

# Florida

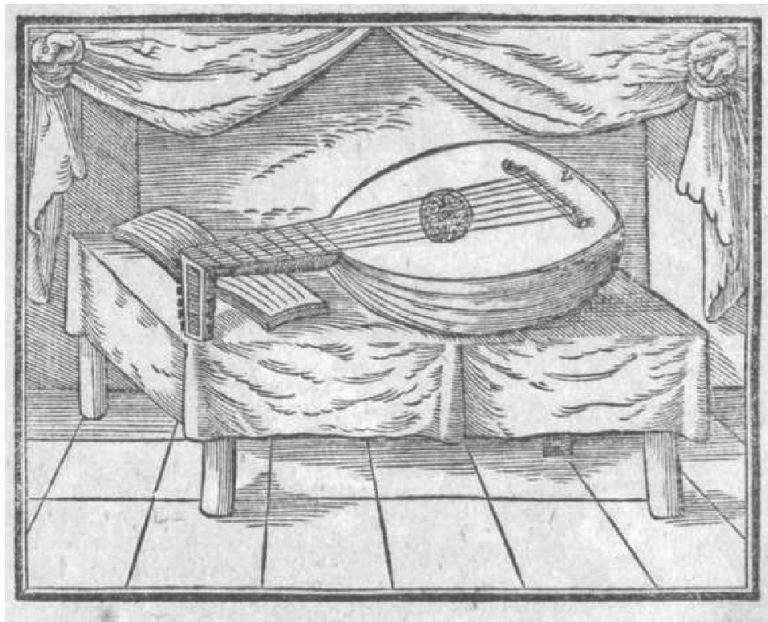
SIVE

CANTIONES, E QUAM PLURIMIS PRAESTANTISSIMORUM  
NOSTRI AEVI MUSICORUM LIBRIS SELECTAE.  
AD TESTUDINIS USUM ACCOMODATAE.  
OPERA ATQUE INDUSTRIA.

IOACHIMI VANDEN HOVE  
ANTVERPIANI

QUARUM OMNIUM INDICEM PROXIMA A  
PREFATIONE PAGINA REPRAESENTAT.

## Solo Lute Pieces



ULTRAIECTI

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# Fantasia Prima

Florida (1601), folio 1.

Musical score for Fantasia Prima, Florida (1601), folio 1. The score is written in C major and 3/4 time, featuring a single melodic line on a five-line staff. The piece is marked with various dynamics and articulations.

The score is divided into measures, with measure numbers 6, 9, 14, 18, 21, 24, and 27 indicated. The dynamics include *p* (piano), *f* (forte), and *ff* (fortissimo). The articulations include accents (*acc.*) and slurs.

The notation includes notes with stems and flags, and rests. The piece concludes with a final cadence.

30  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $p$

33  $p$   $p$   $p$   $\beta$   $p$   $\beta$   $\beta$

38  $p$   $\beta$   $\beta$   $\beta$   $f$   $f$   $\beta$   $\beta$   $p$

42  $\beta$   $p$   $\beta$   $p$   $p$   $\beta$   $\beta$   $\beta$

46  $p$   $\beta$   $p$   $\beta$   $\beta$   $p$   $\beta$   $\beta$

50  $\beta$   $p$   $\beta$   $\beta$   $p$

54  $p$   $\beta$   $\beta$   $p$   $\beta$   $p$   $\beta$   $\beta$   $\beta$

58  $p$   $p$   $\beta$   $p$   $p$   $\beta$   $p$   $\beta$   $p$   $\beta$   $p$   $\beta$   $p$   $\beta$

64

64

68

68

71

71

75

75

81

81

86

86

91

91

95

95

100

*p* | *p* *p* *p* *f*                      *p* *f*                      *f*                      *f*

105

*p*                      *f*                      *f*                      *f*                      *f*

110

*p* *f*                      *p* *f*                      *p* *f*                      *p* *f*                      *f*

115

*p* *f*                      *f*                      *p* *p* *f* *p*                      *p*                      *f*

119

*f*                      *f*                      *p*                      *f*

# Fantasia Secunda

Florida (1601), folio 2v.

6

*P* *β* *P*      *P* *β*      *P*      *P* *β* *P*      *P* *β*

*f* *f* *f* *f* *♭*      *c* *♭* *a* *c* *♭* *f* *c*      *♭* *c* *a* *a*      *c* *c* *c* *c* *a*      *♭*      *♭* *c*

Musical notation for measures 1-5. The first measure has a common time signature 'C'. The notation consists of three staves with various notes and accidentals. The first staff has notes *c*, *♭*, *a*, *c*, *♭*, *f*, *c*. The second staff has notes *♭*, *c*, *a*, *a*. The third staff has notes *c*, *c*, *c*, *c*, *a*. There are also some notes below the staves: *a* under the second measure, and *c*, *a*, *c*, *c*, *a* under the fifth measure.

6

*P*      *β*      *P* *β*      *P* *β*      *P* *β*

Musical notation for measures 6-8. The notation consists of three staves. The first staff has notes *a*, *c*, *a*, *♭*, *c*, *a*, *c*, *♭*, *a*, *c*. The second staff has notes *c*, *e*, *a*, *a*, *a*, *a*, *c*, *c*. The third staff has notes *♭*, *♭*, *♭*, *♭*, *b*, *a*, *c*, *♭*. There are also some notes below the staves: *a* under the eighth measure, and *a*, *c*, *♭*, *a*, *c* under the eighth measure.

9

*β* *P*      *P* *β* *P*      *P* *β* *P* *β*      *P* *β*

Musical notation for measures 9-12. The notation consists of three staves. The first staff has notes *a*, *c*, *♭*, *♭*, *c*. The second staff has notes *c*, *a*, *a*, *c*. The third staff has notes *♭*, *♭*, *♭*, *♭*, *b*, *♭*, *♭*, *♭*, *♭*, *b*, *♭*. There are also some notes below the staves: *a* under the ninth measure, *a* under the tenth measure, and *a* under the eleventh measure.

13

*P* *β*      *β*      *P* *β*      *P*      *P* *β* *P* *β*

Musical notation for measures 13-16. The notation consists of three staves. The first staff has notes *a*, *a*, *a*, *a*, *♭*, *c*, *a*, *c*, *♭*, *a*. The second staff has notes *c*, *♭*, *c*. The third staff has notes *♭*, *c*, *a*, *a*, *♭*. There are also some notes below the staves: *a* under the thirteenth measure, *a* under the fourteenth measure, and *a* under the fifteenth measure.

17

*P* *β* *P*      *P* *β*      *β*      *β* *P*

Musical notation for measures 17-20. The notation consists of three staves. The first staff has notes *♭*, *a*, *b*. The second staff has notes *e*, *e*, *e*, *e*, *c*. The third staff has notes *♭*, *♭*, *♭*, *♭*, *b*, *♭*, *♭*, *♭*, *b*, *♭*, *♭*. There are also some notes below the staves: *a* under the seventeenth measure, and *a* under the eighteenth measure.

21

*P* *β* *P* *β*      *β*      *P*      *P* *β* *β*

Musical notation for measures 21-24. The notation consists of three staves. The first staff has notes *c*, *♭*, *c*, *a*. The second staff has notes *a*, *a*, *a*, *a*, *c*. The third staff has notes *♭*, *a*, *c*, *a*, *♭*, *b*, *♭*, *a*. There are also some notes below the staves: *a* under the twenty-first measure.

25

*P* *β* *P*      *P* *β*      *β* *P* *β* *β*

Musical notation for measures 25-27. The notation consists of three staves. The first staff has notes *c*, *c*, *c*, *c*, *a*. The second staff has notes *a*, *a*, *a*, *a*, *c*, *♭*. The third staff has notes *♭*, *a*, *c*, *♭*, *a*, *c*, *♭*, *a*, *c*, *♭*, *a*, *c*. There are also some notes below the staves: *e* under the twenty-fifth measure, and *e*, *f*, *a*, *a* under the twenty-seventh measure.

28

*β*      *P* *β*      *P* *β* *P*      *P*      *β* *β* *P* *β*

Musical notation for measures 28-31. The notation consists of three staves. The first staff has notes *♭*, *c*, *a*, *c*, *♭*, *f*, *f*. The second staff has notes *a*, *a*, *a*, *a*. The third staff has notes *♭*, *c*, *♭*, *c*, *♭*, *f*, *f*, *♭*, *c*, *a*, *c*, *♭*, *a*, *c*. There are also some notes below the staves: *a* under the twenty-eighth measure, and *a* under the thirtieth measure.

32

*p* *f* *p* *f* *f* *p* *f* *p* *f*

36

*f* *f* *p* *f* *f*

38

*f* *f* *p* *f* *f*

40

*p* *f* *p* *f* *f* *p* *f* *p* *f* *p*

44

*f* *f* *p* *f* *f* *p* *f* *f* *f* *f*

47

*p* *f* *f* *f* *f* *f* *f* *f* *f* *f*

50

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

53

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

57

*P.* *P.* *P.* *P.*

*a*

60

*P.* *P.* *P.* *P.*

*a* *a*

64

*P.* *P.* *P.* *P.*

*a* *a*

66

*P.* *P.* *P.*

69

*P.* *P.* *P.* *P.*

*a*

73

*P.* *P.* *P.* *P.*

77

*P.* *P.* *P.* *P.*

*a*

81

*P.* *P.* *P.* *P.*

*a* *a*

# Fantasia Tertia

Florida (1601), folio 3v.

1 | *p* *f* *p* *B* *B* *p* *B* *p* *B* *p* *B*

6 | *B* *p* *B* *B* *B* *p* *B* *p* *B* *p* *B*

9 | *B* *p* *p* *B* *p* *B* *p* *p* *p* *B* *p*

14 | *B* *B* *B* *p* *f* *p* *B* *B* *p* *p* *f*

18 | *p* *B* *p* *p* *p* *p* *p* *p*

23 | *B* *p* *p* *B* *p* *B* *p* *B*

27 | *p* *p* *p* *B* *p* *B* *p* *B* *p*

32 | *p* *B* *B* *p* *p* *B* *p* *p* *p*

a

36

40

44

47

# Fantasia Quarta

Florida (1601), folio 4.

8

8

12

12

16

16

23

23

27

27

30

30

33

33

36

36

34 P P P P P P

a h a a a a h f c a h a

37 P P P P P P P P P

h c c c a a c f h a h i a h

40 P 1 | | | P | | | P

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

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

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

a

45 | | P | | | P

h f d c a a b b b f d c a d d d b b b

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

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

50 P | P P P P P P

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

a a a a a a a a a a a a a a e

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

53 P P P P P P P

a a a c d a c e a h l h k l h k m h a a a

a a a c d a c e a h l h k l h k m h a a a

a a a c d a c e a h l h k l h k m h a a a

a a a c d a c e a h l h k l h k m h a a a

56 P P P P P P P

h h h l a d a d b a l f h f d c d a a b d

a a a a a a a a a a a a a a b d

a a a a a a a a a a a a a a b d

60 P P P P P P

l f h d f c a f h f c d d a d l f h

a a a a a a a a a a a a a a l f h

a a a a a a a a a a a a a a l f h

d

63

*f* *f* *c* *h* *f* *h* *c* *a* *c* *a* *a* *a* *a* *a* *a* *a* *h* *h* *h* *h*

66

*h* *f* *h* *f* *h* *a* *a* *b* *a* *h* *f* *h* *c* *c* *h*

*f* *h* *f* *h* *a* *a* *b* *a* *h* *f* *h* *c* *c* *h*

*a* *a* *e* *e* *f* *e*

69

*c* *c* *a* *h* *a* *h* *c* *a* *a* *c* *a* *h* *c* *a* *h* *c* *a* *h* *c*

*e* *c* *a* *c* *a* *h* *c* *a* *a* *h* *c* *a* *a* *h* *c* *a* *h* *c*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

72

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

*h* *c* *h* *c* *h* *c* *h* *c* *h* *c* *h* *c* *h* *c* *h* *c* *h* *c* *h* *c*

76

*f* *h* *f* *h* *c* *h* *c* *h* *c* *h* *c* *h* *c* *h* *c* *h* *c* *h* *c* *h* *c*

*a* *a*

*a* *a*

80

*c* *a* *b* *c* *b* *h* *h* *a* *e* *a* *c* *h* *c* *a* *a* *a* *e* *a* *a* *b* *a*

*a* *a* *b* *c* *b* *h* *h* *a* *e* *a* *c* *h* *c* *a* *a* *a* *e* *a* *a* *b* *a*

*c* *c*

84

*b* *a* *a* *b* *a* *a* *a* *a* *e* *c* *e* *h* *f* *e* *c* *a* *e* *c* *a* *e* *c* *a*

*h* *c* *h* *c* *h* *c* *h* *c* *h* *c* *h* *c* *h* *c* *h* *c* *h* *c* *h* *c* *h* *c*

*a* *a*

88

*a* *h* *c* *a* *c* *b* *e* *c* *a* *e* *c* *a* *e* *a* *c* *a* *c* *a* *e* *c*

*c* *c*

*a* *a*

# Fantasia Septima

Florida (1601), folio 6.

6

10

14

18

21

23

27

1

3

a

31 P. P P P. P P | P P. P P P. P P P. P P

35 P P P P P P P

39 P P P P

43 P P P P P

47 P P P P P P

50 P P P P P P

52 P P | P P P P P

56 P P P P P

61

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$e$   $f$   $c$   $e$   $g$   $h$   $g$   $h$   $g$   $e$   $g$  |  $c$   $c$   $a$   $c$   $\flat$  |  $c$   $a$   $a$   $e$   $c$   $e$   $c$   $e$

$c$   $a$   $h$  |  $e$   $a$   $e$   $c$   $e$   $e$   $c$   $a$  |  $e$   $a$   $a$   $e$   $c$   $e$   $c$   $e$

$e$  |  $c$   $c$  |  $c$   $a$   $c$

$\flat$   $a$

64

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$a$   $c$   $\flat$   $a$   $c$   $\flat$   $\flat$  |  $c$   $a$   $a$   $e$   $c$   $e$   $a$   $c$   $e$  |  $a$   $h$   $e$   $f$   $h$   $f$   $h$

$a$   $a$   $f$   $f$   $f$   $\flat$   $f$  |  $f$   $\flat$   $\flat$   $a$   $a$   $e$   $c$   $e$   $a$   $c$   $e$  |  $a$   $c$   $a$   $f$   $i$   $h$   $h$

$c$  |  $c$   $a$   $\flat$   $a$   $c$  |  $a$

67

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$h$   $f$   $f$   $e$   $c$   $e$   $c$   $e$  |  $f$   $a$   $\flat$   $a$   $c$  |  $a$   $\flat$   $c$   $\flat$   $c$   $a$   $c$

$g$   $h$   $f$   $e$   $a$   $c$  |  $a$   $\flat$   $\flat$   $f$   $\flat$   $c$   $a$   $a$  |  $a$   $\flat$   $e$   $c$   $a$   $c$

$c$  |  $a$   $\flat$   $c$   $a$

$\flat$

70

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$\flat$   $\flat$   $a$   $c$   $\flat$   $a$   $c$  |  $c$   $a$   $\flat$   $a$   $e$   $f$   $c$   $e$  |  $a$   $a$   $a$   $c$   $a$   $\flat$   $a$

$a$   $\flat$   $e$   $c$   $b$   $c$  |  $e$   $a$   $e$   $a$   $e$   $c$   $e$  |  $c$   $a$   $c$   $a$

$c$  |  $c$   $a$   $c$   $c$  |  $c$   $a$   $c$

$\flat$   $a$

73

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$c$   $a$   $\flat$   $c$   $a$   $a$  |  $\flat$   $a$   $a$   $h$   $f$   $\flat$   $a$  |  $\flat$   $a$   $h$   $f$   $\flat$   $a$

$c$   $c$   $a$   $c$   $c$   $a$   $c$  |  $a$   $\flat$   $b$   $c$   $\flat$   $c$  |  $f$   $a$   $a$   $c$

$c$  |  $c$   $c$   $a$   $c$   $a$   $\flat$   $a$  |  $c$   $c$   $a$   $c$   $a$   $\flat$   $a$   $a$

$e$

76

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$\flat$   $a$   $h$   $f$   $\flat$   $a$  |  $\flat$   $a$   $\flat$  |  $c$   $h$   $f$   $\flat$   $c$   $a$   $\flat$   $c$   $a$   $\flat$   $c$   $a$

$f$   $a$   $c$  |  $f$   $c$  |  $a$   $\flat$   $c$   $a$   $\flat$   $c$   $a$   $\flat$   $c$   $a$

$c$   $c$   $a$   $c$   $\flat$   $a$   $a$  |  $c$   $c$   $a$   $c$   $\flat$   $a$   $a$   $c$   $\flat$   $a$  |  $c$

$e$   $a$   $a$   $c$   $\flat$   $a$

79

$\beta$   $\beta$   $\beta$   $\beta$

$\flat$   $c$   $a$   $c$   $e$   $c$   $a$  |  $e$   $c$   $a$   $\flat$   $c$   $a$   $c$   $\flat$   $a$  |  $c$   $a$   $c$   $a$   $c$   $a$

$\flat$   $c$   $a$   $\flat$   $c$   $a$   $c$   $\flat$   $a$  |  $c$   $a$   $c$   $a$   $c$   $a$

$\flat$   $c$   $a$

81

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$c$   $a$   $\flat$   $a$   $b$   $c$   $a$   $c$   $a$   $b$   $a$  |  $c$   $a$   $e$  |  $c$   $a$   $a$

$c$   $a$   $c$   $\flat$   $c$   $a$   $\flat$   $c$   $a$   $a$   $c$  |  $c$   $a$   $c$   $\flat$   $c$   $a$   $\flat$   $c$   $a$   $a$   $c$  |  $c$   $a$   $a$

$c$   $a$   $c$   $\flat$   $c$   $a$   $\flat$   $c$   $a$   $a$   $c$  |  $c$   $a$   $c$   $\flat$   $c$   $a$   $\flat$   $c$   $a$   $a$   $c$  |  $c$   $a$   $a$

$e$   $a$   $c$  |  $e$   $a$   $c$  |  $a$

# Fantasia Quinta

Florida (1601), folio 8.

7

Musical notation for measures 7-11. The system consists of two staves. The upper staff contains notes with dynamic markings *p* and *f*. The lower staff contains notes with dynamic markings *c* and *a*. Measure numbers 7, 8, 9, 10, and 11 are indicated above the staves.

12

Musical notation for measures 12-16. The system consists of two staves. The upper staff contains notes with dynamic markings *p* and *f*. The lower staff contains notes with dynamic markings *c* and *a*. Measure numbers 12, 13, 14, 15, and 16 are indicated above the staves.

17

Musical notation for measures 17-21. The system consists of two staves. The upper staff contains notes with dynamic markings *p* and *f*. The lower staff contains notes with dynamic markings *c* and *a*. Measure numbers 17, 18, 19, 20, and 21 are indicated above the staves.

22

Musical notation for measures 22-26. The system consists of two staves. The upper staff contains notes with dynamic markings *p* and *f*. The lower staff contains notes with dynamic markings *c* and *a*. Measure numbers 22, 23, 24, 25, and 26 are indicated above the staves.

27

Musical notation for measures 27-31. The system consists of two staves. The upper staff contains notes with dynamic markings *p* and *f*. The lower staff contains notes with dynamic markings *c* and *a*. Measure numbers 27, 28, 29, 30, and 31 are indicated above the staves.

32

Musical notation for measures 32-36. The system consists of two staves. The upper staff contains notes with dynamic markings *p* and *f*. The lower staff contains notes with dynamic markings *c* and *a*. Measure numbers 32, 33, 34, 35, and 36 are indicated above the staves.

37

Musical notation for measures 37-41. The system consists of two staves. The upper staff contains notes with dynamic markings *p* and *f*. The lower staff contains notes with dynamic markings *c* and *a*. Measure numbers 37, 38, 39, 40, and 41 are indicated above the staves.

42

Musical notation for measures 42-46. The system consists of two staves. The upper staff contains notes with dynamic markings *p* and *f*. The lower staff contains notes with dynamic markings *c* and *a*. Measure numbers 42, 43, 44, 45, and 46 are indicated above the staves.

34

*p* *f* *f* *f* *f* *p* *f* *p*

*h* *h* *f* *f* *h* *a* *a* *b* *a* *a* *a* *b* *a* *c* *c* *a* *c* *a*

*a* *a* *i* *f* *i* *h* *a* *a* *b* *a* *a* *b* *a* *c* *c* *a* *c* *a*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

37

*f* *f* *p* *p* *f* *f* *p*

*a* *c* *a* *f* *h* *h* *h* *e* *h* *h* *h* *e* *h* *h* *f* *a* *f* *c* *a*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

*a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

40

*f* *f* *a* *a* *p* *f* *f* *p*

*c* *a* *a* *f* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *b* *f* *b* *a* *b*

*c* *a* *a* *f* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *b* *f* *b* *a* *b*

*c* *a* *a* *f* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *b* *f* *b* *a* *b*

*c* *a* *a* *f* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *b* *f* *b* *a* *b*

43

*f* *f* *p* *f* *f* *p* *f* *1*

*a* *b* *a* *h* *f* *a* *c* *f* *e* *c* *e* *f* *c* *e*

*a* *b* *a* *a* *f* *a* *c* *f* *e* *c* *e* *f* *c* *e*

*a* *b* *a* *a* *f* *a* *c* *f* *e* *c* *e* *f* *c* *e*

*a* *b* *a* *a* *f* *a* *c* *f* *e* *c* *e* *f* *c* *e*

*a* *b* *a* *a* *f* *a* *c* *f* *e* *c* *e* *f* *c* *e*

# Fantasia Sexta

Florida (1601), folio 8v.

1 | P. B B P B B P B B P B

Measures 1-4 of the Fantasia Sexta. The notation is on a single staff with a C-clef. Measure 1: C. Measure 2: a. Measure 3: f, a, b, a. Measure 4: c, b, b, b. Dynamics: P (piano) and B (forte).

5 | P B B B P B

Measures 5-7. Measure 5: f, b, c, b, c, b, a. Measure 6: c, a, b, a, e, c, e, a, c, e. Measure 7: a, b, b, b, a, a. Dynamics: P (piano) and B (forte).

8 | B P B P B B B B

Measures 8-10. Measure 8: b, b, c, b, f, f, f. Measure 9: c, e, c, e, f. Measure 10: e, e, c, e, f, f, e, f, e, f, e, c, e. Dynamics: B (forte) and P (piano).

11 | P B P B B P B B P B

Measures 11-14. Measure 11: c, h, h, e, e, h, h, e, h, e, g. Measure 12: h, f, h, a, c, c, a, b, c. Measure 13: a, c, b, a, c, b, a. Measure 14: a, c, b, a. Dynamics: P (piano) and B (forte).

15 | B P B B P P B P B

Measures 15-18. Measure 15: c, c, c, a, c, b, f, f, f, e, c. Measure 16: f, f, f, e, c, a, a, c, a, b. Measure 17: a, c, a, b, a, c, e, a, c. Measure 18: c, f, f, e, c. Dynamics: B (forte) and P (piano).

19 | P B B B P B B P B

Measures 19-21. Measure 19: a, b, c, a, c, a, f, a. Measure 20: e, f, e, f, e, c, e, a, c, b, a, c, e. Measure 21: c, a, a, c, e, a, c, e. Dynamics: P (piano) and B (forte).

22 | B P P B B B B B

Measures 22-25. Measure 22: f, e, f, h, k, e, a, f, c, c, c, f, b. Measure 23: c, c, a, c, a, c, e, a, c, e, c, a, c. Measure 24: c, c, a, c, a, c, e, a, c, e, c, a, c. Measure 25: b, a, c, c, b, a, c. Dynamics: B (forte) and P (piano).

26 | B B B B B

Measures 26-28. Measure 26: e, a, e, f, h, f, e, c, a, c, b, a. Measure 27: c, c, a, c, a, c, e, a, c, e, a, c, e, a. Measure 28: e, c, c, b, a, c, b, a. Dynamics: B (forte).

29  $\beta$   $\rho$   $\beta$   $\beta$   $\rho$   $\rho$   $\beta$   $\rho$   $\beta$

33  $\rho$   $\rho$   $\beta$   $\beta$   $\rho$   $\rho$   $\beta$   $\rho$

38  $\beta$   $\rho$   $\rho$   $\beta$   $\beta$   $\rho$   $\beta$

41  $\rho$   $\beta$   $\rho$   $\beta$   $\beta$   $\rho$   $\rho$

45  $\beta$   $\rho$   $\beta$   $\rho$   $\beta$

49  $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\beta$  1

# Passamezzo d'Italio per bemoll

Florida (1601), folio 77v.

1 *p* | *p* *p* *f* *f* | *p* *f* *f* *f* *e* *e* *c* *e* | *f* *h* | *f* *a* *c* *a* *c*

5 *p* *f* *h* | *p* *f* *a* *c* | *p* *f* *a* *a* *e* | *f* *a* *b* *a*

9 *p* *a* *c* *a* | *f* *a* *e* *f* *f* *e* | *p* *a* *h* *h* *f* *a* *c* | *f* *a* *b* *a* *a*

13 *p* *f* *f* *a* *a* | *p* *e* *f* *e* *f* *e* *f* *e* *c* *e* | *p* *e* *h* *a* *a* | *f* *a* *a* *b* *a* *c* *a*

17 *p* *b* *b* *b* *a* | *f* *a* *b* *a* | *p* *a* *h* *i* *f* *h* *i* | *f* *a* *b* *a* *c* *a*

21 *p* *a* *f* | *p* *a* *a* *a* | *f* *a* *a* *a* *e* *c* *e* *c* *a* | *f* *a* *b* *b* *a*

25 *f* *h* *h* *f* *a* | *f* *a* *a* *a* | *f* *e* *c* *e* *f* *a* | *f* *a* *a*

28 *p* *a* *e* *f* *e* *f* *e* *c* *e* | *p* *a* *h* *f* *a* | *p* *a* *a* *a* *e* | *p* *a* *a*

32

*P* *P* *B* *B* *P*

*a* *a* *c* | *d* *h* *f* *d* *c* *a* | *d* *c* *a* *c* | *a* *c* *d* *f* *h* *f*

*a* *a* *c* | *a* *h* *f* *a* *c* *b* | *a* *a* *c* *e* | *a* *c* *d* *f* *h* *f*

*c* | *c* *b* *a* | *c* | *c* *a* *f* *d*

*c* | *a* *c* *d* *a* *c* | *a*

36

*P* *B* *P* *P* *B* *B* *B*

*h* *f* *d* *f* *a* | *d* *c* *f* *d* *c* *a* | *a* *d* *a* | *a* *d* *c* *d* *c* *d* *c* *a* *c*

*a* *c* *d* *f* *c* | *d* *d* *f* *d* *b* *a* *a* | *d* *c* *a* *b* *a* *d* *d* *c* *d* *c* *a* *c*

*f* *e* *c* | *a* | *a* | *a*

*a*

39

*B* *B* *B*

*c* *a* *c* *d* *a* *c* *d* *f* *d* *c* *a* | *c* *b* *a* | *d* *c* *a* *d* *c* *a* *a* *b* *d* *b* *c* *b*

*d* *a* *c* *d* *a* *c* *d* *f* *d* *c* *a* | *d* *c* *a* *d* *c* *a* *a* *b* *a* *d* *d* *c* *b*

*a* | *a* *e* *c* *a* *d* *a* *c*

*a*

41

*B* *P* *B* *B* *P* *B*

*a* *c* *d* *c* *a* | *e* *f* *e* *f* *e* *f* *e* *c* *e* | *d* *a* *c* *d* *d*

*b* *d* *a* *b* | *e* *c* *f* *e* *c* *e* | *c* *c* *a* *b*

*a* *c* *d* *a* | *c* *c* *c* | *a* *a* *c*

44

*P* *B* *P* *P* *B* *B* *P*

*d* *d* *c* *a* *c* | *d* *c* *c* *a* | *c* *a* *c* | *c* *d* *c* *f*

*a* *c* *a* *b* *d* | *c* *b* *a* *b* | *e* *a* *e* *c* *e* *f* *e* *c* *e* | *f* *f* *d* *f*

*d* *a* *c* *d* | *c* *c* *c* *c* | *c* *c* *e* | *c*

48

*P* *B* *P* *B* *B* *B* *B*

*c* *a* *d* *b* | *a* *h* *f* *d* | *c* *d* *a* *c* *d* *f* *d* | *c* *d* *c* *d* *c* *a* *c*

*a* *b* *a* *a* | *b* *a* *b* *a* | *a* *a* *c* *a* | *a*

*c* *a* | *d*

51

*P* *P* *B* *P* *B* *B* *B* *B*

*d* *h* *h* *f* | *d* *h* *f* *d* | *c* *f* *d* *c* | *a* *d* *c* *a* *d* *c* *a* *c*

*b* *a* | *b* *f* *h* *f* *e* *c* | *a* *d* *h* *e* *d* *c* *a* | *d* *c* *a* *c* *d* *d* *c* *a* *c*

*d* | *d* | *a* *a* | *a*

55

*B* *B* *B*

*d* *a* *c* *d* *a* *c* *d* *f* *d* *c* *a* | *d* *c* *d* *a* | *c* *a* *d* *c* *b* *c* *a* *b* *a* *c* *d* *c* *a* *b* *a*

*a* | *a* | *a* *b* *a*

*a*

57

Musical notation for measure 57, featuring dynamics *p* and *f* across three staves.

61

Musical notation for measure 61, featuring dynamics *p* and *f* across three staves.

66

Musical notation for measure 66, featuring dynamics *p* and *f* across three staves.

70

Musical notation for measure 70, featuring dynamics *p* and *f* across three staves.

74

Musical notation for measure 74, featuring dynamics *p* and *f* across three staves.

78

Musical notation for measure 78, featuring dynamics *p* and *f* across three staves.

81

Musical notation for measure 81, featuring dynamics *p* and *f* across three staves.

85

Musical notation for measure 85, featuring dynamics *p* and *f* across three staves.

88

91

95

100

103

107

110

113

116

*p* *p* *p* *p* *p* *p* *p*

*c* *d* *a* *c* *d* *d* *c* *a* *d* *d* *c* | *d* *c* *b* *a* *a* *a* *b* | *d* *c* *b* *c* *d* *f*

*a* *c* *e* *a* *c* *c* | *a* *c* *a* *e* *a* *e* *a* | *a* *a* *a* *d* *c*

*a* *a*

119

*f* *p* *p* *p* *p* *p* *p*

*d* *c* *a* *d* *c* *c* *d* | *a* *a* *a* *c* | *d* *a* *a* *b* *c* *f*

*c* *d* *a* | *a* *c* *a* *e* *a* *e* *a* | *c* *d* *c* *f* *d*

*a*

122

*p* *p* *p* *p* *p* *p* *p*

*d* *a* *d* *f* *h* | *c* *c* *c* *a* | *d* *a* *d* *a* *c* *c*

*c* *c* *a* *f* *h* *f* *h* | *a* *b* *a* *c* *a* *a* *c* | *a* *a* *d* *b* *a* *d*

*a* *h* *a* *c* *c*

125

*p* *p* *p* *p* *p* *p* *p*

*a* *a* *a* | *e* *f* *c* *f* *e* *c* | *e* *a* *a* *d* *c* *c* *d*

*a* *c* *a* *e* *a* *e* *a* | *c* *c* *c* *c* *c* *c* *e*

*a*

128

*p* *p* *p* *p* *p* *p* *p*

*a* *c* *c* *a* || *a* *b* *c* *a* *b* *d* *a* *b* *d* | *b* *a* *c* *a* *c* *b*

*a* *c* *c* *a* *b* *d* *a* *b* *d* *c* | *a* *a* *c* *a* *c* *b*

*a*

131

*p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

*a* *c* *d* *f* *h* *d* | *a* [*h*] *f* [*d*] *c* *d* *c* *a* | *d* *d* *d*

*a* *c* | *a* *a* *c* *d* *a* *c*

*a* *a*

134

*p* *p* *p* *p* *p* *p* *p*

*a* *a* *c* *a* *d* *c* *a* | *d* *a* *c* *d* *f* *c* | *d* *h* *h* *f* *d* *c* *a* *c*

*a* *a* *c* *a* *d* *c* *a* | *a* *f* *f* *a* *c* *a* *b* *a*

*a* *a*

137

*p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

*d* *a* *a* *c* *d* *f* *h* *d* | *c* *a* *b* *d* *a* *b* | *d* *a* *h* *f*

*a* *c* *c* *a* *b* *d* *a* *b* | *c* *f* *a*

*a* *a* *c* *d* *a* *c* *d* | *a*

140

*p* *f* *p* *f* *p* *f* *p* *f*

144

*f* *p* *f* *p* *f*

147

*f* *p* *f* *p* *f*

149

*f* *p* *f* *p* *f*

151

*f* *p* *f* *p* *f* *p* *f* *p*

154

*f* *p* *f* *p* *f* *p* *f*

157

*f* *p* *f* *p* *f* *p* *f*

160

*p* *f* *p* *f* *p* *f* *p* *f*

165

*p* *β* *p* *β* *β* *p* *β* *β* *β*

*c* *b* *c* *b* *f* *h* | *h* *·* *c* *a* *c* *b* | *c* *b* *b* *b* *f* | *b* *f* *e* *f* *e* *f* *e* *c* *e*

*a* | *a* *a* *c* *·* | *a* *·* *e* *c* *e* *f* | *f* *f* | *f* *·* *f* *·* *f* *·* *f* *·* *c* *e*

169

*p* *p* *β* *p* *β*

*b* *a* *a* *c* | *b* *f* *h* *e* *f* | *b* *h* *a* *c* | *b* *b* *a* *a* *a*

*a* *b* *a* | *a* *f* *a* *e* *f* | *f* *h* *a* *c* | *a* *b* *a* *b* *b* *b*

*c* *c* *a* | *b* | *c* *b* | *c* *c* *a* *b* *c* *b* *·*

*a* | *h* | *a* | *a*

173

*p* *p* *β* *β* *p* *p*

*c* *c* *c* *c* | *c* *a* *c* | *c* *c* *c* *c* | *c* *b* *b* *c*

*e* *f* *e* *f* | *e* *f* *e* *e* *c* *e* *f* *c* *e* | *f* *b* *a* *a* | *a* *b* *b* *b* *c*

*c* | | *c* *c* *b* *c* | *b* *c* *b* *a*

177

*p* *β* *β* *p* *β*

*a* *b* *a* *a* *b* | *b* *b* *b* *a* *b* *a* *b* *b* | *a* *h* *f* *b*

*b* *a* | *a* *a* *a* *b* *·* | *b* *f* *h* *a* *f* *c* *b*

*b* *a* | *c* *a* | *b*

180

*β* *p* *p* *β* *p* *β*

*c* *a* *c* *b* | *c* *f* *b* *c* | *a* *f* *b* *a* | *c* *f* *b* *c* *a* *c* *b*

*a* *e* *b* *c* *a* *c* *b* | *a* *e* *f* *a* | *c* *b* *a* *b* | *b* *·* *c* *a* *c* *b*

*e* | *a* *c* *b* *a* | *a*

184

*β* *β* *p* *β* *p* *β* *p*

*c* *a* *c* *a* *b* *c* *b* *c* *a* *b* *a* | *a* *h* *i* *i* | *h* *f* *b*

*a* | *a* *f* *f* | *h* *f* *f* *f* *f*

*a* | *a* | *h* *f* *a*

187

*β* *p* *β* *p* *β* *p* *β* *p* *β* *β* *p* *1*

*c* *b* *b* *a* *a* | *c* *f* *e* *f* *c* | *e* *h* *h* *h* *f* *f* | *b* *c* *c* *f* | *e* *h* *a* *c* | *e*

*a* *·* *b* *b* *b* | *f* *c* *f* | *f* *·* *a* *f* *·* | *a* *f* *·* | *f* *a* *a* | *f*

*c* | *c* *c* | *a* *a* *a* | *c* *a* *c* | *f* *c* *b* | *c*

*c* *a* | *c* *c* | *a* *a* *a* | *a* *c* *b* *a* *c* | *a* | *a*

# Galliarde sequitur

Florida (1601), folio 77v.

3

5

10

15

19

23

26

31

The musical score consists of three systems of two staves each. The first system begins with a 3/4 time signature and a treble clef. The first staff of each system contains the melody, and the second staff contains the bass line. Dynamic markings include *p* (piano), *f* (forte), and accents. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. Measure numbers 3, 5, 10, 15, 19, 23, 26, and 31 are indicated at the start of their respective systems.

35

*p* *β* *β* *β* *p* *β* *β* *β* *p* *β* *β*

*f* *h* *k* *h* *k* *h* *f* *a* | *f* *a* *i* *h* *f* | *a* *d* | *a* | *a* *d* *β*

*a* *k* *h* *f* | *h* *f* | *c* | *c* *a* *a* *c* | *c* *a* *d* *c* *a* *c*

*a* | *a* *d* *a* *c* | *d* *b* *a* *c*

39

*p* *β* *β* *β* *β* *β* *β* *β* *β* *β* *β*

*e* | *a* *b* *d* *a* *d* *a* *c* *a* *c* | *β* *d* *b* *d* *b* *a* *a* *d* *b* *a*

*f* *e* *c* | *c* *d* *a* *d* | *d* *b* *d* *b* *a* *d* *b* *a*

*c* | *d* | *d*

42

*β* *β* *β* *β* *β* *β* *β* *β* *β* *β*

*β* *d* *b* *d* *b* *d* *a* *c* *d* | *f* *d* *c* *a* | *f* *d* *c* *a* *d* *b* *c*

*b* *c* *a* | *a* *c* *a* *d* *b* | *a* *e* *c* *a*

*a*

45

*β* *β* *β* *p* *β* *β* *p* *β*

*a* *d* *b* *a* *b* *d* | *β* *d* *b* *a* *c* *a* *b* | *a* *d* *c* *a* *d* *c* *a* | *a* *a* *c*

*a* *c* *a* | *a* *d* *c* *a* *b* | *c* *c* *d* *c* *a* | *c*

*d* *c* *a* *a* *c* | *d* *a* *c* *d* *c* *b* | *a* | *a*

*b*

49

*β* *β* *β*

*d* *a* *h* *d* *a* *h* | *β* *d* *a* *c* *d* *c* *d* *a* *c* *d* *f* *d* | *β* *d* *c* *f* *c* *d* *f*

*c* | *h* | *a*

*a* | *a* | *a*

*a*

52

*β* *β* *β* *β* *β* *β* *β* *β* *β*

*d* *l* *k* *l* *k* *h* *l* *h* *l* *i* *h* | *d* *a* *a* | *a* *a* *d* *c* *a*

*a* | *c* *β* *b* *d* *c* *a* *c* | *d* *a* *d* *b*

*d* *a* *d*

55

*β* *β* *β* *β* *β* *β* *β* *β* *p* *β* *β*

*e* *h* *h* *h* *a* *d* | *c* *f* *c* *d* *c* *d* *f* *c* *d* *f* | *p* *h* *l* *h* | *β* *f* *d* *a* *a* *c* *d* *c* *a* *c*

*f* *h* *f* | *f* *f* | *e* *c*

*c* | *c* | *d*

59

*β* *β* *β* *β* *β* *β* *β* *β* *p* *p*

*d* *c* *d* *f* | *c* *d* *f* *c* *d* *f* | *h* *a* *c* | *d* *c* *a*

*a* *a* *b* *d* *a* | *a* | *f* *β* *β* *β* | *c* *c* *b*

*a* | *a* | *a*

63

*p* *β* *p* *β* *β* *β* *β* *β* *β* *β*

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

a a a a c d c a a a c d c d a c a c d

c c d c a c c f c f

a a a a

67

*β* *β* *β* *β* *β* *β* *β* *β* *β* *β*

f d c a d c a c f a c d f h i h f i h d

a a a a a a a a a a b

c a d c a d c a c

a a a a

70

*β* *β* *β* *β*

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

c a b d a d b a c a d a f f c d f c d c f d c

c c

72

*β* *β* *β* *β* *β* *β* *β*

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

c c a d a c d a c d a d c a d c a

d c a

75

*β* *β* *β*

a c d a c d f d c a d a b d a b d a c d a c

a a c d a c d f d c a d a b d a b d a c d a c

a a d a

77

*β* *β*

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

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

c c

79

*β* *β* *β* *β* *p* *p* *β*

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

c d a c e e f c e c e

a a e c c

Reprinse

82

*p* *β* *β* *p* *p* *β*

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

a c a a c a c a c a a c e e c a a c a

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

g a c a a e c c a a c

e a a c a

87

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

*a*  $\flat$  *c* *a* | *c* *a* *c* *e* *c* *e* *f* *e* *f* | *h* *e* *f* *e* *h*

*a*  $\flat$  *c* *a* | *a*  $\flat$  *c* *a* *c* *e* *f* *e* *f* | *a* *h* *e* *f* *e* *h*

*c* | *b* *c* | *a* *h* *e* *f* *e* *h*

*a* | | *h*

90

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

*h* *h* *f* *f* *c* *c* | *e* *e* *c* *c* *a* *a* | *c* *a* *c*  $\flat$  *a* *c* *a* *c* *a* *e* *c*

*a*  $\flat$  *a* *a* | *a*  $\flat$  *a* *c* |  $\flat$  *a* *c*  $\flat$  *a* *c* *a* *e* *c*

*c* | *c* *a* *e* | *a*

*h* *c* *c* | *a* | *a*

93

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

*e* *c* *e* *f* *c* *e* *c* | *e* *f* *e* *f* *e* *f* *e* *c* *e* | *a*  $\flat$  *c* *a*  $\flat$  *c* *a* *c* *b*

*f* *f*  $\flat$   $\flat$  *c* *e* *c* | *f* *f* *e* *f* *e* *f* *e* *c* *e* | *c*  $\flat$  *c* *a* *c* *b*

*c* | *c* | *a*

96

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

*e* *f* *h* *f* *e* *f* *a* *c* | *c* *h* *f* *e* *c* | *a* *f* *e* *c* *a*

*c* *a* *c*  $\flat$  *c* *a* *c* | *a* *e* *f* *a* *c* | *c* *h* *f* *e* *c* | *c* *a*  $\flat$   $\flat$  *c*

*c* | *c* | *c*

100

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

*e* *c* *e* *a* *a* *e* | *a*  $\flat$  *c* *a* *c*  $\flat$  | *a* *c* *c* *c* *c* *f* | *c* *f* *e* *c* *f* *e* *c* *e*

*a* *c* *a* *a* | *c*  $\flat$  *c* *a* *c*  $\flat$  | *a* *e* *f* *f* | *f* *e* *c* *f*

*c* | *c* | *c*

104

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

*h* *f* *h* *f* *e* *f* *c* *e* *f* | *e* *a* *c* | *e* *c* *a* | *c* *e* *f* | *h* *h* *e* *f*

*a* *c* *a* *a* | *a* *a* *a* | *a* *a* *e* | *a* *a*  $\flat$  | *a* *f* *e*

*e* *a* *c* | *a* *c* *b* | *c* *e* | *c* *a* | *a* *h*

109

$\beta$   $\beta$

*e* *a* *c* *e* *c* *a* | *e* *c* *c* [*a*] *c* | *a* *c*  $\flat$  *a* *c* | *a* *c*  $\flat$  *a* *c* *e* *c*

*c* | | *a* *c*  $\flat$  *a* *c* *e* *c*

111

$\beta$   $\beta$   $\beta$   $\beta$

*e* *c* *a* *e* *c* *e* | *a*  $\flat$  *c* *a*  $\flat$  *c* | *e* *a* *c* *e* *c* *e* *f* *e* *c* *a*  $\flat$

*a* *c*  $\flat$  *e* | *c*  $\flat$  *c*  $\flat$  *c*  $\flat$  *a* | *c* | *c*

*c* *a* *e* *a* | *a* *c* | *a*

114

$\beta$ c	a	e	$\beta$ e c e	a c a e a c e f	$\beta$ e c
a	a	a	a	a	a a
e a c e c e a c a c e			c	a	c c a b
					a

117

$\rho$ a	$\beta$ h	f	f	e	$\beta$ e	$\beta$ f	$\beta$ h	$\beta$ h	f	$\beta$ a
a	e	f	c	e	f	b	f	c	b	a c a c e
c	g	e	e		c	a	e			f
a										c

120

$\beta$ c	$\beta$ c	a	$\beta$ c	$\beta$ a	$\beta$ a	$\beta$ e	$\beta$ c	$\beta$ f	$\beta$ e	$\beta$ f	$\beta$ e	$\beta$ c	$\beta$ e	$\beta$ f	$\odot$ e
c	c	c	a	c	b	c	b	c							f
c	a		c	e	c	a	a	c	a	e	c	a	c		c
				e	e	e	c	a	c	e					a

# Passemazzo d'Italia per bemoll il alia tono

Florida (1601), folio 80v.

The image displays a musical score for a piece titled "Passemazzo d'Italia per bemoll il alia tono" from Florida's 1601 collection, folio 80v. The score is written in a single system with a common time signature (C). It consists of eight systems of music, each with a treble and bass staff. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *P* (piano), *f* (forte), and *h* (hairpins). The piece is characterized by its rhythmic complexity and melodic lines. The score is divided into measures by vertical bar lines, and some measures contain repeat signs. The overall structure is a single melodic line with a basso continuo line.

31 *p* *p* *p* *p* *p* *p*

35 *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

38 *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

41 *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

45 *f* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

49 *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

53 *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

56 *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

61

65

69

72

75

78

80

83

86 *p* *f* *p* *f* *p* *f* *p* *f*

88 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

a

92 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

a

94 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

a

98 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

a

100 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

102 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

104 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

a

107

110

112

114

117

119

122

124

126

B
P
B
B
P
1

b a a a c b a c b . a c b .	c b c a b . a b	a c a c a c a c a c	c f a c c
--	-----------------------------	------------------------------------	-----------------------

# Galliarde

Joachim van den Hove Florida (1601), folio 81.

3

Measures 3-5 of the Galliarde. Measure 3 starts with a treble clef and a 3/4 time signature. The melody begins with a half note 'a' and a quarter note 'b'. Measure 4 continues with 'a b d'. Measure 5 features a half note 'f' and a quarter note 'd'. Dynamics include *p* and *f*. The bass line consists of a single note 'a' in measure 3 and 'c' in measures 4 and 5.

6

Measures 6-10. Measure 6 starts with a half note 'b' and a quarter note 'a'. Measure 7 has 'a b a'. Measure 8 has 'a b a'. Measure 9 has 'b a d'. Measure 10 has 'd b b'. Dynamics include *p* and *f*. The bass line has 'a' in measure 6, 'a c' in measure 7, 'a c d' in measure 8, 'd d' in measure 9, and 'b' in measure 10.

11

Measures 11-15. Measure 11 has 'b a d'. Measure 12 has 'b d b d'. Measure 13 has 'a f'. Measure 14 has 'b b a'. Measure 15 has 'd d c'. Dynamics include *p* and *f*. The bass line has 'd c' in measure 11, 'a c e' in measure 12, 'a a' in measure 13, 'a b d' in measure 14, and 'a' in measure 15.

16

Measures 16-19. Measure 16 has 'c d a'. Measure 17 has 'b d f'. Measure 18 has 'b c d a b d'. Measure 19 has 'a b d a i'. Dynamics include *p* and *f*. The bass line has 'a' in measure 16, 'a c d a' in measure 17, 'a' in measure 18, and 'd' in measure 19.

20

Measures 20-23. Measure 20 has 'i f a b d a'. Measure 21 has 'd b'. Measure 22 has 'c d a'. Measure 23 has 'b d f d b a d c a'. Dynamics include *p* and *f*. The bass line has 'b' in measure 20, 'a c d [b] d' in measure 21, 'a b a b' in measure 22, and 'a' in measure 23.

24

Measures 24-27. Measure 24 has 'a b a'. Measure 25 has 'b f d f b'. Measure 26 has 'a b c d a'. Measure 27 has 'a d b b a'. Dynamics include *p* and *f*. The bass line has 'a' in measure 24, 'b' in measure 25, 'c b c a' in measure 26, and 'd' in measure 27.

28

Measures 28-31. Measure 28 has 'd a f'. Measure 29 has 'c d'. Measure 30 has 'f b d a f'. Measure 31 has 'd c a c d a'. Dynamics include *p* and *f*. The bass line has 'd d c' in measure 28, 'a b d a' in measure 29, 'b d a' in measure 30, and 'a' in measure 31.

32

Measures 32-35. Measure 32 has 'c d a'. Measure 33 has 'b a c d a b d f d b a'. Measure 34 has 'd'. Measure 35 has 'a d a c d a c d f d c a'. Dynamics include *p* and *f*. The bass line has 'a' in measure 32, 'a' in measure 33, and 'a d a c d a c d f d c a' in measure 35.

35

37

39

42

46

# Alio galliarde

Florida (1601), folio 82.

3 *p* *B* *p* *p* *B* *p* *B* *B* *B*

5 *p* *f* *B* *B* *p* *p* *B* *B* *B* *p* | *B* *B* *p* *B* *B*

10 *p* *B* *p* *p* *B* *B* *p* | *B*

14 *B* *B* *p* |

17 *B* *B* *B* *B* *B* *p* *B*

21 *B* *p* *B* *B* *p* |

a

# Passamezzo d'Italia per B mol alio tono

Florida (1601), folio 82v.

1 *p* *p* *p* *f* *p* *p* *f*

4 *p* *f* *p* *f* *p* *f* *p*

7 *f* *p* *f* *p* *f* *p* *f*

10 *p* *f* *f* *e* *p* *f* *p* *p* *f* *p* *f* *p* *f*

14 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

17 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

21 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

25 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*a*

29  $\beta$   $\beta$   $p$  |  $p$

*a c a f* *a c a a c* *a a* | *a a*

33  $\beta$   $\beta$   $\beta$   $\beta$

*b a* *a b a a a c a c a c* | *b f a b a*

36  $p$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

*a c* *b a* *f h* | *f h i f a c a c a f c*

39  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

*a d* *a c a f f e c e a c e* | *f a a*

42  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

*a a* *c a f a c a* | *e c e a c a e c e a c e*

45  $\beta$   $\beta$   $\beta$   $\beta$

*a h a h* *a b c b c a b* | *a a c a b a b a*

48  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

*a b a b a* *a c a b a* | *a b b a b a b b c a*

51  $p$   $\beta$   $\beta$   $\beta$   $p$   $\beta$   $\beta$   $\beta$

*a b b a b a* *a c a b a* | *a a c a b a*

54

57

60

63

67

69

72

75

80

80

85

85

89

89

92

92

95

95

98

98

100

100

102

102



# Galliarde sequitur

Florida (1601), folio 83v.

3

β P β P P β P β β β β β P β

6

P P β β P β β

11

P β β β β β

15

P β P β β β

19

β β β β

23

β β β β

26

β β

28

β β

30  $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\beta$

34  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

38  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

41  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

45  $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\beta$

a [Reprise] e c

49  $\rho$   $\beta$   $\beta$   $\rho$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

54  $\beta$   $\beta$   $\rho$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

58  $\beta$   $\rho$   $\beta$   $\rho$   $\rho$   $\rho$   $\rho$   $\beta$   $\rho$   $\rho$   $\rho$   $\rho$

a

# Passemazzo per B mol alio tono

Florida (1601), folio 84.

Handwritten musical score for a piece titled "Passemazzo per B mol alio tono". The score is written on a grand staff (treble and bass clefs) and consists of several systems of music. The notation includes notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The piece is in a minor key (B-flat major/A minor) and 3/4 time. The score is divided into measures, with measure numbers 5, 9, 13, 17, 20, 23, and 26 indicated. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The piece concludes with a final cadence.

29 *p* *β* *p* *p* | *p* *β*

34 *β* *p* *β* *p* *β*

37 *β* *β* *β*

40 *p* *β* *β* *β* *p* *β* *p*

43 *β* *p* *β* *β* *β*

46 *p* *p* *β* *p* *β* *β*

50 *β* *p* *β* *β* *β*

53 *β* *β* *β*

56

59

63

67

70

73

76

79

a

82  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

Musical notation for system 82. It consists of three staves. The top staff has notes: a, c, b, c, b, a, c, b, c, b, c, a, c. The middle staff has notes: a, a, b, a. The bottom staff has notes: a, c, a. Dynamics include  $\beta$  and  $f$ . There are also some notes with a dot above them.

85  $\beta$   $p$   $\beta$   $\beta$

Musical notation for system 85. It consists of three staves. The top staff has notes: a, c, b, a, a, f, f, e, f, c, a, b, c, b, a, c, a, c, f, b, c, b, a, c. The middle staff has notes: c, c, a, a, c, a. The bottom staff has notes: a, a, a. Dynamics include  $\beta$  and  $p$ .

89  $\beta$   $\beta$   $\beta$

Musical notation for system 89. It consists of three staves. The top staff has notes: b, a, h, c, a, c, a, c, b, a. The middle staff has notes: a, a, e, e, f, f, c. The bottom staff has notes: c, c, b, c. Dynamics include  $\beta$ .

92  $p$   $\beta$   $\beta$   $\beta$   $p$   $\beta$

Musical notation for system 92. It consists of three staves. The top staff has notes: c, b, c, f, e, c, e, f, c, c, c, b, a, c, c, b, f, e, e, f. The middle staff has notes: a, e, e, f, f, c, c, a, e, a, c. The bottom staff has notes: e, c, c, a, e, a, c. Dynamics include  $p$  and  $\beta$ .

95  $p$   $f$   $p$   $\beta$   $\beta$   $\beta$   $\beta$   $p$   $\beta$   $p$

Musical notation for system 95. It consists of three staves. The top staff has notes: e, c, f, e, a, c, b, c, a, a, c, a, h, g, h, g, e, g, h, b, b, c. The middle staff has notes: f, e, f, e, a, c, a, c, a, b, c, a, c, e, a, c, e. The bottom staff has notes: c, e, c, c, c, c, c, c, c, e, a, c, e. Dynamics include  $p$ ,  $f$ , and  $\beta$ .

99  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

Musical notation for system 99. It consists of three staves. The top staff has notes: a, a, a, c, a, c, a, a, b, a, b, c, b, a, c, a, b, c, b, a, c, e. The middle staff has notes: a, a, b, a, b, c, b, a, c, a, b, c, b, a, c, e. The bottom staff has notes: c, c, c, a, e, c, c. Dynamics include  $\beta$ .

101  $\beta$   $\beta$   $\beta$

Musical notation for system 101. It consists of three staves. The top staff has notes: f, b, c, a, b, c, a, b, c, b, a, c, a, c, b, a, c, e, a, h, f, h, e. The middle staff has notes: a, a, c, a, h, a, f, h, e. The bottom staff has notes: a, g, a. Dynamics include  $\beta$ .

103  $p$   $p$   $\beta$   $\beta$   $\beta$   $\beta$

Musical notation for system 103. It consists of three staves. The top staff has notes: b, a, b, c, a, c, f, c, h, e, b, f, [l], h, f, b, c, a, b, c, a, b, a, c, b, c, b, a. The middle staff has notes: f, b, c, a, b, c, a, b, c, a, b, c, a, b, c, a, b, a, c, b, c, b, a. The bottom staff has notes: h, a, h. Dynamics include  $p$  and  $\beta$ .

106

β β β β β

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

c c a c c a c

c a c a b c b c a c

109

β p β β β β

[g] c a c c b f e f a c b c b f

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

c c e c

113

β β β β

c a b c a c a a c

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

b c a a

a

116

β β β β

a f a c e f b f h b c a c b c a

c b c b a c b a c b c a c a c a c b c a c c

c a a a

[a]

119

β β β β

b c a c a a c b a c a b c a b c a b c

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

c

122

β β β

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

c a b c a c e e e c

124

β β

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

e a b c

c

126

β β β

g e h g h g h g h g h g e g h f b c a e c a e c e a c

a a b

e c

h c

# Galliarde

Florida (1601), folio 85v.

3

5

9

13

17

21

25

29

3

5

9

13

17

21

25

29

33

Musical notation for system 33. It consists of three staves. The top staff has a treble clef and contains notes:  $\flat$ ,  $\dot{c}$ ,  $\flat$ ,  $\dot{a}$ ,  $\dot{c}$ ,  $\dot{a}$ ,  $\flat$ ,  $\dot{c}$ ,  $\dot{a}$ ,  $\dot{c}$ ,  $\flat$ ,  $\dot{a}$ . The middle staff has a bass clef and contains notes:  $\dot{c}$ ,  $\dot{a}$ ,  $\dot{c}$ ,  $\dot{e}$ ,  $\dot{c}$ ,  $\dot{e}$ ,  $f$ ,  $h$ . The bottom staff has a bass clef and contains notes:  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{a}$ ,  $h$ . Above the first staff are dynamic markings:  $\beta$ ,  $\beta$ ,  $\beta$ ,  $\beta$ ,  $\beta$ ,  $\beta$ ,  $\beta$ . Above the second staff are dynamic markings:  $\beta$ ,  $\beta$ . Above the third staff is a dynamic marking:  $\beta$ . A bracket labeled [h] spans the notes  $\dot{c}$ ,  $\flat$ ,  $\dot{c}$ ,  $\dot{a}$ ,  $\dot{c}$ ,  $\flat$ ,  $\dot{a}$  in the top staff.

36

Musical notation for system 36. It consists of three staves. The top staff has a treble clef and contains notes:  $\dot{c}$ ,  $\dot{c}$ ,  $\flat$ ,  $\dot{a}$ ,  $\dot{c}$ ,  $\dot{a}$ ,  $\dot{c}$ ,  $\flat$ ,  $\dot{c}$ ,  $\dot{a}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\flat$ . The middle staff has a bass clef and contains notes:  $\dot{a}$ ,  $\dot{c}$ ,  $\flat$ ,  $\dot{a}$ ,  $\dot{c}$ ,  $\dot{a}$ . The bottom staff has a bass clef and contains notes:  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\flat$ ,  $\dot{a}$ . Above the first staff is a dynamic marking:  $\beta$ . Above the second staff are dynamic markings:  $\beta$ ,  $\beta$ ,  $\beta$ ,  $\beta$ ,  $\beta$ . Above the third staff is a dynamic marking:  $\beta$ .

39

Musical notation for system 39. It consists of three staves. The top staff has a treble clef and contains notes:  $\dot{c}$ ,  $f$ ,  $\dot{e}$ ,  $\dot{c}$ ,  $f$ ,  $\flat$ ,  $\dot{a}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\flat$ ,  $\dot{c}$ ,  $\dot{a}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{a}$ ,  $\flat$ ,  $\dot{a}$ . The middle staff has a bass clef and contains notes:  $\dot{e}$ ,  $\dot{e}$ ,  $\dot{e}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{a}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ . The bottom staff has a bass clef and contains notes:  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ . Above the first staff are dynamic markings:  $\beta$ ,  $\beta$ ,  $\beta$ ,  $\beta$ ,  $\beta$ . Above the second staff are dynamic markings:  $\beta$ ,  $\beta$ . Above the third staff is a dynamic marking:  $\beta$ . A dynamic marking  $a$  is placed below the bottom staff.

43

Musical notation for system 43. It consists of three staves. The top staff has a treble clef and contains notes:  $\dot{c}$ ,  $\dot{c}$ ,  $\flat$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\flat$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ . The middle staff has a bass clef and contains notes:  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ . The bottom staff has a bass clef and contains notes:  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ . Above the first staff are dynamic markings:  $\beta$ ,  $\beta$ ,  $\beta$ . Above the second staff are dynamic markings:  $\beta$ ,  $\beta$ . Above the third staff are dynamic markings:  $\beta$ ,  $\beta$ .

46

Musical notation for system 46. It consists of three staves. The top staff has a treble clef and contains notes:  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ . The middle staff has a bass clef and contains notes:  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ . The bottom staff has a bass clef and contains notes:  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ ,  $\dot{c}$ . Above the first staff are dynamic markings:  $\beta$ ,  $\beta$ ,  $\beta$ . Above the second staff are dynamic markings:  $\beta$ ,  $\beta$ . Above the third staff are dynamic markings:  $\beta$ ,  $\beta$ . A dynamic marking  $f$  is placed below the middle staff.

# Passamezzo bedurum

Florida (1601), folio 86.

The musical score for "Passamezzo bedurum" is presented in a system with four staves. The notation includes dynamic markings (p, f, p, f) and various notes (a, b, c, d, e, f, g, h) with stems and beams. The piece is divided into measures, with measure numbers 5, 9, 13, 17, 21, 24, and 27 indicated at the beginning of their respective systems. The notation is a form of early lute tablature where letters represent fret positions on the strings.

**Measure 1:** p, a, a, p, p, p, p. Notes: a, b, c, d, e, f, g, h.

**Measure 5:** p, p, p, p, p, p, p, p. Notes: a, b, c, d, e, f, g, h.

**Measure 9:** p, p, p, p, p, p, p, p. Notes: a, b, c, d, e, f, g, h.

**Measure 13:** p, p, p, p, p, p, p, p. Notes: a, b, c, d, e, f, g, h.

**Measure 17:** p, p, p, p, p, p, p, p. Notes: a, b, c, d, e, f, g, h.

**Measure 21:** p, p, p, p, p, p, p, p. Notes: a, b, c, d, e, f, g, h.

**Measure 24:** p, p, p, p, p, p, p, p. Notes: a, b, c, d, e, f, g, h.

**Measure 27:** p, p, p, p, p, p, p, p. Notes: a, b, c, d, e, f, g, h.

30 **B** **B** **P** | **P** **B**

34 **B** **B** **P** **B**

37 **B** **P** **B** **B** **B**

40 **B** **B** **B** **B**

43 **B** **P** **P** **B** **P** **B** **B**

47 **B** **B** **B** **B** **B** **B**

50 **B** **P** **B** **B** **B**

53 **B** **B** **B** **B**

56  $\beta$   $\beta$   $\beta$   $\beta$

59  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

62  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

66  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

70  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

73  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

76  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

79  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

81

*p* *f* *p* *p* *p* *p*

*a* *f* *a* *c* *a* *a* *c* *b* *a* *c* *b* *a* *c* *b* *a* *c* *b*

*a* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *b* *a* *c* *b*

*a* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *b* *a* *c* *b* *a* *c* *b*

84

*p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

*c* *b* *b* *c* *a* *c* *b* *c* *f* *b* *f* *b* *c* *b* *c* *a* *b* *a* *c*

*b* *a* *b* *c* *a* *c* *b* *a* *b* *b* *b* *b* *b* *b* *b* *b* *b* *a* *c*

*a* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *b* *a* *c* *b* *a* *c* *a* *c*

87

*p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

*c* *b* *a* *c* *a* *a* *b* *c* *a* *a* *c* *b* *c* *b* *a* *c* *b* *a* *c* *a*

*b* *a* *b* *c* *a* *b* *a* *b* *c* *a* *c* *b* *c* *b* *a* *c* *b* *a* *c* *a*

*a* *a* *c* *a* *c* *a* *c* *a* *c* *b* *a* *c* *b* *a* *c* *b* *a* *c* *a* *a*

90

*p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

*a* *c* *a* *b* *c* *b* *a* *c* *a* *c* *b* *a* *a* *c* *e* *f* *e* *f* *e* *c* *e*

*b* *a* *c* *a* *b* *c* *b* *a* *c* *a* *c* *b* *a* *c* *b* *a* *c* *b* *a* *c* *e*

*c* *c* *a* *c* *a* *c* *a* *c* *b* *a* *c* *b* *a* *c* *b* *a* *c* *b* *a* *c* *e*

93

*f* *p* *p* *p* *p* *p* *p* *p* *p* *p*

*c* *a* *c* *b* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

*b* *b* *a* *b* *a* *c* *a* *b* *c* *b* *c* *b* *c* *a* *c* *b* *a* *c* *b* *a* *c*

*a* *a*

# Galliarde sequitur

Florida (1601), folio 86v.

3  $\beta$   $\rho$   $\beta$   $\rho$   $\rho$   $\beta$   $\rho$   $\rho$   $\beta$   $\rho$   $\beta$

6  $\beta$   $\rho$   $\beta$   $\beta$   $\rho$   $\beta$   $\rho$

11  $\rho$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

15  $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\rho$   $\rho$   $\beta$

20  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

23  $\rho$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

26  $\beta$   $\rho$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

29  $\rho$   $\beta$   $\rho$   $\rho$   $\beta$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\beta$

34  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$f$   $\dot{a}$   $a$   $\flat$   $\dot{c}$   $a$   $\dot{c}$   $\flat$   $f$  |  $\flat$   $\dot{c}$   $\flat$   $\flat$   $\flat$   $\flat$   $a$  |  $\flat$   $\dot{c}$   $\flat$   $\flat$  |  $\beta$   $\dot{c}$   $f$   $f$   $\dot{a}$   $a$   $\flat$

$a$  |  $\flat$   $\dot{c}$   $\flat$   $\flat$   $\flat$   $a$  |  $a$  |  $\flat$   $\dot{c}$   $\flat$   $\flat$   $a$  |  $a$

$a$   $a$   $c$   $c$   $e$

38  $\beta$   $\beta$   $\beta$   $\beta$

$\flat$   $h$   $f$   $e$   $f$   $c$  |  $e$   $\flat$   $\dot{c}$   $a$  |  $a$   $a$   $\dot{c}$   $\flat$   $a$   $\flat$   $\dot{c}$   $a$   $\flat$   $\dot{c}$   $a$

$\flat$   $e$   $c$   $a$   $\flat$  |  $c$   $\flat$   $\dot{c}$   $a$   $\flat$   $\dot{c}$   $a$   $\flat$   $\dot{c}$   $a$   $\flat$   $\dot{c}$   $a$  |  $a$   $\flat$   $a$   $\dot{c}$   $\flat$   $a$   $\flat$   $\dot{c}$   $a$   $\flat$   $\dot{c}$   $a$

$a$  |  $a$  |  $a$

41  $\beta$   $\beta$

$a$   $\flat$   $\dot{c}$   $a$   $\flat$   $a$   $\dot{c}$   $\flat$   $\flat$   $a$   $\dot{c}$  |  $\flat$   $\dot{c}$   $a$   $\dot{c}$   $\flat$   $a$   $f$   $\flat$   $f$   $\flat$   $\dot{c}$   $a$

$a$  |  $a$

43  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$c$   $\flat$  |  $c$   $a$   $\dot{c}$   $\flat$   $a$   $\flat$   $a$   $\dot{c}$   $\flat$   $\dot{c}$   $\flat$   $a$  |  $c$   $a$   $\dot{c}$   $a$   $\flat$   $\dot{c}$   $\flat$   $\dot{c}$   $a$   $\flat$

$a$   $e$   $\dot{c}$   $a$   $\flat$   $c$   $a$  |  $a$   $e$   $c$  |  $a$

$a$

46  $\beta$   $p$   $\beta$   $p$   $1$

$a$   $\flat$   $\dot{c}$   $a$   $\dot{c}$   $a$   $\dot{c}$   $\flat$   $a$   $\dot{c}$   $\flat$   $a$  |  $\dot{c}$   $a$   $\dot{c}$   $e$  |  $f$   $\flat$   $c$   $c$

$c$   $a$  |  $a$   $c$  |  $a$   $c$

# Passamezzo in b duer alio tono

Florida (1601), folio 87.

6

10

14

18

22

25

29

34

*β* *β* *β*

*e c e a c* | *h f h e f e f c* | *e a*

*c a c a b* | *e* | *c a c c e a c*

*a*

37

*β β β β*

*f b c a* | *b c a b c a c a c b* | *a b c a* | *b c a c a c a c a e c*

*a*

39

*β p p p β p β p β*

*a a a f e h* | *e e f h* | *a a c* | *a a b c b a*

*c c c c* | *c a e* | *c a b* | *c c c a*

*a c e a* | *a a h* | *a* | *a c*

44

*β β β p β β*

*a e c e c e a c a c* | *a c e a a* | *c e c* | *e f e f e c e*

*e e* | *c c e a c* | *e c* | *c*

47

*β β β*

*e c e a c* | *a c f e c* | *e h e f h f f e*

*a a a* | *a c c a c* | *f a c e*

*c a e c* | *e a c* | *a*

50

*p β p β p β*

*e c e f a c e* | *f a c b b a* | *a a c a b* | *a a c*

*c e* | *c c a c* | *e a c* | *b a c*

*c* | *e a c* | *a c e c*

54

*p β p β p p p β*

*c a c f h* | *b c a* | *a a a* | *a a c b a c*

*b c b* | *a h f c c* | *b c a e* | *c a c b a c*

*a a* | *a a* | *e* | *a*

58

*p p β β p β*

*b c c b c* | *a a c b* | *a c e a e f e f e c e* | *a a c b a c*

*c c c* | *b c c a* | *c f e f e c e* | *c a c b a c*

*a c e* | *c a c* | *e a c* | *a*

62  $\beta$   $\rho$   $\beta$   $\rho$   $\beta$

66  $\beta$   $\beta$   $\beta$

69  $\beta$   $\beta$   $\beta$

71  $\beta$   $\beta$   $\rho$   $\beta$   $\beta$

74  $\beta$   $\beta$   $\rho$   $\beta$

77  $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$

81  $\rho$   $\beta$   $\beta$   $\beta$

84  $\beta$   $\beta$   $\beta$   $\beta$

87

$\beta$		$\beta$		$\rho$	$\beta$	$\rho$		$\rho$	$\beta$	$\beta$
a	f			a	c	e	a	c	a	
c		c		c	c	a	a	c		
b	b	.	b	c	a	b	.	b	b	c
a	e	a		a	e	c		e	e	a
				e	c					

91

$\rho$	$\beta$	$\rho$		$\beta$		$\rho$		$\rho$	$\rho$	$\beta$	$\rho$	$\beta$	$\rho$		1
e	e	f	h	f	e	c		e	a	e	f	e	h	a	c
f	.	a		c	a	e	f	.	c	.	a	.	f	.	a
e				b	c	c		f	c	a		f	c	a	a
c				c	a	c		c	c	c		c	c	b	c
	e			a	c			a	e	c		a	c	c	a

# Galiarda sequitur

Florida (1601), folio 88.

3

5

9

14

19

23

29

33

37  $\beta$   $\beta$   $\beta$

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

39  $\beta$   $\beta$

a a c e c e a c a c e c c a c e a e c a c a e c

41  $\beta$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\beta$   $\beta$

h e f h a c c b c c a c b c e f h f e c a e c a a c

46  $\beta$   $\beta$   $\rho$  1

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

# Passamezzo in B duer alio modo

Florida (1601), folio 88v.

4

7

10

13

16

19

22

25  $\beta$   $\beta$   $\beta$

28  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

31  $\beta$   $\beta$   $p$   $p$   $\beta$   $\beta$   $\beta$   $\beta$

34  $p$   $\beta$   $p$   $p$   $\beta$   $p$   $\beta$   $p$   $\beta$   $p$   $\beta$   $p$   $\beta$   $p$   $\beta$

38  $p$   $\beta$   $p$   $\beta$   $p$   $\beta$   $\beta$   $p$   $\beta$   $p$   $\beta$   $p$   $\beta$   $p$   $\beta$

42  $\beta$   $p$   $\beta$   $p$   $\beta$   $\beta$

45  $p$   $\beta$   $p$   $\beta$   $\beta$   $\beta$   $\beta$

48  $\beta$   $\beta$   $\beta$

51  $\beta$   $\beta$   $\beta$

53  $\beta$   $\beta$   $\beta$

56  $\beta$   $\beta$   $\beta$

59  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

62  $\beta$   $p$   $p$   $\beta$   $p$   $\beta$   $p$   $\beta$

65  $\beta$   $p$   $\beta$   $p$   $\beta$   $p$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

69  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

71  $\beta$   $p$   $f$   $h$   $f$   $p$   $\beta$   $p$   $p$   $\beta$   $p$



# Galiarda

Florida (1601), folio 89v.

3

6

10

14

19

23

28

32

a

a

a

a

a

a

a

a

35

37

39

41

43

45

# Passamezzo B-duer in alio tono

Florida (1601), folio 90.

P
P B
P
P B
P. B P
B

a c
e c e a
e c a a c
a c e a
c a e a c e

a
a
a
a
c

c c
c
c
c
a c

---

5

P B
P
P B
P B
P B
P
P B

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

a
a
a
a
a

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

a
c
e

---

9

P B
P
B
B
P
P B
P

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

f
c
a
a
a
a
a

c e c
a c
c c c
a b c

e
e
e

---

13

P B
P B
P B B
P B

c e e
e h e h
e h e h e e
c e c f e c

c
c
c
c

e e e
e e e
e e e
e e e

---

16

P
B
P
P
B
B

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

c
a
a
a
a
a

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

c e c
c
a c

---

20

B
P
B
B
B

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

a
a
c
e
f

c c c b
c e
c

a
c

---

23

B
B
B

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

a
c
a
c
a
c

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

c
e
c

---

26

B
P B
P B
P B
B
B

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

a
c
a
a
a

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

a
c
e
e
c
e

c
e
e
e
c

c
e
e
e
c

30  $\beta$   $\beta$   $p$   $|$   $p$   $\beta$

34  $\beta$   $\beta$   $\beta$

37  $\beta$   $\beta$   $\beta$   $\beta$

40  $\beta$   $\beta$   $\beta$

43  $\beta$   $\beta$   $\beta$   $p$   $\beta$

46  $p$   $\beta$   $p$   $\beta$   $p$   $\beta$   $\beta$   $\beta$

50  $p$   $\beta$   $\beta$   $\beta$

53  $p$   $\beta$   $p$   $\beta$   $\beta$   $p$

57

*p* *p* *p*

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

a . a . e . e .

a . a . e . e .

c c | a

59

*p* *p* *p* *p* *p* *p*

c f e c f e c e f [e] c | c c e f e f e f c e f

e . e . e . e .

e . e . e . e .

c c c | c c c

61

*p* *p* *p* *p* *f*

e c e a a a [e] | c c h g e g | h c e a | c

a . c . c . e . | e f e . e . | a . e a | a

c c c | e c c | a a c | b

c c c | h c c | c

# Galliarde sequitur

Florida (1601), folio 90v.

3

β P β P P P β P P β β

6

β β β β β β

10

β P β P P β β β β

14

β β P β P β β β β

18

β β β β

20

β β β β β β

23

β β β β β β β β

27

β β β β β β β β β

# Pavana

Florida (1601), folio 91.

1. p p | p a c c a a p a f e c p p p

8 p | p. B p p B p B B

12 | p | p B B | B B p

16 B c f e c e c e f f c e f e f c e f e f e c a c

18 B B p p B p B a c a a b c b a c b a c b a c b a c

21 B B B B a c b c a a c b c a c e f b c a c b c a b c a

24 p | | p p B | p p B p B p B a b c a b c a c b c

30 p B p p B p B p B p B p B a c b c a c e f a e

34

38

42

46

51

55

59

62





# Pavana Pietro Filippi

Florida (1601), folio 92.

Peter Phillips

1. 3. 3. 3. 3. 3. 3. 3. 3. 3.

5 | 1. 3. 3. 3. 3. 3. 3. 3. 3. 3.

10 3. 3. 3. 3. 3. 3. 3. 3. 3. 3.

15 3. 3. 3. 3. 3. 3. 3. 3. 3. 3.

18 3. 3. 3. 3. 3. 3. 3. 3. 3. 3.

21 3. 3. 3. 3. 3. 3. 3. 3. 3. 3.

23 3. 3. 3. 3. 3. 3. 3. 3. 3. 3.

26 3. 3. 3. 3. 3. 3. 3. 3. 3. 3.



60  $\beta$   $\beta \beta \beta \beta$   $\rho$  | 1  $\beta \beta \beta \beta$

*a* *a* *b* *c* *e* *f* *e* *c* *a* *a* *a* *c* *b* *c* *b* *a* *a* *c* *a* *a* *c*

*c* *b* *a* *c* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c*

*e* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c*

65  $\beta \beta \beta$   $\beta \beta$   $\beta \beta$   $\beta \beta \beta$   $\beta \rho$

*b* *c* *b* *a* *c* *a* *a* *b* *a* *c* *a* *b* *a* *b* *a* *c* *a* *b* *c*

*c* *a* *e* *c* *a* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c*

*e* *c* *a* *e* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c*

68  $\beta$   $\rho$   $\beta$   $\rho$   $\rho$

*a* *c* *b* *a* *c* *c* *b* *a* *c* *a* *c* *c* *a* *c* *c* *b* *a* *c* *b* *a* *c*

*b* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c*

*e* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c*

71  $\rho$   $\beta \beta$   $\beta \beta$   $\rho$   $\beta \beta$

*f* *c* *c* *c* *f* *b* *c* *a* *a* *a* *a* *c* *a* *b* *c* *a* *a* *c* *b*

*b* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c*

*a* *e* *a* *e* *c* *a* *e* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a*

75  $\beta$   $\beta$   $\rho$  |

*a* *a* *a* *c* *e* *f* *c* *e* *a* *c* *e* *f* *e* *f* *a* *c* *a* *c* *a* *e* *a* *c* *b* *c* *b* *a* *a* *c*

*c* *e* *c* *a* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c*

*e* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c*

# Pavana

Florida (1601), folio 92v.

1. p | p | p | p | p | p | p | p

7. p | p | p | p | p | p | p | p

11. p | p | p | p | p | p | p | p

16. 1 | p | p | p | p | p | p | p

21. p | p | p | p | p | p | p | p

25. p | p | p | p | p | p | p | p

29. p | p | p | p | p | p | p | p

32. p | p | p | p | p | p | p | p

39

44

49

53

55

59

62

65

70

*l.* *p* *p* *l.* *p* *p* *l.* *p* *p* *p*

77

*p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

81

*l.* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

85

*p* *p* *p* *p* *l.* *p* *p* *p* *p* *p* *p* *p* *p* *p*

89

*p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

92

*p* *p* *p*

94

*p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

# Pavana

Florida (1601), folio 93v.

The musical score for "Pavana" by Florida (1601) is presented on a single staff with a bass clef and a common time signature (C). The piece is divided into measures, with dynamic markings (p, f, h) and articulation (accents) above the notes. The notes are written in a simplified notation style, with stems and flags indicating rhythm. The piece consists of 24 measures.

Measures 1-5: *p* f h | *p* i i | *p* h | *p* f a f | *p* b a b | *p* b a b a | *p* b a b a b b

Measures 6-8: *p* b a b a b a | *p* a b a c a c | *p* e a c a c e f | *p* b

Measures 9-12: *p* e f f e | *p* f h h a | *p* f h i h f h | *p* i | *p* h

Measures 13-14: *p* f h f h f i f a | *p* f a | *p* a b a b a b a | *p* a b a b a b a

Measures 15-16: *p* b a b a b a b a | *p* b a | *p* b a a b a b a b a

Measures 17-18: *p* a b a b a b a b a | *p* a b a b a c a c a c | *p* a c a c

Measures 19-20: *p* e a c e a c e f a f a f a | *p* e f h e f h f h f e h e f h e

Measures 21-24: *p* f a c a b c a c a | *p* a c a | *p* f a | *p* f h f a i f a



49

*p* *β* *β* *p* *β* *p* *β*

52

*β* *p* *β* *p* *β* *p* *p* *β* *β* *β* *β* *p* *β*

56

*p* *β* *β* *p* *β* *p* *β*

59

*p* | *β* *β* *β* *β* *β* *β*

62

*β* *β* *β* *β* *β* *p* *β* *p* *β*

65

*β* *β* *β* *β*

67

*β* *β* *p* *β* |

# Pavana Lachrime

Florida (1601), folio 94.

1 | p.  $\beta$  p  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

6  $\beta$  p  $\beta$   $\beta$   $\beta$   $\beta$

10 p  $\beta$   $\beta$  p  $\beta$   $\beta$   $\beta$

14  $\beta$  p  $\beta$  p |  $\beta$   $\beta$   $\beta$   $\beta$

18  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

21  $\beta$   $\beta$   $\beta$

24  $\beta$   $\beta$   $\beta$   $\beta$

28 p  $\beta$  p p  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$  p

33

Musical notation for measures 33-37. It consists of three staves with notes and rests. Above the staves are dynamic markings: P, P, B, P, B, B, B, P, P, B.

38

Musical notation for measures 38-42. It consists of three staves with notes and rests. Above the staves are dynamic markings: P, P, B, P, B, P, B, P, B, P, B, P, B.

43

Musical notation for measures 43-47. It consists of three staves with notes and rests. Above the staves are dynamic markings: P, B, P, B, P, B, P, B, P, P.

48

Musical notation for measures 48-53. It consists of three staves with notes and rests. Above the staves are dynamic markings: P, P, B, P, B, P, P, B, B, B, P.

54

Musical notation for measures 54-59. It consists of three staves with notes and rests. Above the staves are dynamic markings: B, B, B, B, P, P, P, P, P.

60

Musical notation for measures 60-63. It consists of three staves with notes and rests. Above the staves are dynamic markings: B, P, B, P, B.

64

Musical notation for measures 64-67. It consists of three staves with notes and rests. Above the staves are dynamic markings: B, P, B, B, B, B.

68

Musical notation for measures 68-72. It consists of three staves with notes and rests. Above the staves are dynamic markings: B, B, B, P, B, B, B.



# Pavana Lachrimae - Reprise sequitur

Florida (1601), folio 95.

The musical score is written on a single staff with a treble clef and a 3/4 time signature. The key signature is one flat (B-flat). The score is divided into measures, with measure numbers 3, 4, 8, 12, 16, 21, 25, and 30 indicated. Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte). Articulations include accents and slurs. The notation includes eighth and sixteenth notes, rests, and repeat signs. The piece concludes with a double bar line and repeat dots.

35

$\beta$	$\beta$	$\beta$	$\beta$	$\beta$
<i>e c e</i>	<i>a . h</i>	<i>f c f b c</i>	<i>a b a c b c</i>	<i>c a a</i>
<i>a . a b c</i>	<i>a c a</i>		<i>b . a . a .</i>	<i>a a a b b</i>
<i>c c c</i>	<i>c . c b</i>	<i>c</i>	<i>c c</i>	<i>a b . b .</i>
			<i>a</i>	

40

$\rho$	$\beta$	$\beta$	$\rho$	$\beta$	$\rho$	1
<i>c c d</i>	<i>c</i>		<i>a e a c e</i>	<i>a b a b</i>	<i>a</i>	
<i>a b b</i>	<i>b b b a b b</i>	<i>a e a . e</i>	<i>c c . a b</i>	<i>c c</i>	<i>a</i>	
<i>c d</i>	<i>a . . b .</i>	<i>b c c</i>	<i>c . b .</i>	<i>c</i>	<i>c</i>	
			<i>a</i>		<i>a</i>	

- Foot notes:  
 Bar 2: Rhythm flag one position to the left in orig.  
 Bar 12: Note one course higher in orig.  
 Bar 16: Rhythm flag ½ value in orig.  
 Bar 18: a in orig.  
 Bar 26: c in orig.

# Galiarda

Florida (1601), folio 95v[1]

3

*P* *f* *f* *f* *b* *b* *b* *a* *a* *a* *a* *a* *a* *f* *f* *f* *b* *b* *a* *c*

7

*P* *B* *B* *P* *P* *f* *f* *f* *B* *B* *B* *B* *B* *B* *B* *B* *B* *B* *B* *B*

12

*B* *B* *B* *B* *B* *f* *f* *f* *b* *b* *a* *b* *a* *a* *b* *b* *b* *b*

16

*P* *B* *P* *P* *B* *B* *P* *P* *B* *B* *f* *b* *a* *a* *b* *a* *c*

21

*B* *P* *B* *P* *B* *B* *B* *B* *B* *B* *B* *B* *P*

25

*B* *B* *B* *B* *B* *B* *B* *B* *B* *B* *B* *B* *B* *B* *B* *B* *B* *B* *B*

29

*B* *B* *B* *B* *B* *B* *B* *B* *B* *B* *B* *B* *P*

33

*B* *B* *P* *B*







34 *p.* *β* *p.* *β* *β* *β* *β* *p.* *p.* *β* *p.* *β* *p.* *β* *p.*

*a*

39 *β* *β* *β* *β* *p.* *β* *β* *β* *β* *β* *β*

*a*

43 *β* *β* *β* *β* *β* *β* *β* *β* *β* *β* *β* *β*

46 *β* *β* *β* *β* *β* *β* *β* *β* *β* *β* *β* *β* *β* *β* *β*

*a*

50 *β* *β* *β* *β* *β* *β* *β* *β* *β* *β* *β* *β* *β* *β* *β*

*a*

*a*

# Galiarda

Florida (1601), folio 96v.

7

Musical notation for measures 7-10. The system consists of three staves. Above the first staff are dynamic markings: *P*, *f*, *P*, *B*, *P*, *B*, *B*, *B*, *P*, *B*, *P*, *B*. The notes are: *h*, *f*, *h*, *f*, *c*, *c*, *a*, *b*, *b*, *c*, *a*, *c*, *b*, *a*, *c*, *b*, *a*, *c*, *e*.

*a*

10

Musical notation for measures 11-14. The system consists of three staves. Above the first staff are dynamic markings: *B*, *B*, *B*, *B*, *P*, *B*, *B*, *B*, *B*, *B*, *B*. The notes are: *f*, *f*, *e*, *f*, *e*, *f*, *e*, *c*, *e*, *a*, *b*, *c*, *a*, *b*, *c*, *a*, *c*, *h*, *i*, *h*, *f*, *h*, *f*, *b*, *f*, *b*.

14

Musical notation for measures 15-18. The system consists of three staves. Above the first staff are dynamic markings: *P*, *B*, *B*, *B*, *P*, *B*, *B*. The notes are: *c*, *c*, *a*, *b*, *c*, *a*, *b*, *c*, *b*, *c*, *a*, *c*, *a*, *b*, *c*, *b*, *a*, *c*.

*a*

18

Musical notation for measures 19-22. The system consists of three staves. Above the first staff are dynamic markings: *B*, *B*, *P*, *B*, *B*, *B*, *B*, *B*, *B*, *B*, *P*. The notes are: *b*, *b*, *c*, *e*, *a*, *c*, *c*, *a*, *a*, *b*, *c*, *a*, *b*, *c*, *a*, *c*, *a*, *c*, *b*, *a*, *c*, *a*, *b*, *a*, *b*.

*a*

21

Musical notation for measures 23-26. The system consists of three staves. Above the first staff are dynamic markings: *B*, *B*, *B*, *B*, *B*, *B*, *P*, *B*, *B*, *B*, *B*, *B*. The notes are: *b*, *b*, *b*, *b*, *e*, *b*, *f*, *f*, *b*, *b*, *b*, *a*, *b*, *a*, *b*, *b*, *a*, *b*, *a*, *b*, *a*, *b*, *a*, *b*.

24

Musical notation for measures 27-30. The system consists of three staves. Above the first staff are dynamic markings: *B*, *B*, *P*, *P*, *P*, *B*, *P*, *B*, *P*, *B*. The notes are: *b*, *b*, *f*, *b*, *b*, *b*, *f*, *b*, *b*, *b*, *a*, *c*, *e*, *f*, *b*, *a*, *c*, *b*, *c*, *a*, *b*, *a*, *c*, *b*, *a*.

29

Musical notation for measures 31-34. The system consists of three staves. Above the first staff are dynamic markings: *P*, *B*, *P*, *B*, *B*, *P*, *B*, *B*, *P*. The notes are: *c*, *a*, *c*, *b*, *a*, *a*, *b*, *c*, *b*, *b*, *c*, *a*, *c*, *e*, *a*, *c*, *b*, *a*, *c*, *b*, *a*, *c*, *a*, *b*, *a*, *c*, *a*.

*a*

*a*

33

38

42

46

# Galiarde

Florida (1601), folio 97[1]

3

7

11

14

18

22

25

30

# Galiarde

Florida (1601), folio 97[2]

3

$\beta$   $\rho$   $\rho$   $\beta$   $\rho$

*a* *c* *e* *f* *h* *e* *f* *f* *a* *c* *c* *a* *c* *a* *c* *a*

*a* *a* *a* *a* *a* *e*

6

$\rho$   $\beta$   $\beta$   $\rho$   $\beta$   $\rho$  |  $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$

*f* *e* *c* *e* *f* *c* *e* *a* *a* *a* *h* *f* *e* *a* *a* *a* *c* *a* *a* *c* *a*

*a* *c* *a* *c* *a* *a* *a* *a* *a* *a* *a* *a*

11

$\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$

*a* *c* *a* *a* *h* *f* *e* *a* *e* *c* *a* *a* *a* *f* *e* *a* *a* *c* *a* *c* *a*

*a* *c* *a* *c* *a* *e* *a* *a* *e* *a* *e* *c* *a* *a* *c* *a* *a* *c* *a* *a* *c* *a*

# Galiarde

Florida (1601), folio 97v.

3

*p* *p* *p* *p* *p* *p* *p*

*h e a* *h a* *e f f* *e f c e* *c e e* *c a a* *a a c*

*c* *a c c* *f f c* *a a a* *a a a* *a a a* *a c a*

*c* *e a* *c* *b c c* *b c c* *b c c* *c b*

*e a* *e a* *e a*

8

*p* *p* *p* *p* *p* *p*

*a* *a* *h f e c e c a c e c e f* *h* *a* *a*

*a c* *a c* *a c a c a* *a c a* *a c a*

*a c* *a*

11

*p* *p* *p* *p* *p* *p*

*e f f* *e c f e f c e f e* *c e e*

*a c* *a a a*

*c e c a* *e e c a c e* *c e c a* *e e c a c e* *c e c a* *e e c a c e* *a*

14

*p* *p* *p* *p* *p* *p*

*c a* *a a c* *a a c* *a a c* *a a c* *a a c* *a a c*

*a a c* *a a c* *a a c* *a a c* *a a c* *a a c* *a a c*

*c e c a* *e e a* *c b c a b* *a*

17

*p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

*c f c e e f e* *e h c* *e c e c e f c e* *e c f e*

*a a* *a* *a* *a* *a* *a*

21

*p* *p* *p* *p* *p* *p*

*c c e f c e f e* *e h c* *e c e f c e f e c e f c e*

*a a* *a* *a* *a*

24

*p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

*f e c f e c e* *a c e a c* *a a c a c a b* *a c e a c*

*a* *a*

28

*p* *p* *p* *p* *p* *p* *p* *p*

*a a c* *a c e a h e* *f f e* *c a h e h e*

*c a c* *c a c b* *c* *e* *a e* *a e*

32  $\beta$   $\rho$   $\beta$   $\beta$

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

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

*e* *e* *e* *e* *c* *c* *c* *b* *c* *a* *c* *a* *c* *c* *a* *c* *a* *b*

*c* *a*

35  $\beta$   $\beta$

*a* *e* *a* *c* *e* *c* *e* [a] *c* *e* *f* *c* *e* *a*

*a* *e* *a* *c* *e* *c* *e* [a] *c* *e* *f* *c* *e* *a*

*c* *c* *c* *c* *c* *c* *c* *a* *c* *c* *a* *c* *a* *b*

*a*

37  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

*a* *e* *a* *c* *e* *c* *e* *a* *h* *f* *h* *e* *f* *c* *e* *f* *c* *e* *f* *e* *c*

*a* *e* *a* *c* *e* *c* *e* *a* *h* *f* *h* *e* *f* *c* *e* *f* *c* *e* *f* *e* *c*

*c* *c* *c* *c* *c* *c* *c* *a* *c* *c* *h* *h* *e* *e* *h* *e*

*a* *c* *e*

40  $\beta$   $\beta$   $\rho$   $\rho$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$   $\beta$   $\rho$

*c* *f* *c* *e* *e* *f* *h* *f* *e* *e* *c* *f* *c* *e* *e* *f* *e*

*c* *f* *c* *c* *c* *a* *f* *e* *h* *a* *e* *f* *c* *e* *f* *f* *f*

*c* *e* *a* *a* *a* *c* *a* *c* *a* *a*

45  $\beta$   $\beta$   $\beta$   $\beta$   $\rho$

*e* *c* *e* *f* *e* *a* *c* *e* *f* *c* *e* *f* *h* *f* *e* *h* *e* *c* *e* *e* *f* *a* *c* *f* *e* *c* *f* *e* *c* *c* *e*

*f* *f* *c* *e* *a* *a* *a* *h* *f* *e* *h* *f* *e* *f* *h* *e* *c* *e* *f* *a* *c* *f* *e* *c* *f* *e* *c* *c* *e*

*a* *e* *a* *a* *a* *a* *c* *e* *a* *c* *a* *a* *a*

# Gailliarda

Florida (1601), folio 98.

3

β β β β      ρ β      ρ β      β β      ρ

a c e a a c b a c | f a c b a | f c c e a | f a c b a c

5

ρ β β ρ      ρ β      β      β      ρ

f e f c | a c a c | c e b c b | c c c a | a a e

a | b c a c | a c a c | a b c c a | c a e c e

10

ρ β β β

a | [a] [c] [e] || a c b a a a a c b a c | f a c a b a c b a c b a

13

β β β β

c a b a c f e c c a c e | f e c a c b a c a b c

15

β β β β

f a c b a c b a a c | a b c a c b a c a b c

17

β β

c a c b a c | b a c b c a c a a c a a c a

19

β β β ρ ρ β ρ

c e a c e a c a e a c e | f b c a c a e c | a h h e h

22

ρ β β β ρ ρ β β ρ β β ρ β

f c e c a c b c f b c b c a c a | a c a c a | f a f c a b

27 *p* *β β β β* *p* *β β β* *β β*

31 *β β β β*

33 *β β*

35 *β β β β* *p p*

38 *p* *β β β β β β β β β β β β β β β*

43 *β β β β* *p* *β*

46 *β β β β*

49 *β β β β β β β β β β* *p*

# Galiarda

Florida (1601), folio 98v.

3

3

6

6

11

11

15

15

19

19

23

23

26

26

30

30









41

Musical notation for measures 41-43. Measure 41: Bass clef, notes d, e, b, b with dynamics *mf* and accents. Measure 42: Bass clef, notes d, a, b, d, f, d, b with dynamics *mf* and accents. Measure 43: Bass clef, notes d, f, d, f, d, f, d, f with dynamics *mf* and accents.

44

Musical notation for measures 44-47. Measure 44: Bass clef, notes b, a, b, b with dynamics *p* and accents. Measure 45: Bass clef, notes b, a, b, d, a with dynamics *mf* and accents. Measure 46: Bass clef, notes b, c, a, d, d, b with dynamics *p* and accents. Measure 47: Bass clef, notes b, a, b, d, c with dynamics *mf* and accents. Measure 48: Bass clef, notes b, a, b, c, a, c, b, a, c with dynamics *mf* and accents. Measure 49: Bass clef, notes b, e, f with dynamics *p*.

a











23

Musical notation for measures 23-25. Measure 23 starts with a forte (f) dynamic and a piano (p) hairpin. Measure 24 has piano (p) dynamics. Measure 25 has piano (p) dynamics. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is written on a five-line staff with notes and rests. The bass line is written on a four-line staff with notes and rests. There are also some letters like 'g' and 'f' written below the notes in measure 23.

26

Musical notation for measures 26-28. Measure 26 has piano (p) dynamics. Measure 27 has piano (p) dynamics. Measure 28 has piano (p) dynamics. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is written on a five-line staff with notes and rests. The bass line is written on a four-line staff with notes and rests. There are also some letters like 'a' written below the notes in measure 26.

29

Musical notation for measures 29-30. Measure 29 has piano (p) dynamics. Measure 30 has piano (p) dynamics. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is written on a five-line staff with notes and rests. The bass line is written on a four-line staff with notes and rests. There are also some letters like 'a' written below the notes in measure 29.

31

Musical notation for measures 31-32. Measure 31 has piano (p) dynamics. Measure 32 has piano (p) dynamics. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is written on a five-line staff with notes and rests. The bass line is written on a four-line staff with notes and rests. There are also some letters like 'a' written below the notes in measure 31.

# Almande

Florida (1601), folio 101[1]

6

9

13

17

20

23

26

# Galliarde

Florida (1601), folio 101[2]

3

3

6

11

14

3

6

11

14

# Almande

Florida (1601), folio 101v[1]

Handwritten musical score for "Almande" by Florida (1601), folio 101v[1]. The score is written on a grand staff (treble and bass clefs) and consists of 24 measures. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The notation includes various dynamics (p, f) and articulations (accents, slurs). The notes are written in a stylized, early modern notation.

Measures 1-5: Dynamics: p, p, B, p B, p. Notes: Treble clef: c, b, a, c, a, b, c, a, c, b, a, c, a, c, f, e, a, c. Bass clef: a, c, c, c, c, c, a, c, e, a, a, c, a, a, b.

Measures 6-8: Dynamics: B, p, B, B, B. Notes: Treble clef: a, c, a, c, b, c, a, c, b, a, c, a, c, b, a, c, b, a, c, b. Bass clef: a, a, a, a, a, a, a, a.

Measures 9-11: Dynamics: B, B, B, B, B, B, B, B, B, p, B, B. Notes: Treble clef: a, b, a, c, a, c, b, c, b, a, b, a, c, a, f, e, c, a, e, c, e, a, c, e. Bass clef: a, a, c, e, a, c, a, c, b, c, c, a, c, e, a, c.

Measures 12-14: Dynamics: B, B, p, B, B. Notes: Treble clef: a, b, c, a, b, c, a, c, f, e, c, a, a, b, b, c, c, a, a. Bass clef: a, c, a, e, c, c, a, c, e, a, c, a, e, c.

Measures 15-17: Dynamics: B, B, p, B, p, B, B. Notes: Treble clef: c, b, a, c, b, c, a, b, c, a, c, a, a, a, c, e, f, c, e, f, h, e. Bass clef: a, a, c, e, a, a, e, a.

Measures 18-19: Dynamics: B, B, p, B, B. Notes: Treble clef: f, e, c, a, b, c, a, b, f, e, f, c, e, c, e, a, c, a, c, b, a, b, a, c, b, c, b, a. Bass clef: a, a, e, c, a, e, c.

Measures 20-22: Dynamics: B, p, B, B, p. Notes: Treble clef: c, a, b, c, b, a, c, b, a, c, b, a, c, b, a, c, c, c, c. Bass clef: a, a, a, c, e, a, e.

Measures 23-24: Dynamics: p, B, B, B, p. Notes: Treble clef: b, b, c, a, b, c, b, c, a, c, b, a, a, a, c, e, a, b, c, c. Bass clef: f, a, a, a, a, c, e, a, c, a, c.

# Almande

Florida (1601), folio 101v[2]

1 *p* *f* *p* *f* *p* *f* *p* *f* *p*

5 *f* *p* *f* *p* *f*

8 *f* *p* *f* *p* *f* *p* *f* *p* *f*

12 *f* *p* *f* *p* *f* *p* *f* *p* *f*

15 *p* *f* *p* *f* *p* *f* *p* *f* *p*

18 *p* *f* *p* *f* *p* *f* *p* *f* *p*

21 *f* *p* *f* *p* *f* *p* *f* *p* *f*

# Courante

Florida (1601), folio 102[1]

6

Measures 6-8 of the Courante. Measure 6:  $\beta$   $f$ ,  $\beta$   $f$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $f$ . Measure 7:  $\rho$   $\dot{g}$ ,  $\beta$   $\dot{g}$ ,  $\rho$   $f$ . Measure 8:  $\beta$   $\dot{g}$ ,  $\beta$   $f$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $\dot{b}$ . Dynamics:  $f$ ,  $f$ ,  $f$ . Articulation:  $\rho$ ,  $\rho$ . Bass clef.

5

Measures 9-11 of the Courante. Measure 9:  $\beta$   $a$ ,  $\beta$   $c$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $c$ ,  $\beta$   $a$ . Measure 10:  $\beta$   $\dot{b}$ ,  $\beta$   $a$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $\dot{a}$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $c$ . Measure 11:  $\beta$   $\dot{b}$ ,  $\beta$   $a$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $a$ . Dynamics:  $f$ ,  $f$ ,  $f$ . Articulation:  $\rho$ ,  $\rho$ . Bass clef.

9

Measures 12-14 of the Courante. Measure 12:  $\beta$   $\dot{b}$ ,  $\beta$   $f$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $\dot{b}$ . Measure 13:  $\rho$   $a$ ,  $\beta$   $f$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $f$ ,  $\beta$   $b$ . Measure 14:  $\beta$   $a$ ,  $\beta$   $b$ ,  $\beta$   $a$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $c$ ,  $\beta$   $a$ ,  $\beta$   $c$ . Dynamics:  $f$ ,  $f$ ,  $f$ . Articulation:  $\rho$ ,  $\rho$ . Bass clef.

13

Measures 15-17 of the Courante. Measure 15:  $\beta$   $\dot{b}$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $\dot{b}$ . Measure 16:  $\beta$   $\dot{b}$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $\dot{b}$ . Measure 17:  $\rho$   $b$ ,  $\beta$   $b$ ,  $\rho$   $f$ ,  $\beta$   $f$ ,  $\beta$   $a$ ,  $\beta$   $b$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $a$ . Dynamics:  $f$ ,  $f$ ,  $f$ . Articulation:  $\rho$ ,  $\rho$ . Bass clef.

18

Measures 18-20 of the Courante. Measure 18:  $\rho$   $c$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $a$ ,  $\beta$   $c$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $a$ . Measure 19:  $\beta$   $b$ ,  $\beta$   $a$ ,  $\beta$   $b$ ,  $\beta$   $a$ ,  $\beta$   $b$ . Measure 20:  $\rho$   $c$ ,  $\beta$   $\dot{b}$ ,  $\beta$   $f$ ,  $\beta$   $f$ ,  $\beta$   $b$ . Dynamics:  $f$ ,  $f$ ,  $f$ . Articulation:  $\rho$ ,  $\rho$ . Bass clef.

# Courante

Florida (1601), folio 102[2]

6 *f*

5

9

12

16

19

*a*

*a*

*a*

# Courante

Florida (1601), folio 102v[1]

6

6

5

5

8

8

12

12

16

16

a



# Courante

Florida (1601), folio 103[1]

6

5

8

13

17

# Courante

Florida (1601), folio 103[2]

6

4

7

11

15

18

a c e

# Spagnollette

Florida (1601), folio 103v[1]

6

5

9

13

17

21

The musical score consists of six systems, each with three staves. The notation is a form of shorthand, likely a lute tablature or a similar system. The symbols used are primarily beta (β) and lowercase letters (a, b, c, d). The systems are numbered 6, 5, 9, 13, 17, and 21. The notation is dense and difficult to read without a key or legend.



# Volte

Florida (1601), folio 104[1]

6

5

8

12

15

19

22

25





# Volte

Florida (1601), folio 104v[1]

6

β β β β β β β β β β β β

a a a a b a b a a a c a a a c a c

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

4

β β β β β β β β β β β β β β

f c a c a c a c f h f h i f c a

a a a a a a f f

7

β β β β β β β β β β β β β β

c a c a a c b a c a a a b a a c a a

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

10

β β β β β β β β β β β β β β β β

c a c a a c a c a c a a c a a c a a

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

13

β β β β β β β β β β β β β β β β β β β β

c a c a b a a a b b a c b a c a c a a a

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

17

β β β β β β β β β β β β β β β β β β β β

c a c a b a a a b b a c b a c a c a c a

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

21

β β β β β β β β β β β β β β β β β β β β

k h k l k h f h i h f e f h f c a c a c a a c a

f e c a a a

24

β β β β β β β β β β β β β β β β β β β β

c a c a a b a a b a a b a b a a a a a a a

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



# Branles

Florida (1601), folio 105.

Tuning: [fefhd]

β β β β β β β β β

4

Staff 1: Treble clef, common time. Measure 1: a. Measure 2: ḃ, ȧ, ċ, ė, ȧ. Measure 3: ȧ, ċ, ḃ, ȧ, ḃ, ȧ, ḃ. Measure 4: ḃ, ȧ, ċ, ḃ, ċ, ḃ, ȧ, ȧ.

a a

β β β β β β

7

Staff 1: Measure 4: ḃ, ȧ, ċ, ė, ȧ. Measure 5: ȧ, ċ, ḃ, ȧ, ċ, ė, ȧ, ċ. Measure 6: ḟ, ċ, ȧ, ė, ė, ȧ, ȧ.

[a] a

β β β β β β β β β

10

Staff 1: Measure 7: ḃ, ȧ, ċ, ȧ, ė, ċ, ȧ. Measure 8: ȧ, ė, ȧ, ċ, ȧ, ċ, ḃ, ȧ, ḃ, ȧ, ḃ. Measure 9: ė, ḃ, ȧ, ċ, ḃ, ċ, ḃ, ȧ, ȧ.

[a] a

β β β β β β β β β

12

Staff 1: Measure 10: ḃ, ċ, ȧ, ċ, ḃ, ċ, ȧ, ċ, ȧ, ė, ȧ. Measure 11: ċ, ė, ȧ, ċ, ȧ, ċ, ḟ, ȧ, ċ, ċ, ḟ, ċ.

[a]

15

Staff 1: Measure 12: ḃ, ċ, ȧ, ė, ė, ȧ, ȧ. Measure 13: ḟ, ḃ, ȧ, ḃ, ȧ, ȧ, ḃ, ȧ, ḃ. Measure 14: ḃ, ȧ, ḃ, [a] ḃ, ȧ, ḃ, ȧ, ḃ.

a

β β β β β β β β β

18

Staff 1: Measure 15: ȧ, ḃ, ȧ, ḃ, ȧ, ḃ, ȧ, ḃ. Measure 16: ḟ, ḟ, ḟ, ḃ, ȧ, ḃ, ḃ. Measure 17: ḃ, ȧ, ḃ, ȧ, ḃ, ȧ, ḃ, ȧ, ḃ, ḃ.

c a

β β β β β β β β β

21

Staff 1: Measure 18: ȧ, ȧ, ċ, ȧ, ċ. Measure 19: ȧ, ċ, ḃ, ḃ, ė. Measure 20: ḃ, ċ, ḃ, ċ, ȧ, ė, ȧ.

a a

24

Staff 1: Measure 21: ċ, ȧ, ċ, ė, ȧ, ċ, ė, ḟ, ċ, ȧ. Measure 22: ȧ, ḃ, ċ, ȧ, ė, ḃ, ḃ, ċ. Measure 23: ḃ, ȧ, ċ, ḟ, ċ, ȧ, ė, ȧ, ċ, ė.

a a a



# Branles

Florida (1601), folio 105.

β Tuning: [fefhd]

β                      β    β    β    β    β    β    β    β

4                      β    β                      β    β                      β                      β    β

7                      β                      β                      β                      β                      β    β

11                      β    β                      β                      β                      β    β    β    β    β    β    β    β

14                      β                      β    β    β                      β                      β                      β    β

17                      β                      β                      β                      β                      β    β    β    β    β    β    β

20                      β                      β    β                      β                      β                      β                      β

23                      β                      β                      β                      β                      β                      β                      β

The musical score is written on a six-line staff with a C-clef. It consists of 23 measures, grouped into systems of four measures each. The notation includes rhythmic symbols (b, a, c, e, f) and accidentals (accents, dots, slurs). Above the staff, there are tuning symbols (β) and a tuning specification [fefhd]. The piece concludes with a double bar line and repeat dots.



# Orlando Chanson Englesae

Florida (1601), folio 106.

[Orlando sleepeth]

The musical score is presented in a single system with four staves. The first staff contains the melody, and the second staff contains the lute accompaniment. The notation is in a lute tablature style, using letters 'a', 'b', 'c', 'd', 'e' to represent fret positions. The piece is in C major and 3/4 time. The score is divided into four measures, each starting with a measure number (1, 5, 8, 11, 14). The first measure begins with a circled 'C' indicating the lute part. Dynamics include *p* (piano) and *f* (forte). Articulation marks include accents and slurs. The piece concludes with a final cadence in the 14th measure.



# Fortuna Englesae

Florida (1601), folio 106v[1]

[Fortune, my foe]

P.
β
P
P
P
β
P
P
P
P
β
P
β

Musical score for 'Fortuna Englesae' in C major, 4/4 time. The score consists of a single melodic line on a five-line staff. The key signature has one flat (B-flat), and the time signature is common time (C). The piece is divided into measures by vertical bar lines. Above the staff, dynamic markings (P for piano, β for fortissimo) and articulation marks (accents) are placed above specific notes. The notes themselves are written in a stylized, early modern notation with stems and flags. Below the staff, the letter names of the notes (a, b, c, d, e, f, g, h, i) are written in a simple font. The score is divided into systems, with measure numbers 6, 9, 13, 17, 20, and 23 marked at the beginning of their respective systems. The final measure of the piece ends with a fermata and a circled 'C' time signature.

# Chanson Englesae

Florida (1601), folio 106v[2]

[Lord Zouch Maske]

1 |            β            p β            p                    β            |            β                            p

6 β                    p            p β                    p            |            p β                    β

10 β                    β                            p                            β                            p

13 β                                    β β                                    β                                    p

15 β                                    β β                                    p                                    p                                    p β                                    p

19 β            p                            β            p            β            p            p.            β            p            p.            β            p

23 p β            p β            |            β                            β                            p                            β

28 β                                    β                                    p            p β                                    |            ☺

*(Note: The musical notation in this block is highly stylized and difficult to transcribe precisely. It consists of three systems of staves with various notes, rests, and dynamic markings like 'f' and 'p'. The first system starts with a treble clef and a common time signature. The notes are often beamed together and include accents. The second system continues the melody with similar notation. The third system concludes with a double bar line and repeat dots. The dynamic markings are placed above or below the notes. The overall style is characteristic of early 17th-century lute tablature notation.*

# Hollanschen boerendans

Florida (1601), folio 107[1]

1 P P P | B P B

6 B P B P P

10 P P | P B B

15 B | P | P | P | P | P | P

21 | P | P | P | P | P | P | P | P

27 | P | P | P | P | P | P | P

34 B | P B P B P B |



# Honssup

Florida (1601), folio 107v[1]

The musical score is written on two systems of three staves each. The first system contains five measures, and the second system contains three measures. The notation includes various rhythmic values (P, B) and pitch letters (a, b, c, d) placed above and below the staves. A common time signature 'C' is present at the beginning of the first system. The second system ends with a double bar line and repeat dots.

System 1:

- Measure 1: P B P (above); a b b (below); a b b (below); a (below)
- Measure 2: B (above); a b a c b (below); a b b (below); a (below)
- Measure 3: P B P (above); a c b c (below); a a (below); a (below)
- Measure 4: P (above); a (below); c (below); c (below)
- Measure 5: B (above); a b a c d (below); a b a c (below); a (below)

System 2:

- Measure 6: B (above); c a c b a (below); c b (below); a (below)
- Measure 7: P P B P (above); a c a (below); a b c a (below); a (below)
- Measure 8: B B (above); c a b a c a (below); a b a c a (below); a (below)

# Greensliefs

Florida (1601), folio 107v[2]

[Greensleeves]

First system of musical notation for 'Greensliefs'. It consists of a treble clef, a common time signature (C), and five measures. The notes are: *p* b, *p* b d f f, *p* b a b, *f* b f b, *p* a c a, and *p* b d f f. The bottom line of the staff has notes: a, d, b, a, a, a, a, b.

Second system of musical notation for 'Greensliefs', starting at measure 6. It consists of five measures. The notes are: *p* b a b f, *f* b a b c b a, *p* b a, *f* i f i f, *f* b b a, and *p* f b f b. The bottom line of the staff has notes: b, a, a, i, b, a, a.

Third system of musical notation for 'Greensliefs', starting at measure 12. It consists of five measures. The notes are: *f* b a, *f* b a, *p* b d f, *p* b a b f b, *p* b a b a c b a a c, and *p* c. The bottom line of the staff has notes: a, a, b, b, a, a, a, c, a.

# Soet Robert

Florida (1601), folio 107v[3]  
[Willoughby welcome home]

The musical score is written in C major and consists of six systems of music, each with a single melodic line and figured bass notation. The notes are represented by letters (a, b, c, d, e, f) and accidentals (sharps, flats, naturals). The figured bass notation is placed below the notes. Dynamic markings (p, f) and articulation symbols (vertical lines) are used throughout. The score is divided into measures by vertical bar lines, with measure numbers 6, 10, 15, 18, and 22 indicated on the left side of the page.

System 1 (Measures 1-5):  
Measure 1: | a f  
Measure 2: p. c a c d  
Measure 3: f b b b  
Measure 4: p. e  
Measure 5: | B a c d a f c d f

System 2 (Measures 6-9):  
Measure 6: B a f d c a c d a  
Measure 7: p. f b d b b  
Measure 8: B a a b a c c  
Measure 9: p. B a b d b d

System 3 (Measures 10-14):  
Measure 10: | B a d  
Measure 11: B c d a c d a c  
Measure 12: p. d d B a  
Measure 13: p. B a c e c e  
Measure 14: | f a b

System 4 (Measures 15-17):  
Measure 15: B a b a d c d a c  
Measure 16: B c a c d c  
Measure 17: p. a b d a b d

System 5 (Measures 18-21):  
Measure 18: B a d c a b a b d  
Measure 19: B a c d a c d f c  
Measure 20: p. d d B a  
Measure 21: B c d a c e a c e

System 6 (Measures 22-25):  
Measure 22: p. f d c a b d a  
Measure 23: B a b a b c d a c  
Measure 24: B c d c a a  
Measure 25: p. a c

# Susanneken

Florida (1601), folio 108.

6

6

6

6

10

10

15

15

18

18

21

21

a a a

# Almande Monsieur

Florida (1601), folio 108v.

The musical score is written on a single staff with a treble clef and a common time signature (C). The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into measures, with measure numbers 5, 9, 12, 15, 18, 22, and 25 indicated at the beginning of their respective systems. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Dynamics such as *p* (piano), *f* (forte), and accents are used throughout. The piece concludes with a double bar line at the end of the final system.



# Almande Gratie

Florida (1601), folio 109.

The musical score for "Almande Gratie" is presented on a grand staff with two systems of two staves each. The notation includes a single melodic line with various dynamics (p, f, mf) and articulation (accents, slurs). The key signature has one flat (B-flat), and the time signature is common time (C). The piece consists of 24 measures, ending with a repeat sign.

Measure numbers are indicated on the left side of the score: 5, 9, 14, 17, and 21.

Dynamic markings include *p* (piano), *f* (forte), and *mf* (mezzo-forte). Articulation includes accents and slurs.

The score concludes with a repeat sign at the end of the 24th measure.



31  $\beta$   $\rho$  |  $\rho$  |  $\rho$  |  $\beta$

36  $\beta$   $\rho$   $\beta$   $\beta$   $\beta$

39  $\beta$   $\beta$   $\rho$   $\rho$  |  $\rho$  |

43  $\beta$   $\rho$   $\beta$   $\beta$

46  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\rho$  ☺

# Soet Catarijken

Florida (1601), folio 110[1]

The image shows a musical score for the piece 'Soet Catarijken' from Florida (1601), folio 110[1]. The score is written on a grand staff with a treble clef and a common time signature (C). The music is organized into systems of staves, with measure numbers 7, 11, 15, 20, 24, and 29 indicated on the left. The notation includes various rhythmic values (minims, crotchets, quavers) and dynamic markings such as *p* (piano), *f* (forte), and *h* (halto). The lyrics are written below the notes, including the words 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'l', and 'e'. The score concludes with a repeat sign and a fermata over the final note.

# Hansken is so fraeyen

Florida (1601), folio 110[2]

The musical score is presented in four systems, each with a treble clef and a common time signature (C). The notation uses letters (a, b, c, e) and accidentals (sharps, flats) to represent notes on a five-line staff. Dynamic markings include *p* (piano), *f* (forte), and *e* (accents). Above the staff, letters *p* and *f* indicate phrasing or breath marks. The piece concludes with a double bar line and repeat dots.

System 1 (Measures 1-5):  
Measure 1: *p* *p*  
Measure 2: *p* *p*  
Measure 3: *f* *p*  
Measure 4: *p*  
Measure 5: *f* *p* *f* *p*

System 2 (Measures 6-9):  
Measure 6: *f*  
Measure 7: *f*  
Measure 8: *f*  
Measure 9: *p*

System 3 (Measures 10-13):  
Measure 10: *f* *p*  
Measure 11: *f* *p* *f* *p*  
Measure 12: *f*  
Measure 13: *f*

System 4 (Measures 14-16):  
Measure 14: *f*  
Measure 15: *f*  
Measure 16: *f* *p* *f*