0 2	4	
3 2 3 0	2 0 2	0 2	2 [6]	2 0 2	3	3 2	3 0	2 3	[2]	
0 2 4	5	3 2	2	[2]	2	2 0				

17. Madonna qual certezza

(fol.16v)

[P. Verdelot]

28

↓

[B] 2 3	3	3* 3 3	0 2*	3*	2* 2	2 0
[I]*	I* 0 2 . 3	5* 5 5	2 0 0	2 0 I 3 0 I 3	0	I 3
[I]	I	5* 5 5	3 0 0	3 0 I 3 0 I 3	0 3	0 3
[O]	0	3* 3 3	I 0 0	I 0 0	2	3 2

35

↓

4	4 4	2 0 2 4	2*	2*	0	5 4
3 I	3 3	0 0	0 3 I 0	I 0 I 3	3*	5 3
2 0	3 2	3* 3	3 . I 0	0 0 I 3 0 2 3	3	3 3
2 0	2 2			0	2 0	

42

↓

2*	0	0	0	3*	0
I 3	3*	3*	3*	2*	3*
0 0 2 . 3 0 2	3*	3 3 2 3	3 3	I	3
0	2	2 3 2 3 0 2 3	2 . 0 2	3 0 2 3 0 2 3	2* 2 2

48

3 0 2 4* 4* 2 2 7 7 2
I I 0 3 0 4 2 4 0 0 0 2 3 0 2 3 5 7 7 0 2 3 4 4 3 3
0 3 2 0 0 0 0 0 0 0 2 3 0 2 3 5 7 7 0 2 3 5 5*5

56

2 0 2* 2 2* 4 2 2 2 2* 2 2*
I 0 I 3 I 4 0 4 2 4 4 4 2 4 0 0 0 0 2* 2* I 3
0 0 0 0 4 0 2 0 4 2 4 4 2 4 0 0 0 4 0 4 2 4 3
3 2 3 2 0 0 2 0 4 2 4 4 2 2 3 3 2 0 4 2 4 3

64

2* 2 2 0 2 4 2* 2* 0 3 3 3 0 0
I 0 0 0 0 3 0 0 0 3 5 5 3* 3 I
0 3 2 0 4 4* 4 4 0 2 4 3 2 0 2 3 0 2 3 3 3 3 3 2 0
0 3 2 0 3 2 0 3 2 0 0 0 2 3 3 3 3 2 0

72

2* 2* | 2* | 2* | 3* | 2

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

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

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

78

2* | 2* | 2* | 2* | 2* | 4 | 4* | 4

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

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

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

85

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

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

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

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

92

2* 2* 2* 2*

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

4 0 2 4 2 0 3 I 0 3 0 0 I 3 3 I 3 0 I 3 2 3 2

97

0 3 2 0 3 2 0 2 3* 0 4 2 2* 2* 0

I 3 I 0 2 0 3 2 0 I 3 I 0 I 3 I 0 4 2 0 2 2 0 2

0 0 4 0 5 I 0 3 I 0 I 3 I 0 4 2 0 4 2 4 0 0

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

18. Si suave

(fol. 18)

2	2				2			2*	
4	4 4	4	0	4	4 4	2 0 2 4	2*	4 4	2*
*3	3 3	2 2.	0	2 2.	3 3	0	0	3 3	0 0
3	2 2	2 2.	0	2 2.	2 2	3 3	3.	3 3	3 3.

11

2					0 2	3	2*	2*	
4	2	0	0	2*	2 4	2	4 4	4	
3 0	3*		0	0	2 3	0	3 3	3	
2 3	2	0 3 2 0	3 2 0	3 2 0 3	0	0	0 2 3	0 2 3	0 2 3

19

2*	2 4 0 2	4*	0	4					2*
0	0	2	0 3	2 2 0	2* 0 2	4* 4			
2 0 2 3	2 *	2 3	0 2 3	2 2	0	2 [2]	[2]	2 [2]	2 2*

26

Musical score for measures 26-34. The score includes a grand staff with treble and bass clefs. The bass clef has a key signature of one sharp (F#). Below the staff is a guitar fretboard diagram with six strings and a diamond-shaped marker above each measure indicating fingerings.

2	2		2	2	4*	5	2	2*	2	4	4	2*
4	4		3	2	2	4	2	2	0	2	2	2*
[2][2]	3	0	2	2	2	3	5	0	3	2	0	0
2	2	0	2	2	2	2	2	2	2	2	2	3

35

Musical score for measures 35-42. The score includes a grand staff with treble and bass clefs. Below the staff is a guitar fretboard diagram with six strings and diamond-shaped markers above each measure indicating fingerings.

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

43

Musical score for measures 43-50. The score includes a grand staff with treble and bass clefs. Below the staff is a guitar fretboard diagram with six strings and diamond-shaped markers above each measure indicating fingerings.

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

52

Musical score for measures 52-57. The score includes a grand staff with treble and bass clefs. Below the staff are diamond-shaped fingering markers and a three-line fretboard diagram with numbers 0-4 and asterisks.

58

Musical score for measures 58-67. The score includes a grand staff with treble and bass clefs. Below the staff are diamond-shaped fingering markers and a three-line fretboard diagram with numbers 0-4 and asterisks.

68

Musical score for measures 68-77. The score includes a grand staff with treble and bass clefs. Below the staff are diamond-shaped fingering markers and a three-line fretboard diagram with numbers 0-4 and asterisks.

19. Mandonna mi consumo

(fol. 18v)

[C. Festa?]

First system of musical notation for 'Mandonna mi consumo'. It consists of a treble staff and a bass staff. Below the bass staff is a lute tablature with three lines of numbers. The tablature is as follows:

	4	4 4	2 4	2 4	0 2	4 2 4	4	0 4	2*	0
	3	3 3	2 3	0	2	3 2	3	0 3	0	2*
	2	2 2	2 2	3*	2*	2	2	0 2	0 3 2 0	2 2 3 0

10

Second system of musical notation, starting at measure 10. It consists of a treble staff and a bass staff. Below the bass staff is a lute tablature with three lines of numbers. The tablature is as follows:

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

18

Third system of musical notation, starting at measure 18. It consists of a treble staff and a bass staff. Below the bass staff is a lute tablature with three lines of numbers. The tablature is as follows:

		0	0	2 4	0	4 2	4*			
	3	3 2 3	3	0 3	0 2 3 2 0					3
	2	0 2 3	2	0	2	2	2	2 1 4	[H] I	2
		0 2 4	5*	5 2 4 2 4 5	4 2	2				

26

2* 4 4* 2 4 0 2 4 0 4* 4 0

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

35

2 0 2 4 2 0 4 0 4* 2* 2* 2 2 4 4

2 0 2 2 3 5 [3] 2 2 0 4 5 0 5 2 4 4

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

45

2 2 0 0 2 4 2* 2*

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

0 0 2 0 2 0 3 2 3 2 3 0 2 4 2 4 0 2 4 0 3* 3 3

0 0 2 0 2 0 2 0 2 0 2 0 2 4 0 2 4 0 2* 2*

53

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

59

4*	4 4	2 4	4	4 2	0	4*	4*	0 2
3	3 3	2 3	2 [3]	3	0 3	2	2*	3 0
2*	2 2	2 2	2	2 2	0 0 2 3 0	2	2*	2 3
						4 2 0	2*	0

68

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

76

Musical notation for measures 76-82, featuring a treble and bass staff with various notes and rests.

Fingering and technique diagrams for measures 76-82, including diamond symbols and asterisks indicating specific techniques.

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

83

Musical notation for measures 83-89, featuring a treble and bass staff with various notes and rests.

Fingering and technique diagrams for measures 83-89, including diamond symbols and asterisks indicating specific techniques.

4*	2*	4 5	4*	2	2*	2 I	2
2	2	3 5	4	0	0 I 3	2 I 0	2 I 0
2 3 2	0 3 2 0	2 2 0	2 4	0	0	0 0	0 0
0	0			0			

91

Musical notation for measures 91-97, featuring a treble and bass staff with various notes and rests.

Fingering and technique diagrams for measures 91-97, including diamond symbols and asterisks indicating specific techniques.

2*	2*	0	0	0 2 3	2	2	
I 3 I 3 I 0 2	I*	2 I	2 I	I*	I	I	
0	0	1	1	0	0	0	
	2	3 2 3	2 3 2	3 2	0	3 2 0	2

63

7

3*	3 2 3	3 3	7	2*	2*	2*	2* 2	0	4
2 0 2 3	2 2 3	2 2	0	0	0	0	0 0	3 3	2
0	0 2 [4]	5 5	5 7	4*	4 2 4 2	4*	4 2 4	2*	0

73

2	3 2	3	3	2*	0	2	5	3 5	3 2 0	2*	2
0	0	2 2	3 3	0 0	2 2	0	0 3 2 3	2 3	0	4	2
0	0	5 5	2 2	4* 4	0 0	5	4 2 0	4*	2	I	2

21. Veramente madonna

(fol. 20v)

System 1 (Measures 1-8):

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

9

System 2 (Measures 9-16):

2*	2*	4*	4*	0	4	2*	2	2*	2	[2]
0	3 0 3 3	2 0	2*	0	3	0 2 0	3 5	3	0 3	0 3
2	2	0 3 2 0	2	3*	3	2	2*	3	2	3

17

System 3 (Measures 17-24):

2*	0	0	0	0	0	0
0	3 3 2 3	3*	3*	3*	3*	3*
3 0 2 3 0 2 3	2 0 2 3	2 0 2 3	0 2 3	3 2 3	3 3	2 0 2 3

24

Musical score for measures 24-32. The bass line includes diamond-shaped fingering symbols and asterisks. The guitar diagram below shows fret numbers on the strings: 2, 0, 3, 0, 0, 0 for measure 24; 0, 2, 2, 0, 0, 0 for measure 25; 0, 2, 0, 0, 0, 0 for measure 26; 2, 2, 2, 2, 2, 2 for measure 27; 2, 2, 2, 2, 2, 2 for measure 28; 2, 2, 2, 2, 2, 2 for measure 29; 2, 2, 2, 2, 2, 2 for measure 30; 2, 2, 2, 2, 2, 2 for measure 31; 2, 2, 2, 2, 2, 2 for measure 32.

33

Musical score for measures 33-38. The bass line includes diamond-shaped fingering symbols and asterisks. The guitar diagram below shows fret numbers on the strings: 4, 4, 0, 2, 4, 0 for measure 33; 2, 0, 0, 0, 0, 0 for measure 34; 2, 2, 2, 2, 2, 2 for measure 35; 5, 4, 4, 3, 3, 3 for measure 36; 2, 0, 2, 3, 0, 2, 3 for measure 37; 0, 0, 2, 3, 0, 2, 3 for measure 38.

39

Musical score for measures 39-45. The bass line includes diamond-shaped fingering symbols and asterisks. The guitar diagram below shows fret numbers on the strings: 0, 3, 3, 2, 3, 2, 0 for measure 39; 2, 0, 2, 3, 0, 0, 0 for measure 40; 2, 0, 3, 0, 0, 0, 0 for measure 41; 4, 3, 3, 2, 2, 2, 2 for measure 42; 0, 3, 2, 2, 3, 2, 2 for measure 43; 0, 3, 2, 2, 2, 2, 0 for measure 44; 2, 0, 2, 0, 0, 0, 0 for measure 45.

46

2*	2*	0	2	2*	2	4
0	0	2*	0 2	0 0	0 2	2 2
0	4 2 4	0 3 2 0	0 2 0 2 0	3 0	0 4 2 4	0
0	0	0 3 2 0	0 2 0 2 0	3 0	0 4 2 4	0

52

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

60

0	5	I*	4 5	2*	2*			
3*	5	0	3 [5]	0 0	0 0			
3	3 2	0	2	0 0	0 4	2 0 2 3	2	3 5
2 0	3	0 2 0	2	2*	0 4	0 2 3	0	3 5 2*

70

2	4*		2*	2*	4*	4	0	2*	0
3*	3	0 3	0	3	2*	3	3	2*	3*
0 2	2 0	2*	0 2 3	0	2*	0 3 2 0	2	2*	0

80

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

87

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

95

Musical notation for system 95, measures 1-8. The treble staff contains notes and rests, while the bass staff contains notes and rests. The key signature has one flat (B-flat).

Fingering and tablature for system 95, measures 1-8. The diagram shows diamond symbols for fingering and numbers on a six-line staff for tablature. The numbers include 2, 4, 0, 2, 2, 3, 2, 4, 2, 2, 4, 2, 2, 4, 2, 4, 2, 0, 2, 4, 2, 4.

104

Musical notation for system 104, measures 1-8. The treble staff contains notes and rests, while the bass staff contains notes and rests. The key signature has one flat (B-flat).

Fingering and tablature for system 104, measures 1-8. The diagram shows diamond symbols for fingering and numbers on a six-line staff for tablature. The numbers include 2, 4, 0, 2, 2, 3, 2, 4, 2, 2, 4, 2, 2, 4, 2, 4, 2, 0, 2, 4, 2, 4.

22. Quando vostri belli occhi

(fol. 22)

↓ ↓ ↓ ↓ ↓ ↓ ↓

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

9

↓ ↓ ↓ ↓ ↓ ↓

4	4*	4*	2*	4	2 2	5	0 2 0	4 2	4*	0
3 [3]	3* 3	3	2*	3 0	2 2	4	0 2 0	2	2 2	0
2	2* 2	2 2	0	3	0 2	3	0	2	2* 2	3*
			0			0 3	0	2	2* 2	3 3 2
			0							2 0

20

↓ ↓ ↓ ↓ ↓ ↓ ↓

0	0	0	2 0 2 4	2	2*	2	2*	0
3*	3	3 3	0 0	0 0	4* 4	0 3	0	0
3*	3	2	3*	3 3	3 3	2* 2	3	3
0	2 0 2 3	0 0 2 0 2	3* 3	3 3	2* 2	2	3 2 3	2 3 2
0		0						

28

Musical score for measures 28-36. The score includes a grand staff with treble and bass clefs. The bass line includes diamond-shaped fingering symbols above it. Below the staff is a guitar fretboard diagram with six strings and fret numbers.

37

Musical score for measures 37-44. The score includes a grand staff with treble and bass clefs. The bass line includes diamond-shaped fingering symbols above it. Below the staff is a guitar fretboard diagram with six strings and fret numbers.

45

Musical score for measures 45-52. The score includes a grand staff with treble and bass clefs. The bass line includes diamond-shaped fingering symbols above it. Below the staff is a guitar fretboard diagram with six strings and fret numbers.

54

4 4 0 4 2 0 4 4

2 2 3 3 5 3 2 3 5 3 2 3 3 2 3 2 3 3

2 2 3 2 3 2 2 2 2 2 3 2 3 2 3 2 3 2 3

2 0 2 2 3 2 2 2 0 2 3 0 2 3 2 0 3 [2] 0 2 3

64

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

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

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

72

0 2 2 2 0 0 0 0

3 3 0 0 4 0 3 0 3 3 3 3 3 0

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

79

87

96

104

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

111

0 2	2*	2 0 2 4 0 2 4	2* 4	2*	2*	0 2	0 2 4	0	2	
2	4*	0	0	0 0	0 3 2	2*	2*	2*	1	
3 0 0	0 4	0	0	0 0	0	2 0	[2*]	0	0	
						0	0	0	0	

23. Perché bramo morire

(fol. 23)

The first system of the musical score consists of a treble and bass staff with a common time signature. The treble staff contains a melody with various note values and rests. The bass staff provides a harmonic accompaniment with chords and moving lines. Below the staves are six diamond-shaped fingering markers. At the bottom, a guitar chord diagram is shown with three lines of fret numbers: the top line has 2, 2, 4, 4, 2, 2; the middle line has 0, 0, 3, 3, 0, 3; and the bottom line has 0, 0, 3, 0, 0, 0. Some fret numbers are marked with an asterisk (*).

13

The second system of the musical score continues the piece. It features similar notation to the first system, with a treble and bass staff and a guitar chord diagram below. The chord diagram has three lines: 2, 0, 2, 2, 3, 2; 0, 0, 2, 4, 2, 3; and 3, 0, 0, 0, 0, 0. Fingering markers are placed above the staff.

23

The third system of the musical score concludes the piece. It includes a treble and bass staff with a guitar chord diagram below. The chord diagram has three lines: 2, 0, 4, 2, 2, 3; 0, 2, 3, 2, 3, 0; and 0, 0, 0, 0, 0, 0. Fingering markers are placed above the staff.

32

40

47

55

Musical score for measures 55-64. The score includes a treble staff and a bass staff. Below the staves are diamond-shaped fingering markers and a detailed fretboard diagram with numbers 0-5 and asterisks indicating fingerings.

65

Musical score for measures 65-74. The score includes a treble staff and a bass staff. Below the staves are diamond-shaped fingering markers and a detailed fretboard diagram with numbers 0-5 and asterisks indicating fingerings.

75

Musical score for measures 75-84. The score includes a treble staff and a bass staff. Below the staves are diamond-shaped fingering markers and a detailed fretboard diagram with numbers 0-5 and asterisks indicating fingerings.

83

Musical notation for measures 83-88. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Fingering diagrams for measures 83-88, consisting of diamond symbols with arrows pointing to specific strings on the guitar fretboard.

Chord diagrams for measures 83-88, represented by circles on a six-line grid with numbers indicating fret positions for each string.

91

Musical notation for measures 91-96. The treble staff features a melodic line with eighth notes and a final whole note chord. The bass staff provides accompaniment with chords and a descending eighth-note line.

Fingering diagrams for measures 91-96, showing diamond symbols and arrows for finger placement on the strings.

Chord diagrams for measures 91-96, showing fret numbers and string numbers for each measure.

24. A l'ombra al caldo al gello

(fol. 24)

20

2* 0 4* 2* 2* 3* 4*

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

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

26

2* 2* 0 2* 2 2* 2* 0

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

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

25. La dolce umbra

(fol. 24v)

9

18

26

26

2* 2 2 2 4 0 0 0 0 0 0 0 0 0

4 4 4 2 3 2 2 3 3 3 3 3 3 3

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

35

35

0 0 2 4 0 2 4 2 4* 2 0 2 4* 2* 2*

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

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

45

45

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

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

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

54

Musical score for measures 54-62. The score consists of a grand staff with treble and bass clefs, a guitar tablature below, and diamond-shaped fret markers above the strings. The key signature has one flat (B-flat). The tablature includes various fret numbers (0-5), accidentals (sharps, naturals), and asterisks. The diamond markers indicate specific fret positions for the strings.

63

Musical score for measures 63-71. The score consists of a grand staff with treble and bass clefs, a guitar tablature below, and diamond-shaped fret markers above the strings. The key signature has one flat (B-flat). The tablature includes various fret numbers (0-5), accidentals (sharps, naturals), and asterisks. The diamond markers indicate specific fret positions for the strings.

72

Musical score for measures 72-80. The score consists of a grand staff with treble and bass clefs, a guitar tablature below, and diamond-shaped fret markers above the strings. The key signature has one flat (B-flat). The tablature includes various fret numbers (0-5), accidentals (sharps, naturals), and asterisks. The diamond markers indicate specific fret positions for the strings.

26. Celis asampus

(fol. 25v)

[Pope Leo X]

The first system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff begins with a whole note chord, followed by a series of eighth notes in the right hand and a bass line in the left hand. The piece is in a common time signature.

The lute tablature for the first system is written on a six-line staff. It includes diamond-shaped fret markers and numbers 0-4 indicating fret positions. The notation is organized into measures corresponding to the musical staff above.

The second system of musical notation continues the piece, starting at measure 8. It features similar melodic and bass line patterns to the first system, with a treble and bass clef staff.

The lute tablature for the second system continues from measure 8. It includes diamond-shaped fret markers and numbers 0-4, with some asterisks indicating specific fretting techniques.

The third system of musical notation continues the piece, starting at measure 16. It features similar melodic and bass line patterns to the previous systems, with a treble and bass clef staff.

The lute tablature for the third system continues from measure 16. It includes diamond-shaped fret markers and numbers 0-4, with some asterisks indicating specific fretting techniques.

24

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

2	4*	4	2*	0 ⁴	0 2	4 2	5 4	2*
0 I	2 2	I 2	0 2 0 3 2 0 2	2*	2	2 0	4 2	0 0 2
4*	2*	2	3	3	2	0	3 2 3	0 0 2
	0			2				0

32

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

0	0 4*	2	2*	0	0	0
3*		4	0	2 4	I	2*
2 0 2 3	0 2 4	5	0 2 3	[2]	0 2 3	0 2 3
0		0 2 3	5	0 2	0 2	0 2
				4*	4 2 0	2 0 5

39

↓ ↓ ↓ ↓ ↓

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

47

56

66

74

0 4 2 0 0 2 0 2 4 0 2 4 0 2 4 2* 2* 2* 2*

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

83

4* 2 0 2 4 0 2 0 4 2 2* 2* 2* 2* 2*

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

LIBRO IX

(1549)

1. Passo e mezzo

(fol. a2)

Musical notation for the first system, measures 1-6. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a supporting bass line with quarter and eighth notes. The key signature has one flat (B-flat) and the time signature is common time (C).

Fingering and bowing diagrams for the first system. The diagram shows a sequence of notes on a six-string guitar fretboard. Above the notes are diamond-shaped symbols indicating bowing directions: down-bow (filled diamond) and up-bow (open diamond). Some notes are marked with a square containing a diamond, indicating a specific bowing technique. Fingering numbers (1-3) are placed below the notes.

Musical notation for the second system, measures 7-12. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a supporting bass line with quarter and eighth notes. The key signature has one flat (B-flat) and the time signature is common time (C).

Fingering and bowing diagrams for the second system. The diagram shows a sequence of notes on a six-string guitar fretboard. Above the notes are diamond-shaped symbols indicating bowing directions: down-bow (filled diamond) and up-bow (open diamond). Some notes are marked with a square containing a diamond, indicating a specific bowing technique. Fingering numbers (1-3) are placed below the notes.

Musical notation for the third system, measures 13-18. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a supporting bass line with quarter and eighth notes. The key signature has one flat (B-flat) and the time signature is common time (C).

Fingering and bowing diagrams for the third system. The diagram shows a sequence of notes on a six-string guitar fretboard. Above the notes are diamond-shaped symbols indicating bowing directions: down-bow (filled diamond) and up-bow (open diamond). Some notes are marked with a square containing a diamond, indicating a specific bowing technique. Fingering numbers (1-3) are placed below the notes.

19

3* 3* 3* 3*

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

23

0 0 3* 3* 3* 3*

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

28

3* 3* 3* 3* 3* 3*

I 2 0 2 0 2 3* 0 3* 0 3* 3 0 3* 3 3 3 I 0 5 [2] 0 3 3 3 3 3 3 3 3 7 5 2

35

Musical notation for system 35, measures 1-6. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a supporting line with chords and single notes.

Fingering and bowing diagrams for system 35. The diagram shows fingerings (0-5) and bowing directions (up/down) for each measure. Diamond symbols indicate specific bowing techniques.

43

Musical notation for system 43, measures 1-6. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a supporting line with chords and single notes.

Fingering and bowing diagrams for system 43. The diagram shows fingerings (0-5) and bowing directions (up/down) for each measure. Diamond symbols indicate specific bowing techniques.

2a. Passo e mezzo

(fol. a2v)

20

Musical score for measures 20-25. The top system shows a treble and bass staff with a key signature of one flat. The bottom system shows guitar tablature with diamond-shaped fret markers and asterisks indicating barre positions. The tablature includes numbers 0, 1, 2, 3, and 4, along with symbols like '3*' and '3'.

26

Musical score for measures 26-32. The top system shows a treble and bass staff with a key signature of one flat. The bottom system shows guitar tablature with diamond-shaped fret markers and asterisks indicating barre positions. The tablature includes numbers 0, 1, 2, 3, and 4, along with symbols like '3*' and '3'.

33

Musical score for measures 33-38. The top system shows a treble and bass staff with a key signature of one flat. The bottom system shows guitar tablature with diamond-shaped fret markers and asterisks indicating barre positions. The tablature includes numbers 0, 1, 2, 3, 4, and 5, along with symbols like '2*' and '3'.

2b. Gagliarda

(fol. a3)

9

18

27

Musical score for measures 27-34. The score consists of a piano part with a treble and bass staff, and a guitar part with a six-line staff. The piano part features a melodic line in the treble and a harmonic accompaniment in the bass. The guitar part includes fingerings (circles), strings (diamonds), and fret numbers (numbers).

35

Musical score for measures 35-38. The score consists of a piano part with a treble and bass staff, and a guitar part with a six-line staff. The piano part features a melodic line in the treble and a harmonic accompaniment in the bass. The guitar part includes fingerings (circles), strings (diamonds), and fret numbers (numbers).

2c. Saltarello

(fol. 3v)

The first system of musical notation for 'Saltarello' consists of six measures. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The melody in the upper staff is more active, while the bass line provides a steady accompaniment.

The lute tablature for the first system consists of six measures, corresponding to the musical notation above. It uses a six-line staff with letters (I, II, III, IV, V, VI) and numbers (0-4) to indicate fret positions. The notation includes various rhythmic values and accidentals (sharps and asterisks) to denote specific fretting techniques and ornaments. Above the staff, diamond-shaped symbols with dots indicate the placement of the left hand on the strings.

The second system of musical notation for 'Saltarello' consists of six measures, starting with a measure rest for the first measure. The notation continues in the same treble and bass clefs and key signature as the first system. The melody in the upper staff shows some chromatic movement, and the bass line remains accompanimental.

The lute tablature for the second system consists of six measures. It continues the fretting patterns from the first system, with various rhythmic values and accidentals. Diamond-shaped symbols above the staff indicate left-hand positions.

The third system of musical notation for 'Saltarello' consists of six measures, starting with a measure rest for the first measure. The notation continues in the same treble and bass clefs and key signature. The melody in the upper staff concludes with a final cadence.

The lute tablature for the third system consists of six measures. It concludes the piece with various rhythmic values and accidentals. Diamond-shaped symbols above the staff indicate left-hand positions.

19

26

3. Saltarello

(fol. a4)

9

17

4a. La Pavana del Duca

(fol. a4v)

Musical notation for the first system, measures 1-6. The piece is in G minor (one flat) and 4/4 time. The notation includes a treble clef and a bass clef. The music features a mix of chords and moving lines in both hands.

Fingering and bowing diagrams for the first system. The diagrams consist of diamond-shaped symbols above the strings and numbers below the strings, indicating fingerings and bowing patterns for each measure.

Musical notation for the second system, measures 7-13. Measure 7 is marked with a '7'. The notation continues with complex rhythmic patterns and chordal textures.

Fingering and bowing diagrams for the second system. The diagrams show the specific fingerings and bowing techniques required for the notes in measures 7-13.

Musical notation for the third system, measures 14-20. Measure 14 is marked with a '14'. The system concludes with a double bar line, indicating the end of the piece.

Fingering and bowing diagrams for the third system. The diagrams provide the technical details for the final measures of the piece, ending with a double bar line.

4b. Saltarello

(fol. b1)

8

14

5a. Pass' e mezo [antico]

(fol. b1)

Musical notation for the first system of '5a. Pass' e mezo [antico] (fol. b1). It consists of a treble clef staff with a key signature of one flat and a common time signature. The bass clef staff contains rhythmic patterns, including eighth and sixteenth notes. Below the bass staff are diamond-shaped fingering indicators and a guitar chord diagram with fret numbers (0, 2, 3, 2, 0, 2, 3, 2, 2, 3, 2, 0).

9

Musical notation for the second system of '5a. Pass' e mezo [antico] (fol. b1), starting at measure 9. It features a treble clef staff with a key signature of one flat and a common time signature. The bass clef staff contains rhythmic patterns. Below the bass staff are diamond-shaped fingering indicators and a guitar chord diagram with fret numbers (0, 2, 3, 2, 0, 4, 0, 2, 4, 0, 2, 0, 2, 3, 2, 2, 3, 2, 0, 2).

18

Musical notation for the third system of '5a. Pass' e mezo [antico] (fol. b1), starting at measure 18. It features a treble clef staff with a key signature of one flat and a common time signature. The bass clef staff contains rhythmic patterns. Below the bass staff are diamond-shaped fingering indicators and a guitar chord diagram with fret numbers (0, 2, 3, 0, 3, 2, 0, 2, 5, 3, 2, 0, 2, 3, 2, 0, 2, 3, 0, 3, 2, 0).

26

2 0 2* 2 0 3 2 0 2 0 3 2 0 5 7 5 4 2 2

0 3 I 0 0 2* 0 3 I 0 2 0 3 5 7 5 4 I 0

4 0 4 0 3 2 0 3 I 0 2 0 7 3 2 0 0 2 3 7

35

5 3 2 0 2 3 0 7 5 3 2 5 3 2 0 7* 5*

0 3* 3 I 0 0 3* 3 I 0 3 I 0 7* 5*

3 0 3 0 3 0 3 0 3 I 0 7* 5

42

2* 0 2* 2 2* 0 2*

I 3 0 I 3 0 I 3 0 I 3 0 I 2* I

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

49

2* 0 I 7 5 0 2 0 3* 3 I 3 1 3 0 2 3 0 2* 0 2
 2 3 5 7 7 5 3 2 3 5 3 2 0 2 0 3 2 0 3 2 0 2 3 0 2* 0 2
 3 3 2 0 2 0 3 2 0 3 2 0 3 2 0 2

57

2 4 2 0 2 2* 2 0 3 2 0 3 2 0 0
 0 2 3 I 0 [2] I 0 0 2* 2 0 3 2 0 3 2 0 2
 4 2 3 0 4 0 I 0 0 4 0 3 I 0 3 I 0 2 0 2
 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

5b. Saltarello

(fol. b2)

Musical notation for guitar, measures 20-25. The score is written in a single system with a treble clef and a key signature of one flat (Bb). Measure 20 starts with a whole chord (Bb2). The melody in the treble clef consists of eighth notes: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2. The bass line consists of eighth notes: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2. Measure 21 has a whole chord (Bb2) and a melody of eighth notes: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2. Measure 22 has a whole chord (Bb2) and a melody of eighth notes: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2. Measure 23 has a whole chord (Bb2) and a melody of eighth notes: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2. Measure 24 has a whole chord (Bb2) and a melody of eighth notes: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2. Measure 25 has a whole chord (Bb2) and a melody of eighth notes: Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2, Bb2.

Guitar tablature for measures 20-25. The notation is on a six-line staff. Measure 20: 0 2 3 | 0 2 4 | 0 | 0 2 3 | 0 2 4 | 2 0 2 | 0 0 | 0 0. Measure 21: 2* | 3 | 3 | 3* 3 0 1 0 1 3 | 2* | 3 | 3 | 0 3 0 | 2* 2 | 2 | 2 | 0. Measure 22: 0 | 3 | 3 | 3* 3 0 1 0 1 3 | 0 | 4 | 4 | 0 0 | 2* 2 | 2 | 2 | 0. Measure 23: 0 | 3 | 3 | 3* 3 0 1 0 1 3 | 0 | 4 | 4 | 0 0 | 2* 2 | 2 | 2 | 0. Measure 24: 0 | 3 | 3 | 3* 3 0 1 0 1 3 | 0 | 4 | 4 | 0 0 | 2* 2 | 2 | 2 | 0. Measure 25: 0 | 3 | 3 | 3* 3 0 1 0 1 3 | 0 | 4 | 4 | 0 0 | 2* 2 | 2 | 2 | 0.

6a. Pass' e mezo

(fol. b2v)

25

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

34

2 | 2 | 2 | [2] | 0 | 0 | 0 2 0 2 3 | 2 3 | 0

42

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

49

Musical score for measures 49-56. The score includes a grand staff with treble and bass clefs, a guitar tablature below, and a diamond-shaped fretboard diagram above the tablature. The music is in a key with one flat and a 3/4 time signature. The tablature includes various fret numbers and techniques like bends and slides.

57

Musical score for measures 57-68. The score includes a grand staff with treble and bass clefs, a guitar tablature below, and a diamond-shaped fretboard diagram above the tablature. The music continues in the same key and time signature as the previous section.

69

Musical score for measures 69-76. The score includes a grand staff with treble and bass clefs, a guitar tablature below, and a diamond-shaped fretboard diagram above the tablature. The music concludes with a double bar line and repeat dots.

6b. Saltarello

(fol. b3)

Musical notation for the first system (measures 1-6). The piece is in 3/8 time and B-flat major. The treble clef part features a rhythmic melody with eighth and sixteenth notes, while the bass clef part provides a steady accompaniment of eighth notes.

Fingering and bowing diagrams for the first system. The diagrams show fingerings (0-4) and bowing directions (up/down) for each measure. Some notes are marked with a double asterisk (**), indicating specific bowing techniques.

Musical notation for the second system (measures 7-12). The melody continues with various rhythmic patterns, including triplets and sixteenth-note runs. The bass line remains consistent with eighth-note accompaniment.

Fingering and bowing diagrams for the second system. This system includes a bracketed bowing diagram in the first measure and various fingerings and bowing directions throughout.

Musical notation for the third system (measures 13-18). The piece concludes with a final melodic flourish in the treble clef and a sustained bass line.

Fingering and bowing diagrams for the third system. The diagrams show the final fingerings and bowing directions for the piece, including a final note marked with a double asterisk (**).

19

Musical score for measures 19-24. The score includes a grand staff with treble and bass clefs, and a guitar tablature below. The tablature uses diamond-shaped fret markers and circled numbers to indicate fingerings and fret positions.

25

Musical score for measures 25-30. The score includes a grand staff with treble and bass clefs, and a guitar tablature below. The tablature uses diamond-shaped fret markers and circled numbers to indicate fingerings and fret positions.

31

Musical score for measures 31-36. The score includes a grand staff with treble and bass clefs, and a guitar tablature below. The tablature uses diamond-shaped fret markers and circled numbers to indicate fingerings and fret positions.

37

44

51

7. Saltarello

(fol. b3v)

Musical notation for the first system (measures 1-7). The treble staff shows a melody with a key signature of one sharp (F#) and a 3/4 time signature. The bass staff provides a harmonic accompaniment. Below the staves is a diamond-shaped fingering diagram with arrows indicating finger placement. At the bottom is a guitar chord diagram with fret numbers: 3 2* 2 2* 2* 2 2 2 0 2 4 2* 2.

Musical notation for the second system (measures 8-14). The treble staff features a repeat sign at the beginning. The bass staff continues the accompaniment. A diamond-shaped fingering diagram is shown below the staves. The guitar chord diagram at the bottom includes fret numbers: 2 2 2 :: 3* 3 3* 3 3 3 0 2 3 2 0 3* 3 2 3 0 2 3 2.

Musical notation for the third system (measures 15-21). The treble staff shows a repeat sign. The bass staff concludes the piece. A diamond-shaped fingering diagram is positioned below the staves. The guitar chord diagram at the bottom includes fret numbers: 2* I 0 I 3 I 2* 2* :: 2* 0 0 :: 4 0 4 2 4 0 2 0 2 4 0 2 3 2* 2 2 2 :: 0 0 0 0.

8. Piva

(fol. b4)

The first system of music for '8. Piva' consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The music is in 2/4 time. The first six measures show a melodic line in the treble clef and a bass line in the bass clef. The seventh measure has a whole rest in the treble clef. Below the grand staff is a guitar tablature with six lines. It includes diamond-shaped fret markers, asterisks for barre positions, and numbers 1-3 for fingerings. The tablature corresponds to the notes in the grand staff.

8

The second system of music starts at measure 8. It continues the grand staff and guitar tablature from the first system. The melodic line in the treble clef has some rests in measures 9, 10, and 11. The guitar tablature continues with diamond markers and numbers, including a double asterisk (2*) in measure 10.

16

The third system of music starts at measure 16. The grand staff continues with a more active melodic line in the treble clef. The guitar tablature includes diamond markers and numbers, with a double asterisk (2*) in measure 17 and a '4' in measure 18, indicating a fourth fret.

23

Musical score for measures 23-31. The score includes a piano accompaniment (treble and bass staves) and a guitar part (diamond-shaped fretboard diagram above a six-line staff). The guitar part includes various fret numbers and symbols like asterisks and dots.

32

Musical score for measures 32-39. The score includes a piano accompaniment (treble and bass staves) and a guitar part (diamond-shaped fretboard diagram above a six-line staff). The guitar part includes various fret numbers and symbols like asterisks and dots.

40

Musical score for measures 40-47. The score includes a piano accompaniment (treble and bass staves) and a guitar part (diamond-shaped fretboard diagram above a six-line staff). The guitar part includes various fret numbers and symbols like asterisks and dots.

48

55

63

70

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

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

4 4 0 0 0 8 0 8 3 0 0 0 3 0 0 2

0 0 0 7 7 5 7 5 2 0 2 3 5 3 0 0 0 2

77

3* 3 0 0 0 0 3 3 3*

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

0 3 0 2 0 0 0 0 8 0 8 3 0 3 0 0 0 0

0 0 0 7 7 5 7 5 2 3 2 3 0 0 0 3 0 0

85

3* 3 3 3 3 3 3 3

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

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

0 0 0 3 2 2 2 4* 4 0 0 0 0 0 0 0 0 0

9. Pass' e mezzo [antico]

(fol. c1v)

0 3* 3 I 0 I 3 I 0 3 2 3 5 4 3 5 3 I 0 3* I I 0 I 3 0 I 0 3 0 3 0 3 3 2

10

3 0 I 3 5 3 I 0 3 2 0 2* 0 2 3 0 3 3* 2* 3 0 3* 2 3 3*

18

I 0 3 2 3 5 4 3 5 3 I 0 3* I I 0 I 3 0 I 0 3* I I 0 3 0 3 3* 3 3 I 3 3 I

26

Musical score for measures 26-33. The score includes a grand staff with treble and bass clefs, a guitar tablature below, and diamond-shaped fingering markers above the strings. The music is in a key with two flats and a 3/4 time signature. The tablature includes various fret numbers, accidentals, and a '4x4' bracket in measure 31.

34

Musical score for measures 34-42. The score includes a grand staff with treble and bass clefs, a guitar tablature below, and diamond-shaped fingering markers above the strings. The music continues in the same key and time signature as the previous section.

43

Musical score for measures 43-50. The score includes a grand staff with treble and bass clefs, a guitar tablature below, and diamond-shaped fingering markers above the strings. The music continues in the same key and time signature as the previous sections.

53

Musical notation for measures 53-60. The treble staff contains a melodic line with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Fingering and ornamentation symbols for measures 53-60. The symbols include diamond shapes (ornaments) and numbers (3, 2, 0, 1) indicating fingerings for the notes.

61

Musical notation for measures 61-68. The treble staff features a more active melodic line with eighth notes, and the bass staff continues with a steady accompaniment.

Fingering and ornamentation symbols for measures 61-68. Similar to the first system, it includes diamond ornaments and numerical fingerings.

70

Musical notation for measures 70-76. The treble staff shows a melodic progression with eighth notes, and the bass staff provides a simple harmonic support.

Fingering and ornamentation symbols for measures 70-76. The symbols indicate fingerings and ornaments for the notes in the final system.

78

0	0	0	0	3*
3*	3*	3*	3*	I
2 0 2 3	0 I 3 0	3 3 2 3	0 I 3	I 0 I 3
0	I	I	0	3

86

3*	0	0	0	0	0	0	5
I	3*	3	2	2 0	0	3	4
I 0 I 3	I 3 I	0 3 2 0	2 3*	3 2	3 2 0	3 I 0 2	3
3	I 3 I	0	0	0	0	3	3

10. La Bertonzina

(fol. c2v)

The first system of music consists of measures 1 through 8. It features a treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The melody in the treble clef is primarily composed of eighth and sixteenth notes, with some rests. The bass clef accompaniment consists of chords and single notes. The system concludes with a double bar line and repeat dots.

The lute tablature for the first system is written on a six-line staff. It includes a '3' at the beginning of the first measure, indicating a triplet. The notation uses numbers 0-5 to represent fret positions, with asterisks and other symbols for specific techniques. Above the staff, diamond-shaped symbols with stems indicate fingerings for the right hand.

The second system of music consists of measures 9 through 15. It continues the melody and accompaniment from the first system. Measure 9 is marked with a '9' above the treble clef. The system ends with a double bar line and repeat dots.

The lute tablature for the second system covers measures 9 through 15. It continues the fretting patterns from the first system, including various triplet and rhythmic markings. Fingerings are indicated by diamond symbols above the staff.

The third system of music consists of measures 16 through 19. It continues the piece, with measure 16 marked by a '16' above the treble clef. The notation shows a continuation of the melodic and harmonic material.

The lute tablature for the third system covers measures 16 through 19. It includes various fretting techniques and rhythmic notations, with fingerings indicated by diamond symbols above the staff.

21

3* 3 0 0 3* 0

I I . 3* 3* 0 I 0

I* I I 3 2 0 2 0 3 2 3 I 0 I 3 I 0 3 0 2 3

0 0 0 1 0 3 0 3 2 5 3 1 0 3 I 0 1 0 3

27

0 0 3* 0 3 2* 3 5

3* 3* I 0 2* 0 2* 4

2 0 2 0 3 2 3 2 3 I 3 3 I 3 3 2 0 3 2 3

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

11. Brando Franzese

(fol. c3)

The first system of music consists of a grand staff with a treble and bass clef, a key signature of one flat (B-flat), and a common time signature. The melody in the treble clef features a series of eighth notes, followed by a repeat sign. The bass clef accompaniment consists of chords and single notes. Below the grand staff is a guitar tablature with six lines, showing fret numbers and techniques such as triplets (3), naturals (0), and a double bar line with a repeat sign.

10

The second system of music continues the piece. It features a grand staff with a treble and bass clef, a key signature of one flat, and a common time signature. The melody in the treble clef includes some chromatic movement. The bass clef accompaniment is sparse, with rests in several measures. Below the grand staff is a guitar tablature with six lines, showing fret numbers and techniques such as triplets (3), naturals (0), and a double bar line with a repeat sign.

19

The third system of music concludes the piece. It features a grand staff with a treble and bass clef, a key signature of one flat, and a common time signature. The melody in the treble clef includes a trill and a final cadence. The bass clef accompaniment provides harmonic support. Below the grand staff is a guitar tablature with six lines, showing fret numbers and techniques such as triplets (3), naturals (0), and a double bar line with a repeat sign.

12. Vesentino

(fol. c3)

The first system of music consists of six measures. The upper staff is in treble clef with a key signature of one flat and a 3/8 time signature. The lower staff is in bass clef. The music features a melodic line in the treble and a bass line in the bass. The bass line includes several dotted half notes.

This block shows the fingering and ornamentation for the first system. It includes diamond-shaped ornaments above notes in the treble staff and a series of numbers (0, 2, 3, 0) below the bass staff, indicating fingerings for the notes.

The second system of music consists of six measures, starting with a measure number '7' above the first measure. The notation continues with the same melodic and bass lines as the first system.

This block shows the fingering and ornamentation for the second system. It includes diamond-shaped ornaments and numbers (0, 3, 0, 2, 2, 2, 3, 0, 2, 3, 0, 2, 3, 2, 0, 2, 4, 5, 5, 4, 5, 0, 2, 3, 0) below the bass staff.

The third system of music consists of three measures, starting with a measure number '13' above the first measure. The notation concludes with a double bar line and repeat dots.

This block shows the fingering and ornamentation for the third system. It includes diamond-shaped ornaments and numbers (0, 3, 0, 2, 3, 2, 0, 2, 4, 5, 5, 4, 5, 5, 5, 3) below the bass staff.

13. Saltarello gagliardo

(fol. c3v)

Musical notation for measures 1-6. The score is in 3/8 time with a key signature of one flat. It features a treble and bass staff with a guitar tablature below. The tablature uses numbers 0-4 and symbols like 2* and 3* to indicate fretting and techniques. Diamond-shaped fingering indicators are placed above the strings.

7

Musical notation for measures 7-12. The score continues with treble and bass staves and guitar tablature. Measure 7 is marked with a '7'. The tablature includes various fretting patterns and techniques. Diamond-shaped fingering indicators are present above the strings.

13

Musical notation for measures 13-16. The score concludes with treble and bass staves and guitar tablature. Measure 13 is marked with a '13'. The tablature shows the final fretting patterns and techniques. Diamond-shaped fingering indicators are present above the strings.

14a. Pavana

(fol. c3v)

↓ ↓ ↓ ↓ ↓ ↓ ↓

0	0 0	2* 0	3 2	0 3	0	0 0	0
7	5 3	I 3	I 0	3*	I	3*	2
5	7 5 3	3 2	3 2	2 3 2	0	3 0 2 3 0 2 3	2

9

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

0	0 0	2* 0	3* 2*	0 2	0 0	0 0	0 0
7	5 3	I 3	I 0	3 0	2*	2*	3 0
5	7 5 3	3 2 3 2	3 3 2	0 2 3 2 0	2 3	3 2 0 3 2	3

16

↓ ↓ ↓ ↓ ↓ ↓

0	0 0	0 2 4	0 0	0	0	0	0
3	3*	3	3*	3*	0 3	2*	2*
3	2*	2	2*	2 0 2 0 2	3 2	0	3 2 0 [3]2 0

23

Musical notation for measures 23-30. The system includes a treble clef staff with chords and a bass clef staff with a melodic line. Measure 23 starts with a treble staff chord and a bass staff note. The music progresses through several measures with changing chord voicings and a moving bass line.

Fingering and articulation symbols for measures 23-30. The symbols are arranged in a grid below the musical notation. Diamond symbols (◊) indicate specific fingering points, and downward-pointing symbols (↓) indicate articulation. The grid contains numbers (0, 2, 3, 4) and asterisks (*) representing fingerings and articulation marks.

31

Musical notation for measures 31-38. The system includes a treble clef staff with chords and a bass clef staff with a melodic line. Measure 31 starts with a treble staff chord and a bass staff note. The music progresses through several measures with changing chord voicings and a moving bass line.

Fingering and articulation symbols for measures 31-38. The symbols are arranged in a grid below the musical notation. Diamond symbols (◊) indicate specific fingering points, and downward-pointing symbols (↓) indicate articulation. The grid contains numbers (0, 4, 5, 7) and asterisks (*) representing fingerings and articulation marks.

39

Musical notation for measures 39-46. The system includes a treble clef staff with chords and a bass clef staff with a melodic line. Measure 39 starts with a treble staff chord and a bass staff note. The music progresses through several measures with changing chord voicings and a moving bass line.

Fingering and articulation symbols for measures 39-46. The symbols are arranged in a grid below the musical notation. Diamond symbols (◊) indicate specific fingering points, and downward-pointing symbols (↓) indicate articulation. The grid contains numbers (0, 2, 3, 5, 7) and asterisks (*) representing fingerings and articulation marks.

14b. Saltarello

(fol. c4v)

↓ ↓ ↓ ↓ ↓ ↓ ↓

3	0	0	0	2	0	3	2	0	0	3	2	0	0	0
	7*	7	5	3	3	1	0	1	3	3	1	0	3	3
	5	7	5	3	2	0	3*	3	2	0	2	0	2	3

9

↓ ↓ ↓ ↓ ↓ ↓ ↓

0	0	0	2	0	3	2	0	2	0	0	0	0	0	0
7	7	5	3	3	1	0	1	3	3	3	1	0	3	3
5	7	5	3	2	0	3*	3	2	0	2	0	2	3	3

17

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

0	0	0	0	0	2	0	0	0	2	0	0	0	0
2	2	2*	2*	2*	2	0	2	3	3	0	3	2	2
3*	3	3	3	3	3*	3	3*	3	3	3	3	3*	3
2*	2	2	2	2	2	2	2	2	2	2	2	2*	2

25

Musical score for measures 25-32. The score includes a grand staff with treble and bass clefs, and a guitar tablature below. The tablature uses diamond-shaped fret markers and numbers (0, 2, 3, 4) to indicate fingerings and fret positions.

33

Musical score for measures 33-40. The score includes a grand staff with treble and bass clefs, and a guitar tablature below. The tablature uses diamond-shaped fret markers and numbers (0, 2, 3, 4, 5) to indicate fingerings and fret positions.

41

Musical score for measures 41-48. The score includes a grand staff with treble and bass clefs, and a guitar tablature below. The tablature uses diamond-shaped fret markers and numbers (0, 2, 3, 4, 5) to indicate fingerings and fret positions.

15a. Pavana

(fol. d1)

↓ ↓ ↓ ↓ ↓ ↓

0	3 2 0 3	0	0 3	5 0	3* 3 2
6 6 5	3 3 I	3*	3 I	3 3	I 0 I 3 I 0
5 6 5 3	I I 0	I 0 I 3	I 0	3 2	5 0 I 3 5 3

6

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

0	3	0	0	3*	3*
3*	I 3 I	0	2 2	I	3 3 3 3 3
I	0	5 3 I 0 3 2 0	2	I	I*

11

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

3* 3 3 3 3	3*	3*	0	0 2 0 0	5* 5.
I*	I I I I I I	I	3	2 2	4 4.
I	5*	I 3 0 I 3 0 I 3	I 0 3 0 3 2 0	3 0 3	3* 3.

15b. Saltarello

(fol. d1v)

16a. Pass'e mezo della Battaia

(fol. d1v)

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The music is in a 4/2 time signature. The treble staff contains a series of chords and melodic lines, while the bass staff provides a steady accompaniment. The notation includes various note values and rests.

This block contains fingering and bowing notation for the first system. It features diamond-shaped symbols above the staff indicating bowing directions and specific fingerings. Below the staff, numerical sequences (0, 4, 2, 3, 5, etc.) provide detailed fingering instructions for each measure.

The second system of musical notation continues the piece, starting at measure 9. It maintains the same grand staff and 4/2 time signature. The treble staff shows more complex melodic passages and chordal textures, while the bass staff continues its accompaniment role.

This block contains fingering and bowing notation for the second system. It includes diamond symbols for bowing and numerical sequences for fingering, corresponding to the measures of the musical notation above.

The third system of musical notation begins at measure 17. The notation continues with similar patterns of chords and melodic lines in both the treble and bass staves.

This block contains fingering and bowing notation for the third system. It features diamond symbols and numerical sequences, including a bracketed diamond symbol [◇] in the second measure, indicating specific performance techniques.

25

3x3 3 3

3 3 2 0 2

2 0 2

0 2 0 0

2 3 3 2 0 3 2

3 3 3 3

33

3 3 2

0 3 2 0

3 2 0 3

3 0

3 3 3

4 2 4 2

1 0 2 1

0 0

3 2 0 3

41

4 2

2 1

0 0

2 1 0 0

0 2 0 0

0 0

0 0

3 3 3

3 3 3

3 2

3 3 3

3 3

49

56

16b. Saltarello del Pass' e mezzo della Battaia

(fol. d2)

The first system of the piece consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music starts with a whole note chord, followed by a series of eighth notes in the right hand and quarter notes in the left hand. The piece concludes with a whole note chord.

Fingering and bowing diagrams for the first system. The treble staff has a large '3' indicating a triplet. The left hand has a '3' and a '5*' (marked with an asterisk). The right hand has a '3' and a '5*'. Diamond-shaped marks indicate bowing directions: down for the first six notes and up for the last note.

The second system begins at measure 8. It features a treble staff with a treble clef, a key signature of one flat, and a 3/4 time signature. The music continues with eighth notes in the right hand and quarter notes in the left hand, ending with a whole note chord.

Fingering and bowing diagrams for the second system. The treble staff has a diamond-shaped mark with a bracketed '0' above it. The left hand has a '2' and a '5*'. The right hand has a '3' and a '5*'. Diamond-shaped marks indicate bowing directions: down for the first seven notes and up for the last note.

The third system begins at measure 15. It features a treble staff with a treble clef, a key signature of one flat, and a 3/4 time signature. The music continues with eighth notes in the right hand and quarter notes in the left hand, ending with a whole note chord.

Fingering and bowing diagrams for the third system. The treble staff has a diamond-shaped mark with a bracketed '0' above it. The left hand has a '2' and a '5*'. The right hand has a '3' and a '5*'. Diamond-shaped marks indicate bowing directions: down for the first four notes, up for the fifth note, and down for the last two notes.

24

30

38

45

52

57

17. Saltarello

(fol. d3)

18a. Pavana gagliarda

(fol. d3v)

Musical notation for measures 1-8, featuring a treble and bass staff with a 3/4 time signature and a key signature of one flat.

Lute tablature for measures 1-8, showing diamond-shaped fret markers and numerical fret numbers (0-5) on a six-line staff.

Musical notation for measures 9-17, continuing the piece with treble and bass staves.

Lute tablature for measures 9-17, corresponding to the musical notation above.

Musical notation for measures 18-25, concluding the piece with treble and bass staves.

Lute tablature for measures 18-25, corresponding to the musical notation above.

25

Coda

32

40

18b. Seconda parte

(fol. d4)

Musical notation for the first system, measures 1-6. The piece is in 3/4 time with a key signature of one flat (B-flat). The treble clef staff contains a melodic line with eighth and sixteenth notes, while the bass clef staff provides a simple harmonic accompaniment with dotted half notes and quarter notes.

Fingering and ornamentation for the first system. The first two measures have a diamond symbol above the first finger and a p (piano) dynamic marking above the second finger. The next two measures have diamond symbols above the first and second fingers. The final measure has a trill symbol (tr) above the first finger. The fingering numbers are: 2, 2, 3, 2, 3, 0, 2, 3, 5, 3, 2, 0, 2, 3, 5, 3, 2, 0, 0, 1, 3, 0, 1.

Musical notation for the second system, measures 7-12. The melodic line continues with eighth and sixteenth notes, and the bass line remains simple. Measure 7 is marked with a '7' above the staff.

Fingering and ornamentation for the second system. The first measure has a trill symbol (tr) above the first finger. The next two measures have diamond symbols above the first and second fingers. The final measure has diamond symbols above the first and second fingers. The fingering numbers are: 3, 1, 0, 3, 1, 0, 0, 1, 3, 0, 2, 3, 2, 3, 2, 3, 0, 2, 3, 5, 3, 2, 0, 2, 3, 2, 3, 2.

Musical notation for the third system, measures 13-18. The melodic line continues with eighth and sixteenth notes, and the bass line remains simple. Measure 13 is marked with a '13' above the staff.

Fingering and ornamentation for the third system. The first measure has diamond symbols above the first and second fingers. The next two measures have diamond symbols above the first and second fingers. The final measure has diamond symbols above the first and second fingers. The fingering numbers are: 0, 3, 0, 3, 2, 0, 3, 3, 2, 3, 0, 2, 3, 0, 3, 2, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 2, 3, 0.

19

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

25

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

30

Coda

36

43

18c. Saltarello

(fol. e1)

9

15

Coda

22

Musical notation for measures 22-26. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with dotted half notes and quarter notes.

Fingering and technique diagrams for measures 22-26. Measure 22 shows a triplet of eighth notes marked with a 3* and a diamond symbol. Measures 23-24 show diamond symbols above notes. Measure 25 shows a triplet of eighth notes marked with a 3* and diamond symbols. Measure 26 shows a triplet of eighth notes marked with a 3* and diamond symbols.

27

Musical notation for measures 27-31. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with dotted half notes and quarter notes.

Fingering and technique diagrams for measures 27-31. Measure 27 shows diamond symbols above notes. Measure 28 shows diamond symbols above notes. Measure 29 shows a triplet of eighth notes marked with a 3* and diamond symbols. Measure 30 shows a triplet of eighth notes marked with a 3* and diamond symbols. Measure 31 shows diamond symbols above notes and a circled diamond symbol.

19. La cara cosa

(fol. e1v)

17

0 2 3 | I 3* 3* | 0 | 0 2* | 3* |

3 0 I | 3* I* I* | 0 | 3* 3 2 | 3 0 | 0 | 3* | I

2 3 I | I* I* I* | I 3 0 2 3 | 2* 2 | 2 3 0 2 3 | 0 I 3 | I 0 I 3 I 0 | 3 I 0 I

0 0 | I* 0 | 0 | 0 0 | 0 | 0 | 3 | I 0 I 3 I 0 | 0

23

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

3 I 0 3 | 0 I 3 | 0 2 3 0 | 3* 3 2 | 3 3* | 3* I 3 | 2 0 2* 2*

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

0 0 | 0 0 | 0 | 0 | 0 | 0 | 3 | I 3 I 0 | 0

28

5* | 0 | 0 | 0 | 0

4 4 | 0 | 0 | 0 | 0

3* 3* | 3 3* | 3* | 3* 3 | 3* 3

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

0 0 | 0 | I 0 I 3 I 0 I 3 I 0 | 3 | 0 2 3 | 0 3 2 0 2 3 | 0 2 | 3* 3

20. Il vecchio da Conegian

(fol. e2)

The first system of music consists of a grand staff with a treble and bass clef, a common time signature, and a key signature of one flat. The melody in the treble clef features a series of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment. Below the staff are four diamond-shaped fingering indicators. The guitar tablature below the staff shows fret numbers (0-3) and techniques such as natural harmonics (marked with an asterisk), bends (marked with a double asterisk), and triplets.

8

The second system begins at measure 8. The treble clef melody continues with eighth notes and quarter notes, including some slurs. The bass clef accompaniment remains consistent. Four diamond-shaped fingering indicators are placed above the staff. The guitar tablature continues with fret numbers and techniques like natural harmonics, bends, and triplets.

16

The third system begins at measure 16. The treble clef melody includes a repeat sign (double bar line with two dots) in the second measure. The bass clef accompaniment continues. Four diamond-shaped fingering indicators are placed above the staff. The guitar tablature includes fret numbers, techniques like natural harmonics, bends, and triplets, and a repeat sign in the second measure.

25

3

3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3

33

3

3	3	3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3

21. Saltarello La vilanella

(fol. e2v)

22. Il Formigoto

(fol. e3)

7

12

17

3

2 0

3 2 3 2 3 2 0 2

21

3*

5* 4 4

3 3 3 3

23. [Saltarello del Formigoto:] Madonna Tenerina

(fol. e3v)

23

5 5 2 5 0 0 2* 2* 0 0
 0 3 3 3 3 3 0 0 2 2 2
 7 5 3 7 5 3 2 0 0 4 2 4 0 3 2 0 3 2 0 2 3 I 0 3

30

2* 2* 2* 2* 2* 2* 2* 2* 0
 I I 0 0 I I 0 0 2
 0 3 3 0 0 4 2 4 0 2 4 0 3 2 0 4 2 0 2 0 4 2 4 0 2 4 0 2 4 0 0

24. Il traditore

(fol. e4)

7

14

21

Musical score for measures 21-26. The score consists of a grand staff with treble and bass clefs, a guitar tablature with fret numbers and asterisks, and a diamond-shaped fretboard diagram above the tablature.

27

Musical score for measures 27-32. The score consists of a grand staff with treble and bass clefs, a guitar tablature with fret numbers and asterisks, and a diamond-shaped fretboard diagram above the tablature.

25. Mia mare e anda al merco per comprarme un pignolo

(fol. e4v)

[♭] ♭ ♭ ♭

0	0	2 3	3*	3 2	0 2*	3
3*	3*	0 I 3	I* 3	I I I	3* 0	3*
3*	3* 3.	3 I 3	0 3	I 3	2* 3*	2 0 3 2
2*	2* 2.	0 2	3 2	0	0	0

7

♭ ♭ [♭] ♭

0	0	0 4	0 2 4	5* 4	2* 0	3	0 2*
3	3	3 3	3 I 3	3	I* I 3	I I 3	3* 0
3 2 0	3 I	3 3	3 0 3	0 0	0 0 3	I I 3	3* 0
3 2 0	3 I	5 5	2 3 5	7 7 5	3* 3 2	0 0	0

15

3 ♭ [♭] ♭ ♭ ♭ ♭ ♭ ♭

3	0	3	2	3	0	0	0
3*	3*	I I 3	I I 3	I	3 3*	3	0
2 0 3 2	3	0 0 2	0	I	3 2 0 3 2	3 2 0 3 I	0 0
0	0	0 0 2	3 2 3 2 0	0	0	0	0

26. Fantasia

(fol. f1)

19

0 3 3 3 2

5 4 I 3 4 I 3 0 3 I 0 3 2 3 3 4 2 3 I

25

5 3 3 5 I 3 3 I 3 I

6 6 5 3 5 6 6 3 I 3 3 3 3 3 I

31

3 0 I I 3 3 3 I 3 0 I 3 0 I 3 3 I 0

3 4 4 3[I] 3 3 4* I 3 I 0 3 3 I 0

37

Musical score for measures 37-43. The top staff is a treble clef with a key signature of three flats. The bottom staff is a bass clef. Below the staves are three lines of guitar tablature with diamond-shaped fret markers above the notes.

44

Musical score for measures 44-48. The top staff is a treble clef with a key signature of three flats. The bottom staff is a bass clef. Below the staves are three lines of guitar tablature with diamond-shaped fret markers above the notes.

49

Musical score for measures 49-55. The top staff is a treble clef with a key signature of three flats. The bottom staff is a bass clef. Below the staves are three lines of guitar tablature with diamond-shaped fret markers above the notes.

55

Musical score for measures 55-59. The top staff is a treble clef with a key signature of three flats. The bottom staff is a bass clef. Below the staves are diamond-shaped fingering markers and a guitar fretboard diagram with strings 1-6 and frets 0-5.

60

Musical score for measures 60-63. The top staff is a treble clef with a key signature of three flats. The bottom staff is a bass clef. Below the staves are diamond-shaped fingering markers and a guitar fretboard diagram with strings 1-6 and frets 0-5.

64

Musical score for measures 64-67. The top staff is a treble clef with a key signature of three flats. The bottom staff is a bass clef. Below the staves are diamond-shaped fingering markers and a guitar fretboard diagram with strings 1-6 and frets 0-5.

27. Fantasia

(fol. f1v)

First system of musical notation for '27. Fantasia'. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a supporting line with quarter and eighth notes. The time signature is common time (C).

Lute tablature for the first system, consisting of six lines. It includes numbers (0-7) and symbols (diamonds, asterisks) indicating fret positions and ornaments. The first line has a diamond symbol above it.

Second system of musical notation, starting at measure 8. The treble staff continues the melodic line, and the bass staff continues the supporting line. The time signature remains common time.

Lute tablature for the second system, continuing from the first system. It includes numbers and symbols for fret positions and ornaments. The first line has a diamond symbol above it.

Third system of musical notation, starting at measure 16. The treble staff continues the melodic line, and the bass staff continues the supporting line. The time signature remains common time.

Lute tablature for the third system, continuing from the second system. It includes numbers and symbols for fret positions and ornaments. The first line has a diamond symbol above it.

24

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

2* 2 | 0 4 | 2 0 3 | 3 3 2 | 3* 3 | 3 2 | 3 2 0 | 3 2 0

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

33

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

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

41

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

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

0 0 | 0 0 | 0 0 | 0 0 | 0 2 3 | 0 2 4 2 4 2 0 2 | 6[4]2

48

4
7.
7.
6·7 4

4
[4]
4 0
4 0

4 0
4 0

4*
4

2*
0

2*
1
0

0
3
3

0
3
2

0
5
5

0
5
4

56

0
2
2
2
5 0

2*
0

0
0 4

0
0 2 3 0

0
2 3 5 2

2*
1
0

0
3
3

0
3 2

2*
1·3
0

63

0
2
2
2
0

2
1 0 2

2*
0
4

3*
1 0 1 3

2*
0 1 0 1
3

0 2
3 2

3*
0 3 1

70

77

28. Piangete occhi miei lassi

(fol. f2v)

Musical notation for the first system, measures 1-7. It consists of a treble and bass staff with a common time signature. The music features a mix of chords and moving lines. Below the staves are diamond-shaped fingering markers and a guitar chord diagram with fret numbers and fingerings.

Guitar chord diagram for the first system, measures 1-7. It shows fret numbers on the strings and fingerings for each note.

Musical notation for the second system, measures 8-14. It consists of a treble and bass staff with a common time signature. The music continues with various chordal textures and melodic fragments. Below the staves are diamond-shaped fingering markers.

Guitar chord diagram for the second system, measures 8-14. It shows fret numbers and fingerings, including some notes marked with an asterisk.

Musical notation for the third system, measures 15-19. It consists of a treble and bass staff with a common time signature. The music concludes with a final cadence. Below the staves are diamond-shaped fingering markers.

Guitar chord diagram for the third system, measures 15-19. It shows fret numbers and fingerings, including a measure with a bracketed '5'.

20

26

29. Vray dieu damors

(fol. f3)

[Josquin des Prez]

Musical score for measures 1-9. The score is in G major (one sharp) and common time. It features a treble and bass staff with a lute tablature below. The tablature uses numbers 0-7 and includes diamond-shaped fret markers. The melody in the bass staff begins with a series of eighth notes, while the treble staff has rests.

Musical score for measures 10-16. The score continues in G major and common time. The bass staff has a more active melody with eighth and sixteenth notes. The treble staff has rests in the first few measures, then enters with a melody. The lute tablature continues with various fret numbers and diamond markers.

Musical score for measures 17-23. The score continues in G major and common time. The bass staff has a steady eighth-note accompaniment. The treble staff has a melody with some grace notes. The lute tablature includes a double asterisk (2*) in measures 20 and 21, indicating a specific fretting technique.

23

2 2 2 I 2 4 I 2 I 2 I 2 I 2 [O] [O] 2 3 2 3 2

29

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

37

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

44

Musical score for measures 44-51. The score consists of a treble clef staff with a key signature of one sharp (F#), a bass clef staff, and a guitar fretboard diagram below. The fretboard diagram shows fingerings for the right hand (I, 2, 3, 4) and left hand (5, 4, 3, 2, 1) across seven measures.

52

Musical score for measures 52-59. The score consists of a treble clef staff with a key signature of one sharp (F#), a bass clef staff, and a guitar fretboard diagram below. The fretboard diagram shows fingerings for the right hand (I, 2, 3, 4) and left hand (5, 4, 3, 2, 1) across seven measures.

60

Musical score for measures 60-67. The score consists of a treble clef staff with a key signature of one sharp (F#), a bass clef staff, and a guitar fretboard diagram below. The fretboard diagram shows fingerings for the right hand (I, 2, 3, 4) and left hand (5, 4, 3, 2, 1) across seven measures.

68

6 7 2 4 I 4 2 0 4 2 2 0 0 0 2 I 2
 7 5 4 2 0 4 2 2 4 4 2 4 2 0 0

75

2* 2* 2* 2 0 2 2 4 2 4 2 0 2
 0 4 2 4 0 0 2 2 4 4 2 0 2 0 2

82

2 2 6 4 2 2 2 4 2* 2* 0
 2 4 2 3 0 2 4 5 4 2 0 4 2 0 4 2 0 0 0 0

30. Fantasia

(fol. f4)

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a mix of chords and moving lines.

Guitar tablature for the first system, consisting of six lines. It includes fret numbers (0, 2, 3, 5, 7), triplets (3), and bends (marked with *). The notation is aligned with the musical notes above.

The second system of music starts at measure 11. The treble staff shows a more active melodic line with eighth notes, while the bass staff continues with chords and some movement.

Guitar tablature for the second system, including a double bar line. It features fret numbers (3, 5, 4, 2, 0, 5, 3, 2, 3, 2) and techniques like triplets (3) and bends (*).

The third system of music starts at measure 18. The treble staff has a melodic line with eighth notes, and the bass staff features sustained chords and some movement.

Guitar tablature for the third system, including a double bar line. It features fret numbers (0, 2, 3, 0, 1, 0, 1, 3, 0, 2, 3, 0, 3, 0, 1, 3, 0, 1, 3, 0, 2, 0, 2, 0) and techniques like triplets (3) and bends (*).

26

↓ ↓ ↓

	2*			3*		
I 3	I 3	3	4 2 4	I 3	I 3	5
0 I	3 0 I	0 2 3	3 I	0 I 3	0 I 3	0 2 3 5
			5			7 5 7 3

34

	2*		3*	0	2*	0
0	I 3	0 3	2	2*	0	0
5 3 2 0	3 I 3	3 3	0 3 I 0	3 I 3	3 I 3	3 I 3
	0	2 0 2 3	0 3 I 0	I 0 3 I	0	0 I 0 I 3

41

↓ ↓

3*	0	3	0	2	3	0	2	4*	2*	
2	2*	0	0	2	3	0	2	4*	2*	
0 3 I 0	I 0 I 3	0 I 3	I I	3 I	I	3 I	0 4	0 4	0 2 0	3 I 0 3
		0 I	3 I	0	0	2 0	0 4	0 2 0		

49

58

67

76

Musical score for measures 76-84. The top staff is a treble clef with a key signature of one flat and a common time signature. The bottom staff is a bass clef. Below the bass staff are two rows of guitar tablature. The first row contains diamond-shaped fret markers above the strings. The second row contains fret numbers (0-5) and fingering numbers (1-3) for each string.

85

Musical score for measures 85-93. The top staff is a treble clef with a key signature of one flat and a common time signature. The bottom staff is a bass clef. Below the bass staff are two rows of guitar tablature. The first row contains diamond-shaped fret markers above the strings. The second row contains fret numbers (0-5) and fingering numbers (1-3) for each string.

31. Fantasia

(fol. g1)

Musical notation for measures 1-8. The system includes a grand staff with treble and bass clefs, a guitar tablature below, and fingering diagrams above the tablature. The key signature has one sharp (F#) and the time signature is common time (C). The tablature uses numbers 0-4 and symbols like * and I for fretting and barre.

9

Musical notation for measures 9-16. The system includes a grand staff with treble and bass clefs, a guitar tablature below, and fingering diagrams above the tablature. The key signature has one sharp (F#) and the time signature is common time (C). The tablature uses numbers 0-4 and symbols like * and I for fretting and barre.

17

Musical notation for measures 17-24. The system includes a grand staff with treble and bass clefs, a guitar tablature below, and fingering diagrams above the tablature. The key signature has one sharp (F#) and the time signature is common time (C). The tablature uses numbers 0-5 and symbols like * and I for fretting and barre.

24

30

36

43

2* 2 4 2 0 2 4 7 5 4 5 7 5 4 2 5 4 2 0 4 0 2 4 2 0 4 2 0 3 2 0 2 3 0 2

48

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

53

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

57

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

61

0 2 4 2 0 4 2 0 2 0 2 0 2 I 2 I* I 2 2 I 2 2* I 3 2 I 0 I

68

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

LIBRO X

(1549)

1a. Recercada Prima parte

(fol.Aa2v)

5*	5 5	2	2 2	2 3	2	3	3	0 3	2 0 3 2
0	0 0	0	0 0	I	I	I 0 I 3 0 I 3	I 3	I 0 3	I 0

0 2 3	0	0	0	5 3	I 3	0	2*
3 2 0	2*	3*	3*	3 2	I 3	3	3
I*	I 3	I 3	I 3	I	I 0	I 0 I 3 0 I 3	I 0 I 3 0 I 3

0	3*	3	3*	5*	2*	2*	
3 3	I	3	3*	[3]	I	I	
I*	I	I 0 I 3	I 3	I 3	I 0 3	I 0	I 0

24

Musical score for measures 24-28. The score consists of a grand staff (treble and bass clefs) and a guitar tablature below. Above the tablature is a fretboard diagram with four frets. The tablature includes various fret numbers (0, 1, 2, 3, 5) and string numbers (1, 2, 3, 4, 5). It features triplets (3) and asterisks (*). The fretboard diagram shows fingerings for the first four frets.

29

Musical score for measures 29-33. The score consists of a grand staff (treble and bass clefs) and a guitar tablature below. Above the tablature is a fretboard diagram with four frets. The tablature includes various fret numbers (0, 1, 2, 3, 5) and string numbers (1, 2, 3, 4, 5). It features triplets (3) and asterisks (*). The fretboard diagram shows fingerings for the first four frets.

34

Musical score for measures 34-38. The score consists of a grand staff (treble and bass clefs) and a guitar tablature below. Above the tablature is a fretboard diagram with four frets. The tablature includes various fret numbers (0, 1, 2, 3, 5) and string numbers (1, 2, 3, 4, 5). It features triplets (3) and asterisks (*). The fretboard diagram shows fingerings for the first four frets.

1b. Fantasia Seconda parte

(fol. Aa3)

Musical notation for the first system (measures 1-5). The piece is in C minor (three flats) and common time (C). The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a harmonic accompaniment with chords and moving lines.

Lute tablature for the first system (measures 1-5). The notation is arranged in three lines. Above the first line are diamond-shaped fret markers. The tablature uses numbers 0-5 to indicate fret positions and includes symbols like '3*' for triplets and 'I' for natural harmonics.

Musical notation for the second system (measures 6-11). The notation continues the melodic and harmonic development from the first system, with the treble clef part showing more complex rhythmic patterns and the bass clef part providing a steady accompaniment.

Lute tablature for the second system (measures 6-11). The notation continues from the first system, featuring diamond-shaped fret markers and numerical fret positions. It includes various symbols such as '3*' for triplets and '2/2' for doublets.

Musical notation for the third system (measures 12-17). This system features a more complex texture with multiple voices in both the treble and bass clefs, including chords and moving lines.

Lute tablature for the third system (measures 12-17). The notation continues from the previous systems, with diamond-shaped fret markers and numerical fret positions. It includes various symbols such as '3*' for triplets and '2/2' for doublets.

23

28

35

41

49

57

2. Deul double deul

(fol. Aa4)

[Hesdin]

4	4*	2.0	4.2	0	2*	4*	4	4	4	4*
2	2	2.3.2.0	2.0	3*	4	2	2	2.2	4	2
2	2	2.3.2.0		0	5	2*	2	2	2	2.3.2.0
				0	3	2*	2	2	2	
					3	2.0				

10

4	4	0	0	2	4	5	0	2	4*	4*	4	4	4	
2	3	3*	3	7	7	5	3	3	2	2	0	2	3	3
0	0	2	4	2	4	0	2	0	2	0	3	2	2	2
		2	4	2	4	0	5		2					
		0	5		5	3	2	0	2*	2				

20

4	2	0	4	4	4	2	0	4*	0	2*	2*	4*	4	4	2	4	4	3
3	2	0	0	3	3	2	0	2	3	2	3	3	3	3	3	2	4	2
2			2		2			0	3	2	3	2	2*	2*	2			2
									3	2	3	2	0	2				
									3	2	3	2	0	2				

30

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

4	4	[4]	2	4 0	0 2	4	4*		4	4	2*2	
2	2	2*	3	2 7*	7 5 3	7	6		3	3	0	
2	2	2	3	2 5*	5 3	6	4	0	7 6 7 6 4 6	2	2	3 0
0	0	0	2 4	0 5*	5 4 2		2			2	2	2

40

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

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

49

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

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

60

Diagram illustrating the fretboard layout for measure 60. The diagram shows a diamond-shaped fretboard with fret numbers (0, 2, 4, 2*) and asterisks indicating barre positions. The tablature below the diagram shows the corresponding fret numbers for each string across 12 measures.

0	2	0	4 2	2*	2*	0	4	0	0 2	0	2*	4 0
3 0	3 2	0	0	0	0	3	3 2	3*	2 3 2*	3	0 2 0	3 2
3 0	3 2	0	4 2 4	0 0	0 0	2	0	2 3 2*	0 2 3	3	0 2 0	3 2
2	4	2 0 0	0	4 2 4	0	0	0	0 2 3	2 4 2 4	0	0	0

69

Diagram illustrating the fretboard layout for measure 69. The diagram shows a diamond-shaped fretboard with fret numbers (0, 2, 4, 5, 4*) and asterisks indicating barre positions. The tablature below the diagram shows the corresponding fret numbers for each string across 12 measures.

0 2	0	2	4 0	5	4*	7	4	0	4	4 2 0	4	0 2
0 2	2	2	2	2	4	6	9	6	0	3	3 3*	0 2
0	2*	3	3 2	3	3 2*	6	8	6	0 3	3 3*	0	3 2
0	0 0	2 4	0 5*	5 4 2	6 4 7	7 6 7 6 4 6	7 6 7 6 4 6	2	2*	0	0	0

79

Diagram illustrating the fretboard layout for measure 79. The diagram shows a diamond-shaped fretboard with fret numbers (0, 2, 4, 5, 4*) and asterisks indicating barre positions. The tablature below the diagram shows the corresponding fret numbers for each string across 12 measures.

0	2	4 0	0 2	2	2	4 0	5	4*	7	4	0	2
3	2	2*	0 2	2	2	2	4	6	9	6	4	4
0	3 0	2	0 2	3	3 2	3	3 2*	6	8	6	4	4
0	2 4	0	0	2*	3 0	2 2 0	0	6 4 7	6 6 7 6 4 6	2	2	2
0	0 0	0	0	0 0	2 4	0 5*	5 4 2	0	0	0	0	0

3. Il est bel et bon

(fol. Aa4v)

[P. Passereau]

↓ ↓ ↓ ↓ ↓ ↓ ↓

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

9

◇ ◇ ◇ ◇ ◇ ◇ ◇ ◇ ◇ ◇ ◇ ◇

2								4	0 2	0 2 4
0			3			0 3	2 3 0	2 0	0	3 2 0
0	7 5	5 3	2 3	5 4	3 2	0 3	0 2 0 3	0		

21

◇ ◇ ◇ ◇

2* 2*	2 4	0 2	4*	2 4	0 2	4*4	4 4	2*	2	5
0		0 2	3*	3	3	2 2 2	2	4	[2]	[2]
0 2 3	0	2* 2*	2* 2	2*	0	2*2	2 2	3 2 3	4	

29

2*	2 4		4*4*	4 4	2*2	2 2	2*	2*	2*			
4	4*		[2]2	2 2	2	0 4	2*	2*	2*			
2 3	3 3	2*	2 2 2*	0 0	0 0	0 4	0	0	0 0	2 2	0 0	7
2	2	2	0	0	0	0	0	0	0 0	2 2	0 0	7

40

		2*	2	2*	2	4*4	2 2	4	4 2	0	0	4		
		4*4		2*	2	2*		4	[3]2	0	0	3*	3	
7	7	3 3	2	2	0	0	0	3	0	3*	3	3 3	2*	
7 5	7 5	3 3	2	2	0	0	0	3	0	3*	3	3 3	2*	
7 5	5 3	2	2	2	0	0	0	0	2*	2*	0	0	4	4

52

7*	7					7*	7			2*		0	
	5	4 0								4 0		2	
8	4 0	3 3	2*			0	0			2 3	3 2 3 2	0	
8	0	2	2	2	5 5	8	0			2	0	3 2	
7*7	5 2	2	2	4	4	7*7	5 2 3 2			0	0	2*	0

61

Musical score for system 61. The grand staff consists of a treble clef and a bass clef. The guitar chord diagram below the staff shows the following fret numbers for the strings (from top to bottom):

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

70

Musical score for system 70. The grand staff consists of a treble clef and a bass clef. The guitar chord diagram below the staff shows the following fret numbers for the strings (from top to bottom):

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

81

Musical score for system 81. The grand staff consists of a treble clef and a bass clef. The guitar chord diagram below the staff shows the following fret numbers for the strings (from top to bottom):

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

89

97

4a. Queramus cum pastoribus

(fol. Bb2)

[J. Mouton]

Musical notation for the first system (measures 1-14). The system includes a treble staff and a bass staff with notes and rests. Below the staves is a diamond-shaped fingering diagram and a lute tablature with numbers and asterisks.

15

Musical notation for the second system (measures 15-24). The system includes a treble staff and a bass staff with notes and rests. Below the staves is a diamond-shaped fingering diagram and a lute tablature with numbers and asterisks.

25

Musical notation for the third system (measures 25-34). The system includes a treble staff and a bass staff with notes and rests. Below the staves is a diamond-shaped fingering diagram and a lute tablature with numbers and asterisks.

34

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

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

43

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

0	2*	4	2*	0 5	[2]			
2*	4	2 2	0	2 4	5	[0]		2*
0	3	0 2	0 3	0 2 4	0	3	0	2 3 2 3 2 0

52

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

0	0 2	4	2*		0	0 2	4	2*
2*	2	2 2	4	4	4 4	2	2 2	4
2		3	3	0	2 3	0	3 2	3 4 [4] 4

64

Musical score for measures 64-72. The top staff is a treble clef with a melody of eighth and quarter notes. The bottom staff is a bass clef with a bass line of eighth and quarter notes. Below the bass staff is a guitar fretboard diagram with diamond-shaped fret markers and numbers 2, 3, 4, and 5.

73

Musical score for measures 73-81. The top staff is a treble clef with a melody of eighth and quarter notes. The bottom staff is a bass clef with a bass line of eighth and quarter notes. Below the bass staff is a guitar fretboard diagram with diamond-shaped fret markers and numbers 2, 3, 4, and 5.

82

Musical score for measures 82-90. The top staff is a treble clef with a melody of eighth and quarter notes. The bottom staff is a bass clef with a bass line of eighth and quarter notes. Below the bass staff is a guitar fretboard diagram with diamond-shaped fret markers and numbers 2, 3, 4, and 5.

90

Musical score for measures 90-97. The score consists of a grand staff with treble and bass clefs, a guitar fretboard diagram with diamond-shaped fret markers, and a six-line tablature with numbers and symbols like asterisks and circled numbers.

98

Musical score for measures 98-106. The score consists of a grand staff with treble and bass clefs, a guitar fretboard diagram with diamond-shaped fret markers, and a six-line tablature with numbers and symbols like asterisks and circled numbers.

107

Musical score for measures 107-114. The score consists of a grand staff with treble and bass clefs, a guitar fretboard diagram with diamond-shaped fret markers, and a six-line tablature with numbers and symbols like asterisks and circled numbers.

116

Musical score for measures 116-122. The score is written for a grand staff (treble and bass clefs). The bass line contains a sequence of eighth and sixteenth notes, while the treble line has mostly whole notes and rests. Below the staff is a guitar chord diagram with fret numbers and asterisks indicating barre positions.

123

Musical score for measures 123-130. The score is written for a grand staff (treble and bass clefs). The bass line contains a sequence of eighth and sixteenth notes, while the treble line has mostly whole notes and rests. Below the staff is a guitar chord diagram with fret numbers and asterisks indicating barre positions.

131

Musical score for measures 131-137. The score is written for a grand staff (treble and bass clefs). The bass line contains a sequence of eighth and sixteenth notes, while the treble line has mostly whole notes and rests. Below the staff is a guitar chord diagram with fret numbers and asterisks indicating barre positions.

4b. Seconda parte

(fol. Bb3)

[J. Mouton]

24

Musical score for measures 24-31. The score consists of a grand staff with treble and bass clefs. Below the grand staff is a guitar fretboard diagram with diamond-shaped fret markers. Below the fretboard is a guitar tablature with numbers and symbols like asterisks and brackets.

32

Musical score for measures 32-37. The score consists of a grand staff with treble and bass clefs. Below the grand staff is a guitar fretboard diagram with diamond-shaped fret markers. Below the fretboard is a guitar tablature with numbers and symbols like asterisks and brackets.

38

Musical score for measures 38-45. The score consists of a grand staff with treble and bass clefs. Below the grand staff is a guitar fretboard diagram with diamond-shaped fret markers. Below the fretboard is a guitar tablature with numbers and symbols like asterisks and brackets.

46

Musical score for measures 46-54. The score includes a grand staff with treble and bass clefs. The bass line is more active, with many eighth and sixteenth notes. The treble line has mostly quarter and half notes. Below the staff is a guitar tablature with diamond-shaped fret markers and asterisks for barre positions.

55

Musical score for measures 55-64. Similar to the previous system, it features a grand staff with treble and bass clefs. The bass line continues with rhythmic patterns. The treble line has some rests and then enters with quarter notes. The guitar tablature below shows various fretting techniques.

65

Musical score for measures 65-74. The grand staff continues with the same notation. The bass line has a prominent eighth-note pattern. The treble line has some rests and then enters with quarter notes. The guitar tablature below shows various fretting techniques.

75

Musical score for measures 75-82. The score includes a treble staff and a bass staff. Below the staves is a guitar fretboard diagram with diamond symbols indicating fret positions and numbers 1-5 for fingerings. The diagram shows various fret positions and fingerings across the fretboard.

83

Musical score for measures 83-89. The score includes a treble staff and a bass staff. Below the staves is a guitar fretboard diagram with diamond symbols indicating fret positions and numbers 1-5 for fingerings. The diagram shows various fret positions and fingerings across the fretboard.

90

Musical score for measures 90-96. The score includes a treble staff and a bass staff. Below the staves is a guitar fretboard diagram with diamond symbols indicating fret positions and numbers 1-5 for fingerings. The diagram shows various fret positions and fingerings across the fretboard.

96

Musical score for measures 96-102. The score is written for guitar and includes a treble clef staff, a bass clef staff with an '8' time signature, and a guitar-style tablature below. The tablature uses numbers 0-4 for frets, asterisks for bends, and diamonds for slides. The music consists of eighth and sixteenth notes in the treble and eighth notes in the bass.

103

Musical score for measures 103-109. The score is written for guitar and includes a treble clef staff, a bass clef staff, and a guitar-style tablature below. The tablature uses numbers 0-5 for frets, asterisks for bends, and diamonds for slides. The music consists of eighth and sixteenth notes in the treble and eighth notes in the bass.

111

Musical score for measures 111-117. The score is written for guitar and includes a treble clef staff, a bass clef staff, and a guitar-style tablature below. The tablature uses numbers 0-5 for frets, asterisks for bends, and diamonds for slides. The music consists of eighth and sixteenth notes in the treble and eighth notes in the bass. The piece concludes with a double bar line.

5. Christi Corpus Ave

(fol. Bb4v)

The first system of music consists of a grand staff with a treble clef and a bass clef, both in the key of B-flat major. The melody is written in the bass clef, and the accompaniment is in the treble clef. Below the staff are two lines of lute tablature. The first line contains rhythmic values: 3 2, 3 I O 3, I 2, O I, O 2, 3 O, 2 2 3, 2, 2 O, O. The second line contains fret numbers: 3, 2, 3, 1, 0, 3, 1, 2, 0, 1, 0, 2, 2*, 2, 2, 3, 2, 2, 0, 0, 3. Above the staff are diamond-shaped ornaments with stems pointing down to specific notes.

11

The second system of music continues the piece, starting at measure 11. It features a grand staff with a treble clef and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. Below the staff are two lines of lute tablature. The first line contains rhythmic values: O, 2*, 2 O 3 2, O, 2, 2*, O. The second line contains fret numbers: 3*, 3, 1, 0, 3, 2, 3, 2, 0, 2, 0, 3, 1, 3, 1, 3, 0, 1, 3, 0, 2, 2, 1, 1, 0, 3, 0, 2, 3, 0, 2, 3, 0. Above the staff are diamond-shaped ornaments with stems pointing down to specific notes.

18

The third system of music continues the piece, starting at measure 18. It features a grand staff with a treble clef and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. Below the staff are two lines of lute tablature. The first line contains rhythmic values: 2*, 2*, 2 O 3 2, 3*, O, 2, 3*, O. The second line contains fret numbers: 4 5, 0 4, 2, 0, 1, 3, 0, 2, 3, 0, 2, 3, 3, 0, 2, 3, 0, 2, 3, 3, 1, 2, 3, 3, 1, 1, 0, 5, 0. Above the staff are diamond-shaped ornaments with stems pointing down to specific notes.

25

5 6
3 5
3 5

2* 2* 3 I 3 3* 0 3* I

0 4 2 4 2 4 5 4 5* 0 I 0 3 I 3* 0 2 3 2 0 2 3 2 0 3 I 3*

33

3

3* 2* 0 0 2* 0 2* 2* 3*

I 3 I 0 I 0 I 3* 3* 3 2* 0 0 0 I 3

0 3 I 3* I 0 I 3 0 2 I 3 0 4 2 4 0 I 3

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

43

3* 2 0 0 2 3 2 2* 0

I 0 2 3* 0 3 I 0 2 I 0 2 0 [2] 3 0 2 3* 3 I 3 0 I 3

0 I I I 3* 3 I 3 0 I 3

52

2
I* 0

I 2 0 I

4 5 4 5
3 4 4 4

3 I 3 0

0 2*
3 I 3 I

0 2 0 3

2*
0

3 2 3 0 2 0 3 I

60

3*
0

0 3 2 0 3 I 0

0 2*
3 I 0

0 2 3 0 2*
3 I*

2* 3 2* 0

0 I 3 5 3*
3 I 3 I

0 2 0 3 I 0 3

68

2 4 2*
2 3 2 0 2 3

0 0 I 3 0 I 3 0

0 3 I 3 3*
I 3 0 2 3 0 2

2* 2*
I 0

3 0 5 4 2 4 5 4

74

0 3 1 3 5* 0 1 0 1 0 3 1 0 0 2 5 3 5 2 0 2 0 2 3 0 2 3 2 3 3* 2*

81

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

89

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

6. Fantasia

(fol. Cc2)

19

3 2 3 2* 0 0 2 2
 3 0 2 0 3* 3 2 0 3 2 3* 3 3 I I 2* I 0 I
 I 0 3* 3 3 I 0 3* 3 2 3

27

2 2* 5 2 4 0 3 I 0 2 4*
 0 I 3 5 3 I 0 3 I 3 5 1 3 3 0 3 I 0 2 4*
 [2] 0 3 3 I 0 3 0 0 3 2 0 3 0 3 2 3 I 0 2 0 4

35

2 0 2 4 2 3 0 2 3 0 2* 2 2
 0 I 1 I* I 3 0 3 0 3 0 I 0 I 3 0 I 3 2 I
 0 0 0 I 0 0 0 0 0 0 0 0 I 0 I 3 0 I 3 0 I

42

50

58

66

↓ ↓ ↓ ↓ [↓] ↓ ↓

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

73

↓ ↓

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

80

↓

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

7. Fantasia

(fol. Cc2v)

Musical notation for the first system (measures 1-7). The system includes a treble staff and a bass staff. The time signature is common time (C). The key signature has one flat (B-flat). The notation includes various rhythmic values and rests.

Lute tablature for the first system (measures 1-7). The tablature is written on six lines representing strings. It includes various fret numbers (0-4) and letters (I, 2, 3, 4) indicating techniques or specific notes.

Musical notation for the second system (measures 8-15). The system includes a treble staff and a bass staff. The time signature is common time (C). The key signature has one flat (B-flat). The notation includes various rhythmic values and rests.

Lute tablature for the second system (measures 8-15). The tablature is written on six lines representing strings. It includes various fret numbers (0-4) and letters (I, 2, 3, 4) indicating techniques or specific notes.

Musical notation for the third system (measures 16-22). The system includes a treble staff and a bass staff. The time signature is common time (C). The key signature has one flat (B-flat). The notation includes various rhythmic values and rests.

Lute tablature for the third system (measures 16-22). The tablature is written on six lines representing strings. It includes various fret numbers (0-4) and letters (I, 2, 3, 4) indicating techniques or specific notes.

23

Musical notation for measures 23-28, featuring a treble and bass staff with a key signature of one flat. The melody in the treble staff consists of eighth-note runs and quarter notes. The bass staff provides harmonic support with chords and moving lines.

Fingering and bowing diagrams for measures 23-28. The diagrams show fingerings (0-3) and bowing directions (up/down) for each measure, corresponding to the musical notation above.

29

Musical notation for measures 29-35, continuing the piece with similar melodic and harmonic patterns. The treble staff features more complex rhythmic patterns and the bass staff continues with steady accompaniment.

Fingering and bowing diagrams for measures 29-35. The diagrams indicate fingerings and bowing directions for the notes in the treble and bass staves.

36

Musical notation for measures 36-42, concluding the section. The notation includes a repeat sign at the end of measure 42. The melody in the treble staff reaches a final cadence.

Fingering and bowing diagrams for measures 36-42. The diagrams show the final fingerings and bowing directions for the piece.

8. Fantasia

(fol. Cc3v)

The first system of music consists of a grand staff with a treble and bass clef, and a lute tablature below. The tablature is written on a six-line staff with various fret numbers (0-3) and symbols like asterisks and diamonds. The music is in a common time signature (C) and a key signature of one flat (Bb).

9

The second system of music, starting at measure 9, continues the piece. It features a grand staff and a lute tablature. The tablature includes more complex patterns with numbers and symbols. The key signature remains one flat.

16

The third system of music, starting at measure 16, concludes the piece. It includes a grand staff and a lute tablature. The tablature shows a final sequence of notes and frets. The key signature remains one flat.

23

Musical score for measures 23-29. The score includes a grand staff with treble and bass clefs. The bass clef has a '2' in a circle. Below the staff is a guitar chord diagram with six strings and fret numbers. Diamond-shaped markers are placed above the staff at measures 24, 25, and 28.

30

Musical score for measures 30-38. The score includes a grand staff with treble and bass clefs. Below the staff is a guitar chord diagram with six strings and fret numbers. Diamond-shaped markers are placed above the staff at measures 31, 32, 34, 35, and 37.

39

Musical score for measures 39-45. The score includes a grand staff with treble and bass clefs. Below the staff is a guitar chord diagram with six strings and fret numbers. Diamond-shaped markers are placed above the staff at measures 40, 41, 43, and 44.

47

3 0 2 4

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

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

54

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

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

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

62

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

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

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

9. Canzon La volunte

(fol. Cc4v)

[Sandrin]

Musical notation for the first system, measures 1-7. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a mix of eighth and sixteenth notes in the treble, and mostly quarter notes in the bass. Measure 7 ends with a repeat sign.

Fingering and bowing diagrams for the first system. The diagram shows a four-stringed instrument with fingerings (0-4) and bowing directions (up and down strokes) indicated by diamonds. Some notes are marked with an asterisk (*).

Musical notation for the second system, measures 8-14. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is common time (C). The music continues with similar rhythmic patterns as the first system. Measure 14 ends with a repeat sign.

Fingering and bowing diagrams for the second system. The diagram shows a four-stringed instrument with fingerings (0-4) and bowing directions (up and down strokes) indicated by diamonds. Some notes are marked with an asterisk (*).

Musical notation for the third system, measures 15-21. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is common time (C). The music concludes with a final cadence. Measure 21 ends with a repeat sign.

Fingering and bowing diagrams for the third system. The diagram shows a four-stringed instrument with fingerings (0-5) and bowing directions (up and down strokes) indicated by diamonds. Some notes are marked with an asterisk (*).

21

21

22

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41

10. Fantasia

(fol. Dd1)

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a complex texture with multiple voices in both staves, including sixteenth and thirty-second notes, and rests.

This block contains fingering and ornamentation for the first system. It includes diamond-shaped ornaments above the notes and a grid of numbers (0-5) indicating fingerings for the right hand. The grid is organized into two rows of five columns each, with some cells containing asterisks to denote specific fingering techniques.

The second system of musical notation continues the piece, starting at measure 10. It maintains the same key signature and time signature as the first system. The notation is dense, with many sixteenth and thirty-second notes.

This block contains fingering and ornamentation for the second system. It features diamond-shaped ornaments and a grid of numbers for fingerings. The grid is organized into two rows of five columns each, with some cells containing asterisks.

The third system of musical notation continues the piece, starting at measure 19. It maintains the same key signature and time signature. The notation is dense, with many sixteenth and thirty-second notes.

This block contains fingering and ornamentation for the third system. It features diamond-shaped ornaments and a grid of numbers for fingerings. The grid is organized into two rows of five columns each, with some cells containing asterisks.

11. Fantasia di scorda il Basso con il Tenore unisono (fol. Dd1)

17

	4	2*	2*	0	0	2 0 2 4	5*
		2		3*	3*	I	5
3	2	0	0	2	2 3	0	3
2	4 5	0 2	4 5 4	4 2 5 4	5 4 2 0	3 2 0	0 2 3

24

		2*	2*	0	0 2 4	3 0 1 3	0 2 3
		I		3*	3 I	0 I 3 I	0 2 3
0	3 3	3 2	0 2 0 3 2	3 2 3	2 0	0	0 2 3
2	0 2 0	0 2 0 3 2	3 2 3	0 2 3 0 3	0	0 2	3 0

31

				0	0	2*	2*	5
				0	0			4
3	3	3 2 0	2 0	3 I	0 I 3	0 2 3 0	3 2 0 3 2	3
2	0 2	3 2 0	2 0	0 I 3	0 2 3 0	0 2 3 0 2 0	3 2 0 3 2	3

12. Canzon Francese

(fol. Dd2)

The first system of musical notation consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass staff begins with a bass clef and a common time signature, with a whole note chord of G2, Bb2, and D3. The system continues with various rhythmic patterns and chordal accompaniment.

Fingering and bowing diagrams for the first system. The diagram shows a series of diamond-shaped symbols (representing bows) and numbers (representing fingers) placed above and below the staff lines. The first measure has a diamond below the staff. The second measure has a diamond below and a '4' above. The third measure has a diamond below and a '5*' above. The fourth measure has a diamond below and a '3' above. The fifth measure has a diamond below and a '2' above. The sixth measure has a diamond below and a '2' above. The seventh measure has a diamond below and a '0' above. The eighth measure has a diamond below and a '3' above. The ninth measure has a diamond below and a '3' above. The tenth measure has a diamond below and a '2' above. The eleventh measure has a diamond below and a '3' above. The twelfth measure has a diamond below and a '5' above.

The second system of musical notation starts at measure 8. It consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass staff begins with a bass clef and a common time signature, with a whole note chord of G2, Bb2, and D3. The system continues with various rhythmic patterns and chordal accompaniment.

Fingering and bowing diagrams for the second system. The diagram shows a series of diamond-shaped symbols (representing bows) and numbers (representing fingers) placed above and below the staff lines. The first measure has a diamond below and a '3' above. The second measure has a diamond below and a '3' above. The third measure has a diamond below and a '3' above. The fourth measure has a diamond below and a '3' above. The fifth measure has a diamond below and a '3' above. The sixth measure has a diamond below and a '3' above. The seventh measure has a diamond below and a '3' above. The eighth measure has a diamond below and a '3' above. The ninth measure has a diamond below and a '3' above. The tenth measure has a diamond below and a '3' above. The eleventh measure has a diamond below and a '3' above. The twelfth measure has a diamond below and a '3' above.

The third system of musical notation starts at measure 14. It consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass staff begins with a bass clef and a common time signature, with a whole note chord of G2, Bb2, and D3. The system continues with various rhythmic patterns and chordal accompaniment.

Fingering and bowing diagrams for the third system. The diagram shows a series of diamond-shaped symbols (representing bows) and numbers (representing fingers) placed above and below the staff lines. The first measure has a diamond below and a '5*' above. The second measure has a diamond below and a '3' above. The third measure has a diamond below and a '2' above. The fourth measure has a diamond below and a '3' above. The fifth measure has a diamond below and a '3' above. The sixth measure has a diamond below and a '3' above. The seventh measure has a diamond below and a '3' above. The eighth measure has a diamond below and a '3' above. The ninth measure has a diamond below and a '3' above. The tenth measure has a diamond below and a '3' above. The eleventh measure has a diamond below and a '3' above. The twelfth measure has a diamond below and a '3' above.

21

3 2* 0 0 2 0 2* 3* 2 0 0 3* 2 0 2*

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 2 3 3 2 3* 2 0 2 0 3 I 0 2 0 I

27

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

3* 3 3* [7] 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

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

33

2 0 0 2 3* 3* 0 2* 3 0 2*

0 3 3 2 3 3 0 I 1 0 3* 3 I 0 0 2* 2* 0

4 I 3 2 3 0 3 I 0 3 3 I 0 3 3 3 2 0 2 3 3*

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

40

3 0 I 0 3* 3 2 3 0 0 4 3 3 5* I 3 3 0 0 3* 3* I 2 2 0 2 0 2 3 3* 0 2

47

0 0 0 2 3* 3* 0 0 2 3 0 0 2 0 0 2 3* 3* 5 4 3 3 2 3* 3 0 I* I 3* 3 I 0 I 3* 2 3 2 3 2 0 2 3 3 3 3 2 3 2 0 2 3

13. Canzon [Le content est riche]

(fol. Dd2v)

[C. Sermisy]

25

Musical score for measures 25-32. The score includes a grand staff with treble and bass clefs. The bass clef part has several rests in the first few measures. Below the staff are diamond-shaped fingering markers and a guitar fretboard diagram with a 6-string layout. The diagram uses numbers 0-5, asterisks for barre, and dots for naturals.

33

Musical score for measures 33-42. Similar to the previous system, it shows a grand staff and a guitar fretboard diagram. The diagram includes various techniques like triplets and barres.

43

Musical score for measures 43-52. Similar to the previous systems, it shows a grand staff and a guitar fretboard diagram with complex fingering.

52

3 3 2 0 3 I* 3* 3* 0 3* I* I*

I I 3 I 5 I 3 3 I 0 I 3 3 I 3 [0] 3

0 0 5* 3 5 3 0 I I 0 I 3 0 I* I 0 I 3 0 I 3

59

3 0 I 3 3 3 I 3 0 0 0 0 0 2 3* 2 3

5* 0 I 3 5* 5 0 0 I 3* 3 I 0 3 I 3 0 I* I 0 I 3* I 0

68

5* 0 2 2 2 2 0 2 3 5 3 I 3 2 0 0 0 5

4 3 3 2 0 3 3 0 3 I 0 I I 3 I 3 2* 2* 4

3 2 0 3 3 0 3 I 0 I I 3 I 3 I [3] 3 2 0 3 2 3

14. Madrigal Se mai provasti donna

(fol. Dd3v)

[P. Verdelot]

The first system of the madrigal consists of seven measures. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a mix of chords and moving lines. Below the staves, there are diamond-shaped fingering symbols and a lute tablature consisting of six lines of circles with numbers and symbols (asterisks) indicating fret positions.

The second system of the madrigal consists of seven measures, starting at measure 8. The notation continues with the same key signature and time signature. The music includes some chromaticism, with a key signature change to one flat (F major) in the fifth measure. The lute tablature below the staves includes more complex figures, such as triplets and chords with asterisks, and diamond-shaped fingering symbols.

The third system of the madrigal consists of seven measures, starting at measure 17. The notation continues with the same key signature and time signature. The music features a variety of chordal textures and melodic lines. The lute tablature below the staves includes further complex figures, such as triplets and chords with asterisks, and diamond-shaped fingering symbols.

26

3*

3*

0 0

2 2

3 1

1 0

0 0

2 2*

2 1*

1 1

3 3

0 2

3 0

2 0

2 2

0 0

4 4

35

3*

2*

1*

0 0

3 3

1 1

0 0

2 0

3 2

2*

3

1 3

0 2

3 0

1 3

1 0

0 0

2 2

3 2

3*

3

1 0

1 0

43

2*

2

0

0 0

2 1

0 0

0 0

[2][2]

0 0

3 0

1 3

0 2

2 0

1 3

0

2 4

1 3

2 3 1

0 1

2*

3 1 0

0 3

0 0

3*

2

3

52

Musical score for measures 52-60. The score is written in a grand staff (treble and bass clefs) and includes a guitar tablature below. The key signature has one flat (B-flat). The tablature shows various fret numbers (0, 1, 2, 3, 4) and techniques like bends (marked with a diamond) and triplets (marked with a '3').

61

Musical score for measures 61-70. The score is written in a grand staff (treble and bass clefs) and includes a guitar tablature below. The key signature has one flat (B-flat). The tablature shows various fret numbers (0, 1, 2, 3) and techniques like bends (marked with a diamond) and triplets (marked with a '3').

15. Fantasia sopra Se mai provasti donna

(fol. Dd4)

14

3				
0	3	2	2*	3*
3 3 I*	I	0 3	0	I
2 3*	5 2 3 5 2 4 5	4* 0 I 3 0 2	3 3 2 3 2 0 2	3 0 2 3 0 2 3

19

	4			
0	2 0 2	3*	0	2 0 3 2
3 I 2	0		3*	I 0
3 0	4*	0 I 3 0 I 0 3	I 3 I 3 I 0 3	0
2 0			0	0

24

0	3*	3*	0 2 0	0
3*	0	I	3	3
I 3 I 3 I 0 3	I 3	I 0	3 2 0	2
0	0 0 I 3 0 2	3 0 2 3 0 2 3	5 4	5 2 4 5 2 4 5

29

34

38

43

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

2*	0 2*	0	2*	2*
0 3	3 0 0	2*	2 3	0
3 0 I 0 I 3	I 3 I 3	0 2 0	0 0 I 0 3	3 0 I 3 0 I 3

48

↓ ↓ ↓ ↓ ↓ ↓

0	2	3*	3*	2 0	3 2	0	0
3 0	0 3 I 3	0	0	I 0 I 3	2*	3*	0
I 0	0	0	0	0 0 I 3	0 3 I 0	I 0 3 I 0 3	0 2 0

54

↓ ↓ ↓ ↓ ↓ ↓ ↓

2*	3*	0	4*	4*	0
I 3 I 3 I 0 3	0 I 3	3 I 0	0 4 2 4	3*	I 0 I 3 0 I 3
0	0 I 3 0	0 0	0 0	0	0

59

65

16a. Madonna qual certezza Soprano per sonare a dui Lauti

(fol. Ee1v)

[P. Verdelot]

15

0	0	0	3* 3*	3 2 0
3 3 2 3	3*	3* 3	3*	I*
0 2 3	2 0	0 2 0 2	3 0 I 3 I 3	0
0	0 5 3 5	0		0

20

3 [II] 0						0	0	0
[2]	3 [3]	3 4	[4] I	3 2	I 3	2*	2*	0
I I	0 3 I	3 [I]	[3] 0	3 2	I 3	3 2 0 3 2	3	3
0	0	[I]	[3] 0	3	2	0	3	3

28

3*	3*	3 3	0 3	2*	0	3
3*	3*	I I	3*	2 3 2 3 2 0 2	2*	0
3 0 I 3 0 I 3	3* I 0	I I	0	3*	3 [3]	3 I
					[0] [I] [3]	3 I
					[0] [3]	I 0

35

3*		0	2*	0	3* 3*
I	I*	3	3	3 3	3* 3*
I 0 I 3 0 I 3	0 I 0 3 I 0 3	I 0 2 3 0 2 3	2 3 0 2 3 0 2	3 I 0 3 I 3	

40

3*	2	3	3*	3*	3 3	3
I I	I I	I I	I	I*	I I	4 4
I [I]	I I	3	I 0 3 I 3	I*	I I	I 0

48

3	2	0	3	0	0
3 I	0	3	2*	2*	3 2 3
3 I	0	3	2 3 2 3 2 0 2	3	2 2 3

53

0	3*	[3]	3*	0
3*	2	0	3	3
2 3	0 1	3 [3]	1 0 3 1 0	3 3 2 3
5	3	1 0	3	0

58

	[2]	0	0 0	3 2	3*
	3	3*	3 3	3 2	
0 1 3 1 0	[0][1][3]	3	[2] 2	3	3 0 2 3
	[0][1][3] 0	1 3 1 0	0 0		

64

0	0	0	0	1
3*	3*	3*	3	1
2 0 2 3 0 2 3	0 3 1 0 3 2 0	2 0 2 3 0 2 3	2 [3] [2] [0]	3 2 3
0	0	0	0	0

69

[3] 3*	3 I 0 3 I 0	3*	0 I 3 0 2 3 0	0	0	0	2	3 [3]
I 0				3	2	0	3	2
				3			I	I 3

75

0	0	0	0	0	0
3	3	3*	3*	3*	3*
3 I 3 I	0 I 3	3 2	3 2 3	3	3
		I 0	0	I 0 I 3 0 I 3	I 0 I 3 0 I

80

3*	I*		3*	
I 0 I 0	0 0 I 3 0 I 3	[0] 3 I 3 0 I 3	I 0 I 0 3 I 0 3	3
				0 3 I 0 I
				0

85

91

96

16b. Tenor di Madonna qual certezza

(fol. Ee3)

The first system of the musical score consists of a vocal line in the treble clef and a lute tablature in the bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The tablature includes various rhythmic values such as 2, 4, and 3, along with fingerings indicated by letters I, II, III, and IV. Above the tablature, diamond-shaped symbols with downward-pointing stems indicate specific fret positions.

16

The second system of the musical score continues the vocal line and lute tablature. It begins with a measure rest for 16 measures. The tablature continues with rhythmic values and fingerings, and diamond-shaped symbols with stems are placed above it to indicate fretting.

26

The third system of the musical score continues the vocal line and lute tablature. It begins with a measure rest for 26 measures. The tablature continues with rhythmic values and fingerings, and diamond-shaped symbols with stems are placed above it to indicate fretting.

39

2 2 0 0 3 3 2 0 4 2 0 0 3 3 3 3 0 0 3 3 0 2 2 2*

52

2* 2 2 4 2 0 2 2 2 4 2 2* 2 2* 2 2 0 2 2* 2

66

[2] 2 2 0 3 0 0 2 0 2 3 3 2 2 2 [2] [2]

80

Musical notation for measures 80-89. The piece is in a key with one flat (B-flat major or D minor) and 3/4 time. The notation includes treble and bass staves with notes, rests, and articulation marks.

Technical notation for measures 80-89, consisting of a diamond-shaped fingering diagram above a three-line fretboard grid. The diagram shows fingerings for the right hand, with diamonds indicating finger positions and numbers 1-4 representing fingers. The fretboard grid shows fret numbers (0-4) and string numbers (1-3).

94

Musical notation for measures 94-103. The notation includes treble and bass staves with notes, rests, and articulation marks. The piece concludes with a double bar line and repeat dots.

Technical notation for measures 94-103, consisting of a diamond-shaped fingering diagram above a three-line fretboard grid. The diagram shows fingerings for the right hand, with diamonds indicating finger positions and numbers 1-4 representing fingers. The fretboard grid shows fret numbers (0-3) and string numbers (1-3).

17. Pas de mi bon compagni

(fol. Ee3v)

[Henry VIII]

30

Musical notation for measures 30-38. The system includes a grand staff with treble and bass clefs. Below the staff is a guitar fretboard diagram with six strings and a diamond-shaped fret marker above each measure. The fretboard contains numbers (0-3) and symbols (asterisks, brackets) indicating fingerings and techniques.

39

Musical notation for measures 39-47. The system includes a grand staff with treble and bass clefs. Below the staff is a guitar fretboard diagram with six strings and a diamond-shaped fret marker above each measure. The fretboard contains numbers (0-4) and symbols (asterisks, brackets) indicating fingerings and techniques.

48

Musical notation for measures 48-56. The system includes a grand staff with treble and bass clefs. Below the staff is a guitar fretboard diagram with six strings and a diamond-shaped fret marker above each measure. The fretboard contains numbers (0-4) and symbols (asterisks, brackets) indicating fingerings and techniques.

18a. Fantasia per sonar con dui Lauti in ottava. Soprano

(fol. Ee4v)

Measures 1-6 of the piece. The score is written for two lutes in octave. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes in the upper voice, with a more rhythmic bass line. Below the staves are diamond-shaped fingering symbols and a lute tablature system consisting of three lines of circles representing fret positions.

Measures 7-14 of the piece. The notation continues with similar rhythmic patterns. Measure 7 is marked with a '7' above the staff. The lute tablature continues with various fret numbers and symbols like asterisks and dots, indicating specific playing techniques or ornaments.

Measures 15-21 of the piece. Measure 15 is marked with a '15' above the staff. The piece concludes with a final cadence in the upper voice. The lute tablature ends with a final sequence of fret numbers.

23

Fingering markers and fretboard diagram for measures 23-28:

0	0	0	0	2	0
2 2	3*	3	3*	1*	2*
1	3 0 2 3	3	3	3	3
0 2	2 3	3	3	0 3 2 0	2 4
3 [5]	0 2 3	2 5 3 5 3 2 0	2 2 0 3 2 0	0 3 2 0	0 2 (0)

29

Fingering markers and fretboard diagram for measures 29-34:

2	3*	2*	2*	0	0	0
0 3 I	0	0	2	4 2*	0	2*
4	0	0	0	3 I	3*	0
0	0 4 2 4	0	0	0	3	0
0	0	0 7 5 3	5 3 2 3	2 4 5	4 2 4 5 4	4

35

Fingering markers and fretboard diagram for measures 35-40:

0	0	0	2	2*	2*	0	0
3*	3	3	1*	0	0	2*	3*
2	3 0 I 3	I	I	0	0	3 I 0	3
5 3 2 0	2 3	0 2	3 2 0	0 4 2 4	0	0 3 2 0	0 2 0

18b. Fantasia ante scritta per sonare con dui Lautti in ottava. Tenor

(fol. Ff1)

Two diamond-shaped fingering symbols are positioned above the first and eighth measures of the first system. Below the musical notation is a table of fingerings for the first system (measures 1-9):

2*	2	2	2	0	2	2	5*	5	0	2	0	2*
I*	I	I	I	3	I	0	5*	0	I	3	3*	0
0	0	0	4	3	0	4	0	0	0	2	3	3
0	0	0	3	2	0	7*	7	5	3	0	2	5
											2	5
											3	2
											0	0

10

Five diamond-shaped fingering symbols are positioned above measures 10, 11, 13, 14, and 16 of the second system. Below the musical notation is a table of fingerings for the second system (measures 10-18):

3*	0	2	3*	2	3	0	2*	2	0	0	2	4	2
5	0	0	3*	2	3	0	2*	2	0	2	0	2	4
5	3	0	I	0	3*	0	0	I*	0	I	0	3	0
3	3	2	3*	0	3	0	0	0	0	0	3	0	0
3	2	2	2*	0	3	2	0	0	0	0	0	0	0

19

Two diamond-shaped fingering symbols are positioned above measures 20 and 22 of the third system. Below the musical notation is a table of fingerings for the third system (measures 19-27):

3*	2	2	0	2	0	0	0	0	0	0	0	0	0
2*	0	I	[2][0]	I	3	[0]	[3]	3*	3*	3*	3*	3*	3*
3	0	0	[I][3]	0	3	[3]	[1]	3	3	3	3	3	3
3	3	0	[0][3]	0	2	[3][2][3]	[0]	3	3	3	3	3	3
0	0	0	[0][2]	3	5	[2]	[0]	2	3	2	0	2	0

27

35

19. Fantasia

(fol. Ff1v)

Musical notation for the first system, measures 1-8. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with rests.

Fingering and bowing diagrams for the first system. The top line shows bowing directions (down and up strokes) and diamond-shaped fingering symbols. The bottom line shows the corresponding fingering numbers: 5 4 5 7 5 4 5 | 3 2 3 5 3 2 0 | 2 3 | 5 3 | 7 0 | 2 0 | 2 3 | 5 0 3 2 0.

Musical notation for the second system, measures 9-16. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with rests.

Fingering and bowing diagrams for the second system. The top line shows bowing directions and diamond-shaped fingering symbols. The bottom line shows the corresponding fingering numbers: 3* 2 3 2 3* 0 2 0 | 2 0 | 0 5 | 3* 2 | 3* 2 0 2 3 | 5 2 3 | 0 2 3 | 3 5 3 | 0 3 | 0 2 0 | 3 0 2 3 | 0 2 0 | 3 0 1 3.

Musical notation for the third system, measures 17-24. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with rests.

Fingering and bowing diagrams for the third system. The top line shows bowing directions and diamond-shaped fingering symbols. The bottom line shows the corresponding fingering numbers: 2 4 | 0 | 2 0 | 1 3 1 3 | 1 0 | 2 | 1 0 1 | 1 0 | 2 0 4 | 1 3 2 0 | 0 2 | 0 3 0 | 3 5 | 3 2 0 | 3 | 3 2 0 | 2 2.

24

4 2 4 2 2* 3* 0

0 2 0 2 0 2 0 2 3 I 0 2 0 2 3 I 0 3

3 2 3 2 0 2 3 I 0 2 0 0 3 I 0 3

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

32

0 2* 0 2* 0 2* 0 2* 4

3 3 I 0 3 3 I 0 2 3* I* 0 I 4

2 0 3 I 0 3 3 I 0 2 3 3 0 3 3 I 0 3

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

40

2* 0 2 0 0 0 0

I 3 3 I 0 I 3 0 I 2 2 0 2* 2* 0 3 I 0 I 3 0

0 0 2 0 2 3 I 0 I 3 0 I 3* 3* 3 2 0 3 2 3 3 I 0 I 3 0

3 2* 0 3 2 0 3 3 3 3 3 3 3 3 3 3 3 3

47

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

54

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

61

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

70

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

77

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

85

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

20. Fantasia per sonar un Lauto, & farsi Tenor & Soprano

(fol. Ff2v)

Measures 1-5 of the piece. The top system shows a treble clef with a key signature of one flat and a common time signature. The bottom system shows a lute tablature with diamond-shaped fret markers and rhythmic numbers (0, 2, 3, 0, 3, 2, 0, 3, 2, 0, 3, 0, 3, 2, 0, 2, 3, 0, 2, 3, 0, 2, 3).

Measures 6-11 of the piece. The top system shows a treble clef with a key signature of one flat and a common time signature. The bottom system shows a lute tablature with diamond-shaped fret markers and rhythmic numbers (2, 5, 3, 2, 0, 2, 3, 2, 3, 2, 0, 3, 2, 2, 5, 0, 3, 0, 3, 2, 3, 5, 2, 0, 3, 0, 2).

Measures 12-16 of the piece. The top system shows a treble clef with a key signature of one flat and a common time signature. The bottom system shows a lute tablature with diamond-shaped fret markers and rhythmic numbers (0, 3, 0, 2, 3, 0, 2, 3, 2, 0, 2, 3, 0, 2, 0, 2, 0, 3, 2, 3, 0, 2, 3, 2, 3, 0, 2, 3, 2, 3, 5, 5).

17

Musical score for measures 17-22. The score consists of a grand staff (treble and bass clefs) and a guitar tablature below. The tablature includes fret numbers (0, 2, 3, 4), bends (marked with *), and slides (marked with a diamond). The bass line is mostly whole notes, while the treble line features eighth and sixteenth notes.

23

Musical score for measures 23-27. The score consists of a grand staff (treble and bass clefs) and a guitar tablature below. The tablature includes fret numbers (0, 2, 3, 5), bends (marked with *), and slides (marked with a diamond). The bass line is mostly whole notes, while the treble line features eighth and sixteenth notes.

21. Fantasia discordata per sonare solo uno

(fol. Ff3)

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

0	0	0	0	0	0	0
3*	3*	2*	3*	3	7	2*
0 3	0	3	0 0	0	0	3 3
3	0 2	2 0 2	0 0	0 2 3 5	7 5 3 5 3 2 0	2 0 2 0 2

8

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

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

17

↓ ↓ ↓ ↓

0	2	0	0	[0]	0
3	0	2 2	3*	3*	3*
0	0 2 3	0	0	0 3	0 0 2 3
0	3	0	0	3	3
		0	0	0 2	0 2 3

23

5 2 3 5 2 3 5 7 5 7 8 5 7 8 7 3 5 2 3 0 2 3 3 3 3 3 3 3 3 3 3 0 2 3 2 0 2 3

31

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

39

3 3 2 3 3 0 0 7 7 3 5 2 3 5 7 0 2 3 0 2 3 2 0 3 2 0 3 0 2 3 2 0 3 2 3

22. Fantasia discordata

(fol. Ff3v)

20

5*							
	0	0 2 0	3 0	0 3 0	2 2	0	
3	0 I	0	0 3	0	0 4	0	0 3 I 0
2 3 2 3 2 0 2	3	0	2	0	0	0 2 3 2	0

28

0 3 0 2	0 3 0	2 0 3 2	3 0	3 2 0	3 0 2 3	3 0 2	
I	I*	I	0 I	5 2 0	3 0 2 3	0 0 2	
0	0		0 0	3	3*	3*	

35

I			2 [0]				2 0
3 0	3 2	0 3 2	I*	2 0 3 2	I 0	2 3	2 0
0	2	0	3	3	0 3	0 3	0

43

50

56

23a. Fantasia. Prima parte

(fol. Ff4v)

18

5 4 3 2 1 0 4 2 [0] 0 6 4 3 0 2 4 5 7 5 4 2 5 2 4 5 2 4 5 7 5 4 2

25

2* 4* 2 0 4 2 0 2 0 2 4 2 3 0 2 3 0 2 2* 2*

32

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

37

↓

2	0	2	4	2*	4*	2*	0	2*	2*	0
0	0	0	0	4	4	0	2	0	0	2*
3*	3	0	3	0	2	0	2	4	0	0
				0	2	3	0	0	4	2
				0	2	3	0	0	4	2
				0	2	3	0	0	4	2
				0	2	3	0	0	4	2
				0	2	3	0	0	4	2
				0	2	3	0	0	4	2
				0	2	3	0	0	4	2

45

↓

2	4	0	2	4*	4*	2*	0
0	0	0	0	2	3	0	3
2*	0	4	2	0	4	2	0
				2	4	0	2
				2	4	0	2
				4	0	2	4
				4	0	2	4
				4	0	2	4
				4	0	2	4
				4	0	2	4

50

↓

7	0	2	4	4*	0	4	2*	2*	0
6	0	0	0	2	3	0	0	2	0
5	3*	0	0	2	2	0	0	2	0
	3	2	3	0	2	0	4	2	0
	3	2	3	0	2	0	4	2	0
	3	2	3	0	2	0	4	2	0
	3	2	3	0	2	0	4	2	0
	3	2	3	0	2	0	4	2	0
	3	2	3	0	2	0	4	2	0
	3	2	3	0	2	0	4	2	0

23b. Fantasia. Seconda parte

(fol. Gg1v)

The first system of music consists of a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The lute tablature for the first system is written on six lines. It includes various symbols such as asterisks (2*, 4*, 3*) and numbers (2, 3, 4, 5) indicating fretting and fingering. Above the lines, there are diamond-shaped symbols with stems pointing down, representing specific fretting techniques or ornaments.

The second system of music begins at measure 8. It continues the melodic and harmonic development from the first system, with similar notation in the treble and bass staves.

The lute tablature for the second system includes diamond-shaped symbols with stems pointing down above the lines. The numbers and symbols below the lines indicate the fretting and fingering for each measure.

The third system of music begins at measure 14. It features more complex rhythmic patterns and chordal textures in both the treble and bass staves.

The lute tablature for the third system includes diamond-shaped symbols with stems pointing down above the lines. The numbers and symbols below the lines indicate the fretting and fingering for each measure.

20

Musical notation for measures 20-26, featuring a treble and bass staff with various notes and rests.

Fingering and fretting diagrams for measures 20-26, showing diamond symbols for finger placement and asterisks for fret numbers.

27

Musical notation for measures 27-32, featuring a treble and bass staff with various notes and rests.

Fingering and fretting diagrams for measures 27-32, showing diamond symbols for finger placement and asterisks for fret numbers.

33

Musical notation for measures 33-38, featuring a treble and bass staff with various notes and rests.

Fingering and fretting diagrams for measures 33-38, showing diamond symbols for finger placement and asterisks for fret numbers.

38

0 6 0 4 7 0 2 4* 2* 2* 2* 3 3 2 2 5* 5* 2* 4* 4* 0 2 0 2* 0 0 3* 3* 2* 2* 3 4 2 0 3 2 0 0 3 2 0

47

2* 0 2* 2 0 2* 2 0 2* 2 2* 2 2* 2 0 2 0 2 4 2 0 2 4* 2 2 2 3 2 0 3 2 0 2 0 2 3 2 0 2 0 2 3* 2 3 2 0

56

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

62

Chord diagram for measures 62-69:

0	2*	2*	0	0	0	2*	4*
3*	3	0	3*	2 0 2 3	2 3	0	4
2	2	3 2	2 3 2 3 2 0	0	0	3	2 4
0 3 2 0	2 0	3 0 2 3	0	0	0 0 2	3 2 0	2 4 0 2

70

Chord diagram for measures 70-76:

2	0	2 0 2	4*	2*	0	4*
0	[7]	0	2 3 2 0	2	3	2
4 0 2 4 0 2 4	5 0 2 4	0 2 4	2*	0	0 4 2 0	3 2 0
0 4 0 2 4 0 2 4	5 0 2 4	0 2 4	2*	0	0 4 2 0	3 2 0

77

Chord diagram for measures 77-84:

4*	2*	4*	0	[4]	0	2*	0 2 4 0
2	2 3	0	3*	2* 2.	3	0	3
2	0 0	2 3	3 0 2 3	2 2.	2 4	0	3
0 3 2 0	2* 2	0	2 0 2 3	5* 5.	5* 0 2	4 2 4 0	2*

85

2*	2	0	2	4*	0	2*	[0]	4*
2	0	2	3	0	2	2	2	2
0	3	2	0	2	3	0	2	2
0	2	0	2	0	2	0	0	0

92

4*	0	0	2*	0	2*
4	2	3	2	2*	3
2	2	3	0	2	0
2	0	2	0	0	2

98

0	0	4*	2*	0	2*	2*	0
2	2	2	4	2	2	0	0
0	3	2	0	0	3	0	0
0	2	0	0	2	4	0	0

23c. Fantasia. Terza parte

(fol. Gg3)

Musical notation for measures 1-8 of the first system. The system consists of a grand staff (treble and bass clefs) and a guitar tablature below. The tablature includes fret numbers (0-5), asterisks for barre, and circled numbers for triplets. Measure 8 contains a circled '8' in the bass clef.

9

Musical notation for measures 9-13 of the second system. The system consists of a grand staff and a guitar tablature below. Measure 9 is marked with a circled '9'. The tablature includes fret numbers, asterisks, and circled numbers for triplets.

14

Musical notation for measures 14-18 of the third system. The system consists of a grand staff and a guitar tablature below. Measure 14 is marked with a circled '14'. The tablature includes fret numbers, asterisks, and circled numbers for triplets.

21

0 4* 5 2* 0 4* 2

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

2 2 2 3 0 2 3 0 2 0 0 4 2 0 3 2 0 0 0 0 3 2 0 2*

0 2*

28

2* 2 4 0 2 4* 2* 2* 0

2 3 0 3* 2 2 3 0 4 2* 3

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

0 0

34

0 0 2 4 2* 2* 2* 0

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

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

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

24. Canzon

(fol. Gg3v)

10

19

26

34

41

APPENDIX II

16a&b. Madonna qual certezza per sonare a dui Lauti

(fols. Ee1v, Ff1)

[P. Verdelot]

Sopr.

Measures 1-4 of the Soprano part. The vocal line begins with a G4, followed by a melodic phrase: A4-B4-C5-D5-E5-F5-G5. The bass line consists of a single chord, G3-B2-D3, in each measure.

Ten.

Measures 1-4 of the Tenor part. The vocal line consists of a single G3 note in each measure. The bass line consists of a single chord, G3-B2-D3, in each measure.

5

Measures 5-9 of the Soprano part. The vocal line continues with the melodic phrase: G5-A5-B5-C6-D6-E6-F6-G6. The bass line consists of a single chord, G3-B2-D3, in each measure.

Measures 5-9 of the Tenor part. The vocal line consists of a single G3 note in each measure. The bass line consists of a single chord, G3-B2-D3, in each measure.

10

Measures 10-14 of the Soprano part. The vocal line continues with the melodic phrase: G6-A6-B6-C7-D7-E7-F7-G7. The bass line consists of a single chord, G3-B2-D3, in each measure.

Measures 10-14 of the Tenor part. The vocal line consists of a single G3 note in each measure. The bass line consists of a single chord, G3-B2-D3, in each measure.

15

Musical notation for measures 15-19, first system. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody in the treble staff features eighth and sixteenth notes with various accidentals (sharps and naturals). The bass staff provides a harmonic accompaniment with chords and single notes.

Musical notation for measures 15-19, second system. This system continues the two-staff format from the first system. The treble staff has a long note in the first measure followed by a series of quarter notes. The bass staff continues with a steady accompaniment of chords and notes.

20

Musical notation for measures 20-27, first system. The system consists of two staves. The treble staff shows a more active melody with eighth notes and some accidentals. The bass staff continues with a consistent accompaniment.

Musical notation for measures 20-27, second system. This system continues the two-staff format. The treble staff features a melodic line with some rests and accidentals. The bass staff provides a steady accompaniment.

28

Musical notation for measures 28-33, first system. The system consists of two staves. The treble staff has a melodic line with eighth notes and some accidentals. The bass staff continues with a consistent accompaniment.

Musical notation for measures 28-33, second system. This system continues the two-staff format. The treble staff has a melodic line with some rests and accidentals. The bass staff provides a steady accompaniment.

34

First system of musical notation, measures 34-38. The top staff (treble clef) features a melodic line with eighth and sixteenth notes, including a chromatic descent in measure 37. The bottom staff (bass clef) provides harmonic support with chords and single notes.

Second system of musical notation, measures 34-38. The top staff (treble clef) contains sustained chords and single notes. The bottom staff (bass clef) continues the harmonic accompaniment with chords and single notes.

39

First system of musical notation, measures 39-43. The top staff (treble clef) has a melodic line with eighth notes and a chromatic run in measure 41. The bottom staff (bass clef) features chords and single notes.

Second system of musical notation, measures 39-43. The top staff (treble clef) shows sustained chords and single notes. The bottom staff (bass clef) provides harmonic accompaniment with chords and single notes.

46

First system of musical notation, measures 46-50. The top staff (treble clef) features a melodic line with eighth notes and a chromatic run in measure 48. The bottom staff (bass clef) has chords and single notes.

Second system of musical notation, measures 46-50. The top staff (treble clef) contains sustained chords and single notes. The bottom staff (bass clef) continues the harmonic accompaniment with chords and single notes.

53

First system of musical notation, measures 53-57. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a trill in measure 53 and a fermata in measure 57. The lower staff (bass clef) provides harmonic support with chords and a bass line.

Second system of musical notation, measures 53-57. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a trill in measure 53 and a fermata in measure 57. The lower staff (bass clef) provides harmonic support with chords and a bass line.

58

First system of musical notation, measures 58-63. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a trill in measure 58 and a fermata in measure 63. The lower staff (bass clef) provides harmonic support with chords and a bass line.

Second system of musical notation, measures 58-63. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a trill in measure 58 and a fermata in measure 63. The lower staff (bass clef) provides harmonic support with chords and a bass line.

64

First system of musical notation, measures 64-68. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a trill in measure 64 and a fermata in measure 68. The lower staff (bass clef) provides harmonic support with chords and a bass line.

Second system of musical notation, measures 64-68. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a trill in measure 64 and a fermata in measure 68. The lower staff (bass clef) provides harmonic support with chords and a bass line.

69

Musical score for measures 69-74. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains a melodic line with eighth and sixteenth notes, including some accidentals (sharps and naturals). The bass staff provides a harmonic accompaniment with chords and single notes.

Musical score for measures 75-79. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains a melodic line with eighth and sixteenth notes, including some accidentals (sharps and naturals). The bass staff provides a harmonic accompaniment with chords and single notes.

75

Musical score for measures 80-84. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains a melodic line with eighth and sixteenth notes, including some accidentals (sharps and naturals). The bass staff provides a harmonic accompaniment with chords and single notes.

Musical score for measures 85-89. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains a melodic line with eighth and sixteenth notes, including some accidentals (sharps and naturals). The bass staff provides a harmonic accompaniment with chords and single notes.

80

Musical score for measures 90-94. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains a melodic line with eighth and sixteenth notes, including some accidentals (sharps and naturals). The bass staff provides a harmonic accompaniment with chords and single notes.

Musical score for measures 95-99. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The treble staff contains a melodic line with eighth and sixteenth notes, including some accidentals (sharps and naturals). The bass staff provides a harmonic accompaniment with chords and single notes.

85

First system of musical notation, measures 85-90. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, and some chords. The lower staff (bass clef) contains a bass line with whole notes and rests.

Second system of musical notation, measures 85-90. The upper staff (treble clef) contains a melodic line with whole notes and some chords. The lower staff (bass clef) contains a bass line with whole notes and rests.

91

First system of musical notation, measures 91-95. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, and some chords. The lower staff (bass clef) contains a bass line with whole notes and rests.

Second system of musical notation, measures 91-95. The upper staff (treble clef) contains a melodic line with whole notes and some chords. The lower staff (bass clef) contains a bass line with whole notes and rests.

96

First system of musical notation, measures 96-101. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, and some chords. The lower staff (bass clef) contains a bass line with whole notes and rests. The system ends with a double bar line and repeat signs.

Second system of musical notation, measures 96-101. The upper staff (treble clef) contains a melodic line with whole notes and some chords. The lower staff (bass clef) contains a bass line with whole notes and rests. The system ends with a double bar line and repeat signs.

18a&b. Fantasia per sonare con dui Lauti in

ottava

(fols. Ee4v, Ff1)

Sop.

Measures 1-6 of the Soprano part. The music is in a common time signature (C) and a key signature of two flats (B-flat and E-flat). The melody begins with a whole note chord, followed by eighth notes, and then a series of quarter notes with some accidentals.

Ten.

Measures 1-6 of the Tenor part. The music is in a common time signature (C) and a key signature of two flats (B-flat and E-flat). The part consists of whole notes and half notes, providing a harmonic accompaniment to the Soprano.

7

Measures 7-13 of the Soprano part. The melody continues with eighth and quarter notes, featuring some trills and accidentals.

Measures 7-13 of the Tenor part. The accompaniment continues with whole and half notes, supporting the Soprano's melody.

14

Measures 14-20 of the Soprano part. The melody features a sequence of eighth notes and quarter notes, ending with a whole note chord.

Measures 14-20 of the Tenor part. The accompaniment continues with whole and half notes, providing a steady harmonic base.

21

Musical notation for measures 21-25. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The melody in the treble staff is active, featuring eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and some moving lines.

Musical notation for measures 26-30. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The melody in the treble staff continues with eighth and sixteenth notes. The bass staff features a steady accompaniment of chords.

26

Musical notation for measures 31-35. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The melody in the treble staff is more active, with some chromatic movement. The bass staff continues with harmonic support.

Musical notation for measures 36-40. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The melody in the treble staff features a prominent melodic line with some chromaticism. The bass staff provides a consistent accompaniment.

31

Musical notation for measures 41-45. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The melody in the treble staff continues with eighth and sixteenth notes. The bass staff features a steady accompaniment of chords.






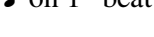


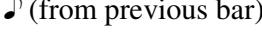



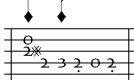
Musical notation for measures 46-50. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. The melody in the treble staff continues with eighth and sixteenth notes. The bass staff provides a consistent accompaniment.




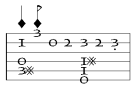




The image displays two systems of musical notation for piano accompaniment. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The first system features a melodic line in the treble clef with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The second system shows a more static accompaniment with fewer notes in both staves. The notation includes various note values, rests, and accidentals (sharps and flats).


Editorial Commentary

<u>Libro V</u>	Bar	Beat	Variant
1. Si Roi Regret mi complains (fol.2)	22:	1	♪
2. De vos sechur (fol. 2v)	3:	3	3 on 2 nd line (<i>f</i>)
	29:	1	♪ (omitted in the original)
3. Canzun francese (fol. 8)	16:	3	2 on 3 rd line (<i>b</i>)
	36:	2	3 on 2 nd line (<i>f</i>)
4. A bien grant tort (fol. 4)	2:	2	♪
	3:	1	rhythmic sign omitted
	34:	3	♪
	40:		no barline needed
	52:	1	5 on 2 nd line (<i>g</i>)
5. Contra rasun (fol. 5)	18:	4	1 on 4 th line (<i>f</i> #)
	20:	1	♪
	54:	1	♪
	56:		no values (♪ from previous bar)
6. O sio potesse donna (fol. 6)	9:	1	5 on 4 th line (<i>b</i> _♭)
	18:	2	3 on 3 rd line (<i>c</i>)
	23:	1	♪
	75:	1	♪
	111:	1	0 on 1 st line omitted (<i>g</i>)
7. Amor non vede (fol. 7)	83:	2	♪ on previous beat
	86:	1	♪
	88:	1	♪
8. Canzun Jatens secors (fol. 8)	26:	1	♪

9. Canzon francese (fol. 9)	16:	1	♪ (from previous bar)
	20:	2	♪
	23:	1	♪
	26:	1	♪
	27:	1	♪ (from previous bar)
	55:	1	♪ on previous beat
10. Fantasia (fol. 9v)	14:	2	♪
	26:	1	7 on 2 nd line (<i>a'</i>)
	38:	1	♪
	38-39:		no barline (one bar)
	45:	1	0 on 5 th line (<i>c</i>)
	54:	1	4 on 1 st and 3 rd lines (<i>b₄'</i> , <i>c#'</i>)
	55:		no barline
	58:	3	2 on 4 th line (<i>g</i>)
	60:	1	2 on 3 rd line (<i>b₄'</i>)
	62:	4	2 on 5 th line (<i>d</i>)
	70:	3	2 on 3 rd line (<i>b₄</i>)
	72:	1	0 on 6 th line (<i>G</i>)
11. Fantasia (fol. 11)	1:	1	♪
	2:	1	♪
	10:	1	♪
	11:	1	♪
	13:	3	♪
	17:	1	♪
	28:	1	♪ (from previous bar)














	35:	1	
	48:	1	
	50:	4	2 on 2 nd line (<i>e</i> ' ₄)
	51:	2	0 on 2 nd line (<i>d</i> ' ₄)
	55-56:		no barline
	68:	1	
	77:	1	
12. Fantasia (fol. 12)	1:	1	
		3	
	6:	2	
	7:	1	
	10:	1	
	11:	2 3	5 on 3 rd line (<i>d</i> ' ₄) 5 on 3 rd line (<i>d</i> ' ₄)
	13:		all notes of the bar down a line
	15:		
	17:	1	
	18:	1	
	19:		
	21:	2	1 on 6 th line (<i>a</i> ' ₅)
	22:		all notes of the bar moved down a line
	23:	1	3 on 2 nd line (<i>f</i> ' ₄) 3 on 4 th line (<i>a</i> ' ₅)

	43:	4	
	51:	1	
	52:	1	3 on 5 th line (e_b)
	62:	4	Upbeat – 0 on 5 th line (c)
	67:	2	
	72:	1	4 on 4 th line (a_b)
	78:	1	3 on 5 th line (e_b)
	82:	1	0 on 3 rd line (a_b)
	82-83:		
13. Fantasia (fol. 13v)	41:	2	
		3	
14. Con lacrime et sospiri (fol.14v)	2:	1	3 on 1 st line (b_b)
	18:	3	7 on 1 st line (d'') 5 on 2 nd line (g')
	30:	1	3 on 3 rd line (c') 0 on 4 th line (f)
	47:	1	2 on 2 nd line (e')
15. Madonna io sol vorrei (fol. 15)	31-32:		no barline
	40:	1	2 on 3 rd line (b_b)
	62:	1	
16. Vitta de la mia vitta (fol. 16)	3:	1	2 on 3 rd line (b_b)
	7:	1	0 on 1 st line (g')
	10:	1	 (from previous bar)
	22:	2	6 on 1 st line ($c\#\prime\prime$)
	34:	1	3 on 1 st line (b_b)
		2	7 on 4 th line (c'')

	35:	1	5 on 4 th line (b_b')
	40:	1	♩ (from previous bar)
	48:	1	2 on 5 th line (d)
	61:	2	5 on second line (g')
	74:	3	6 on 1 st line ($c\#\prime\prime$)
	75:	1	
	80:	1	3 on 2 nd line (f^r)
17. Madonna qual certezza (fol. 16v)	5:	1	3 on 2 nd line (f^r)
	6:	1	3 on 2 nd line (f^r)
	7:	1	0 on 1 st line (g')
	12:	4	0 on 4 th line (f)
	20:	4	3 on 4 th line (a_b)
	21:	2	0 on 3 rd line (a) 2 on 3 rd line (b_b)
	27:	2	1 on 3 rd line (b_b) 1 on 4 th line ($f\#\prime$)
	28:	1	1 on 4 th line ($f\#\prime$)
	100:	1	♩ (from previous bar)
18. Si suave (fol. 18)	24:	1	1 on 2 nd line (e_b')
		4	1 on 2 nd line (e_b')
	25:	3	3 on 2 nd line (f^r)
	26:	1 3	3 on 2 nd line (f^r) 3 on 2 nd line (f^r)
	45:	1	♩
	73:	3	♩
19. Madonna mi consumo (fol. 18v)	24:	1	2 on 2 nd line (e')
	25:	1	♩
	30:	2	♩

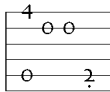
	38:	3	7 on 3 rd line (<i>e'</i>)
	46:	2	♪
	49:	1	♪
	62:	3	2 on 3 rd line (<i>c'</i>)
	86:	1	♪
20. Altro non é el mio amore (fo. 19v)	23:	1 3	2 on 3 rd line (<i>b</i>) 2 on 3 rd line (<i>b</i>)
	46:	1	♪
	63:	4	Upbeat – 3 on 1 st line (<i>b_b'</i>)
21. Veramente Madonna (fol. 20v)	16:	1	3 on 5 th line (<i>e_b'</i>)
	25:	3	♪
	26:	1	4 on 4 th line (<i>a</i>)
	63:	3	3 on 3 rd line (<i>c'</i>)
	102:	1	* on 1 on 3 rd line (<i>b</i>)
	111:	1	3 on 5 th line (<i>a_b'</i>)
22. Quando vostri belli occhi (fol. 22)	9:	3	3 on 4 th line (<i>g#</i>)
	29:	2	2 on 2 nd line (<i>e'</i>)
	33:	3	♪ (from previous bar)
	40:	4	1 on 2 nd line (<i>e_b'</i>)
	41:	1	♪ (from previous bar)
	42:	1	1 on 2 nd line (<i>e_b'</i>)
		4	1 on 2 nd line (<i>e_b'</i>)
	63:	4	3 on 2 nd line (<i>f^r</i>)
	81:	1	2 on 3 rd line (<i>c'</i>)
	118:	1	1 on 3 rd line (<i>b_b'</i>)

23. Perche bramo morire (fol. 23)	16:	1	♪
	19:	1	♪ (from previous bar)
		3	4 on 3 rd line (<i>c#'</i>) 3 on 4 th line (<i>a_b</i>)
	21:	3	♪ on last upbeat
	43:	1	2 on 6 th line (<i>A</i>)
	45:	1	♪
24. A l'umbra al caldo al gello (fol. 24)	15:	3	♪ (from previous bar)
		5	♪ (from previous bar)
	16:	1	all notes up a line
	26:	1	♪ (from previous bar)
	28:	4	no rhythmic sign
25. La dolce umbra (fol. 24v)	4:	3	♪
	11:	3	0 on 4 th line (<i>f</i>)
	13:	3	2 on 3 rd line (<i>b</i>)
	18:	3	2 on 3 rd line (<i>b</i>)
	54:	3	2 on 5 th line (<i>d</i>)
	56:	1	♪
	58:	3	♪ on 1 st beat
	71:	1	♪
26. Celis asamplus (fol. 25v)	17:	1	♪
	35:	1	4 on 2 nd line (<i>f#'</i>)
	39:	3	♪ on previous beat
	51:	1	0 on 4 th line (<i>f</i>)
	71:	1	4 on 3 rd line (<i>c#'</i>)
	84:	2	3 on 1 st line (<i>b_b'</i>)
	86:	4	3 on 4 th line (<i>a_b</i>)

	89:	3	
<u>Libro IX</u>			
1. Passo e mezzo (fol. a2)	6:	1	 (from previous bar)
	14:	1	
	25:	1	0 on 1 st line (<i>g'</i>)
	34:	1	2 on 3 rd line (<i>b₇'</i>)
2b. Gagliarda (fol. a3)	25:	1	0 on 1 st line (<i>g'</i>)
	35:	3	
3. Saltarello (fol. a4)	7:	1	0 on 2 nd line (<i>e</i>) 0 on 3 rd line (<i>a</i>)
	9:	5 6	no rhythmic sign 
	23:	1	 (from previous bar)
4a. La pavana del Duca (fol. a4v)	4:	3	
4b. Saltarello (fol. b1)	13:	2	
	15:	1	
5a. Pass' e mezzo [antico] (fol. b1)	14:	4	Upbeat – 4 on 2 st line (<i>b₇'</i>)
	15:	1	4 on 2 nd line (<i>f#'</i>)
	20:	1	0 on 2 nd line (<i>d'</i>)
	29:	3	
	35:	1	2 on 3 rd line (<i>b₇'</i>)
	59:	3	2 on 3 rd line (<i>b₇'</i>)
5b. Saltarello (fol. b2)	1:	1	
	2:	1	 (from previous bar)
	5:	1 3	 no rhythmic sign















	15:	3	♪
6a. Pass' e mezo (fol. b2v)	37:	1	2 on 3 rd line (<i>b₂</i>)
6b. Saltarello (fol. b3)	7:	1	♪
	17:	5	0 on 1 st line (<i>g'</i>)
8. Piva (fol. b4v)	50:	6	3 on 2 nd line (<i>f</i>)
	69:	5	
	91:	1	
	15:	3	♪
	50:	6	3 on 2 nd line (<i>f'</i>)
	69:	5	no rhythmic sign
	91:	1	♪
9. Pass' e mezzo [antico] (fol. c1v)	5:	3	1 on 3 rd line (<i>b₂</i>)
	21:	2	1 on 3 rd line (<i>b₂</i>)
	31:	1	3 on 4 th line (<i>a₂</i>)
11. Brando Franzese (fol. c3)	2:	4	4 on 2 nd line (<i>f#'</i>)
14a. Pavana (fol. c3v)	22:	3	Upbeat – 2 on 2 nd line (<i>e'</i>)
		4	3 on 2 nd line (<i>f'</i>)
14b. Saltarello (fol. c4v)	3:	5	2 on 3 rd line (<i>b₂</i>)
			1 on 4 th line (<i>f#</i>)
	20:	4	3 on 3 rd line (<i>c'</i>)
16a. Pass'e mezo della Battaia (fol. d1v)	19:	1	♪
16b. Saltarello del Pass'e mezo della Battaia (fol. d2)	8:	3	no rhythmic sign
	13:	5	2 on 3 rd line (<i>b₂</i>)
	17:	1	♩ from previous bar
	20:		barline added
	22:	3	no rhythmic sign
	28:	3	0 on 5 th line (<i>c</i>)
	29:	2	2 on 2 nd line (<i>e'</i>)



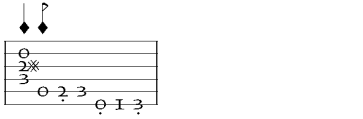
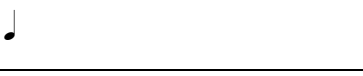
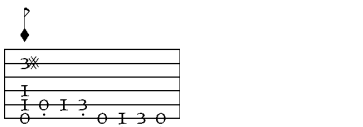
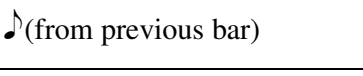
	53:	6	Upbeat – 1 on 1 st line (<i>a_b'</i>)
	56:	1	3 on 2 nd line (<i>f'</i>)
18a. Pavana gagliarda (fol. d3v)	25-26:		no barline
	43-44:		no barline
	43:	3	Upbeat – 3 on 2 nd line (<i>f'</i>)
18b. Seconda Parte (fol. d4)	44-45:		no barline
	46:	2	♪ (from previous bar)
18c. Saltarello (fol. e1)	29:	1	♪ (from previous bar)
20. Il vecchio da Conegian	42-43		no barline
21. Saltarello La Vilanella (fol. e2v)	9:	5	♪ (from previous bar)
	18:	5	♪
23. [Saltarello del Formigoto:] Madonna Tenerina (fol. e3v)	11:	3	0 on 4 th line (<i>f</i>)
	29:	1	♪ (from previous bar)
24. Il traditore (fol. e4)	3:	5	no rhythmic sign
	6-7:		no barline
	7:	1	♩ (from previous bar)
	30:	3	♪ on 4 th beat
	32:	2	♪
25. Mia mare e anda al merco per comprarme in pignolo (fol. e4v)	1:	1	no rhythmic sign
	10:	1	♩ (from previous bar)
	17:	5	♩
26. Fantasia (fol. f1)	32:	4	Upbeat – 0 on 3 rd line (<i>a</i>)
	58:	3	4 on 4 th line (<i>a'</i>)
27. Fantasia (fol. f1v)	47:	3	4 on 2 nd line (<i>f#'</i>)
		4	2 on 2 nd line (<i>e'</i>)
	49:	1	3 on 3 rd line (<i>c'</i>)
	50:	1	7 on 3 rd line (<i>e'</i>)


28. Piangete occhi miei lassi (fol. f2v)	12:	1	♩ (from previous bar)
	17:	6	0 on 1 st line (<i>g'</i>)
	29:	5	♩
29. Vray dieu damors (fol. f3)	1:	1	♩
	2:	1	no rhythmic sign
	53:		
	67:	1	♩ (from previous bar)
		4	5 on 4 th line (<i>b_b</i>)
30. Fantasia (fol. f4)	1:	1	♩.
	25:	1	2 on 1 st line (<i>a'</i>)
31. Fantasia (fol. g1)	15:	1	♩ (from previous bar)
	19:	4	♪
	67:	3	♩
	68:	1	no rhythmic sign
<u>Libro X</u>			
1a. Recercada Prima parte (fol. Aa2v)	21:	1	♪ (from previous bar)
		1	4 on 4 th line (<i>a</i>)
	32:	2	Upbeat ♩
1b. Fantasia Secoda parte (fol. Aa3)	30:	3	0 on 2 nd line (<i>d'</i>)
	48:	1	♩ (from previous bar)
	49:	1	no rhythmic sign
	56:	2	♪
2. Deul double deul (fol. Aa4)	3:	4	4 on 2 nd line (<i>f#'</i>)
	21:	3	4 on 4 th line (<i>a</i>)
	22-23:		no barline
	31:	1	0 on 4 th line (<i>c</i>)
3. Il est bel et bon (fol. Aa4v)	3:	2	2 on 4 th line (<i>g</i>)

	28:	2 4	2 on 3 rd line (<i>b</i>) 2 on 3 rd line (<i>b</i>)
	32:	1	2 on 2 nd line (<i>e'</i>)
	47:	3	2 on 3 rd line (<i>b_z</i>)
	93:	2 3	2 on 4 th line (<i>g</i>) 0 on 1 st line (<i>g'</i>)
	102:	1	2 on 4 th line (<i>g</i>)
4a. Queramus cum pastoribus (fol. Bb2)	15:	3	♩
	49:	1	2 on 5 th line (<i>d</i>) 0 on 6 th line (<i>G</i>)
	63:	1	4 on 4 th line reversed
	99:	1	0 on 2 nd line (<i>d'</i>)
	134:	1	0 on 2 nd line (<i>d'</i>)
4b. Seconda parte (fol. Bb3)	26:	1	♩ (from previous bar)
	27:	1	no rhythmic sign
	32:	1	all notes up a line (<i>b</i> , <i>a_b</i> , <i>d</i>)
	53:	1	♩ (from previous bar)
	60:	1	♩ (from previous bar)
	100:	1 3	♩ ♩
5. Christi Corpus Ave (fol. Bb4v)	49:	1	0 on 3 rd line (<i>a</i>)
	50:	1 3	♩ (from previous bar) no rhythmic sign
	72:	2	♩
6. Fantasia (fol. Cc2)	2:	1	3 on 2 nd line (<i>f'</i>)
	3:	1	5 on 2 nd line (<i>g'</i>)
	19:	1	♩ (from previous bar)
	21:	1	no rhythmic sign
	27:	1	5 on 1 st line (<i>c''</i>)
	29:	1	♩

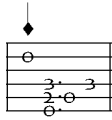
	47:	1	♩ (from previous bar)
	70:	3	♩ (from previous bar)
7. Fantasia (fol. Cc2v)	16:	1	♪ (from previous bar)
8. Fantasia (fol. Cc3v)	34:	3	2 on 2 nd line (<i>c'</i>)
	36:	1	0 on 4 th line (<i>f</i>)
	37:	4	4 on 2 nd line (<i>f#'</i>)
9. Canzon La volunte (fol. Cc4v)	20:	1	♩ (from previous bar)
	21:	1	no rhythmic sign
	23:	3	2 on 6 th line (<i>A</i>)
	27:	1	0 on 1 st line (<i>g'</i>)
	33:	2	no rhythmic sign
	37:	2	♪ (from previous bar)
	42:	1	0 on 4 th line (<i>f</i>) 2 on 5 th line (<i>d</i>)
10. Fantasia (fol. Dd1)	4:	1	2 on 1 st line (<i>a'</i>)
	13:	1	1 on 4 th line (<i>f#</i>)
	19:	2	♩
11. Fantasia Di scorda il Basso con il Tenore unisono (fol. Dd1)	15:	2	♩
	25:	3	♪
12. Canzon Francese (fol. Dd2)	13:	1	0 on 5 th line (<i>c</i>)
	20:	1	♩
	27:	4	7 on 2 nd line (<i>a'</i>)
	37:	1	♪ (from previous bar)
	50:	2	Upbeat – 3 on 3 rd line (<i>c'</i>)
13. Canzon (fol. Dd2v)	15:	3	♩ on 1 st beat
	36:	3	♩ on 1 st beat
	48:	1	♩ (from previous bar)
	49:	1	no rhythmic sign

	57:	4	0 on 3 rd line (<i>a₄</i>)
	60:	3	
	71:	3	
	72:	1	no rhythmic sign
	76:	3	2 on 2 nd line (<i>e₄'</i>)
14. Madrigal Se mai provasti donna (fol. Dd3v)	13:	2	all notes down a line (<i>f'</i> , <i>e₄'</i> , <i>f</i>)
	38:	1	0 on 2 nd line (<i>d'</i>)
	45:	1 3	2 on 4 th line (<i>g</i>) 2 on 4 th line (<i>g</i>)
	56:	3	
	57:	3	no rhythmic sign
15. Fantasia sopra Se mai provasti donna (fol. Dd4)	11:	3	
	12:	1	3 on 5 th line (<i>e₅</i>)
	13:	4	Upbeat 
	14:	1	no rhythmic sign
	18:	1 2	 
	28:	1	
	34:	1	
	36:	2	
	37:	2	
	43:	2	
16a. Madonna qual certezza. Soprano per sonare a dui Lauti (fol. Ee1v)	6:	1	1 on 2 nd line (<i>f</i>)
	8:	1 3	 

	11:	1 2	
	12:		bar omitted
	13:	1 3	0 on 2 nd line (<i>e'</i>) 1 on 2 nd line (<i>f'</i>)
	20:	1	1 on 3 rd line (<i>c'</i>) 2 on 5 th line (<i>e</i>)
	21:	3	1 on 3 rd line (<i>c'</i>)
	22:	3	3 on 1 st line (<i>c''</i>)
	23:	1	1 on 1 st line (<i>b_b'</i>) 3 on 3 rd line (<i>d'</i>)
	29:	3	
	33:		
	38:	3	
	40:	3	0 on 2 nd line (<i>e'</i>)
	45:	3	1 on 1 st line (<i>b_b'</i>)
	55:	3	0 on 2 nd line (<i>e'</i>) 1 on 3 rd line (<i>c'</i>)
	59:		
	61:	1	1 on 2 nd line (<i>f'</i>)
	67:	2 3 4	3 on 3 rd line (<i>d'</i>) 0 on 2 nd line (<i>e'</i>) 2 on 2 nd line (<i>f#'</i>)
	69:	1	3 on 2 nd line (<i>g'</i>) 0 on 4 th line (<i>g</i>)
	74:	3	2 on 4 th line (<i>a</i>)
	82:	1	1 on 2 nd line (<i>f'</i>)
	84:	3	
	88:	1	0 on 2 nd line (<i>e'</i>)
	89:	1	0 on 2 nd line (<i>e'</i>)

	96:	1 2	1 on 3 rd line (<i>c'</i>) 2 on 5 th line (<i>e₂'</i>)
	97:	3	1 on 3 rd line (<i>c'</i>)
	98:	3	3 on 1 st line (<i>c''</i>)
	99:	1	1 on 1 st line (<i>b₂'</i>) 3 on 3 rd line (<i>d'</i>)
16b. Tenor di Madonna qual certezza [lute in G] (fol. Ee3)	10:	1	0 on 2 nd line (<i>d'</i>)
	22:	3	1 on 3 rd line (<i>b₂'</i>)
	32:	1	3 on 5 th line (<i>e₂'</i>)
	52:	1	3 on 2 nd line (<i>f'</i>)
	53:	1	3 on 2 nd line (<i>f'</i>)
	60:	1 3	2 on 3 rd line (<i>b₂'</i>) 2 on 3 rd line (<i>b₂'</i>)
	61:	1 3	3 on 2 nd line (<i>f'</i>) 3 on 2 nd line (<i>f'</i>)
	66:		bar omitted
	76:	1	2 on 3 rd line (<i>b₂'</i>)
	77:	1	2 on 3 rd line (<i>b₂'</i>)
	78:		bar omitted
	79:		bar omitted
	86:	1	0 on 2 nd line (<i>d'</i>)
	95:	3	♩
	98:	3	1 on 3 rd line (<i>b₂'</i>)
17. Pas de mi bon compagni (fol. Ee3v)	23:	1	2 on 5 th line (<i>d</i>)
	30:	1	0 on 3 rd line (<i>a</i>)
	31:	3	4 on 2 nd line (<i>f₂'</i>)
	32:	2	all notes up a line 
	34:	1	0 on 5 th line (<i>g</i>)

	37:	1	♩ (from previous bar)
18a. Fantasia ante scritta per sonare con dui lauti in ottava. [Soprano] (fol. Ee4v)	1:	2	0 on 2 nd line (<i>d'</i>)
		3	1 on 2 nd line (<i>e_b'</i>)
		4	3 on 2 nd line (<i>f'</i>)
	2:	2	3 on 1 st line (<i>b_b'</i>)
		3	2 on 1 st line (<i>e'</i>)
	9:		
	20:	1	1 on 3 rd line (<i>b_b</i>)
	23:	3	3 on 1 st line (<i>b_b'</i>)
	28:		
18b. Fantasia ante scritta per sonare con dui lauti in ottava [Tenor] (fol. Ff1)	13:		
		22:	bar missing
	24:		bar missing
	25:		
	26:		
	27:		
	28:		
	31:	3	♩ (from previous bar)
	33:		no rhythmic signs

	41:		
21. Fantasia discordata per sonare solo uno (fol. Ff3)	21:	1	0 on 6 th line (<i>G</i>)
	30:	2	♪ on previous beat
	42:	1	♪
		2	♪ on previous beat
22. Fantasia discordata (fol. Ff3v)	3:	3	♪ on previous beat
	4:	1	♪ on previous beat
	14:	2	♪
	15:	1	♪ (from previous bar)
	38:	3	0 on 3 rd line (<i>a</i>)
	44:	1	0 on 4 th line (<i>g</i>)
23a. Fantasia. Prima parte (fol. Ff4v)	6:	3	4 on 2 nd line (<i>f#'</i>)
	21:	1	no 0 on 6 th line (<i>G</i>)
23b. Fantasia. Seconda parte (fol. Gg1v)	22:	1	♪
	72:	1	6 on 3 rd line (<i>e_b'</i>)
	81:	1	4 on 6 th line (<i>B_b'</i>)
	90:	1	All notes up a line (<i>d'</i> , <i>b_b'</i> , <i>a_b'</i> , <i>G</i>)
23c. Fantasia. Terza parte (fol. Gg3)	20:	2	♪
24. Canzon (fol. Gg3v)	23:	1	♪ (from previous bar)
	40:	4	0 on 6 th line (<i>G</i>)