

Early Guitar Anthology I

The Renaissance
c.1540-1580

by
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Music Edited by
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About the Author

Charles Wolzien is a Professor Emeritus at the University of Colorado College of Music in Boulder. Under his guidance from its inception in 1979, the CU-Boulder undergraduate guitar program grew to include masters and doctoral degrees, a Graduate Teaching Assistantship position, classes in sight reading, accompanying, guitar repertoire, chamber music and guitar ensembles, and an average enrollment of 20 to 25 majors. In 2006, at age 55, Wolzien stepped down as Associate Dean of the College and took early retirement from the tenured faculty after 27 years of service. He remained on staff for an additional year, being voted Professor Emeritus in 2007.

... Dr. Wolzien served as a guest lecturer at Australia's Sydney Conservatorium of Music during April of 1995; has conducted master classes in the US, Canada, China, and Argentina; and is included in the 60th edition of Marquis's *Who's Who in American Education*. Wolzien has written articles on early guitar repertoire, proportional notation, and is the author of *Adrian Le Roy French Renaissance Guitar Songs*, a performance edition of Le Roy's 1555 *Second livre de guiterre...* (Doberman-YPPAN Press). For nineteen years he wrote about early guitar history as a columnist for *Soundboard* magazine and critiqued the music of many contemporary composers as a reviewer for both *Soundboard* and *Guitar Review* magazines. His arrangements for flute and guitar are published by Shawnee Press and Southern Music Company.

.... From the mid 1970's through the decade of the 1980's, Wolzien appeared both as a soloist and ensemble performer, presenting hundreds of programs throughout the continental United States and Hawaii. He was a featured artist on a Royal Viking Lines trans-Panama canal cruise with stops in Mexico, South America, Central America and the Caribbean, and toured in the US and Canada for Columbia Artists Management. He presented debut concerts at Carnegie Recital Hall and the Los Angeles Bach Festival; performed on many major university and civic-center recital series; and was selected to perform at national meetings of the Sonneck Society (for American Music), the College Music Society, and the American String Teachers Association/Guitar Foundation. Beginning in the 1990's and continuing until his retirement from CU-Boulder, Wolzien performed extensively on replica guitars from the Renaissance and Baroque periods as well as on a small, French six-string guitar built in the early 1800's. His recitals spanned the globe, including appearances in the United States, South America, Canada, Australia, New Zealand, Asia, North Africa and the Mediterranean, as well as performances at numerous European conservatories, including the American Academy in Rome. His CD album *Dances, Grounds and Songs* features repertoire played on these early instruments.

In 2007, Charles moved to Vancouver Island in British Columbia, Canada, to establish his oceanside guitar studio next to Rathrevor Beach Park. He performed at various Island venues and served as an adjudicator for the Upper Island Music Festival before returning to Colorado in 2017, where he continues to enjoy traveling (especially his more recent trips to India, and Russia) and motorcycle touring.

About the Editor

Frank Bliven graduated from the San Francisco Conservatory of Music in 1972, where he was the first guitar student to play a concerto as part of his recital program requirement. Following his graduation from SFCM he moved to Bellingham, Washington, where he was responsible for creating the first undergraduate Classical Guitar program at Western Washington University. While studying for his masters degree, he performed in masterclasses with classical guitarist Christopher Parkening and baroque lutenist Eugen Dombois. Following the completion of a Masters degree at WWU in 1976, he was appointed to the tenured faculty at Southern Illinois University in Carbondale where he taught approximately 50 guitar students each semester and maintained a studio of one dozen undergraduate and graduate majors. Bliven directed guitar ensembles, taught class guitar, hosted a monthly video-taped master class, and performed with the SIU Collegium playing the theorbo and lute. After immigrating to Canada in 1990, he taught at Trinity Western University in Vancouver and currently teaches at his private studio in Kamloops, British Columbia.

Professor Bliven specializes in Renaissance guitar, Renaissance lute, Baroque guitar, Baroque lute, and early 19th-century classical guitar performance. He has edited music for the London College of Music *Classical Guitar Series*; served as the first North American classical guitar examiner for music examinations in Canada; and is active as an adjudicator for music festivals in both the U.S. and Canada.

As a soloist and early music specialist, Bliven has given numerous master classes, lectures and solo recitals for colleges and universities throughout the U.S. and Canada.

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Introduction

The *Early Guitar Anthology (EGA)* series features tablature transcriptions that have been compiled, revised, and edited from the materials I developed in over three decades of teaching guitar repertoire classes at the college level. Since my courses were performance oriented, topics from the field of performance practice were integral to their content, as reflected by the outline texts in each volume which pursue questions pertaining to musical expression (*i.e.* what period musicians and guitarists wrote about playing *expressively*); technique as described by performers of the time; instrument construction and tuning; and the notation that was used to convey musical ideas. Indeed, a consideration of what musical scores contain, and what they leave to the aesthetic discretion and imagination of the performer to add or omit, are questions that will continue to be of critical importance to us as we craft our musical interpretations of early music.

As stated on the EGA web page, our online publishing format allows us to offer you regularly updated and revised editions of this series. The unique transcriptions of Renaissance song repertoire in Volume I present the guitar arrangements underneath the vocal models that inspired them. In Volume 3, song arrangements that Francesco Corbetta made of solo guitar dances are paired in a somewhat similar manner, the vocal rendition appearing above its corresponding dance. This formatting not only facilitates a study of arranging procedures, but results in transcriptions that can serve to enhance classes in music history and music appreciation as well. Studio guitar teachers will find many interesting pieces for their students since all the Renaissance and Baroque music in the *Early Guitar Anthology* series has been transcribed to accommodate modern guitar tuning.

I thank Professor Emeritus Ester Zago for her translations of the French song lyrics and Editor Frank Bliven for his corrections of the tablature transcriptions. I am especially indebted to my wife, Sharon, for the encouragement she offered me throughout this project.

Charles Wolzien

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Renaissance Guitar Music

General Background

Instrument and Tuning

The Renaissance guitar was a small and delicate instrument that was strung with four courses: the three lowest sounding courses contained two strings each while the highest was strung with one. Constructed of extremely thin pieces of wood, guitars of this period had a limited dynamic range that become softer in the higher reaches of the neck, and the use of multiple strings per course gave it a much more diffuse sound than that of the modern instrument.

Period sources by Pierre Phalèse (*Selectissima...in Guiterna Ludenda Carmina...* 1570: translations by Daniel Heartz) and Juan Bermudo (*Declaracion e instrumentos musicales*, 1555) give the normal intervallic tuning between courses as 4th, 3rd, 4th (from lowest to highest). A variant of this tuning was referred to as either *avalée* or *viejo* (in France and Spain respectively), which called for lowering the bottom, or fourth string, by one step (rendering the intervals of 5th, 3rd, 4th). While the pitch of the highest course was often cited as being an *a'* or *g'*, in reality it was variable. Admonitions like that of Phalèse to “stretch the strings as high as possible and comfortable without breaking” demonstrates that the tensile strength of gut strings, as well as the size and construction of the instrument dictated tuning: it was not pitch, but intervals that were the determining factor. Bermudo said that the fourth course was strung with a high octave string while Phalèse documented the use of high octave strings on both the fourth and third courses. While no specific mention was made as to the position of these strings within the course, their order can alter the timbre produced by emphasizing either the low or high octave.

In addition to this standard four course guitar, there was also a five course instrument which, according to Miguel de Fuenllana, could have been tuned in a variety of ways. He included a limited number of pieces for this unusual guitar in his *Libro de musica para Vihuela, intitulado Orphenica lyra* of 1554. The musical examples in this anthology are transcribed for guitars with a first string tuned to *e'* in order to accommodate performance on the modern instrument.

Finding gut strings that were true, and in tune, was always a problem. Players apparently tested the strings by stretching them between their thumbs and forefingers and then plucking them to see whether the vibration would appear as ‘one,’ or as ‘multiple’ images. In his *Les instructions pour le Luth* of 1574 Adrian Le Roy warned that “a false string is

known by the show of many strings...when it is stricken between the fingers.” However, even strings that tested true, and were of the same diameter, sometimes produced slightly different pitches, again resulting in faulty tuning.

Tuning problems also resulted from the improper positioning of the gut frets that were tied onto the neck of the instrument (unlike those on the modern instrument that are metal and inlaid in the fingerboard). While there is evidence that many Renaissance players fretted their necks in equal semitones that approximated modern guitars tuned in equal temperament, others used the ratios of Pythagorean intonation to position all, or some of the frets.

The anonymous French author of the 1556 *La manière d’entoucher les lucs et guiternes* said that errors in fretting could be witnessed in “the most accomplished lute and guitar players as well as from little advanced apprentices.” To help remedy the situation, he offered guidance in setting frets through the use of Pythagorean ratios that were measured onto the neck with the use of a large compass. He paid special attention to the first seven frets, giving directions for locating the higher frets almost as an afterthought. In his *Selectissima* of 1570, Phalèse said that eight frets were normally placed on the guitar with the letter *i* designating the eighth fret; and any notes sounding above these were to be played on the neck “according to their order, just as if they had frets.” These higher ‘frets,’ the 9th through the 12th, he represented by the letters *klmn* (the letter *j* was not used). Phalèse went on to say that these notes were in the realm of the virtuoso players and “those who have long practice in the art.” He noted that these performers could play them perfectly, “as if they corresponded to frets on the fingerboard.”

The drawing of a guitar that appears in his *Selectissima* confirms the fact that the instrument’s dimensions will not accommodate the higher frets of *klmn*. However, some of the guitars that were used in France had longer necks which would have provided space to tie ten frets to the fingerboard: this is substantiated by the famous rendering of a guitar which appears on the covers of Guillaume Morlaye’s publications.

Indeed, these longer necked guitars may have been patterned after Spanish guitars of the period, because in Spain, guitarists routinely placed ten frets on the necks of their instruments, although Bermudo said that playing simple music required the use of only five or six frets. Bermudo’s instructions for finding the finding the 2nd, 4th, 5th, 7th, 9th and 10th frets with Pythagorean ratios are like those encountered in *La manière*, except that he recommended setting the remaining semitone frets by ear (see Endnote 1).

Sources and Notation

The following printed sources were used in making the transcriptions in this anthology (see Endnote 2):

- Alonso Mudarra *Tres libros de Musica...* 1546
- Melchior de Barberis *Opera Intitolata Contina...* 1549
- Simon Gorlier *Le Troysieme Livre...De Guiterne...* 1551
- Guillaume Morlaye
Le Premier livre...de Guiterne... 1552
Le Second livre...de Guiterne... 1553
Quatresme livre...de Guyterne... 1552
- Adrian Le Roy
Premier Livre de Tablature de Guiterre... 1551
Second livre de guiterre... 1555
Tiers livre de tabulature de guiterre... 1552
Cinqiesme livre de guiterre... 1554
- Gregoire Brayssing *Quart livre de tabulature de guiterre...* 1553
- Miguel de Fuenllana *Libro de musica para Vihuela, intitulado Orphenica lyra...* 1554
- Pierre Phalèse *Selectissima...in Guiterna Ludenda Carmina...* 1570.

Renaissance guitar tablature varied in format from country to country, but all of the different systems graphically showed players where to place their hands in order to pluck the correct pitches, and provided note values and bar lines as well (see Appendix). These bar lines usually correspond to the semibreve in sixteenth-century mensural notation (our whole note), the value normally used for beating time with the *tactus*. The *tactus* is a ‘conductor’s beat’ consisting of an equally timed lowering and raising of the hand (or in the case of guitarists, the foot). In duple meter these two motions split the semibreve into two minims (our half note), placing a pulse on each one, hence its name *tactus a la semibreve*. For pieces in triple meter, the unequal *tactus inaequalis a la semibreve* could be used to beat time; as shown in the examples below, the *tactus inaequalis* is represented by a downward arrow on the semibreve which lasts twice as long as the upward arrow on the following minim. In most cases then, tablature made the undifferentiated beat of the *tactus* ‘visible’ through the use of bar lines (mensural notation had no bar lines).

Transferring tablature into modern notation is best done by equating the semibreve with the half note (a 2:1 reduction of value) and combining two tablature bars into one modern measure. In the examples of duple meter (marked in tablature by the *a la breve* sign) and triple meter (often denoted by the **3** sign) below on the right, the first line contains the mensural note values--semibreves and minims--with arrows representing the

tactus; the second line contains the equivalent values in guitar tablature; and the third line gives the modern transcription at a 2:1 reduction. However, not all pieces fit into this pattern. In the unusual tablature used by Phalèse, and in the rare dances by Le Roy and Guillaume Morlaye (e.g. dance exs. 2a, 3a and 7), each bar is equal in value to a breve (the breve is equal to two semibreves); in these instances, a single tablature bar will transcribe as a single modern measure at a 2:1 reduction ratio. The branles in this anthology were written in tablature that places the *tactus* on the minim (our modern half note); consequently, a straight 1:1 transfer of values is used in the transcriptions (the same is true of the *Tourdion*--dance ex. 10). In *Que te sert* (song ex. 9), Le Roy set the guitar tablature and voice line in a 2:1 relationship which necessitates a transcription that reduces the vocal part at a 4:1 ratio and the tablature at 2:1.



When right hand fingering is given in the tablature, it is included in the transcriptions where the letters *p*, *i*, *m*, and *a* represent the thumb, index, middle and ring fingers, respectively. When necessary, editorial string numbers are supplied to clarify left hand fingering (these appear as circled numbers); barred chords are shown by a 'C' (C3 designates the third fret, C5 the fifth fret, C7 the seventh fret, etc.); and a '0' indicates a note played on an open string.

Key Signatures and *Ficta*

Transposed to fit the tuning of the modern guitar, all of the fantasie, ground, and dance transcriptions employ modern key signatures that reflect the modal pattern found in the tablature (the modes are given in Endnote 3). Song transcriptions are based on the signatures used in the vocal models but, once again, are transposed to accommodate modern guitar tuning.

The French guitar song repertory in particular offers insights into *musica ficta* practices of the time since the melodic notes in the mensural line must sometimes be changed to match the melodic line as given in the guitar tablature. In the song transcriptions, these altered notes are indicated by accidentals in parentheses above the voice part (e.g. measure nine of *Que te sert*). Fuenllana's vocal lines are indicated by red ciphers within the tablature itself, so voice and guitar parts correspond automatically.

The vocal models that were used to create the intabulations are printed along with the transcriptions for ease of comparison: they have not been supplied with *ficta* since they

may indeed have been performed without such changes (however dissonant clashes such as melodic tritones or cross relations would certainly have been altered by *musica ficta* practices).

Performance Practice and Expression

Pierre Phalèse talked about the importance of selecting appropriate tempos in terms of adding to the “elegance of harmony in the variation of fast and slow;” and said that the “spirits of the listeners are greatly moved by this...no matter what the affection” of the music. He said sad spirits were moved by slower tempos while joyful spirits were aroused by faster ones. Similarly, Alonso Mudarra noted that joyful texts necessitated fast tempos, sad texts called for slow tempos, and texts of mixed emotions should be played at a moderate speed. His fantasias employ time signatures to indicate the proper tempo, making them some of the first pieces ever to be printed in this manner. In the transcriptions, the tempo terms *moderato* (fantasie ex. 1) and *quickly* (fantasie ex. 2) are used to represent the tempo as indicated by Mudarra’s signatures.

Just as a proper tempo could move ‘the spirits’ or emotions of the listener, sonority was also thought to convey musical ‘affection’; major chords were considered as strong or sweet sounding while minor ones were used for sadder moods. Modal patterns contributed to musical expression as well, each mode communicating a different character--joy, anger, threat, sadness, lyrical motion, *etc.* (refer to Endnote 3).

Rhythm and tempo in dance music was dictated by choreography. Viewing this music through the cultural lens of popular music today--with its reliance on the mechanical and unrelenting ‘click track’ technology developed in the 20th century--can result in rigid interpretations that override the rhythm of the dance. Rather than using a purely metronomic approach, guitarists can instead convey; 1) the levels of rhythm as shown by the steps and measure groupings, 2) the points of motion and repose within the phrases, and 3) the quality of the dance movements. This can be accomplished through the use of various articulations that alter the beginning, duration, and ending of select notes and by accentuation that reflects the movements of the dance. Performers can sometimes select different rhythmic levels to correspond with the dance step patterns: an example would be equating a pavan step with a whole note instead of the usual half note in a 2:1 reduction (if the speed of the ornamentation would allow for such an interpretation).

Closely related to tempo indications are questions regarding rubato and changes in pacing, practices that are clearly documented in Luis Milan’s vihuela fantasias that call for the performer to play scales quickly and take the chordal textures more slowly.

Technique

Performers can change the sound and character of the guitar immensely depending on whether they pluck the strings with their fingernails or the flesh of their fingertips. Fuenllana said “there is great virtue in plucking the string with a good attack, without needing to use the nail or any other kind of invention [picks], for in the finger alone, in living material lies the true spirit, which is brought out by striking the string” (translations by John Griffiths)

Playing with the thumb positioned underneath the index finger we refer to as ‘thumb under’ today, while plucking with the thumb striking above the index is known as ‘thumb over’ technique. Iconography (though not always reliable) and written sources substantiate the fact that 16th-century playing technique varied within, and between different European countries. In Spain, Luis Venegas de Henestrosa wrote about four ways of performing fast scales: one used the index finger in a pick-like manner, a technique referred to as *dedillo*; a second involved crossing the thumb over the index finger; the third way crossed the index over the thumb; and the fourth way involved using the index and middle fingers in alternation. Fuenllana alone championed the latter technique saying the *m-i* stroke has “perfection of velocity and cleanness without the intervention of the nail.”

One finds less information in French sources, but the preference for fingering scales with *p-i* is clear and results in a pulsating line with more accentuation on the thumb strokes (in contrast to modern scales which are smooth and dynamically contoured). According to Le Roy, the thumb, index, middle, and ring fingers of the right hand (*pima*) were used for playing chords while the little finger was placed on the face of the instrument for stability. Some dyads were specifically fingered with *i* and *m*, but more often than not were left unmarked, indicating that a fingering of either *pi* or *pm* could be used. He gave lutenists guidance in how to perform five and six note sonorities and said that four note chords could be fingered with *pima*. While many of the ubiquitous four note chords found in the guitar repertoire work well with a *pima* fingering, others are better approached by sweeping the thumb over two strings (*ppim*), a fingering option with a long historical lineage as well. The arpeggiation, or ‘rolling’ of chords to help project different lines in contrapuntal textures or reinforce cadences was no doubt employed, but to what extent the technique was used cannot be documented.

A variety of other right hand fingerings were used to create different articulations and rhythmic, as well as dynamic emphases, including: dragging the index finger from a higher pitched string to a lower one to create a smooth connection between the notes; or the use of consecutive *i-i* fingerings for notes on the same string, which, depending on the speed of the piece, creates a more or less detached articulation. All these different fingerings helped performers highlight: the different textural moods and individual words in songs; the character of different dances; modal inflections; and the cadential hierarchy of

a piece. Some Spanish sources called for the use of the thumb support strokes, but noted that it was only possible in slower pieces.

The only extant instructions that deal with left hand technique revolve around the necessity of sustaining notes for their full duration. While specific notational devices like the *barre* (seen in French tablatures), the circumflex (in Mudarra) and the pound sign (in Barberiis) were used to indicate bass notes that needed to be held, the importance of sustaining melodic suspensions and contrapuntal lines was discussed as a prerequisite of good playing by many composers, a practice that demanded a knowledge of counterpoint on the part of the performer. In rare instances, poor fingering obliterated the contrapuntal fabric and needs to be corrected, as in measure five of Simon Gorlier's *Canon in subdyapenté*. The transcription, which exactly replicates the tablature, shows the bottom voice as *b--quarter rest--quarter rest--a*. In point of fact, the *b* needs to be fingered on the fourth fret of the third string (not as an open second string) in order to be sustained for three beats before moving to the *a*, thus providing the correct canonic imitation. Similarly, the half note *c'* beginning in measure six of Gorlier's *Duo* needs to be fingered on the third string, not the second, in order to clarify the contrapuntal lines. In measure seven of Brayssing's arrangement of *Je cherche*, the notes *g* and *b* on beats one and two need to be fingered on the fourth and third strings to accurately convey the intended voice leading; and, to smooth out the contrapuntal lines in Morlaye's intabulation of *Ma Bouche Rit*, barred chords can be used to avoid the left hand stretches and shifts found in the tablature notation (see the comments on page twenty-six). Performers should not hesitate to use alternate fingerings as long as they preserve the original musical articulations.

The fact that Renaissance guitarists approached technique from a variety of different viewpoints allows us a similarly wide latitude today when performing this music. It seems obvious that they would have taken full advantage of their instrument's sonic capabilities and we must bring that same vivid imagination to bear when creating our own interpretations today.

Ornamentation

Ornaments that we refer to as graces today include the vibrato, trill, and mordent (these ornaments are described in *EGA III* on page 78). While they do not appear in any publications for the Renaissance guitar, they can be found in random manuscripts and rare mention of graces is made in a few lute books of the period as well. Consequently, they can be used to good effect in ornamenting Renaissance guitar repertoire.

In the French song repertoire one often finds clashes of a second between the voice and guitar parts occurring on strong beats; sometimes eighth note motion in the vocal line is accompanied by dotted eighth and sixteenth note rhythms in the guitar; and a few accompaniments include thirds moving in quarter notes that are then 'broken' into flowing

eighth notes. These ornamental devices all serve to enhance the affective presentation of the text and can be improvised when unwritten.

A more difficult type of ornamentation was referred to as *diminuée* in France, *diminutio* in Italy, and *division* writing in England. These diminution ornaments consist of elaborate, fast moving scales that encircle, and fill in between the main notes of the melody. They were used to compose variations in ground bass compositions; to provide ornamental repeats in dances (called *Autrement* in France); and to adorn vocal arrangements. In the latter case, practices varied: Le Roy, for instance, preferred his vocal arrangements “adorned with running poinctes and passages” while Spanish writers like Bermudo felt they were in poor taste and detracted from the model sources. While Fuenllana agreed with Bermudo in principle, he none the less added ornamental diminutions to some of his intabulations as well.

Fantasies *et al.*

Overview of Genre and Composers

Fantasies feature linear, contrapuntal writing and were admired due to the skill and sophistication they demanded of the composer. Witness the Englishman Thomas Morley’s thoughts on the genre: “The most principal and chiefest kind of music which is made without a ditty is the fantasy, that is, when a musician taketh a point at his pleasure and wresteth and turneth it as he [will], making either much or little of it as shall seem best to his own conceit. In this may be more art be shown than in any other music because the composer is tied to nothing” (translation by Oliver Strunk).

It is significant that the published repertoire for the instrument was created by well educated priests, courtiers, and members of the rising bourgeois class, all of whom included the ‘learned’ fantasie in their publications. Both Alonso de Mudarra (a church canon in Sevilla) and Miguel Fuenllana (who served the Spanish court of Philip II) devoted half their guitar output to the genre, the latter contributing six fantasias for the five course guitar (the first extant pieces written for this instrument) and another six for the four course instrument. France far surpassed Spain in the amount of guitar music published, but fantasias make up a much smaller percentage of their repertoire. Competing Parisian publishers Adrian Le Roy and Guillaume Morlaye wrote six fantasias between them, the latter publishing an additional two fantasias written by his teacher Albert de Rippe, the preeminent Italian lutenist who served at the court of François I. Le Roy included two preludes in his *Tiers livre...* while Simon Gorlier composed three contrapuntal pieces--two canons and a duo. The German expatriate Gregoire Brayssing wrote six fantasias and the Italian priest Melchoir Barberiis appended four short guitar fantasias to his

publication for lute, but they are all dance-like in character and devoid of contrapuntal interchange.

Characteristics

Contrapuntal Texture

Like its relative the *ricercar*, the *fantasie* was inspired by the vocal motet, a form built of independent melodic lines that wind around each other as prescribed by the strict rules of counterpoint. Chords exist as by-products of the interwoven melodies, not as pillars supporting a single tune, which often give them a ‘wandering’ quality in comparison to dance music and grounds of the time. Fantasies are characterized by uneven phrase lengths and a continuous motion that is created in part from the elided and deceptive cadences that help to obliterate clear resting points.

The limited range of the guitar made it necessary to overlap and fuse melodic lines together, or to constantly drop and add them as space permitted, thereby creating an ever changing two and three voice texture (that was expanded to four voices to reinforce many cadences). Often, lines could only be ‘implied’ due to left hand shifts that interrupted the melodic flow. Clear examples of this occur in Mudarra’s *Fantasia* (ex. 1) where the rest in the soprano part on the third beat of measure eighteen replaces what should be the continuation of the note *a'*: similarly, the rests in the soprano part in measures ten and twenty-two interrupt what should be sustained pitches. A more subtle example is seen at the final cadence of Fuenllana’s *Fantasia* (ex. 3) where holding the soprano note *g'* into the second beat for a brief eighth note helps give the impression that it is sustained throughout the beat.

Imitative Entries

Guitar fantasies that closely follow vocal motet models start with a melodic motif, or subject, that is answered by each successive voice that enters. Sometimes these answering voices are at the octave, but more often appear at the fifth above (or fourth below). Brayssing began his *Fantasia* (ex. 12) with an imitative motif at the octave but then shifted to free imitation, while da Rippe used different subject-answer motifs (at both the octave and the fifth) at the beginning of various sections of his *Fantasia* (ex. 10). Le Roy opened his *Fantasia Premiere* (ex. 9) with a subject moving from *d'* to *a'* answered at the fourth below from *a* to *e'* (this type of real answer was typical of the period--a tonal answer would have moved back to the tonic--from *a* back to *d'* in this case). The entrance of the third voice begins again on *d* but now in augmentation (written with note values twice as large) and drives to a cadence in A major at measure eight where a new imitative motif begins the next phrase. The Gorlier *Duo* (ex. 6) features tightly packed, overlapping imitative entries at the octave as well as the fifth that change with each new phrase (see mea-

asures nine, sixteen, twenty-one and twenty-eight). The answering voice in Gorlier's *Canon in subdyapenté* (ex. 7) begins on the fifth, rather than the fourth below (as indicated by the title *in subdyapenté*). As expected in a canon, both voice parts move in strict imitation throughout the piece, varying only in their approach to the cadences in measures nine and twenty-five. Fuenllana's *Fantasia* (ex. 4) also features an answer at the fifth below: the subject on *a* is answered in *d* and then appears one last time in *A* beginning at measure thirteen. His *Fantasia* (ex. 3) presents the subject with an 'accompanying' voice. In the answer at the fourth below (measure four), this 'accompanying' voice changes after the initial *d*' half notes have sounded.

Mudarra began his fantasies in a number of different ways including: presenting an initial subject that is never answered (ex. 2); and starting with a block chord that obscures the subject within it (ex. 1). In this latter case, the subject in the soprano line (*a'--b'-flat--a'--g'--f'--e'--f'*) is answered at the octave below commencing in measure two, beat three. While modern notation can show how the note A-natural of this subject is sustained, both over and within the bar line by the use of a tie, tablature had no such notational convention, thus leaving it to the performer's contrapuntal expertise to supply the correct rhythmic values. Morlaye's *Fantasie* (ex. 11) also begins with a block chord instead of individual voices, but his piece is not built around any subject at all.

Instrumental Idioms

Even fantasies that start in a vocally derived style will incorporate many instrumental idioms as they develop, including: the use of disjunct melodic lines; dissonances left or approached by leap; cross relations; unprepared dissonances on accented beats; extended melodic ranges; long sequences with prolonged motion in thirds or sixths; fast scale passages; and idiomatic arpeggio patterns.

Fuenllana was a masterful composer whose fluid contrapuntal skill is readily apparent in his *Fantasia* (ex. 4). Labeled as *difficil* or 'difficult', the beginning of this piece is unified not only by three entries of the subject, but also through the use of motives derived from the subject which permeate the entire musical fabric (these could be highlighted by the use of similar articulations for the paired eighth note figures). Midway through the piece, there is a change in style marked by the introduction of sequences that move first up, and then down the neck. This leads to the climactic phrase of the composition that employs a striking cross relation between the *g'-sharp* and *g'-natural* (see measures twenty-four and twenty-five). The spread in voices and juxtaposition of open and stopped strings mitigates the strident quality of this clash, a dissonance that is used to emphasize the structural importance of the cadence to A major at measure twenty-six. The piece continues in an instrumental style with imitative and sequential writing that ultimately features overlapping scales in three voices that ascend to the final plagal cadence.

Le Roy's *Fantasie Premiere* (ex. 9) also starts in a vocal style that soon changes with the addition of idiomatic sequences, syncopated chords, fast scales, and excursions to the highest reaches of the neck. Performers can enhance and draw attention to this change by employing a much freer rhythmic interpretation for the alternating chordal and scalar sections that begin in measure sixteen. The detached articulations created by Le Roy's use of successive *i-i* fingerings in measures twenty-seven and twenty-eight highlight the contrapuntal interplay and sequential motion of this short phrase, and require a slower tempo than the scales that precede and follow it.

Albert de Rippe's fantasies are the most extended and chromatic in the repertoire. The opening subject of his *Fantasie* (ex. 10) is treated with elaborate ornamentation while its answer is shorn of all embellishment and truncated. Rippe uses more conventional imitations to begin subsequent sections of the piece, but as they progress, they often lead to dissonant clashes (e.g. the phrases starting at measures eleven, twenty-five, forty-two, etc.). Leaps from dissonant notes are commonplace, as in measures fourteen and fifteen; but the use of chromaticism like that found in measure seventeen is far beyond that of Rippe's contemporaries. On the first beat of this measure, the cross relation *e-flat/e'-natural* is juxtaposed against a *d'*. The introduction of the *c'-sharp* on beat two creates an augmented sixth chord (*e-flat--g'--c'-sharp*) that then moves to the D major sonority with a 4-3 suspension on the third beat. Rippe often introduces augmented chords in cadential passages in order to heighten climactic tension, as seen in measures twenty-one to twenty-five, and sixty-seven to seventy. In the latter phrase, the *e-flat/e'-natural* augmented octave appearing in measure sixty-seven moves in parallel motion to *d* and *d'*, a practice once again outside the conventions of vocal counterpoint. Although there are mistakes in Rippe's tablature, the repeated use of these dissonant clashes and augmented chords leaves little doubt that these are not printing errors (and in performance, they can benefit from a judicious arpeggiation with the right hand). By employing long, sweeping sequences Rippe was able to not only balance these strident passages, but also to dramatically extend the length and scope of his fantasie.

The simple fantasies of Barberis are anomalies in the repertoire with symmetrical phrases, homophonic textures, and repeated chord patterns that are common to dances and grounds rather than contrapuntal pieces. Indeed, his *Fantasia primo* (ex. 5) was later republished by Guillaume Morlaye under the title of *Branle*. Barberis's writing is often awkward and marred by numerous errors in the tablature.

Modal Organization

Mudarra's *Fantasia* (ex. 1) is labeled as *del primer tono*, so one expects to find a piece written in the dorian mode (or first mode); but the dorian mode is obscured right from the beginning by the use of the flatted sixth degree in the opening phrase. The flattening of the

B-natural in this case follows the convention of solmizing a single note above *la* with *fa* and flattening the *fa*: thus the first two measures of the soprano line are solmized *la-fa-la-sol-fa-mi-fa*. This exchange between the B-natural/B-flat that emphasizes the characteristic sixth degree of the dorian mode occurs throughout the entire piece, right up to the final plagal cadence that moves from a G minor chord (with a B-flat) to a D major chord (with the raised *picardy* third). In Mudarra's other fantasia (ex. 2), the designation *del quinto tono* indicates the lydian mode (on D in this transcription), but the diagnostic fourth step, or G-sharp, is usually lowered to a G-natural, thus producing passages in the ionian mode as well as the lydian (the ionian mode was formed by combining the mixolydian fifth and lydian fourth--refer to Endnote 3). The opening scale with its *g-natural* and then *g'-sharp* underscores this mixing of modes. When the *g'-sharp* appears again in measure twelve it is featured in the supple two voice imitation that leads up to the cadence on the dominant in measure nineteen, beat one. On beat four of this same measure the *g'-sharp* is again positioned prominently in the scale that begins the last section of the piece, but it is quickly replaced with the G-naturals that remain constant through the descending scale that concludes the composition.

Gorlier's *Duo* (ex. 6) is written in the phrygian mode on B, the top voice spanning the octave of *b* to *b'* (solmized with the authentic range of the mode beginning *mi-fa-mi-re-sol*), the bottom voice inhabiting the plagal range of the mode from *f#* to *f#'* (the opening solmized with *la-re-mi-fa-la-sol*). The mode is defined by the expected cadences on the first, fourth and sixth (the phrygian dominant) degrees of the scale and reinforced by the *picardy* third that makes the final chord B major. By dwelling slightly on these cadence points, and carefully blocking the notes at the end of each phrase in order to draw attention to the start of every new motif, the performer can help clarify the modal structure of this piece for the listener.

An interesting use of the phrygian mode can also be found in Le Roy's *Prelude* (ex. 8), a simple piece designed to allow the performer to 'warm up' the hands. Consisting of short imitative gestures that never venture into any of the higher positions on the neck, Le Roy employed ambiguous chordal relationships to hide the organizing structure of the E phrygian mode until the final cadence of the piece.

The opening subject of Brayssing's *Fantasie des Grues* (ex. 12) starts on the second degree of the mode which helps establish D as the early pitch center of the piece. Only as the piece progresses is D seen as the dominant. Indeed, Brayssing repeated the last section of this piece (a highly unusual procedure) to drive home the mode of G dorian, which he further emphasized by using a *picardy* third to make the final chord G major.

In the *Fantasie* by Morlaye (ex. 11), the constant vacillation between F-sharp and F-natural, B-flat and B-natural, and the repeated use of the flatted sixth degree (E-flat) for deceptive cadences creates the feeling of continuous motion and unrest. The few distinct

resting points include the important cadence to G major in measure twenty-two, beat one, which must be given some extra time: it comes midway through the piece, after the cascading tenths that descend from the top of the neck to the first position, and confirms the mode as being G mixolydian. Fuenllana's *Fantasia* (ex. 3) also exhibits incessant motion caused by deceptive and elided cadences, as well as by the fact that he used only one strong cadence to the tonic of the mode--the final one. As with Morlaye's *fantasie*, this piece would benefit from the use of rubato and the employment of similar articulations to mark the imitative motives that are thrown back and forth between the voices.

Ground Bass Patterns

Overview of Genre and Composers

Built of repeated chord progressions, ground compositions are vertical rather than horizontal in conception. Their characteristic harmonic progressions are found intertwined with dance forms and underpinning popular songs. Only a handful of solo grounds exist, most of which are included in the musical examples below by Mudarra, Phalèse, and Morlaye.

Characteristics

Bass Progressions

The chord progression of the *romaneca* is III-VII-i-V--III-VII-i-V-i: the *conte clare* is built on a reiteration of I-IV-V: the *passamezzo antico* pattern is i-VII-i-V--i-VII-i-V-i and the chord row of the *passamezzo moderno* is I-IV-I-V--I-IV-I-V-I (the *passamezzo* was also known as a dance type that was similar to the *pavan* in character, but faster in tempo). The i-V-i-VII-III-VII-i-V chord row associated with the later *Folia* can be found as an underlying structure in numerous Renaissance guitar songs and also appears in a variant form of V-i-VII-III-VII-i-V. Sometimes, rather than full rows, partial rows, or even short characteristic chordal relationships (like the VII-III-VII progression of the *folia* or the similarly diagnostic III-VII-i of the *romanesca*) were used in writing songs and dances.

The beginning of Brayssing's *La guerre faite a plaisir* (ex. 5) is constructed over a unique harmonic progression that incorporates the chromatically descending line of *d'-c'-sharp--c'-natural--b--a--g*. Subsequent sections of this canzona-like composition are organized by variation writing, sequential figuration, changes in proportions, typical battle/fanfare motives, and dance rhythms. Part of a genre known as battle music, this *La guerre* commemorates the battle of Mühlberg in 1547 where John Frederick the Magnanimous and the armies of the Smalcaldic League were defeated by the Catholic forces of

Charles V (Brayssing left Germany soon after the Reformation troops of the League were crushed).

Variation Writing

Some grounds were simple and unadorned, like the *Passemeze* (ex. 2). At the other end of the scale were grounds like Morlaye's *Conte clare* (ex. 4) which showcases the elaborate art of diminution writing (hemiola at the level of the half note pervades this ground--see Endnote 4). In between these extremes are grounds like Mudarra's *Romanesca* (ex. 1) with variations that explore the higher reaches of the neck, and the other Morlaye *Conte clare* transcription (ex. 3) that features alternating measures of 4/4 and 6/4 time performed with an unchanging quarter note pulse (it is a unique example of mixed meter in the solo Renaissance guitar repertoire--see also the discussion of mixed meter in *Helas mon dieu* in the section on Songs below).

Dances

Overview of Genre and Composers

Dance music pervaded Renaissance society. It played an important role in state functions and court ceremonies; it was eagerly embraced by the rising bourgeois class who, along with the aristocracy, were the targeted consumers of guitar publications of the period; and it provided entertainment for the lower classes, who enjoyed a more robust and rustic style of dancing than would have been encountered in refined court settings.

Like grounds, dances are the product of vertical thinking, and are mostly sectional in construction. While the easiest guitar dance settings were clearly meant for beginners to study without needing to hire a personal tutor, the difficult and highly ornamented dances are more enigmatic, perhaps examples of how professionals might have improvised and ornamented a dance tune. The florid variations found in these pieces can well serve modern guitarists as templates for improvising their own ornaments, or for writing new diminution variations in order to create even longer and more intricate dances.

Given the popularity and importance of dance music, it is noteworthy that some composers avoided the genre altogether. Neither Gorlier nor Brayssing included any dances in their books, and there is only one dance in the entire Spanish guitar repertory--a pavan by Mudarra. The publications by Le Roy and Morlaye, on the other hand, are full of them: Le Roy published twenty seven branles, fourteen galliards, four pavan-galliard pairs, three allemandes, and a single example of the older basse danse-tourdion pair; Morlaye's books contain a total of thirty galliards, four pavan-galliard pairs, a buffons, a hornpipe, two allemandes and eleven branles. Many of the popular tunes that were used in creating these

French guitar dances appeared in earlier consort settings published by Pierre Attaignant, and the choreography used in performing them was clearly explained and discussed by the French dancing master Thoinot Arbeau in his *Orchesography* (translated by Mary Evans).

Characteristics

Dance Types

Basic step patterns were used to build a variety of different dances and adapted to serve in either duple or triple time. The combination of specific steps, quality of motion (leaps, landings, or changing weight from foot to foot), and tempo gave each dance its own distinctive character.

The pavan and galliard were popular dances in the latter sixteenth century that were often paired together, linked by a similar tune and/or harmonic sequence. The pavan was a slow and stately processional dance consisting of *simples* and *doubles* that involved nothing more than, for the *simple*, taking a step with one foot and then bringing the other one up to meet it; and for the *double*, taking three steps before joining the feet together in repose. These graceful steps occur on the half note in the transcriptions and contrast markedly with the athletic galliard whose five-step pattern (known as the *cinq pas*) was performed in the time of six quarter notes in the transcriptions. The first four beats of the galliard can be danced to various springing/kicking steps that include the *pied croisé*, the *pied en l'air*, the *grève*, and the *pied ruade*; on the fifth and sixth quarter notes a climatic leap, the *saut majeur*, and a *posture*, i.e., a landing, were performed. Thus, the repose in this pattern coincides with the sixth quarter note of music when the dancer lands, except in cases where the *saut majeur* is postponed, moving the final *posture* to the twelfth, eighteenth, or even twenty-fourth beat of the phrase.

Branles were published individually as well as in larger groups referred to as suites by Arbeau. Far outnumbering pavans and galliards in period guitar publications, they were written in a variety of tempos. Double branles were sedate and comprised of *double* steps that moved to the left and right instead of forward and backwards as found in the pavan. A *double* to the left was danced to four half notes, followed by a *double* to the right, thus fitting into phrases of four bars. Simple branles were danced with a preliminary *double* to the left followed by a *simple* to the right that take place in the time of six half notes, or three measures. The two branles in ex. 12 are taken from a grouping of four published in the *Premier livre...* of Morlaye and although unmarked, both scan as doubles. The first is a short and easy piece, the second a longer dance containing ornamented repeats that sometimes vary substantially from their eight-bar model phrases. There is a rough hewn quality to this last branle (ex. 12b) in particular; and it can be further emphasized by adding a trill to the *f*'-sharp that clashes against the E minor chord in measure twenty-two, beat one.

The three *Branles du Bourgogne* below were taken from a suite of nine published by Le Roy. The last two (exs. 11b and 11c) show the practice of linking individual dances together through the use of similar melodic shapes and inverted motives. These branles combined both *double* and *simple* step patterns resulting in phrases of both four and six measures, as seen in the $(4 + 4) + (6 + 6)$ dance choreography that begins Le Roy's *Pre-mier branle de Bourgogne* (ex. 11a). Arbeau said that vigorous *grèves* and *pieds en l'air* were mixed in with the *doubles* and *simples*, thus making this dance appropriate for the young "who nimbly trip the branles of Burgundy."

Branle gays were constructed of *pieds en l'air* jumps placed on the first four quarter notes of the phrase, followed by a pause on the fifth and sixth quarters. The branle de Poictou was similar, featuring *pied en l'air* steps that moved only to the left with a repose on the final dotted half note. They were normally set in nine beat groupings, although many were published in six beat patterns that did not conform to the dance steps as set forth in instruction manuals. The third *Branle de Poictou* (14c) is a simple country dance that conforms perfectly with the nine beat dance step. The melody in this dance is fingered exclusively with the index finger (*i*) while the repeated drone note *d* is plucked with the thumb, thus creating a musette-like texture. The other two branles in this fabricated grouping are arrangements of the same dance tune by different composers; one by Morlaye and one by Le Roy (exs. 14a and 14b). While they employed different rhythmic treatments of the tune (resulting in the use of different measure grouping in the transcriptions) they both captured the bouncy, unassuming demeanor of the branle de poictou by using numerous consecutive *i-i* fingerings and, in Morlaye's case, by introducing spicy dissonances (*viz.* the *g* against the *f'*-sharp) throughout the piece. A crisp, detached articulation and accentuation of dissonant clashes would enhance a performance of these dances.

Ground Bass Underpinnings

Ground bass progressions were used as organizational structures in many guitar dances. Mudarra's *Pavana* (ex. 1) features the *i-V-i-VII* sequence of the *folia* as well as the characteristic *III-VII-i-V* progression seen within the *romanesca*. The short *I-IV-V* chord row of the *conte clare* is hidden among the harmonies of many guitar dances, including Le Roy's *Almande tournée* (ex. 9). The choreography of the *allemande* consisted of three steps and a concluding kick motion (the *grève*) danced in the time of four half notes. The ornamented repetition in this dance begins with a short imitative interplay before proceeding to the extremely fast scales that make it one of the most virtuosic dances in the repertoire.

The *Branle gay* (ex. 15) is built over a *romanesca* structure, but obscured by additional chords positioned between the diagnostic harmonies of the ground. This dance is tran-

scribed so that the iambic rhythm (quarter then half note) will fall on the last beats of the measure and thus coincide with the pause in the dance step; consequently, the dance is begun on the fourth, rather than the first beat of the music. The parallel 5ths (measures 4 to 5 and 12 to 13) and repeated *i-i* fingerings give this dance an earthy and energetic character. The *Tourdion* (ex. 10b) is also built on a *romanesca* bass, but with a slight twist--the initial G major chord that should start the ground is changed to an E minor chord. Small changes within ground patterns were commonplace, another example being Le Roy's *Pavane/Gaillarde de la Gambe* (exs. 2a and 2b) dance pair which is based on a modified *folia* chord row of V-i-VII-III-VII-VI-V. The pavan is constructed over sixteen, and then eight measure spans of the ground while the galliard begins with four measure spans that are then compressed into two measure repetitions.

The *pasamezzo antico* (i-VII-i-V : i-VII-i-V-i) is clearly evident at the beginning of Morlaye's *Padvanne/Gaillarde* (exs. 3a and 3b) dance pair. After one complete and one partial statement of the ground in the pavan, the *passamezzo* structure fades into the background, its form being altered by many added and altered chords (with a special emphasis on the F, or III chord). An interesting juxtaposition of D major and D minor chords (measure fifteen) can be found in the galliard which includes a quick and surprising harmonic change with the introduction of the *conte clare* progression (D major-G major-A major) after the initial *passamezzo* statement. The G major sonority continues to be mixed into the *passamezzo* underpinning for the duration of the dance. The repeat signs that appear at the end of both dances are unusual indeed: the normal procedure of notating sectional repeats is abandoned here in favor of repeating the entire piece in one big gesture.

The *pasamezzo moderno* (I-IV-I-V-I-IV-I-V-I) supports the *Buffons* (ex. 7), a piece that incorporates the sixteen bar melody of the *matachin*--a figured battle dance--as well. This *matachin* melody (see Endnote 5) is easily traced in the first eight bar phrase of the *Buffons* but is subjected to numerous omissions in the next eight bars. The melody is completely abandoned in the last sixteen bars of the piece, but the military character of the piece is maintained through the introduction of syncopated rhythms that impart an appropriate, percussive feel to the piece. The first phrase of the *Almande les buffons* is also supported by the *moderno* bass, but it changes to a *romanesca*-like series of III-VII-I-V-III-VII-I-V-I in the second phrase. The chordal texture of the first half of this piece invites a strummed rather than plucked style of performance. This is one of the rare pieces in the *Selectissima* of Phalèse that is barred in *semibreves* rather than *breves*.

For his dance-like *La Serafina* (ex. 5), Morlaye employed *ostinato* textures and several progressions of his own construction that feature contrasting C major and C minor chords (often highlighted by short cadential extensions of i-V-I). The starting pattern of I-(or i)-V-VII-i-V-I-i-V-I (measures one-ten) is slightly altered as the composition progresses,

finally changing into the i-VII-i-V-i progression of the *passamezzo antico*. The extremely fast thirty-second notes demand an advanced technique, making *La Serafina* a kindred spirit to the *Almande tournée* and *Gaillarde de la gambe*. Le Roy's *Branle simple* (ex. 13) is also built over a specially crafted ground, its descending line of *d'--c'--b-flat--a* harmonized with i-VII-VI-V chords.

Song Melodies

Songs were also used in conjunction with dances, their melodies being manipulated to fit into either duple or triple dance meters. Morlaye used the tenor line of Pierre Certon's *I'ay le rebours* as the melody for his *Padvane Au ioly bois* (ex. 4) and Le Roy created the pavan and galliard *J'ay du mal tant tant* on the same tune. Both guitarists used the popular melody found in *O combien* as well, Morlaye for his *Gaillarde* (ex. 6) and Le Roy in a *voix de ville* setting for voice and guitar.

Le Roy's *Branle simple* (ex. 13) is entitled *N'aurez vous point* while his *Basse Dance* (ex. 10a) was created from the racy chanson *Il estoit une fillette* by Clement Jannequin. Le Roy wrote his basse dance in duple meter, following the rhythm of the chanson; but this is problematic indeed, considering the fact that the basse dance was danced in triple, not duple time. Since the basse dance was by now archaic, perhaps Le Roy conceived this piece as a pavan instead. Performing it as a pavan would be logical considering the fact that the two dances shared similar steps and, as Arbeau pointed out, were closely related. On the other hand, it might be an extremely rare example of a basse dance written in duple meter. Whatever the case may be, while Le Roy could have set the melody in triple time before the accompanying harmonies were added, this dance cannot be converted from duple to triple time as it stands now (that is, not without a complete re-writing). Le Roy followed the earlier Renaissance tradition of pairing his *Basse Dance* with a *Tourdion* (ex. 10b), a dance that is similar in character to the galliard but danced to a faster tempo.

Song Intabulations

Overview of Genre and Composers

Intabulations of vocal scores include renditions for solo guitar as well as voice with guitar accompaniment. The arrangements for solo guitar include some of the most challenging works in the repertoire. They were especially popular in France, appearing in every publication of the period: Morlaye arranged 20 chansons and 3 villanesche, as well as a setting of the Italian tune *Chi dira mai* (ex. 5); Gorlier's *Tiers livre...*, save for two canons and a duo, consists entirely of chanson intabulations (see Endnote 6); Brayssing arranged 5 chansons and 5 psalms, including his *Super flumina* (ex. 6); and Le Roy wrote

a handful of song intabulations for solo guitar in addition to his many arrangements for voice and guitar.

Bermudo said that singing songs to the strummed accompaniment of the guitar was a popular pastime in Spain during the early decades of the sixteenth century (and a tradition that re-surfaced in the waning years of the century). While the practice may well have continued through the middle of the century, the only extant songs we have of this time are those in the publications by Le Roy and Fuenllana which were written in the *punteado* style. Like solo intabulations, the more literal guitar song accompaniments contain as many lines of the model chansons as would fit on the instrument, including the vocal part.

While only a handful of guitar songs were printed in Spain (one romance, one villancico, and two intabulations made from the masses of Juan Morales that are contained in Fuenllana's *Orphenica lyra*), Le Roy published two entire books of them in Paris. One of these volumes, the *Second livre...*, consists of voix de ville tunes arranged for voice and guitar and the other, the *Cinq livre...*, contains many intabulations of chansons *a3* by Jacques Arcadelt. When Phalèse reprinted many of these Le Roy songs he presented them as solos, stripped of their mensural notation and texts. As a result, some scholars have concluded that the voice parts were simply included as references or *subjectum*, while others view them as bona fide songs: they are presented as true guitar songs in the transcriptions below.

The revival and study of ancient classical sources that so shaped and energized Renaissance thinking became manifest in music by the middle of the sixteenth century and led to a debate that focused on the relationship of text and music. Songs became a testing ground for balancing words and music in order to best express the meaning of the texts. Musical form could be used to reflect the subject matter of the text, or to amplify the mood of the poetry, as could the use of harmonic emphases (from subtle to blatant). Textual meaning could also be conveyed by strategically placed ground and/or dance underpinnings; phrases and musical motives matched to poetic syntax, content and rhyme schemes; and the highlighting of select words with special sonic treatments ('text-painting').

Solo song also invoked the fashionable Renaissance image of the classical poet and musician as being one and the same person, as well as taking the figure of the troubadour of old to heart once again. Thus sixteenth-century humanists modeled their musical poetics after classical sources using rhetoric as their guide, and in so doing, made the role of the performer similar to that of the orator since they both aimed to stir the emotions and feelings of their audience (although with much different goals in mind): or to use the phraseology of Phalèse, "the spirits of the listeners are greatly moved" by the "affection" (*i.e.*, the expressed emotive state) of the music (see Endnote 7).

Guitar songs, with their simple melodies, syllabic text settings and underpinning ground patterns and/or dance rhythms contributed to the changing musical tides of the time, and helped set the stage for the development of the dramatic new declamatory style that was to become one of the hallmarks of Early Baroque music.

Characteristics

Intabulations for Solo Guitar

Changes in Vocal Lines and Chord Voicings

While some intabulations show a faithful transferring of vocal parts to the guitar, the small range of the instrument generally made this impossible. As a result, some voice parts had to be omitted or interrupted, and chord voicings changed or compacted. The blank measures and dropped beats in the transcriptions below graphically show where many of these manipulations and changes occurred: by simply ignoring these rhythmic gaps and abutting the notes on either side of the spaces together, guitarists can perform the intabulations in their original form.

Guillaume Morlaye's 1553 intabulation of Michel Du Boys' *Ma bouche rit* faithfully replicates the three part setting of the chanson that Pierre Phalèse published in 1569 (see Endnote 8). The vocal lines in this Phalèse edition are all notated within the same octave range (*c* to *g'*), resulting in a texture of constantly overlapping voices that can be placed quite literally onto the neck of the guitar. Voice crossings are used to avoid consecutive fifths between the melodic lines of the chanson, the timbral quality of the different voices clearly delineating each melodic contour: however, when transferred to the homogeneous sound of the guitar, these voice parts become indistinguishable from one another and are heard instead as motion in parallel fifths, as seen in measures three and four. Instead of following the tablature fingerings in these measures, which usually place the notes *f'* and *c'* in the first position, guitarists can use a C3 bar to help sustain and connect the vocal lines here. This texture appears repeatedly throughout the song and is marked with a C3 sign in each case.

A comparison of the vocal score and the intabulation of *La guerre* (ex. 2) shows that the soprano line, for the most part, was reproduced quite faithfully on the guitar (and indeed, in the places where the soprano rests the other voices are often simply omitted). Minor deviations include the several octave transpositions that were made in order to accommodate other voices, as well as the special treatment given to long, sustained pitches. Since the guitar cannot duplicate long note values due to the rapid decay of plucked strings, they were either re-struck, thus creating two notes instead of one (sometimes even short melodic notes were re-struck, as found in *Amour me*

sçauriez--ex. 11), or they were truncated. When the note values were shortened they stand out in the transcriptions as omitted beats in the guitar parts (this can be seen in the settings of *Helas mon Dieu*--ex. 3--and *Je cherche*--ex. 4--as well).

Changes in Form

Since solo arrangements of songs did not need to take texts into consideration, it allowed guitarists to freely alter the forms of their vocal models, as a comparison of the three different guitar arrangements of Claude Boyvin's chanson *Je cherche* (ex. 4) demonstrates. Morlaye's intabulation (ex. 4b) follows the aabAA form of the song. Brayssing's version (ex. 4c) is also transcribed to correspond to the vocal structure, but since there is no precise indication of where the piece ends (in this case the expected *fin* sign in the tablature), it could possibly be transcribed as AABAAB. Le Roy (ex. 4a) completely reorganized the piece into an AABBAABB structure, the last AABB written in diminutions. (Note: the original Le Roy structure is altered in the transcription to A, A, B, B-ornamented, A-ornamented, A-ornamented in order to facilitate a comparison with the other two intabulations.) Le Roy's arrangement also contrasts with the others by its use of the A dorian rather than D dorian mode. This change in pitch results in a dramatically different setting that sometimes obscures the soprano line by placing it within, instead of on the top of the accompanying chords.

Tempo and Meter

Jean Maillard's chanson on the Huguenot tune *Helas mon Dieu* (ex. 3) inspired guitar settings by Le Roy (ex. 3b) and Brayssing (3a). Their two intabulations are embellished with lavish scales that are strikingly similar, and in measure eighteen, momentarily identical. This does not point to plagiarism, but to the compositional convention of creating long, ornamental *diminuée* contours from a limited group of short melodic figures made up of neighbor notes, passing notes and scales of various shapes and sizes. The speed of the running scales in the intabulations would necessitate a slower performance tempo than that used in the vocal chanson (which is also the case for the arrangement that Le Roy made of this song for solo lute, which has even more ornamentation in addition to a thicker texture than that found in the guitar versions).

Gorlier, on the other hand, did not add any ornamentation to his intabulation of Jannequin's *La guerre* (ex. 2); he also pared down many thick vocal settings, often replacing them with a single soprano line. This allows the guitarist to play the piece at the original vocal tempo and thus better convey the excitement and urgency of the battle motives that lie at the heart of the composition (*e.g.* measures one-hundred-twenty-two to twenty-nine).

For guitarists, the rhythmic problems posed by this piece concern the *sesquialtera* proportions (*i.e.*, ‘three notes in the time of two’) found in the tablature, proportions which do not always agree with those used in the mensural notation of the chanson. All changes from duple to triple meter in the guitar tablature appear as seen in the example on the right where: the first line shows the mensural values and *tactus*; the second line shows the equivalent values in tablature; and the third line provides the modern transcription at a 2:1 reduction. Each tablature bar in duple meter will equal the value of one in triple, which, in transcription, means that the half note in duple will equal the dotted half in triple meter. However, in Jannequin’s notation,

$$\begin{array}{c}
 \downarrow \uparrow \downarrow \uparrow \quad \downarrow \uparrow \downarrow \uparrow \\
 \text{♩} \quad \diamond \quad \diamond \quad \diamond = 3 \quad \diamond \quad \diamond \quad \diamond \quad \diamond \quad \diamond \\
 \downarrow \uparrow \downarrow \uparrow \quad \downarrow \uparrow \downarrow \uparrow \quad \downarrow \uparrow \downarrow \uparrow \quad \downarrow \uparrow \downarrow \uparrow \\
 \text{♩} \quad | \quad | \quad | \quad | = 3 \quad | \quad | \quad | \quad | \\
 \frac{4}{4} \downarrow \uparrow \downarrow \uparrow \quad \downarrow \uparrow \downarrow \uparrow = \frac{6}{4} \downarrow \uparrow \downarrow \uparrow \quad \downarrow \uparrow \downarrow \uparrow \\
 \frac{4}{4} \text{♩} \quad \text{♩} \quad \text{♩} \quad \text{♩} = \frac{6}{4} \text{♩} \quad \text{♩} \quad \text{♩} \quad \text{♩} \quad \text{♩} \\
 \text{♩} = \text{♩}.
 \end{array}$$

$$\begin{array}{c}
 \downarrow \uparrow \quad \downarrow \uparrow \\
 \text{♩} \quad \text{♩} = 3 \quad \text{♩} \quad \diamond \\
 \downarrow \uparrow \quad \downarrow \uparrow \quad \downarrow \uparrow \quad \downarrow \uparrow \\
 \text{♩} \quad | \quad | \quad | \quad | = 3 \quad | \quad | \\
 \frac{4}{4} \downarrow \uparrow \downarrow \uparrow \quad \downarrow \uparrow \downarrow \uparrow = \frac{3}{2} \downarrow \uparrow \downarrow \uparrow \quad \downarrow \uparrow \downarrow \uparrow \\
 \frac{4}{4} \text{♩} \quad \text{♩} = \frac{3}{2} \text{♩} \quad \text{♩} \\
 \text{♩} = \text{♩}.
 \end{array}$$

the *sesquialtera* relationship at measure one hundred thirty involves a slower triple meter written predominantly in breves, not semibreves. To follow the mensural notation in this section, guitarists would have to equate two bars of tablature in duple time to only one bar in triple, thus making the whole note in duple equal to the dotted whole note in 3/2 triple meter. Keeping time for this change would be facilitated by switching to the *tactus a la breve* which, while not changing the tempo of the piece, would slow the conducting beat down by half, replacing the motion of two *tactus* per measure with one *tactus* (containing a downstroke, and a following upstroke): see the example on the left, and also Endnote 9.

Thus, two different interpretations of this passage are open to the guitarist: 1) to play exactly as the tablature indicates, equating one tablature bar in duple to one in triple or; 2) to match the tempo of the vocal proportion (*i.e.*, from 4/4 to 3/2) by equating two tablature bars in duple with only one in triple (note that the use of 6/2 in the transcription does not change this proportion, but simply couples two measures of 3/2 into one of 6/2). Both interpretations are convincing, and indeed, Renaissance performers may have used both approaches, depending upon the occasion.

Not all changes from duple to triple time involved proportional relationships. Often, pieces notated in duple time contained polymetric groupings of triple time as well, as the beginning of *Helas mon Dieu* (ex. 3) illustrates. The first three measures of this chanson move in two groupings of three half notes each; measures four and five move

in the expected duple time of two half notes each. This subtle mixing of meters can be hard to discern in the highly ornamented guitar arrangements unless the performer highlights them by accentuation and articulation. (See Morlaye's *Conte Clare*--ground ex. 3--regarding mixed meters as well.)

Intabulations for Voice and Guitar Accompaniment

Free and Literal Intabulations

Although the thinner textures of Arcadelt's unusual chansons *a3* offered Le Roy the opportunity to create fairly literal guitar song arrangements of this strophic repertoire, he still introduced many altered chord voicings and occasionally placed the melodies underneath the accompanying harmonies, especially at cadences. These Arcadelt intabulations account for almost three-quarters of the pieces found in Le Roy's *Cinq livre...* and include many settings of unmarked voix de ville tunes. Le Roy's *Second livre...* contains nothing but voix de ville arrangements, some of which may have been loosely based on vocal renditions by Certon.

Unlike his French counterparts, Fuenllana did not include the mensural notation of the voice part in his guitar songs, but instead used red ciphers within the tablature to indicate vocal pitches. The text was then set underneath the tablature, but not always aligned with the red ciphers, a job which was left to the singer. This nebulous notation was further clouded by the fact that guitarists, when faced with sustaining long vocal lines in their intabulations, would often re-strike the notes in question, as discussed above. Consequently, sustained vocal pitches were shown by multiple red ciphers instead of a single one, again leaving it to the singer to know which notes to hold in order to correctly set the text (this is shown in the transcriptions by dotted ties in the vocal line). Needless to say, the singer (or singer/guitarist) would profit from a knowledge of the original vocal score rather than having to work solely from Fuenllana's tablature ciphers.

Text Settings

Paseábase el rey (ex. 7) tells a story of the struggle that took place between the Catholic and Moorish forces in Spain. The text reflects the Moorish perspective, their king expressing his anguish at having lost Granada (Alhama), their last fortress in Spain. The guitar melody that begins the piece is answered at the fifth above by the vocalist, who enters in measure five. This melody is repeated for both the first and second lines of text, but overlapped and joined together to produce a feeling of continuous motion (or 'promenading'--*paseábase*). This is accomplished by using the half note *g* on beat three of measure nine to serve as the last note of the first line of text, but also as the first pitch in the melodic repetition, thus enjamming the music and

text together. This overlap happens again in measure thirteen, after which the melody descends to the low *c'* in measure eighteen, its first clear resting place. The voice inhabits this lower register for the remainder of the song, conveying the king's pleading and sorrow--*Ay! Alhama* (measures twenty to twenty-six and twenty-six to the end). His grief is further communicated by the use of the plaintive phrygian mode (its affection was known to "move one to tears") and the reiterated chordal motion from E flat to D that ends the song (see Endnote 10).

French guitar song texts were of disparate quality, ranging from the mediocre fare of anonymous provenance to the highly polished works of well respected poets like Mellin de Saint Gelais. Arcadelt turned to the poetry of Saint Gelais often, and in setting *Amour me sçauriez*, produced one of his most intriguing and convoluted songs. The composer actually set two songs to this single poem: one chanson *a4* bears the title of the poem and is set to the first stanza; a second chanson *a3* is set to the second and third stanzas and entitled *Mon coeur* (the words that begin the second stanza). The two songs are further intertwined by the mixing of different voice parts--the tenor of *Amour me sçauriez* serves as the soprano of *Mon coeur* while the melody of *Amour me sçauriez* contains sections taken from both the alto and tenor parts of *Mon coeur*. In Le Roy's guitar and voice arrangement of *Amour me sçauriez* (ex. 11), all three poetic stanzas are set to the music of Arcadelt's *Mon coeur*. The poem's refined character includes: the use of Petrarchan antithesis [comparing hot and cold--*Dont mon coeur tremble / Et brusle ensemble* ("Therefore my heart shudders / And burns at the same time")]; *adynaton* [the coming together of impossible events--*Des filets tendre / Pour le vent tendre* ("Setting nets / To catch the wind")]; and *rime équivoquée*, or equivocal rhymes [the word *tendre* above is spelled, and sounds, the same in both lines of poetry, but has a different meaning in each one]. These all appear in the third stanza.

Dieu inconstant is an especially sophisticated example of Saint Gelais's work (another of his poems that references classical antiquity--in this case Perseus and Medusa). The poem's four line stanzas are matched as first, masculine, then second, feminine, and feature a rhyme scheme that alternates *aaab*, *bbbc*, *cccd*, etc. The change in rhyme that occurs at the end of each quatrain is mirrored in the music (ex. 12) by the abandonment of syllabic text setting in favor of a melismatic texture (measures fourteen and fifteen). The employment of different rhythmic treatments of the melody in each pair of stanzas further emphasizes the poem's form: the masculine stanzas are set to musical phrases that begin on the downbeat and end with cadential whole notes; whereas the feminine stanzas begin on weak beats, end in shorter cadences of a quarter note duration, and employ a more intricate accompaniment (see Endnote 11).

Dance and Ground Bass Underpinnings

Dieu inconstant, like many other songs of the period, is supported by a ground bass formula--in this case, the folia. It is used in a particularly subtle way and thus well matched to the artful poem that it supports. The initial statement of the ground is not readily perceptible, but hidden among a variety of intervening harmonies. As the piece develops, this obscured ground progression begins to disintegrate; its structural significance is found in the string of cadences that come to rest on each of the ground's defining chords (the i, V, VII, III) rather than in simplistic repetitions of the progression.

The dance rhythm of the gaillarde underpins the song *Que te sert* (ex. 9), an unmarked voix de ville. Le Roy's arrangement of this Arcadelt song combines the alto and soprano lines, thus making it identical to the melody given for *Que te sert* as found in Jehan Chardavoine's *Le recueil des...voix de ville...* of 1576. The poetic text of ten line stanzas is set in pairs of rhymed couplets. These couplets are mirrored by musical repetitions in the first six lines of verse (*aabbcc*), with the second to third lines, and the third to fourth lines being enjambed by hemiolas. When an interchange of speakers takes place in the last four lines of verse in the first stanza, it is stressed musically by the abandonment of repetitive phrases (except the final *petite reprise*) and by the removal of the flatted VII chord from the accompanying harmony. *Que te sert* contains many brief clashes of a second between the voice and the running scales in the guitar accompaniment, a typical treatment of dissonance in song repertoire of the time.

The text of *Margot labourez* (ex. 10) depicts the military and thus the jaunty, march-like character of the music mirrors the words quite well; it is also laced with double entendre regarding the persona of Margot. The tenor and bass duet that occurs in measures seven to nine of the vocal chanson is rendered as an instrumental interlude in the guitar song, which, together with the use of *avalée* tuning, gives the piece a unique texture. This interlude also points up the possibility of adding similar instrumental interludes (and indeed, introductions) to other pieces.

Modes and Range

The fact that guitarists equated modes with patterns, not exact pitches, was noted above in the discussion of tuning and mode, but nowhere is it more clearly demonstrated than in their approach to arranging vocal music. Le Roy showed that the range of the vocal parts dictated which frets would be assigned what pitches in order to create the most idiomatic fingerings. He pointed out how, in certain songs, the open second string would be used for the note G *sol re ut* of the vocal line, while "in other

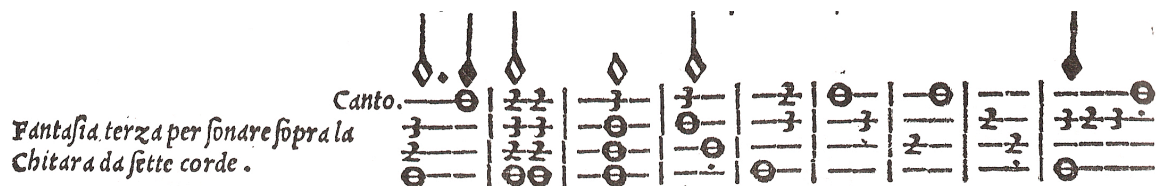
tunes the treble open serveth for G *sol re ut*, and sometimes for F *fa ut*, as in the sixt tune” (see Endnote 12).

Bermudo told players to ‘imagine’ different hypothetical tunings for their instrument so that the final (or tonic) and dominant notes of the modes could be placed on the most accommodating strings and frets, which most often meant using the open fourth or third strings of the guitar. For example, a song with a low final or dominant note of *g* could be visualized on a guitar tuned to G *ut* (*g-c'-e'-a'*), while a piece requiring the lowest note of *d* would be set on the neck of a guitar hypothetically tuned to D *sol re* where the open fourth string serves as *d* (followed by *g*, *b*, and finally *e'* on the open first string). The other tunings he gave include A *re*, B *mi*, C *fa ut*, E *la mi*, and F *fa ut*.

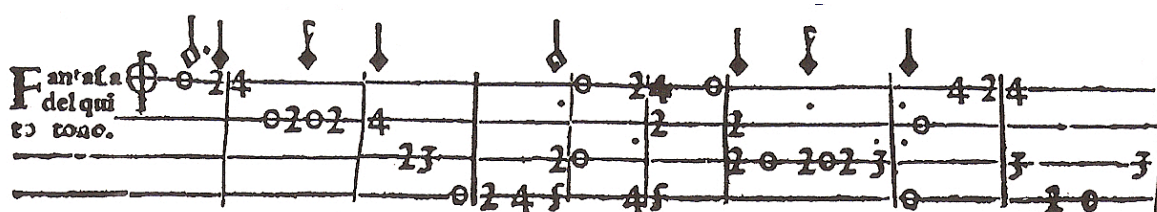
In the case of the guitar song repertoire, this concept of ‘relative’ pitch dictates that the singer takes their pitch from the guitar, which often leads to a transposition of the mode as found in the mensural notation.

Appendix

Italian neopolitan tablature by Barberiis.



Spanish tablature by Mudarra.



French song tablature by Le Roy.



Endnotes

1. The use of Pythagorean ratios for setting frets is described in *La manière* as follows: the length of the string is divided into various equal sections and then transferred by a square or compass to the neck of the guitar; thus to find the 7th fret, one would divide the length of the string into three equal segments and mark the 7th fret at the first point, which would produce the pure fifth (3:2); the pure fourth (4:3) at the fifth fret is attained by dividing the string length into 4 equal sections and marking the fret at the first point; by dividing the string into 9 sections, the second fret would correspond with the first point (the whole step 9:8) and the whole steps on fret 4 and fret 6 are calculated in a similar fashion; by dividing the string length from the fifth fret and then to the bridge by 8, the third fret can be calculated; then by dividing the string length from the third fret to the bridge by 8 he locates the first fret.

Bermudo gave similar directions in one of his tuning methods, but recommended placing semitone frets (like the first and third) by ear. In his more advanced method, he provided templates that show the approximate position of the frets in the different modes and indicate which frets contain both large and small semitones (diatonic semitones like E to F were larger than chromatic semitones like G-natural to G-sharp, *etc.*—along with pure fifths, they characterize the Pythagorean system.)

These different sized semitones presented no small problem for guitarists given the fact that a single fret on the guitar can only accommodate one size of semitone on all the strings that cross over it. For example, the first fret of a guitar tuned in *e'* will produce, from the fourth to the first strings, a *d-sharp*, *g-sharp*, *c'* and *f'*. When playing in a mode on D, the fourth string will be used for an *e-flat*, not a *d-sharp* and thus produce a diatonic semitone as seen on the first and second strings. However, the third string is often needed to produce a *g-sharp* chromatic semitone: thus both diatonic and chromatic semitones are needed on the first fret. According to Bermudo, this dilemma could be solved in a variety of ways (some more orthodox than others), including: the use of two separate frets of different diameters (one for the chromatic, or smaller semitone and one for the diatonic, or larger semitone); slanting the fret across the fingerboard to raise or lower the appropriate semitone needed on different strings; fingering a sour semitone on another string; or ‘bending’ the string with the left hand to raise the pitch.

Other Renaissance writers recommended using equally spaced semitones that resulted from calculating successive fret placement by a 18:17 ratio. Players who used it wound up with a tuning system that very closely approximated equal temperament (99 cent semitones vs. the 100 cent found in equal temperament).

Fretting guitars in meantone temperament has been discussed by Eugene Dombois (“Varieties of Meantone Temperament Realized on the Lute” in volume VII of the *Lute Society of America Journal*) and Mark Lindley (“Luis Milan and Meantone Temperament” in volume XI of the *Lute Society of America Journal*).

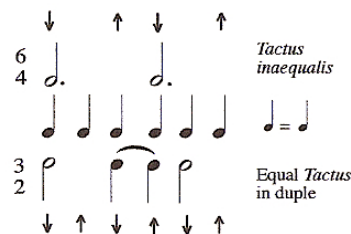
2. It is a fact that the guitar has enjoyed a long history dating back to Medieval times. However, it is only from the middle of the sixteenth century, when the first music for the instrument was issued by European presses, that its lineage is uncontested by historians. This is due to the fact that the various spellings of *guiterne*, *güetterre*, *guyterne*, *guiterna*, *guitarra*, *quinterne*, *etc.* that can be found in literary and printed sources prior to the sixteenth century are often paired with a variety of images that include not only guitar-like instruments with the diagnostic figure-eight shape, but also ones with a rounded, lute-like shape, and the holly leaf shape associated with the citole.
3. Authentic and plagal modes are differentiated by the placement of the fifth and fourth within the octave: authentic modes are odd-numbered and have a harmonic division of the octave where the fifth is followed by the fourth; the even-numbered plagal modes are built of a fourth followed by a fifth. The positioning of the *mi-fa* semitone within the fourths and fifths gives the various modes their distinctive character: there are four different patterns of fifth (seen in modes I, III, V, VII) and three patterns of fourth (in modes I, III and V).

In authentic modes the dominant is a fifth above the tonic: in plagal modes the dominant is a third above the tonic (as seen in pieces like Morlaye’s *Gaillard O Combien*, Le Roy’s *Base Dance Il estoit une fillette*, *etc.*). The Phrygian mode is an exception, its authentic dominant located a sixth above the tonic (as found in Gorlier’s *Duo*) and its plagal dominant at the fourth above.

While Le Roy used the old eight mode system to categorize his music, he clearly understood the widespread use of Glarean’s new twelve mode system. Glarean reorganized the modes in order to include the ionian (XI and XII—what he considered the most used mode of the time) and aeolian (IX and X) patterns. Made up of fourths and fifths appropriated from other modes, these new modes are excellent examples of the concept of pattern over pitch (*e.g.* the pattern of mixolydian fifth from G to D appears on the notes C to G in the ionian, *etc.*). The modes, whose names were derived from ancient Greek scales, were thought to convey various expressive moods and characters which are given in the parentheses below.

I	Dorian Mode (partly sad, partly gay)									
D	E	F	G	A	:	A	B	C	D	
re	mi	fa	sol	la(re)		re	mi	fa	sol	
II	Hypodorian Mode (severe, grave, humble)									
A	B	C	D	:	D	E	F	G	A	
re	mi	fa	sol(re)		re	mi	fa	sol	la	
III	Phrygian Mode (moves one to tears)									
E	F	G	A	B	:	B	C	D	E	
mi	fa	sol	la(re)	mi		mi	fa	sol	la	
IV	Hypophrygian Mode (for lamentations, supplications)									
B	C	D	E	:	E	F	G	A	B	
mi	fa	sol	la(mi)		mi	fa	sol	la(re)	mi	
V	Lydian Mode (cheerful, modest, entertaining, victorious)									
F	G	A	B	C	:	C	D	E	F	
fa	sol	(la)re	mi	fa(ut)		ut	re	mi	fa	
VI	Hypolydian Mode (grave, devout)									
C	D	E	F	:	F	G	A	B	C	
ut	re	mi	fa		fa	sol	(la)re	mi	fa	
VII	Mixolydian Mode (allegro, for threats and anger)									
G	A	B	C	D	:	D	E	F	G	
ut	re	mi	fa	sol(re)		re	mi	fa	sol	
VIII	Hypomixolydian Mode (smooth, sweet, for speculation)									
D	E	F	G	:	G	A	B	C	D	
re	mi	fa	sol(ut)		ut	re	mi	fa	sol	
IX	Aeolian Mode (lyrical, sonorous, gay)									
A	B	C	D	E	:	E	F	G	A	
re	mi	fa	sol	la(mi)		mi	fa	sol	la	
[The pattern of the 5th from the Dorian mode is mixed with the pattern of the 4th from the Phrygian mode.]										
X	Hypoaolian Mode (for liturgical music)									
E	F	G	A	:	A	B	C	D	E	
mi	fa	sol	la(re)		re	mi	fa	sol	la	
XI	Ionian Mode (dances, <i>modo lascivio</i>)									
C	D	E	F	G	:	G	A	B	C	
ut	re	mi	fa	sol		sol	(la)re	mi	fa	
[The pattern of the 5th from the Mixolydian mode is mixed with the pattern of the 4th from the Lydian mode.]										
XII	Hypoionian Mode (for sad love)									
G	A	B	C	:	C	D	E	F	G	
sol	(la)re	mi	fa(ut)		ut	re	mi	fa	sol	

4. Hemiola refers to the rhythmic relationship of ‘three notes in the time of two notes,’ which in this transcription involves 6/4 measures grouped into either two triple beats made of dotted half notes, or three duple beats comprised of half notes (*i.e.* 3/2 time). Note values do not change in hemiola; the change in time is the result of how the notes are grouped, as the example on the right demonstrates. Performers can choose to beat time for this piece with a faster moving equal *tactus* that will place a stroke on each quarter note beat, alternating down and up: but using the unequal *tactus inaequalis* for beating time would better illuminate the compound time in which the piece is written. As shown by the arrows at the top of the example, two unequal *tactus* per measure indicate the two triple beats (the dotted half notes) while the shift to duple meter created by the three half notes will result in a “polymetric conflict between the *tactus* and beat” (see Putnam Aldrich, *Rhythm in Seventeenth-Century Italian Monody* p. 49). Refer to Endnote 9 below; and also see page 10 for examples regarding the placement of the equal and unequal *tactus*.



5. The sixteen bar melody of the Matachin. The melody was known by the name of *matassins* as well as *bouffons*.



6. Brayssing’s intabulations of sacred Protestant psalms, like the Spanish intabulations of Catholic masses, contrast with the secular song settings that one normally encounters in this repertoire. That Brayssing was sympathetic to Reformation ideals is also seen in the dedication of his *La guerre faite a plaisir* to the Protestant forces in Germany (p. 19), and the setting he created on the French Huguenot tune of *Helas mon Dieu* (p. 27).
7. While period writers repeatedly pointed to music’s new found alliance with rhetoric and oratory, it continued to be firmly linked to math as well, just as it had been since Medieval times (music was one of the four subjects in the Quadrivium—music, mathematics, geometry, and astronomy—while the Trivium consisted of rhetoric, grammar, and dialectic). Renaissance writers inherited their Pythagorean view of music from accounts found in the *De musica* of Boethius, which explained how music was perceived as numbers made audible since sound could be expressed in numerical ratios. Indeed, the simpler the ratio, the more beautiful the sound, so the emphasis on the original consonances from medieval times--2:1 the octave, 2:3 the fifth and 3:4 the fourth--simply confirmed the idea that things of beauty are dependent on numbers (as seen above, guitarists used these same ratios for fretting their instruments). The fact that these fundamental intervals are all created by using only the first four integers (1, 2, 3, 4) was significant to ‘music of the spheres,’ a numerology that mirrored the four seasons, the four elements (earth, wind, water, fire), *etc.*
8. I thank Dr. Jocelyn Nelson for drawing my attention to the unusual setting *a3* of *Ma bouche rit* in the 1569 *Recueil des fleurs produictes de la divine musique a trois parties...premier livre* of Pierre Phalèse, a source she has been studying in connection with an upcoming publishing project at the *Centre d’Etudes Supérieures de la Renaissance*. Morlaye’s 1553 intabulation follows this 1569 Phalèse edition quite literally, but pre-dates it by many years, suggesting that Morlaye had access to an earlier, but now unknown edition of this *a3* version of *Ma bouche rit* when he crafted his guitar arrangement. In previous printings of *EGA I*, a transcription of the *a4* setting of this chanson in Pierre Attaignant’s *37 chansons musicales...* was erroneously used as the vocal model for Morlaye’s intabulation, which resulted in a skewed analysis that was further marred by numerous mistakes.
- In the guitar transcription, no attempt has been made to delineate the vocal lines since they cannot be faithfully reproduced within a single staff.
9. Unlike the hemiola rhythm found in Morlaye’s *Conte clare* (discussed above in Endnote 4), the *sesquialtera* proportions used in *La guerre* involve ‘three in the time of two’ relationships created by a change in time signatures, with a resultant change in note values. These changes from duple to triple time can be ‘conducted’ by changing from an equally spaced, duple *tactus* to the *tactus inaequalis*, as shown by the arrows: as Putnam Aldrich pointed out (see *Rhythm...* pages 51-59), when dealing with proportions involving a change in time signatures, the “*tactus* remains relatively constant, though it may shift from even to uneven divisions of the down-and-upstroke.”

The two rhythmic levels of *proportio sesquialtera* shown in the examples of *La guerre* were called 1) *sesquialtera minore*--the one occurring at the level of the minim which is shown with the *tactus a la semibreve*, and 2) *ses-*

quialtera maggiore--the one occurring at the level of the semibreve which has arrows showing the *tactus a la breve*. Notice that in the example of *sesquialtera major* no reduction in note values occurs in the 3/2 measure: here the semibreve of the mensural notation and the guitar tablature is transcribed 1:1 as a whole note. For more information on *sesquialtera* and the relationship between the *semibreve* and *breve tactus* see Putnam Aldrich (*Rhythm...* cited above); Willi Apel *The Notation of Polyphonic Music*; and my article *Interpreting Meter and Proportion in French Guitar Music* in *Soundboard* (XXX/3). The battle piece *La guerre faite a plaisir* by Brayssing likewise contains proportions involving changes in note values; for a discussion on this piece see my article *Battle Music for the French Renaissance Guitar, Part II* in *Guitar Review* no. 55.

10. The Moors lost Granada in 1492; and while this story is being told from a Moorish viewpoint, it is interesting to note that the use of the term king, instead of caliph, reflects Christian, not Moorish culture.
11. Bernard De La Monnoye contends that Saint Gelais never published his poems, but that hand-written copies were collected and printed after the poet's death. In several cases there are multiple versions of the same poem. This translation is based on the De La Monnoye edition because the poem in Le Roy's edition contains typesetting mistakes. De La Monnoye suggests that the speaking voice in the poem could be identified with Mademoiselle de Piennne, who was abandoned by the son of the High Constable. In this version by Le Roy, it is necessary to repeat the last quatrain in order to make the music and poetry fit together properly.
12. During the Renaissance, musical notes were indicated by the use of the syllables *ut re mi fa sol* and *la* in conjunction with pitches. This six note *ut re mi fa sol la* series, referred to as a hexachord, was comprised of whole steps with a semitone placed in the middle (the mi-fa step). Hexachords were built above the notes G, C, and F in order to create an overlapping scale system that could cover as many octaves as needed. For example, in the hexachord beginning on G (where G is *ut*, A *re*, B *mi*, C *fa*, D *sol*, and E *la*), the fourth note in the series is called C *fa*, and it will begin a new hexachord where the note C will now serves as C *ut*, with the rest of the hexachord being D *re*, E *mi*, F *fa*, G *sol*, and A *la*. This note C is thus named C *fa ut* to show its position in both hexachords. Proceeding up this new hexachord on C another four notes leads to the note F *fa*, which in turn begins a new hexachord where F will now serve as F *ut*, the remaining hexachord being G *re*, A *mi*, B *fa*, C *sol* and D *la* (the B *fa* is referred to as the flat *fa* which is our B-flat note, thus creating the semitone A to B-flat : the B *mi* is our B-natural note, as seen in the C hexachord). Consequently this F is identified as F *fa ut* to show its position in both hexachords. (See Diagram below.)

Hexachords on:	G	C	F	G	C	F	G
e''							la
d''						la	sol
c''						sol	fa
b'						fa	mi
a'					la	mi	re
g'					sol	re	ut
f'					fa	ut	
e'				la	mi		
d'			la	sol	re		
c'			sol	fa	ut		
b			fa	mi			
a		la	mi	re			
g		sol	re	ut			
f		fa	ut				
e	la	mi					
d	sol	re					
c	fa	ut					
B	mi						
A	re						
G	ut						

Renaissance Guitar Transcriptions

**Edited by
Frank Bliven**

1. Fantasia

Alonso Mudarra

Moderato

5 ②

9 ① ②

13 ④

17 ③ ④

21 ④

25 ④

2. Fantasia

Alonso Mudarra

Quickly

5

9

13

17

21

25

29

C5

C3

C2

3. Fantasia

Miguel Fuenllana

8

5

9

13

17

21

25

29

33

4. Fantasia

Miguel Fuenllana

The musical score is written for guitar in treble clef with a common time signature (C). It consists of nine staves of music, each beginning with a measure number (6, 10, 14, 19, 23, 28, 33, 37) and an octave indicator (8). The notation includes various guitar-specific techniques: natural harmonics (indicated by a natural sign and a circle with a number), fretted notes (indicated by a circle with a number), and a capo (indicated by 'C3'). The piece features a mix of single-note lines and chords, with a key signature of one sharp (F#). The final measure of the piece is marked with a double bar line and a key signature change to one sharp (F#).

5. Fantasia primo

Melchoir Barberiis

5

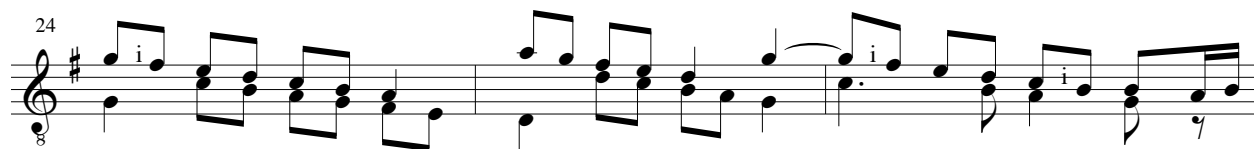
9

13

6. Duo

Simon Gorlier

The musical score for "6. Duo" by Simon Gorlier is written in G major (one sharp) and 3/4 time. It consists of six staves of music, each starting with a measure number (5, 8, 11, 15, 18) and a bass clef with an 8. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests. Fingerings are indicated by lowercase letters 'i' and '0'. A circled '3' appears below the staff at measure 7 and measure 16, likely indicating a triplet. The music is a single melodic line with a consistent harmonic accompaniment.



7. Canon in subdyapenté

Simon Gorlier

1

4

7

10

13

16

19

22

8. Prelude

Adrian Le Roy

9. Fantasie Premiere

Adrian Le Roy

8

4

8

3

7

8

10

8

13

8

16

8

19

8

22

8

25

27

29

31

34

37

40

43

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10. Fantasie

Guillaume Morlaye/ Albert de Rippe

5

8

11

14

17

21

24

27

30

33

36

39

42

46

49

52

This musical score is for guitar, spanning measures 27 to 52. It is written in a single system with a key signature of one flat (B-flat) and a common time signature. The notation is primarily in treble clef, with a guitar-specific '8' indicating the octave. The score includes various musical elements: eighth and sixteenth notes, chords, and rests. Fingerings are indicated by numbers 1 and 2 in circles. Some notes are marked with an 'i' for natural. The piece concludes with a final chord in measure 52.

55

59

63

67

71

75

78

81

84

Detailed description: This musical score is for guitar, spanning measures 55 to 84. It is written in a single system with a key signature of one flat (B-flat) and a common time signature. The notation is primarily in treble clef. The score includes various musical elements: eighth and sixteenth notes, chords, and rests. Fingering is indicated by letters 'i' (index) and '4' (fourth). Measure numbers 55, 59, 63, 67, 71, 75, 78, 81, and 84 are placed at the beginning of their respective staves. A circled '4' appears in measure 60, and a circled '2' appears in measure 76. The music features a mix of single-note lines and block chords, with some measures containing complex rhythmic patterns.

11. Fantasie

Guillaume Morlaye

The musical score is written for a single melodic line on a treble clef staff in common time (C). The key signature has one flat (B-flat). The score consists of 20 measures, grouped into four systems of five measures each. Measure numbers 4, 7, 10, 13, 16, and 19 are indicated at the start of their respective lines. Fingerings are indicated by numbers 1-5 (i, ii, iii, iv, v) and breath marks by 'm' and 'a'. A triplet of eighth notes is marked with a circled '3' in measure 3. The notation includes various note values (quarter, eighth, sixteenth, and thirty-second notes), rests, and dynamic markings.

22

25

28

31

34

37

40

43

46

②

m

a

m

i

④

③

①

④

Detailed description: This is a musical score for guitar, spanning measures 22 to 46. The music is written on a single staff in treble clef with a key signature of one flat (B-flat). The time signature is 8/8. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are several fingerings indicated by letters 'i' (index), 'm' (middle), and 'a' (annular). Circled numbers 1, 2, 3, and 4 are placed above or below the staff, likely indicating specific techniques or fingerings. The piece concludes with a double bar line at measure 46.

12. Fantasie des Grues

Gregoire Brayssing

The musical score is written for a single melodic line on a treble clef staff in B-flat major (one flat) and common time (C). The key signature is B-flat major, and the time signature is common time. The score consists of 16 measures, grouped into six systems. The first system contains measures 1-3. The second system contains measures 4-6, with a measure rest in measure 4. The third system contains measures 7-9. The fourth system contains measures 10-12. The fifth system contains measures 13-15. The sixth system contains measures 16-18, with a measure rest in measure 16. The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and dynamic markings (p, f, mf, sfz). There are also some performance instructions like 'i' (in) and 'f' (forte) written above the notes. The score is written in a standard musical notation style with a treble clef and a key signature of one flat.

19

22

25

28

31

34

37

8

3

i

m

The image displays a musical score for guitar, spanning measures 19 to 37. The notation is written on a single staff in treble clef, with a key signature of one flat (B-flat). The time signature is 8/8. The score includes various musical notations such as eighth notes, quarter notes, and chords. Measure 19 features a circled '3' above a triplet of eighth notes. Measure 37 includes a 'm' above a note, likely indicating a barre. The score is divided into measures by vertical bar lines, and the measure numbers are printed at the beginning of each line.

40

43

46

49

52

55

58

8

3

m

3

Detailed description: This is a musical score for guitar, spanning measures 40 to 58. The music is written on a single staff in treble clef with a key signature of one flat (B-flat). The time signature is 8/8. The score includes various musical notations such as eighth notes, quarter notes, and chords. Measure 40 features a triplet of eighth notes. Measure 52 includes a measure rest and a triplet of eighth notes. Measure 58 ends with a double bar line. The page number 58 is located at the top left.

1. Romanesca

Alonso Mudarra

The musical score for "1. Romanesca" by Alonso Mudarra is presented on a single treble clef staff in 4/4 time. The piece consists of 28 measures, divided into seven systems of four measures each. The key signature is one sharp (F#), and the time signature is 4/4. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together, and includes several rests. The score is marked with measure numbers 1 through 28 at the beginning of each system. Chord symbols C6 and C5 are placed above the staff at measures 22 and 23, respectively, indicating the harmonic structure. The piece concludes with a double bar line at the end of the seventh system.

2. Passemeze

Pierre Phalèse

5

9

13

3. Conte Clare

Guillaume Morlaye

Musical score for "3. Conte Clare" by Guillaume Morlaye. The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). It consists of six systems of music. The first system starts with a common time signature (C) and a 6/8 time signature. The second system starts with a 4/4 time signature. The third system starts with a 6/8 time signature. The fourth system starts with a 6/8 time signature. The fifth system starts with a common time signature (C). The sixth system starts with a 6/8 time signature. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some annotations above the staff, including "a m i" and "J = J".

4. Conte Clare

Guillaume Morlaye

4

7

10

13

16

18

21

23

5. La Guerre Faite a Plaisir

Gregoire Brayssing

4

7

9

11

13

16

This musical score is for guitar, spanning measures 38 to 52. It is written in treble clef with a key signature of one sharp (F#). The time signature is 8/8, indicated by the '8' below the first staff. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and dotted rhythms. Many notes are marked with an 'i' (accidental), and there are several instances of beamed sixteenth notes. The score is divided into systems of two staves each, with measure numbers 38, 40, 42, 44, 46, 48, 50, and 52 placed at the beginning of each system. The music concludes with a final chord in measure 52.

[illegible]

74

77

80

83

86

88

90

93

The musical score is written for guitar on a single staff in treble clef with a key signature of one sharp (F#). The time signature is 4/4. The score consists of eight lines of music, each starting with a measure number (74, 77, 80, 83, 86, 88, 90, 93). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and chords. Some notes are marked with a lowercase 'i' (fingerings). A double bar line with repeat dots appears at the end of measure 83. A change in time signature from 4/4 to 6/4 occurs at the beginning of measure 90. The piece concludes with a double bar line at the end of measure 93.

1. Pavana

Alonso Mudarra

5

9

13

17

21

25

30

2a. Pavane de la Gambe

Adrian Le Roy

6

11 C3

16

21

26

31 C3

36

41

46

51

56

61 *Plus diminuée*

66

71

76

81

86

91

96

101

106

111

116 C5

121

125

2b. Gaillarde de la Gambe

Adrian Le Roy

The musical score is written for a single melodic line on a treble clef staff in 6/8 time. The key signature has one sharp (F#). The piece consists of 17 measures. Measures 1-14 are marked with a '3' and a '2' above the staff, indicating a 3/2 time signature. Measures 15-17 are marked with a '3' and a '2' above the staff, indicating a 3/2 time signature. The tempo marking 'Plus diminuée' is placed above measure 15. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as fingerings (i, m) and articulation marks (accents, slurs). The piece concludes with a double bar line and repeat dots in measure 17.

3 2

6 3 2

9 3 2

12 3 2

15 3 2

17 3 2

Plus diminuée

3a. Pavan

Guillaume Morlaye

8

a
i

5

9

13

17

21

25

29

33

37

41

45

49

The musical score is written for guitar on a single staff in treble clef. The key signature has one flat (B-flat). The time signature is 8/8. The score consists of six systems of music, each starting with a measure number (25, 29, 33, 37, 41, 45, 49). The notation includes various musical symbols: eighth notes, quarter notes, half notes, and rests. There are also some specific markings like 'i' (likely indicating a finger) and 'a m i' (likely indicating a measure rest). The score is written in a clean, professional style with clear notation and a consistent layout.

53 C2

57

61 m

65

67

69

71 1. _____ 2. _____

53 C2

57

61 m

65

67

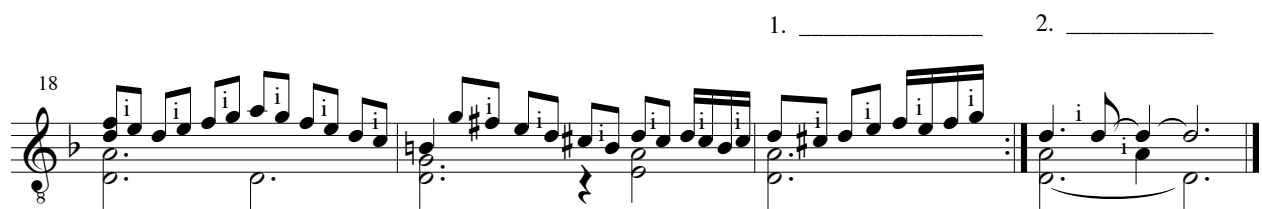
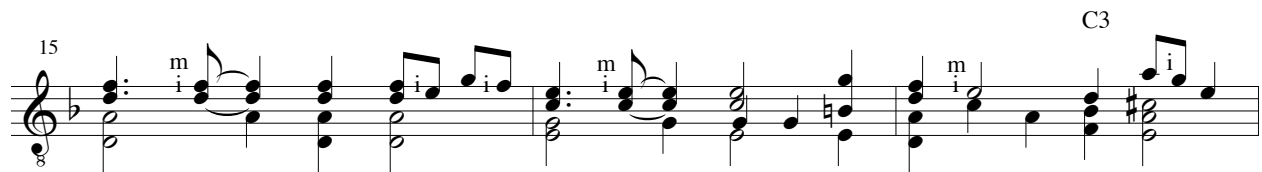
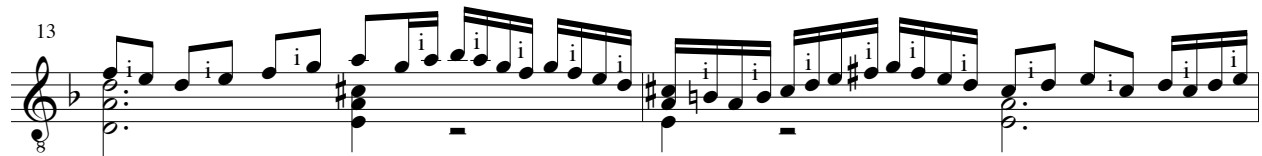
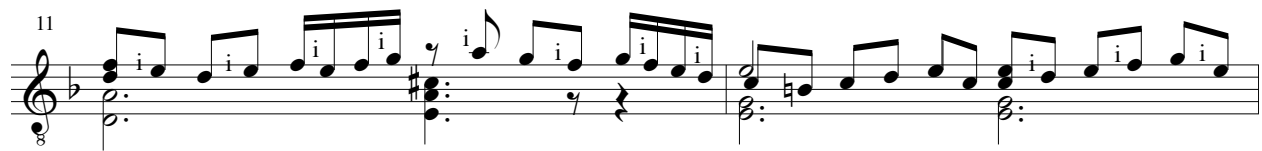
69

71 1. _____ 2. _____

3b. Gaillarde

Guillaume Morlaye

The musical score for "3b. Gaillarde" by Guillaume Morlaye is written in 4/4 time with a key signature of one flat (B-flat). The score consists of five staves of music, each beginning with a treble clef and a common time signature of 8, indicating a specific rhythmic pattern. The music is characterized by a mix of eighth and sixteenth notes, often beamed together in groups. The first staff starts with a whole note chord, followed by a series of eighth notes. The second staff begins with a measure marked '3' and 'm i', followed by a series of eighth notes and a measure marked 'a m i'. The third staff starts with a measure marked '5' and 'i', followed by a series of eighth notes and a measure marked 'i'. The fourth staff begins with a measure marked '7' and 'i', followed by a series of eighth notes and a measure marked 'i'. The fifth staff starts with a measure marked '9' and 'i', followed by a series of eighth notes and a measure marked 'i'. The score concludes with a final measure marked 'i'.



4. Padvane Au ioly bois

Guillaume Morlaye

5

9

13

17

21

25

29

5. La Seraphine

Guillaume Morlaye

Guitar ④ in C

4

7

10

13

16

19

22

25

28

31

34

37

The musical score is written for guitar on a single staff in treble clef with a key signature of one flat (B-flat). The time signature is 8/8. The score consists of seven systems of music, each starting with a measure number (19, 22, 25, 28, 31, 34, 37). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and chords. Some notes are marked with an 'i' (accidental) and some chords are marked with an 'm' (accidental). The score is written in a clean, professional style with clear notation and a consistent layout.

This musical score is for guitar, spanning measures 40 to 58. It is written in a single system with a treble clef and a key signature of one flat (B-flat). The time signature is 8/8. The score is divided into six systems, each containing two staves. The first staff of each system is the treble clef staff, and the second is the bass clef staff. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. Fingering is indicated by letters 'i' (index), 'm' (middle), and 'a' (annular) above notes. The score includes a variety of musical notations, such as beams, slurs, and ties. The overall style is contemporary and technical, with a focus on rhythmic patterns and fingering exercises.

40

43

46

49

52

55

58

61

64

67

70

73

The musical score for 'The Rose Tree' in G major, measures 61-73. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The time signature is 8/8. The melody consists of eighth and sixteenth notes, often beamed together. Measure 61 starts with a treble clef and a key signature of one sharp. Measure 64 has a '64' above the staff. Measure 67 has a '67' above the staff. Measure 70 has a '70' above the staff. Measure 73 has a '73' above the staff. The melody ends with a double bar line and repeat dots in measure 73.

6. Gaillard O combien

Guillaume Morlaye

3

6

9

11

1. _____

2. _____

7. Buffons

Guillaume Morlaye

5

9

13

17

22

26

30

8. Almande Les buffons

Pierre Phalèse

4

7

10

12

15

Plus diminuée

9. Almande Tournée

Adrian Le Roy

4

7

10

12

14

16

Plus diminuée

10a. Basse Dance Il estoit une fillette

Adrian Le Roy

4

7

10

13

16

18

C2

3

10b. Tourdion

Adrian Le Roy

4

7

10

13

15

Plus diminuée

11a. Premier Branle de Bourgogne

Adrian Le Roy

5

9

13

17

21

25

29

11b. Cinquiesme Branle

Adrian Le Roy

4

8

13

17

11c. Sixiesme Branle

Adrian Le Roy

5

9

13

17

12a. Branle

Guillaume Morlaye

The musical score for "12a. Branle" by Guillaume Morlaye is presented in four staves, each beginning with a treble clef, a common time signature (C), and an 8/8 time signature. The music is written in C major, indicated by the absence of sharps or flats. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *mf* and *f*. The first staff contains measures 1 through 4, the second staff measures 5 through 8, the third staff measures 9 through 12, and the fourth staff measures 13 through 16. The piece concludes with a double bar line and repeat dots at the end of the final measure.

12b. Branle

Guillaume Morlaye

5

9

13

17

22

27

30

p

13. Branle Simple N'aurez vous point

Adrian Le Roy

5

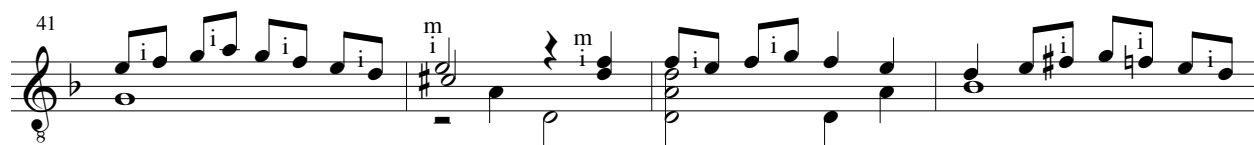
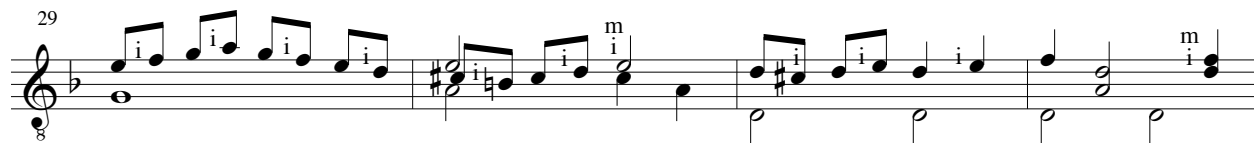
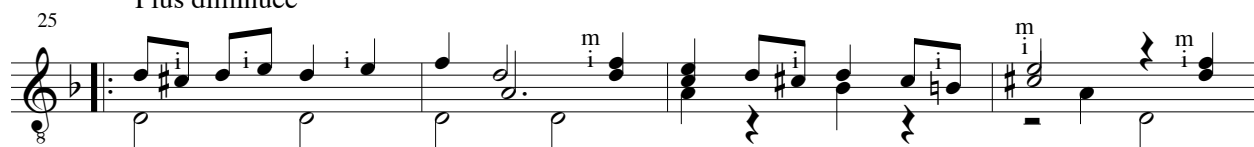
9

13

17

21

Plus diminuée



14a. Branle

Guillaume Morlaye

4

7

10

13

16

19

14b. Branle de Poitou

Adrian Le Roy

4

8

11

14

18

21

Plus diminuée

14c. Branle de Poitou

Adrian Le Roy

8

3

6

9

12

15

15. Branle Gay

Adrian Le Roy

4

7

10

13

Plus diminuée

16

19

22

25

The musical score for 'The Rose Tree' in G major, measures 16-25. The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), indicating G major. The time signature is 4/4. The melody consists of eighth and sixteenth notes, often beamed together. Measure 16 starts with a G4 quarter note, followed by a half note G4-A4, and then a quarter note G4. Measure 17 continues with a half note A4-B4, a quarter note A4, and a half note G4. Measure 18 has a half note F#4, a quarter note E4, and a half note D4. Measure 19 begins with a half note C4, a quarter note D4, and a half note E4. Measure 20 has a half note F#4, a quarter note G4, and a half note A4. Measure 21 continues with a half note B4, a quarter note A4, and a half note G4. Measure 22 starts with a half note F#4, a quarter note E4, and a half note D4. Measure 23 has a half note C4, a quarter note D4, and a half note E4. Measure 24 continues with a half note F#4, a quarter note G4, and a half note A4. Measure 25 concludes with a half note B4, a quarter note A4, and a half note G4, followed by a double bar line. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under measure 16, 'Rose' under measure 17, 'Tree' under measure 18, 'The' under measure 19, 'Rose' under measure 20, 'Tree' under measure 21, 'The' under measure 22, 'Rose' under measure 23, 'Tree' under measure 24, and 'The' under measure 25.

1. Ma Bouche Rit

Michel Du Boys/
Guillaume Morlaye

The musical score is written for Soprano (S), Tenor (T), Bass (B), and Guitar (G). The key signature is one flat (B-flat major), and the time signature is common time (C). The guitar part includes fret numbers (i) and circled fingerings (2, 3). The score is divided into two systems, each containing four staves. The first system shows the vocal parts and the guitar accompaniment. The second system continues the vocal parts and the guitar accompaniment, with the guitar part featuring circled fingerings (2, 3) and a measure rest.

9

9

C3

13

13

C3

(b)

C3

17

C3 _____

17

21

C3 _____

C3 _____

24

24

C3

27

C3

C3

27

8

30

30

8

The image displays a musical score for piano and voice. The piano part is written for three staves (treble, middle, and bass clefs) in a key with one flat (B-flat). The voice part is written on a single staff in the same key. The score covers measures 30, 31, and 32. Measure 30 begins with a treble clef and a key signature of one flat. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The voice part enters in measure 30 with a half note. In measure 31, the piano part continues with similar patterns, and the voice part has a half note. Measure 32 concludes with a final chord in the piano and a half note in the voice. The page number 106 is at the top left. The measure number 30 is written above the first staff of the piano part and above the first staff of the voice part. A small number 8 is written below the first staff of the piano part.

2. La Guerre

Clement Jannequin/
Simon Gorlier

[See pages 26 and 27 regarding
blank measures and omitted beats]

The musical score is written for five parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and Guitar (G). The key signature is B-flat major (two flats) and the time signature is common time (C). The score is divided into three systems. The first system contains five measures. The second system, starting at measure 6, contains four measures. The third system, also starting at measure 6, contains four measures. The vocal parts (S, A, T, B) are written in treble and bass clefs. The guitar part (G) is written in treble clef. The score includes various musical notations such as notes, rests, and accidentals.

11

11

16

16

The image displays a musical score for the song "The Rose Tree". It is divided into two systems, each starting with a measure number (20 and 21). The first system consists of four staves: three vocal staves (Soprano, Alto, and Tenor) and one piano accompaniment staff. The vocal parts are written in treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in bass clef. The second system consists of a single staff for the piano accompaniment, written in treble clef with a key signature of two sharps (F# and C#). The music features a mix of whole, half, quarter, and eighth notes, along with rests and ties. The overall style is a simple, folk-like melody.

The image displays a musical score for the song "The Rose Tree". It is divided into two systems. The first system, labeled with the number 24, contains four staves. The top two staves are vocal parts, both in treble clef with a key signature of one flat (B-flat). The bottom two staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both featuring an 8-measure rest at the beginning. The second system, labeled with the number 25, contains a single staff in treble clef with a key signature of two sharps (F# and C#), indicating a change in key. The music consists of eighth and sixteenth notes, with some rests and a final measure containing a whole note chord.

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$\text{♩} = \text{♩}$.

44

System 1 of the musical score, measures 44-47. It consists of four staves. The first three staves are treble clefs, and the fourth is a bass clef. The key signature has one flat (B-flat). Measure 44: Treble 1 has a half note G4, quarter note A4, quarter note B4, quarter note C5. Treble 2 has a half note G4, quarter note A4, quarter note B4, quarter note C5. Treble 3 has a whole rest. Bass 4 has a whole rest. Measure 45: Treble 1 has a half note G4, quarter rest, quarter rest, quarter rest. Treble 2 has a half note G4, quarter rest, quarter rest, quarter rest. Treble 3 has a whole rest. Bass 4 has a whole rest. Measure 46: Treble 1 has a quarter rest, quarter rest, quarter rest, quarter rest. Treble 2 has a quarter rest, quarter rest, quarter rest, quarter rest. Treble 3 has a quarter rest, quarter rest, quarter rest, quarter rest. Bass 4 has a quarter rest, quarter rest, quarter rest, quarter rest. Measure 47: Treble 1 has a half note G4, quarter note A4, quarter note B4, quarter note C5. Treble 2 has a half note G4, quarter note A4, quarter note B4, quarter note C5. Treble 3 has a whole note G4. Bass 4 has a whole note G4.

44

System 2 of the musical score, measures 44-47. It consists of one staff, a treble clef. The key signature has two sharps (F# and C#). Measure 44: Chords (F#4, C#5), (F#4, C#5), (F#4, C#5), (F#4, C#5), (F#4, C#5). Measure 45: Chords (F#4, C#5), (F#4, C#5), (F#4, C#5), (F#4, C#5), (F#4, C#5). Measure 46: Chords (F#4, C#5), (F#4, C#5), (F#4, C#5), (F#4, C#5), (F#4, C#5). Measure 47: Chords (F#4, C#5), (F#4, C#5), (F#4, C#5), (F#4, C#5), (F#4, C#5).

48

System 1 of the musical score, measures 48-51. It consists of four staves. The first three staves are treble clefs, and the fourth is a bass clef. The key signature has one flat (B-flat). Measure 48: Treble 1 has a half note G4, quarter note A4, quarter note B4, quarter note C5. Treble 2 has a half note G4, quarter note A4, quarter note B4, quarter note C5. Treble 3 has a whole rest. Bass 4 has a whole rest. Measure 49: Treble 1 has a whole rest. Treble 2 has a whole rest. Treble 3 has a whole rest. Bass 4 has a whole rest. Measure 50: Treble 1 has a quarter rest, quarter rest, quarter rest, quarter rest. Treble 2 has a quarter rest, quarter rest, quarter rest, quarter rest. Treble 3 has a quarter rest, quarter rest, quarter rest, quarter rest. Bass 4 has a quarter rest, quarter rest, quarter rest, quarter rest. Measure 51: Treble 1 has a half note G4, quarter note A4, quarter note B4, quarter note C5. Treble 2 has a half note G4, quarter note A4, quarter note B4, quarter note C5. Treble 3 has a whole note G4. Bass 4 has a whole note G4.

48

System 2 of the musical score, measures 48-51. It consists of one staff, a treble clef. The key signature has two sharps (F# and C#). Measure 48: Chords (F#4, C#5), (F#4, C#5), (F#4, C#5), (F#4, C#5), (F#4, C#5). Measure 49: Chords (F#4, C#5), (F#4, C#5), (F#4, C#5), (F#4, C#5), (F#4, C#5). Measure 50: Chords (F#4, C#5), (F#4, C#5), (F#4, C#5), (F#4, C#5), (F#4, C#5). Measure 51: Chords (F#4, C#5), (F#4, C#5), (F#4, C#5), (F#4, C#5), (F#4, C#5).

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$\text{♩} = \text{♩}.$

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84

This system contains measures 84 through 87 of a piece. It features four staves: three treble staves and one bass staff. The key signature has one flat (B-flat). The first three measures (84-86) are in 3/4 time, and the fourth measure (87) is in 9/4 time. The notation includes various note values, rests, and a repeat sign in measure 85. The bottom staff has an 8va marking.

84

This system contains measures 88 through 91. It features four staves: three treble staves and one bass staff. The key signature has one flat (B-flat). The first three measures (88-90) are in 3/4 time, and the fourth measure (91) is in 9/4 time. The notation includes various note values, rests, and a repeat sign in measure 89. The bottom staff has an 8va marking.

88

This system contains measures 88 through 91. It features four staves: three treble staves and one bass staff. The key signature has one flat (B-flat). The first three measures (88-90) are in 3/4 time, and the fourth measure (91) is in 9/4 time. The notation includes various note values, rests, and a repeat sign in measure 89. The bottom staff has an 8va marking.

88

This system contains measures 88 through 91. It features four staves: three treble staves and one bass staff. The key signature has one flat (B-flat). The first three measures (88-90) are in 3/4 time, and the fourth measure (91) is in 9/4 time. The notation includes various note values, rests, and a repeat sign in measure 89. The bottom staff has an 8va marking.

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113

System 1 of measures 113-115. It consists of four staves. The top three staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. Measure 113: Treble 1 has a whole rest; Treble 2 has a whole note B-flat; Treble 3 has a dotted quarter note B-flat followed by an eighth rest; Bass has a quarter note B-flat. Measure 114: Treble 1 has an eighth rest followed by an eighth note A, then a quarter note G; Treble 2 has a dotted half note B-flat; Treble 3 has a whole rest; Bass has a whole note B-flat. Measure 115: Treble 1 has a quarter note A, then an eighth note G, then an eighth note F; Treble 2 has a quarter note A, then an eighth note G, then an eighth note F; Treble 3 has a quarter note A, then an eighth note G, then an eighth note F; Bass has a quarter note A, then an eighth note G, then an eighth note F.

113

System 2 of measures 113-115. It consists of one staff in treble clef with a key signature of two sharps (F# and C#). Measure 113: Four sixteenth notes (F#, C#, F#, C#) beamed together, followed by a quarter rest. Measure 114: Four sixteenth notes (F#, C#, F#, C#) beamed together, followed by a quarter note D#. Measure 115: Four sixteenth notes (F#, C#, F#, C#) beamed together, followed by a quarter note D#.

116

System 1 of measures 116-118. It consists of four staves in the same key signature and clefs as system 1. Measure 116: Treble 1 has a whole rest; Treble 2 has an eighth rest followed by an eighth note A, then a quarter note G; Treble 3 has a dotted quarter note B-flat followed by an eighth rest; Bass has a quarter note B-flat. Measure 117: Treble 1 has an eighth rest followed by an eighth note A, then a quarter note G; Treble 2 has a dotted half note B-flat; Treble 3 has a whole rest; Bass has a whole note B-flat. Measure 118: Treble 1 has a quarter note A, then an eighth note G, then an eighth note F; Treble 2 has a quarter note A, then an eighth note G, then an eighth note F; Treble 3 has a quarter note A, then an eighth note G, then an eighth note F; Bass has a quarter note A, then an eighth note G, then an eighth note F.

116

System 2 of measures 116-118. It consists of one staff in treble clef with a key signature of two sharps. Measure 116: Four sixteenth notes (F#, C#, F#, C#) beamed together, followed by a quarter rest. Measure 117: Four sixteenth notes (F#, C#, F#, C#) beamed together, followed by a quarter note D#. Measure 118: Four sixteenth notes (F#, C#, F#, C#) beamed together, followed by a quarter note D#.

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140

System 1 of the musical score, measures 140-145. It consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in treble clef with a key signature of one flat and an 8-measure rest at the beginning. The bottom staff is in bass clef with a key signature of one flat. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

140

System 2 of the musical score, measures 140-145. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

146

System 1 of the musical score, measures 146-151. It consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in treble clef with a key signature of one flat and an 8-measure rest at the beginning. The bottom staff is in bass clef with a key signature of one flat. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

146

System 2 of the musical score, measures 146-151. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

150

Measures 150-153: This system contains four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of one flat. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and ties. Measure 150 starts with a melodic line in the top staff and a supporting line in the bottom staff. Measures 151-153 continue the melodic development with some syncopation and rests.

150

Measures 150-153: This system contains two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with a key signature of two sharps. The music consists of a single melodic line in the top staff, which is mostly eighth and sixteenth notes. The bottom staff provides a harmonic accompaniment with chords and single notes.

154

Measures 154-157: This system contains four staves. The top two staves are in treble clef with a key signature of one flat. The bottom two staves are in bass clef with a key signature of one flat. The music continues the melodic and harmonic themes from the previous system, with measures 154-157 showing a continuation of the eighth and sixteenth note patterns.

154

Measures 154-157: This system contains two staves. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The music continues the melodic line from the previous system, with measures 154-157 showing a continuation of the eighth and sixteenth note patterns.

158

System 1 of the musical score, measures 158-161. It consists of four staves. The top staff is in treble clef with a key signature of one flat (Bb). The second and third staves are in treble clef with a key signature of one flat (Bb) and an 8-measure rest at the beginning. The bottom staff is in bass clef with a key signature of one flat (Bb). The music features a variety of note values including eighth, sixteenth, and quarter notes, with some beamed sixteenth notes in the top staff.

158

System 2 of the musical score, measures 158-161. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#). The music features a variety of note values including eighth, sixteenth, and quarter notes, with some beamed sixteenth notes. There are also some notes marked with a lowercase 'i'.

162

System 1 of the musical score, measures 162-165. It consists of four staves. The top staff is in treble clef with a key signature of one flat (Bb). The second and third staves are in treble clef with a key signature of one flat (Bb) and an 8-measure rest at the beginning. The bottom staff is in bass clef with a key signature of one flat (Bb). The music features a variety of note values including eighth, sixteenth, and quarter notes, with some beamed sixteenth notes in the top staff.

162

System 2 of the musical score, measures 162-165. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#). The music features a variety of note values including eighth, sixteenth, and quarter notes, with some beamed sixteenth notes. There are also some notes marked with a lowercase 'i'.

166

System 1 of the musical score, measures 166-169. It consists of four staves. The top staff is a single treble clef. The second and third staves are grand staves (treble and bass clefs). The bottom staff is a single bass clef. The key signature has one flat (B-flat). Measure 166: Treble has eighth notes G4, A4, B4, C5; Bass has eighth notes G3, A3, B3, C4. Measure 167: Treble has quarter notes D4, E4, F4, G4; Bass has quarter notes D3, E3, F3, G3. Measure 168: Treble has quarter notes A4, B4, C5, B4; Bass has quarter notes A2, B2, C3, B2. Measure 169: Treble has quarter notes G4, F4, E4, D4; Bass has quarter notes G2, F2, E2, D2.

166

System 2 of the musical score, measures 166-169. It consists of one grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). Measure 166: Treble has quarter notes F#4, G#4, A4, B4; Bass has quarter notes F#3, G#3, A3, B3. Measure 167: Treble has quarter notes C5, B4, A4, G#4; Bass has quarter notes C4, B3, A3, G#3. Measure 168: Treble has quarter notes F#4, G#4, A4, B4; Bass has quarter notes F#3, G#3, A3, B3. Measure 169: Treble has quarter notes C5, B4, A4, G#4; Bass has quarter notes C4, B3, A3, G#3.

170

System 1 of the musical score, measures 170-173. It consists of four staves. The top staff is a single treble clef. The second and third staves are grand staves (treble and bass clefs). The bottom staff is a single bass clef. The key signature has one flat (B-flat). Measure 170: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G3, A3, B3, C4. Measure 171: Treble has quarter notes D4, E4, F4, G4; Bass has quarter notes D3, E3, F3, G3. Measure 172: Treble has quarter notes A4, B4, C5, B4; Bass has quarter notes A2, B2, C3, B2. Measure 173: Treble has quarter notes G4, F4, E4, D4; Bass has quarter notes G2, F2, E2, D2.

170

System 2 of the musical score, measures 170-173. It consists of one grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). Measure 170: Treble has quarter notes F#4, G#4, A4, B4; Bass has quarter notes F#3, G#3, A3, B3. Measure 171: Treble has quarter notes C5, B4, A4, G#4; Bass has quarter notes C4, B3, A3, G#3. Measure 172: Treble has quarter notes F#4, G#4, A4, B4; Bass has quarter notes F#3, G#3, A3, B3. Measure 173: Treble has quarter notes C5, B4, A4, G#4; Bass has quarter notes C4, B3, A3, G#3.

174

System 1 of the musical score, measures 174-177. It consists of four staves. The top staff is in treble clef with a key signature of one flat (Bb). The second and third staves are in treble clef with an 8va marking. The bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and ties.

174

System 2 of the musical score, measures 174-177. It consists of one staff in treble clef with a key signature of two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, with some rests and ties. There are 'i' markings above some notes.

178

System 1 of the musical score, measures 178-181. It consists of four staves. The top staff is in treble clef with a key signature of one flat (Bb). The second and third staves are in treble clef with an 8va marking. The bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and ties.

178

System 2 of the musical score, measures 178-181. It consists of one staff in treble clef with a key signature of two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, with some rests and ties. There are 'i' markings above some notes.

182

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190

System 1 of the musical score, measures 190-193. It consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in treble clef with an 8va marking below the staff. The bottom staff is in bass clef. The music features a variety of note values including eighth, quarter, and half notes, with some beamed sixteenth notes in the top staff.

190

System 2 of the musical score, measures 190-193. It consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef. The music features a variety of note values including eighth, quarter, and half notes, with some beamed sixteenth notes in the top staff.

194

System 1 of the musical score, measures 194-197. It consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in treble clef with an 8va marking below the staff. The bottom staff is in bass clef. The music features a variety of note values including eighth, quarter, and half notes, with some beamed sixteenth notes in the top staff.

194

System 2 of the musical score, measures 194-197. It consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef. The music features a variety of note values including eighth, quarter, and half notes, with some beamed sixteenth notes in the top staff.

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206

Musical score for measures 206-209. The score is written for four staves (treble and bass clefs). The key signature is one flat (B-flat). The time signature is 6/4. The music features a mix of eighth and quarter notes, with some rests and a repeat sign in measure 207. The fourth measure (209) has a 6/4 time signature change.

206

Musical score for measures 206-209. The score is written for four staves (treble and bass clefs). The key signature is one sharp (F-sharp). The time signature is 6/4. The music features a mix of eighth and quarter notes, with some rests and a repeat sign in measure 207. The fourth measure (209) has a 6/4 time signature change. A tempo marking $\text{♩} = \text{♩}$ is present above the fourth measure.

210

Musical score for measures 210-213. The score is written for four staves (treble and bass clefs). The key signature is one flat (B-flat). The time signature is 6/4. The music features a mix of eighth and quarter notes, with some rests and a repeat sign in measure 211. The fourth measure (213) has a 6/4 time signature change.

210

Musical score for measures 210-213. The score is written for four staves (treble and bass clefs). The key signature is one sharp (F-sharp). The time signature is 6/4. The music features a mix of eighth and quarter notes, with some rests and a repeat sign in measure 211. The fourth measure (213) has a 6/4 time signature change.

214

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218

218

$\text{♩} = \text{♩}$

222

System 1 of the musical score, measures 222-225. It consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in treble clef with an 8va marking. The bottom staff is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a long melodic line in the top staff.

222

System 2 of the musical score, measures 222-225. It consists of one staff in treble clef with a key signature of one sharp (F#). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a long melodic line in the top staff.

226

System 1 of the musical score, measures 226-229. It consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in treble clef with an 8va marking. The bottom staff is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a long melodic line in the top staff.

226

System 2 of the musical score, measures 226-229. It consists of one staff in treble clef with a key signature of one sharp (F#). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a long melodic line in the top staff.

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233

3. Helas mon Dieu

Jean Maillard

[See pages 26 and 27 regarding
blank measures and omitted beats]

Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal staves. The music is in G major (one sharp) and common time (C). The Soprano part begins with a half note G4, followed by a half note A4, and then a half note B4. The Alto part begins with a half note G4, followed by a half note A4, and then a half note B4. The Tenor part begins with a half note G3, followed by a half note A3, and then a half note B3. The Bass part begins with a half note G2, followed by a half note A2, and then a half note B2.

Gregoire Brayssing Guitar Version 3a

Guitar staff for Gregoire Brayssing. The music is in G major and common time. It features a series of eighth and sixteenth notes, with some measures containing triplets. The melody is played on the treble clef.

Adrian Le Roy Guitar: Version 3b

Guitar staff for Adrian Le Roy. The music is in G major and common time. It features a series of eighth and sixteenth notes, with some measures containing triplets. The melody is played on the treble clef. There are some annotations like 'a m i' and 'a m i' above the staff.

Four staves of music, likely for a string quartet or piano. The music is in G major and common time. It features a series of eighth and sixteenth notes, with some measures containing triplets. The melody is played on the treble clef.

Four staves of music, likely for a string quartet or piano. The music is in G major and common time. It features a series of eighth and sixteenth notes, with some measures containing triplets. The melody is played on the treble clef. There are some annotations like 'C3', 'a m i', and 'a m i' above the staff.

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4. Je cherche autant amour

[See pages 26 and 27 regarding
blank measures and omitted beats]

Claude Boyvin

Score for four voices (Soprano, Alto, Tenor, Bass) in common time (C). The key signature has one flat (B-flat).

Soprano (S): Treble clef. Melody line with notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Alto (A): Treble clef. Melody line with notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Tenor (T): Treble clef. Melody line with notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Bass (B): Bass clef. Melody line with notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

Le Roy Guitar Version: 4a

Guitar version 4a: Treble clef, key signature of one sharp (F#), common time (C). The melody is: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Guillaume Morlaye Guitar Version: 4b

Guitar version 4b: Treble clef, common time (C). The melody is: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Gregoire Brayssing Guitar Version: 4c

Guitar version 4c: Treble clef, common time (C). The melody is: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Includes fingerings: (2) for the second measure and (3) for the third measure.

This musical score consists of two systems of four staves each. The first system (measures 148-150) is in B-flat major and 4/4 time. The first staff has a measure rest in measure 148, followed by a half note B-flat in measure 149 and a half note A in measure 150. The second staff has a half note B-flat in measure 148, followed by a half note A in measure 149 and a half note G in measure 150. The third staff has a half note B-flat in measure 148, followed by a half note A in measure 149 and a half note G in measure 150. The fourth staff has a half note B-flat in measure 148, followed by a half note A in measure 149 and a half note G in measure 150. The second system (measures 151-153) is in D major and 4/4 time. The first staff has a measure rest in measure 151, followed by a half note D in measure 152 and a half note C in measure 153. The second staff has a half note D in measure 151, followed by a half note C in measure 152 and a half note B in measure 153. The third staff has a half note D in measure 151, followed by a half note C in measure 152 and a half note B in measure 153. The fourth staff has a half note D in measure 151, followed by a half note C in measure 152 and a half note B in measure 153. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and note values.

7

This musical system contains three staves of music in B-flat major. The first staff begins with a treble clef and a key signature of two flats. It contains measures 7, 8, and 9. Measure 7 has a half note B-flat, a quarter note C, and an eighth-note triplet D-E-F. Measure 8 has a half note G, a quarter note A, and an eighth-note triplet B-C-D. Measure 9 has a half note E and a whole rest. The second and third staves follow a similar pattern, with the third staff starting with a treble clef and a key signature of two flats. The fourth staff is a bass line in B-flat major, starting with a bass clef and a key signature of two flats. It contains measures 7, 8, and 9. Measure 7 has a half note B-flat, a quarter note C, and an eighth-note triplet D-E-F. Measure 8 has a half note G, a quarter note A, and an eighth-note triplet B-C-D. Measure 9 has a half note E and a whole rest.

7

This musical system contains three staves of music in D major. The first staff begins with a treble clef and a key signature of two sharps. It contains measures 7, 8, and 9. Measure 7 has a half note D, a quarter note E, and an eighth-note triplet F-G-A. Measure 8 has a half note B, a quarter note C, and an eighth-note triplet D-E-F. Measure 9 has a half note G and a whole rest. The second and third staves follow a similar pattern, with the third staff starting with a treble clef and a key signature of two sharps. The fourth staff is a bass line in D major, starting with a bass clef and a key signature of two sharps. It contains measures 7, 8, and 9. Measure 7 has a half note D, a quarter note E, and an eighth-note triplet F-G-A. Measure 8 has a half note B, a quarter note C, and an eighth-note triplet D-E-F. Measure 9 has a half note G and a whole rest.

10

This system contains measures 10, 11, and 12 of a musical piece. It consists of three staves. The first two staves are in treble clef with a key signature of one flat (B-flat). The third staff is in bass clef with the same key signature. Measure 10 features a half note in the first staff, a half note in the second, and a half note in the third. Measure 11 continues with half notes in all three staves. Measure 12 shows a half note in the first staff, a half note in the second, and a half note in the third, with a fermata over the final note in the third staff.

10

This system contains measures 10, 11, and 12 of a musical piece. It consists of three staves. The first staff is in treble clef with a key signature of one sharp (F-sharp). The second and third staves are in bass clef with the same key signature. Measure 10 features a half note in the first staff, a half note in the second, and a half note in the third. Measure 11 continues with half notes in all three staves. Measure 12 shows a half note in the first staff, a half note in the second, and a half note in the third, with a fermata over the final note in the third staff.

13

The image displays three systems of musical notation. The first system consists of four staves: a treble staff, two middle staves, and a bass staff, all in B-flat major. The second and third systems each consist of three staves in D major. Fingerings are indicated by 'i' (index) and 'm' (middle) throughout the piece.

16

System 1 of the musical score, measures 16-18. It consists of four staves. The first three staves are in treble clef with a key signature of one flat (B-flat). The fourth staff is in bass clef. Measures 16 and 17 contain melodic lines in all staves. Measure 18 contains whole rests in all staves.

16

System 2 of the musical score, measures 16-18. It consists of three staves, all in treble clef with a key signature of one sharp (F-sharp). Measures 16 and 17 contain complex rhythmic patterns with many beamed eighth and sixteenth notes. Measure 18 contains a melodic line with some notes marked with an 'i'.

19

System 1 of the musical score, measures 19-21. It consists of four staves: three treble clefs and one bass clef. The key signature has one sharp (F#) and one flat (Bb). The music is written in a simple, melodic style with quarter and eighth notes.

19

System 2 of the musical score, measures 19-21. It consists of three staves, all with treble clefs. The key signature has one sharp (F#) and one flat (Bb). The music is more complex, featuring sixteenth-note runs, triplets, and various rests. Some notes are marked with an 'i' (accidental).

22

22

C3

0

This musical score is for guitar, spanning measures 22 to 24. It is written in a key with one flat (B-flat) and a common time signature. The score is presented in two systems. The first system contains measures 22 and 23, while the second system contains measures 23 and 24. Each system consists of three staves: a top staff in treble clef, a middle staff in treble clef, and a bottom staff in bass clef. The notation includes various musical symbols such as notes, rests, and slurs. In measure 24, there are specific guitar techniques indicated by 'i' (fingered), 'C3' (natural harmonics), and '0' (open string). The bottom staff in measure 24 also features a circled '3' above a note, likely indicating a triplet.

25

This system contains measures 25, 26, and 27. It features four staves: three treble clefs and one bass clef. The key signature has one flat (B-flat). Measure 25 shows a melodic line in the first treble staff and a bass line in the bass staff. Measure 26 continues the melody with a slur over measures 25 and 26. Measure 27 concludes the system with a whole rest in the first treble staff and a whole note in the bass staff.

25

This system contains measures 25, 26, and 27, continuing from the first system. It features three treble clefs. The key signature changes to one sharp (F-sharp). Measure 25 begins with a treble staff containing eighth notes and a bass staff with a whole note. Measure 26 continues the eighth-note pattern in the treble staff. Measure 27 concludes the system with a treble staff containing eighth notes and a bass staff with a whole note.

28

Plus diminuée

28

8

8

8

31

31

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34

34

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37

This system contains measures 37, 38, and 39. It features four staves: three treble clefs and one bass clef. The key signature has one flat (B-flat). The music consists of quarter and eighth notes, with a final measure in measure 39 containing a half note and a quarter note.

37

This system contains measures 37, 38, and 39. It features three staves, all with treble clefs. The key signature has one sharp (F-sharp). The music includes various rhythmic patterns, including eighth notes, quarter notes, and half notes, with some measures containing rests.

40

The image displays three systems of musical notation. The first system consists of four staves: three treble clefs and one bass clef, all in B-flat major. The second and third systems each consist of three treble clef staves in D major. Fingerings are indicated by 'i' (index) and 'm' (middle) throughout the piece.

43

This system contains measures 43, 44, and 45. It features four staves: three treble clefs and one bass clef. The key signature has one flat (B-flat). Measure 43 shows a melodic line in the first treble staff and a bass line in the bass staff. Measure 44 continues the melody and bass line. Measure 45 consists of whole notes in all four staves.

43

This system contains measures 43, 44, and 45. It features three treble clef staves. The key signature has one sharp (F-sharp). Measure 43 shows a complex melodic line in the first staff and a bass line in the second staff. Measure 44 continues the melody and bass line. Measure 45 consists of whole notes in all three staves.

46

The image displays three systems of musical notation. The first system consists of four staves in B-flat major, featuring a melody in the upper staves and a bass line in the lower staves. The second system consists of three staves in D major, with a more complex melodic line in the upper staves and a supporting bass line. The third system also consists of three staves in D major, continuing the melodic and harmonic development, with fingerings (i) indicated for the upper staves and a repeat sign at the end of the system.

49

System 1 of the musical score, measures 49-51. It consists of four staves. The key signature has one flat (B-flat). The first staff (treble clef) contains a melodic line with eighth and quarter notes. The second staff (treble clef) contains a similar melodic line. The third staff (treble clef, marked with an 8) contains a bass line with eighth and quarter notes. The fourth staff (bass clef) contains a bass line with eighth and quarter notes. The measures are: 49 (two measures), 50 (two measures), and 51 (two measures).

49

System 2 of the musical score, measures 49-51. It consists of three staves. The key signature has one sharp (F-sharp). The first staff (treble clef) contains a complex melodic line with many beamed eighth notes. The second staff (treble clef, marked with an 8) contains a bass line with eighth and quarter notes. The third staff (treble clef, marked with an 8) contains a bass line with eighth and quarter notes. The measures are: 49 (two measures), 50 (two measures), and 51 (two measures).

52

The first system of music consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has two flats (B-flat major). The music is written in a 4/4 time signature. The first staff has a melody starting on G4, moving to A4, Bb4, and then a quarter rest. The second staff has a melody starting on G4, moving to A4, Bb4, and then a quarter rest. The third staff has a melody starting on G4, moving to A4, Bb4, and then a quarter rest. The fourth staff has a melody starting on G3, moving to A3, Bb3, and then a quarter rest.

52

The second system of music consists of three staves, all in treble clef. The key signature has two sharps (D major). The music is written in a 4/4 time signature. The first staff has a melody starting on D4, moving to E4, F#4, and then a quarter rest. The second staff has a melody starting on D4, moving to E4, F#4, and then a quarter rest. The third staff has a melody starting on D4, moving to E4, F#4, and then a quarter rest.

5. Chi dira mai

Nola/
Adrian Le Roy

5

C2

8

C5

11

6. Psalm Super Flumina

Gregoire Brayssing

4

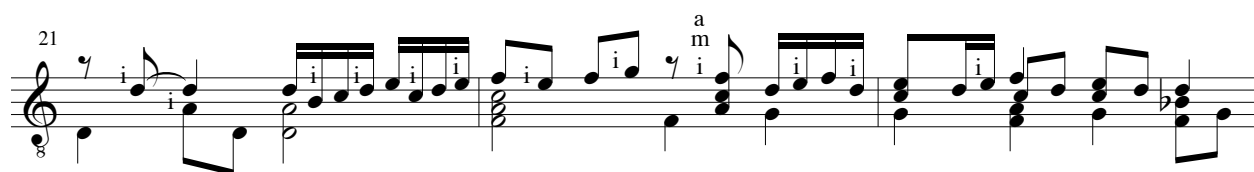
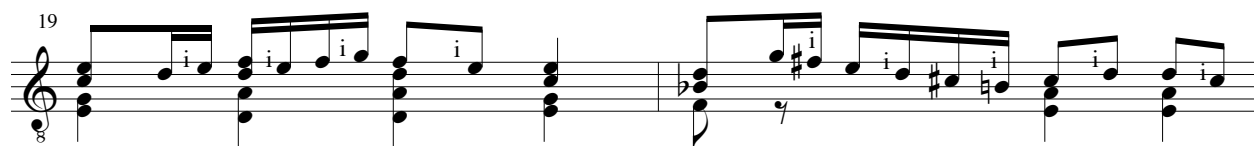
7

10

13

C5

C2



7. Paseábase el rey

Miguel Fuenllana

Music score for "7. Paseábase el rey" by Miguel Fuenllana. The score is written for Voice and Guitar. The key signature is B-flat major (two flats). The time signature is common time (C).

The score is divided into four systems, each with a measure number (5, 9, 12) indicating the start of the system.

System 1 (Measures 5-8):

- Measure 5: Voice: Rest. Guitar: Quarter note B-flat, Quarter note D-flat, Quarter note E-flat, Quarter note F.
- Measure 6: Voice: Rest. Guitar: Quarter note G, Quarter note A-flat, Quarter note B-flat, Quarter note C.
- Measure 7: Voice: Rest. Guitar: Quarter note D, Quarter note E, Quarter note F, Quarter note G.
- Measure 8: Voice: Rest. Guitar: Quarter note A, Quarter note B-flat, Quarter note C, Quarter note D.

System 2 (Measures 9-12):

- Measure 9: Voice: "Pa - se - á - ba - se el rey". Guitar: Quarter note B-flat, Quarter note D-flat, Quarter note E-flat, Quarter note F.
- Measure 10: Voice: "mo - ro". Guitar: Quarter note G, Quarter note A-flat, Quarter note B-flat, Quarter note C.
- Measure 11: Voice: "Por la ciu - dad". Guitar: Quarter note D, Quarter note E, Quarter note F, Quarter note G.
- Measure 12: Voice: "de Gra - na - da. Car - tas le fue -". Guitar: Quarter note A, Quarter note B-flat, Quarter note C, Quarter note D.

The score continues with measures 13-16, which are not fully visible in the provided image.

16

ron ve - ni - das.

20

Co-mo/Al - ha - ma e - ra ga - na - da. Ay!

24

Mi Al - ha ma! Co - mo Al - ha -

28

ma e - ra ga - na - da, Ay! Al - ha - ma.

8. Osanna

Juan Morales /
Miguel Fuenllana

S

A

T

B

Voice

Guitar

5

5

5

sis. O - san - na in ex - cel - sis. O -

9

san - na in ex - cel

13

sis. O - san - na in ex - cel - sis. O - san - na

13

17

in ex - cel - sis. O - san - na in ex - cel - sis. O -

17

21

san - na

25

25

in ex - cel - sis.

25

The image displays a musical score for measures 25 through 28. The top system consists of four staves: three treble clefs and one bass clef, all in B-flat major. The piano accompaniment in the bottom staff of the system features a steady eighth-note bass line and chords in the right hand. The vocal melody, written in the top treble staff, begins with a half rest in measure 25, followed by a series of eighth and quarter notes, and concludes with a half note in measure 28. The bottom system also spans measures 25 to 28, with a key signature change to C major indicated by a sharp sign on the F line. The vocal melody continues in the top staff, with lyrics 'in ex - cel - sis.' aligned under the notes. The piano accompaniment in the bottom staff provides harmonic support with chords and moving lines in both hands.

9. Que te sert

Trio

Jacques Arcadelt/
Adrian Le Roy

3

S

A

T

8

Voice

Que te sert a - mi d'être ain - si, Pen - sif, so -

Guitar

3

li - taire et tran - si, Veu que tu as l'heur et l'ad -

3

8

6

6

dres-se, De ser-vir si bel-le mai-tres-se, Et de qui

9

9

tu te peux van-ter D'a-voir la vue et le han-

12

ter, Ce que tous n'ont pas me - ri - té, Com - pa - gnon

15

tu dis ve - ri - té J'en voy le front et les che -

18

veux. Mais tu la bai - se quant tu veux. Mais tu la

21

bai - se quant tu veux.

2.
Ne me parle point de baiser
Mais de ta maitresse appaiser.
Estant seur de sa grace bonne
Tu es à son gré la personne
De la cour qui dance le mieux.
Tu es l'aimant de ses yeux,
Tant tu vas propre et bien en point
Tes presens ne refuse point:
Que veut tu mieux en attendant?
Mais tu la baise cependant.

3.
Quant à moy je ne trouve rien
Qui me donne espoir d'avoir bien
N'y de meriter une amie:
Je n'enten lettre n'y demie,
Je ne sçay sonner, ne danser.
J'ay peu de bien pour m'avancer:
Qui est-ce qu'on veut maintenant,
Je ne suis beau n'y avenant,
Je suis malheureux de tout point
Ouy si tu baisois point.

11

En re - ve - nant de Lo - rai - ne Mar - got, Ren - con - tray trois ca - pi - tai - nes,
 Ils m'ont sa - lué - e vi - lai - ne Mar - got, Je suis leur fiè - vres quar - tai - nes,

11

8 3 4 2 0 i

16

vig - nes, vig - nes, vig - no - let, Mar - got la - bou - rez les vig - nes bien - tost

16

8 4 2 i

21

Mar - got la - bou - rez les vig - nes, vig - nes, vig - nes, vig - no - let, Mar -

25

got la - bou - rez les vig - nes bien - tost.

11. Amour me sçauriez

Trio

Jacques Arcadelt/
Adrian Le Roy

The musical score is arranged for five parts: Soprano (S), Alto (A), Tenor (T), Voice, and Guitar. The key signature is one flat (B-flat) and the time signature is common time (C). The score is divided into two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The Voice part includes the lyrics: "A - mour me sçau - ries vous a - pren - dre, A mon - trer voz feux et gla - çons, Par/au - tres plus tri - stes". The Guitar part features a bass line with various chords and melodic fragments, including triplets and a circled '4' in the second measure of the second system.

S
A
T
Voice
Guitar

A - mour me sçau - ries vous a - pren - dre, A
mon - trer voz feux et gla - çons, Par/au - tres plus tri - stes

5

fa - çons, Que par pleurs et par sou - pirs ren -

7

dre, Cha - cun sçait des/lar - mes e - span - dre, Et faire

9

en - ten - dre Par lon - que plain te Sa jo - ye e - stain -

9

8

4

11

te: Mais las je me sens op - pri - mer, D'un si a -

11

8

4

13

13

13

mer mal - heur ex - treme, Que mon taint bles - me,

13

8

15

15

15

Ny la mort mes - me, Ne l'a peult as - sez ex - pri -

15

8

17

17

mer. Ne l'a peult as - sez ex - pri - mer

17

17

2.

Mon coeur en moy plus ne demeure
 Et sont prisonniers mes esprits
 D'un qui d'une autre main est pris
 Dont je meurs cent fois en une heure
 Encores si j'estoye bien seure
 Que ma blessure
 Et mesme flamme
 Fut en son ame,
 Et son coeur j'eusse au lieu du mien
 J'auroye le bien
 Que plus demande
 L'amitié grande
 Qui me commande
 Craindre tout at n'asseurer rien.

3.

Je crains tant et tant je desire
 Que rien ne me peult contenter,
 Fors celuyqui se peult vanter
 D'avoir seul sur moy tout empire,
 Tout autre en vain pour luy soupire,
 Et se peult dire
 Des filets tendre
 Pour le vent tendre.
 Car je passe entre biens divers
 Les yeux couvers
 Dont mon coeur tremble
 Et brusle ensemble,
 Tant que j'assemble
 Mille estez et autant d'hivers.

12. Dieu inconstant

Trio

Jacques Arcadelt/
Adrian Le Roy

S

A

T

8

Voice

Dieu in - con - stant, pour - quoy as - tu lais - sé, C3

Guitar

8

5

5

Le cœur qui fut par toy prins et bles - sé,

8

5

4

9

9

9

9

Lors - que le mien se sen - tit op - pres - sé,

9

9

9

13

13

13

13

De ta mai - stres - se: Mieux

13

13

13

17

se de-voit gar - der si bon - ne pri - se, Ou estre en

21

moy plus dou - ce flam - me/e - spri - se, Puis-qu'en la

25

sien - ne/a-voit plus de fan - ti -

28

se, Que de cha - leur, que

31

de cha - leur, Que de

34

cha - leur, que de cha - leur.

3.
Plus seure foy meritoit sa valeur
Don't je voy tant d'apparence et couleur
Que cela doit au moins à mon malheur
Servir d'excuse.

4.
Pis ne fait onc la teste de Meduse,
Et toutesfois le mal je n'en refuse
Puisque par luy se voit ample et diffuse
Ma loy auté.

5.
Moins ne falloit de grâce et de beauté
Pour palier si grande cruauté,
Et pour gagner tant de principauté
Sur ma pensée,

6.
Qui pour se voir très mal recompensée,
Mon bien arriere et ma mort avancée,
Laisser ne peult cet' ardeur insensée,
Ny ce désir.

7.
Lequel plus fort que tout mon desplaisir
Cent fois de jour vient remettre à loisir
Devant mes yeux les biens qu'on peult choisir
En sa personne.

8.
Biens que le ciel large à peu de gens donne,
Forme, bon sens, grâce de parole bonne,
En la faveur desquelles je pardonne
Aux maux cachés.

9.
Si veux-je bien, amour, que vous sachez
Qu'à luy oster son honneur vous taschez,
Lequel n'arreste en esprits entachez
D'ingratitude.

10.
Et qui suyvens le chemin et l'Estude
De l'ignorante et sotte multitude,
Aiment soyemesmes, et n'ont sollicitude
De leurs amys.

11.
Jamais Perseus au ciel n'eust esté mis,
S'il ne se fust pout la vie entremis
De la princesse à qui estoit soumis
Le peuple More.

12.
Et au rebours le seul bien deshonore
L'ingrat amy que Philis pleure encore
Don't la pitié souvenant me descouloire
Et me réveille.

13.
Sentant ma cause à la sienne pareille,
Car quoy qu'amour ou le temps m'apareille
Le mal présent, la mort plus me conseille
Que vivre ainsi.

Text Translations

Paseábase el rey moro

The Moorish king was walking
Through the city of Granada.
Letters had come to him
About how Alhama had been taken.
Alas! my Alhama!

Osanna in excelsis

Hosanna in the highest.

Que te sert

Why on earth, my friend
Are you so pensive, lonely, and dejected
While you have the chance and the ways
To serve such a beautiful mistress,
And since you can boast of seeing and being with her,
Something that others have not deserved?
My friend,
You speak the truth,
I know her backwards and forwards
Still, you make love to her whenever you wish.
Do not even speak about making love,
The question is to keep my mistress happy.
You are in her good graces,
In her opinion, you are the best dancer
At the court
You are the love of her eyes,
You are so elegant and refined;
She never rejects your presents.
What more do you want in the meantime?
You make love to her anyway.
As for me, I find nothing
Good worth to hope for,
Nor to deserve a lady friend:
I am no scholar
I do not know how to play or how to dance
I have no fortune with which to get ahead
Who is on demand at this time?
I am neither handsome nor attractive,
I am totally unhappy,
Yes, if at least you did not make love to her.

Margot labourez les vignes

Margot will work in the vineyards,
on the large vines and on the small
Margot will work in the vineyards
very soon.
While returning from Lorraine, Margot
I encountered three captains,
on the large vines and on the small
Margot will work in the vineyards
very soon.
They greeted me, Margot, country girl
I am their four day fevers,
on the large vines and on the small
Margot will work in the vineyards
very soon.
Margot will work in the vineyards,
on the large vines and on the small
Margot will work in the vineyards
very soon.

Amour me sçauriez

Love, would you know how to teach me
To show your icy fire
By even sadder ways
Than just giving out cries and sighs?
Everyone knows how to shed tears
And how to make it known
By long laments
That one's joy is extinguished.
I feel oppressed
By so
Extreme a grief
That color leaves my face:
Not even death
Can express my sorrow.

Amour me sçauriez, cont.

My heart no longer lives within me,
 And my thoughts are prisoners
 Of someone who is bound by another's hand
 So that I die one hundred times in one hour.
 And yet were I quite sure
 That my wound
 And flame
 Were in his soul
 And had I his heart instead of mine,
 I would have the treasure
 That a great
 Love demands,
 The love that orders me
 To fear all and to be sure of nothing.
 So great are my fears and desires
 That nothing can appease me,
 Except the only one who can boast
 Of being able to reign over me.
 Any other [woman] sighs for him in vain,
 And it could be said that it is like
 Setting nets
 To catch the wind.
 Truly, I go through many treasures
 Without seeing them
 Therefore my heart shudders
 And burns at the same time
 So much so that I gather together
 A thousand summers and just as many winters.

Dieu inconstant

Fickle God, why did you abandon
 The heart that was by you entrapped and wounded
 And by which mine was oppressed
 With your power?
 Such a good prey should have been better guarded,
 Or a sweeter flame should have lived in me
 Since in his there was more weakness
 Than warmth.
 My worth deserved firmer loyalty:
 I see in it such evidence and light
 That this, at least, should serve as a reason
 For my misfortune.
 Medusa's head never caused worse evil;
 And yet I will not shun grief
 Since, because of it, one can see the extent
 and strength
 Of my loyalty.

Dieu inconstant, cont.

Less gracefulness and beauty would have sufficed
 To mitigate such a great cruelty,
 Or to gain such sovereignty
 Over my mind,
 Which (in being so dreadfully rewarded,
 My happiness is delayed and my death hastened)
 Cannot let go of my foolish ardor
 Nor of my desire.
 This desire, greater than all my sorrows,
 Hundred times a day comes to cast aside
 Before my eyes all the good that one could find
 In my virtues.
 The great heaven bestows such virtues to few
 people:
 Appearance, wisdom, gracefulness, and fair
 speech;
 In favor of which I forgive
 Hidden faults.
 Therefore I do want you to know, Love,
 That you are trying to take away my honor;
 Honor does not yield to those who are tainted
 With ingratitude.
 Such persons, following the path and the intention
 Of ignorance and of thoughtless people,
 Have love only for themselves and do not care
 For their friends.
 Perseus would have never ascended to the heavens
 If, negligent and insouciant of others,
 He had allowed the death of the Queen
 Of the Ethiopian people.
 Conversely, the ungrateful friend for whom Philis
 still pines
 Dishonors nothing but her name
 Pity for her often pains me
 And distresses me.
 Knowing that I have an alike cause of grief,
 And although Love and time make me be like her,
 My present grief urges me towards death.
 Yet thus is life.

Errata

Mudarra *Fantasia* (ex. 1): measure 18, beat 3, the note *b* replaces the *c* found in the tablature.

Mudarra *Fantasia* (ex. 2): measure 7, beat 1, the *g'* and *f'-sharp* eighth notes replace the quarter note *f'-sharp* in the tablature.

Fuenllana *Fantasia* (ex. 3): tablature bar 44 has the value of two semibreves instead of one since a bar line was omitted. It is consequently notated as a single measure in the transcription. In the penultimate measure, beat 3, the quarter note *e'* is added to continue the accompanying thirds.

Fuenllana *Fantasia* (ex. 4): tablature bar 50 has the value of two semibreves instead of one since a bar line was omitted. It is consequently given as a single measure in the transcription.

Barberis *Fantasia primo*: measure 2, beat 1 *a* replaces *g* found in tablature: on beat three, the note *d'* replaces the *a* found in the tablature.

Gorlier *Duo*: measure 12, beat 1, the bottom voice *a-natural* appeared as an *a-sharp* in the tablature.

Rippe *Fantasia*: measure 44, beat 4, the *g'* and *b-flat* replace the *d'* and *f* found in the tablature. Measure 52, the fourth eighth note *f* in the bottom line replaces the *d* found in the tablature. Measure 80, beat 3, the *a* in the bottom line replaces the *g* found in the tablature. Measure 94, the *d''* and *f'* in the soprano replace the *d''-flat* and *f'* found in the tablature. Measure 110, the last eighth note of the measure is *b'-flat*, changed from the original *b'-natural*.

Morlaye *Conte Clare* (ex. 3): Measure 4, beat 3 the original chord of *e*, *g-sharp*, *b*, *f'-sharp* is changed to *e*, *g*, *c*, *f'-sharp*.

Le Roy *Pavane de la Gambe*: measure 52, beat 1, the notes *b-flat* and *d'* in the bass replace the *c'* and *e'* found in the tablature.

Morlaye *Pavan* (ex. 3a): measure 37, beat 4, the *b-natural* in the lower line replaces the *g* found in the tablature.

Morlaye *Gaillarde* (ex. 3b): Measure 6, the rhythm follows that of the hand written addition in the tablature.

Morlaye *Padvane Au joly bois*: measure 2, beat 1, bass note *e* replaces *a* found in the tablature.

Morlaye *La Serafina*: measure 57, beat 1, *e'-flat* replaces the original *d'* in the tablature.

Morlaye *Branle* [double] (ex. 12a): measure 2, beats 3 and 4 changed from eighth to quarter note values: measure 2 beat 3 chord changed from *e*, *c' e'* to *a*, *c'-sharp*, *e'* to match cadential harmony in all the other phrases in the piece.

Morlaye *Branle* [double] (ex. 12b): measure 10, beat 1, bass note *g* in tablature is changed to *d*.

Morlaye *Branle* (ex. 14a): measure 11, beat 1, bass note *d* in tablature is changed to *f* (measure 11 is part of an ornamented repeat of the first phrase of this dance, thus the *f* mirrors the harmony of measure 3).

Le Roy *Branle de Poictou* (ex. 14b): measure 7, the first dotted half note in bass is *d*, replacing *e* found in the tablature. Measure 9, beat 3, a *c'* replaces the *b* found in the tablature since it seems a preferable harmony. Measure 18, the right-hand fingering *i* added to the melody note *a* on the second quarter.

Phalèse/Morlaye *Ma bouche rit*: measure 6, beat 4, *e* replaces original note *f* in the soprano mensural notation: Measure 23 beat 1 the note *e'* replaces the *d'* in the tablature).

Gorlier *La guerre*: measure 72, beat 2, guitar note *a* replaces the *g* found in the tablature. Measure 79, originally half-quarter rhythm in guitar changed to quarter-half to match the soprano line in the chanson. Measure 90, the rhythm in the guitar part of quarter-eighth-eighth was changed to quarter-quarter-quarter. Measure 170, beats 1 and 2 guitar bass notes *d* and *a* replace original half note on *d*. Measure 175, beat 1, guitar note *a* replaces *b* found in tablature. Measure 190, beat 1, the guitar chord on the second eighth note contains the note *c'-sharp* which was changed from *b* in the tablature, once again to make it conform with the pitches of the chanson.

Brayssing *Helas mon dieu*: measure 49, beats 3 and 4 are added.

Le Roy *Dieu inconstant*: an eighth note *c'* added to guitar part in beats 3 and 4 of measure 29.