

Lute in G 2

# Variations on Brigg Fair

(From Ludi Musici I)

$\text{♪} = 138$

Martin Grayson Op. 27 No. 1 (2008)

Measure 1: Lute tablature showing a continuous sequence of notes. Measure 2: Lute tablature with a dynamic marking **mf**. Measures 3-14: Lute tablature with a dynamic marking **mp**.

Measure 15: Lute tablature with a dynamic marking **mf**. Measures 16-23: Lute tablature with a dynamic marking **mf**.

Measure 24: Lute tablature with a dynamic marking **p** and **mf**. Measures 25-34: Lute tablature with a dynamic marking **f mp**.

Measure 35: Lute tablature with a dynamic marking **p** and **f mp**. Measures 36-49: Lute tablature with a dynamic marking **f mp**.

Measure 50: Lute tablature with a dynamic marking **f** and **mp**. Measures 51-59: Lute tablature with a dynamic marking **mp**.

Measure 60: Lute tablature with a dynamic marking **f** and **mp**. Measures 61-73: Lute tablature with a dynamic marking **mp**.

Measure 74: Lute tablature with a dynamic marking **mf**. Measures 75-83: Lute tablature with a dynamic marking **mp**.

V.S.

## Lute in G 2

2

82

88

**f**

96

————— **p**

110

————— **mf**

116

121

127

136

**p** **f**

## Lute in G 2

3

159

*a b c d e*

*f p*

166

172

*mp*

*p*

185

*c c c c c c d d d d c / d c c c c c c / c c c c c c c d d d d c / d*

Lute in G 2

# Fantasia on Dives and Lazarus

(From Ludi Musici I)

Martin Grayson Op. 27 No. 2

$\text{♪} = 120$



1  $\frac{4}{8}$   $\frac{4}{8}$

$\gamma$	$\gamma$	$a$	$a$	$b$	$a$	$c$	$d$	$c$	$\gamma$	$\gamma$	$a$	$a$	$b$	$a$	$c$	$a$	$d$	
8	8	$d$	$a$	$c$	$c$	$c$	$a$	$a$	$d$	$c$	$d$	$c$	$a$	$c$	$a$	$c$	$a$	$d$

*mf*

9  $\frac{4}{8}$   $\frac{4}{8}$

$\gamma$	$\gamma$	$a$	$a$	$b$	$a$	$a$	$d$	$d$	$c$	$\gamma$	$\gamma$	$a$	$a$	$b$	$a$	$c$	$d$
$c$	$c$	$c$	$a$	$c$	$a$	$a$	$c$	$a$	$c$	$d$	$a$	$c$	$c$	$c$	$a$	$c$	$d$

*f*

*mp*

*mf*

18  $\frac{4}{8}$   $\frac{4}{8}$

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

27  $\frac{4}{8}$   $\frac{4}{8}$

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

32  $\frac{4}{8}$   $\frac{4}{8}$

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

37  $\frac{4}{8}$   $\frac{4}{8}$

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

42  $\frac{4}{8}$   $\frac{4}{8}$

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

V.S.

## Lute in G 2

2

*f*

49

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

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

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

*a*  
*c c c a c*

- mp

mf

58

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

*d b a b a      c a  
c c c a c*

*a      b b d a  
c*

*b      c c a  
c*

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

f

mp

p

## Lute in G 2

3

103 | ♯

**4** *a a* *7/8* *a d b* *d c a* *d a d* *d* *d c a* *b d d* *b* *a d b* *d c a* *d a d* *d* *d a d a c a* *c b c a* *b*

**8**

2

116

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

# La Battaglia, (from Ludi Musici I)

$\text{♩} = 116$

Martin Grayson, Op. 27 No. 3

**f**

**mp**

**f**

**p**

**f**

**p**

**f**

**p**

**f**

**p**

**f**

**mf**

**f**

**p**      **mf**

**f**



3

143

*p*

*f*

*p*

<i>a c a a a c a</i>	<i>a a a</i>	<i>a-a a</i>	<i>a a</i>	<i>a b a a-a c a b c</i>	<i>a d b a b a</i>	<i>a a b a</i>
<i>e e</i>	<i>c e c a</i>	<i>e a</i>		<i>a</i>	<i>a</i>	<i>c c a</i>

164

*p*      *mf*      *mp*      *f*

## Lute in G 2

# The Cuckoo

## (From Ludi Musici I)

Martin Grayson Op. 27 No. 4 (2008)

$\text{♩} = 120$

♪ ♪ | ♪ | ♪ ♪ ♪ ♪ | ♪ | ♪ ♪ ♪ ♪ ♪ ♪ | ♪ | ♪ ♪ ♪ ♪ ♪ ♪ | ♪ | ♪ ♪ ♪ ♪ ♪ ♪ | ♪ | ♪ ♪ ♪

**1** **3**  
**8** **8** *c a d c a c d d a d c a d c a d c a d a d a d c d d a d a d c d d a d c d d a d c d d a d c*

*mf* ***mp***

A musical score for a string quartet. The page shows two measures of music. Measure 11 starts with a forte dynamic and consists of six eighth-note chords (G major). Measure 12 begins with a piano dynamic and contains six eighth-note chords (D major). The strings play eighth-note patterns throughout both measures.

A musical score for page 23, measures 11-12. The score consists of two staves of music. The first staff begins with a measure containing a sixteenth-note rest followed by a eighth note, then a sixteenth-note rest followed by a eighth note. This is followed by a measure with a sixteenth-note rest followed by a eighth note, then a sixteenth-note rest followed by a eighth note. The second staff begins with a measure containing a sixteenth-note rest followed by a eighth note, then a sixteenth-note rest followed by a eighth note. This is followed by a measure with a sixteenth-note rest followed by a eighth note, then a sixteenth-note rest followed by a eighth note.

$a$									
$c$	$a$	$c$	$d$	$c$	$a$	$d$	$a$	$a$	$c$
$d$							$d$	$a$	$a$
				$a$	$c$	$d$	$a$	$a$	$c$

A musical score page featuring two measures of music. Measure 11 starts with a bass note followed by a treble note. Measure 12 begins with a bass note, followed by a treble note, then a bass note, and ends with a bass note.

mp

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

*mf*

A musical score for a string quartet. Measure 11 starts with a half note in the bass clef, followed by a whole note in the treble clef, a half note in the bass clef, and a whole note in the treble clef. Measure 12 starts with a half note in the bass clef, followed by a whole note in the treble clef, a half note in the bass clef, and a whole note in the treble clef.

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

mp

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V S

## Lute in G 2

2

62 |  | 

82 |  |

<i>a</i>	<i>c</i>	<i>b</i>	<i>b</i>	<i>d</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>b</i>	<i>b</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>d</i>	<i>a</i>	<i>?</i>
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121

*b*

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

*mp*      *f*      *p*      *f*      *p*

Lute 2 in G

# Lord Willoughby / Roland

from Ludi Musici I

$\text{♪} = 152$

Martin Grayson Op. 27 No. 5

2  
4

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

12

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

23

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

30

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

37

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

44

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

51

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

V.S.

## Lute 2 in G

59

*d c d e d e a d a b d d ~ d ~ d b a d c d a b c b a d a b d e d b a b d c b c d e*

67 *tr*

*a c d a d c a c d ~ d e a a e d c d b a d c d c a b d a b b c a c a b d a b c*

75

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

81

*c d ~ d c b a e a a b a d a c a c a a a a c d a c b a c a b d b c a a b c a a d b*

87

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

93

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

99

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

108

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

## Lute 2 in G

3

119

128

136

*tr~~~*

147

158

168

*tr*

174

(tr)

Lute in G 2

# La Cioonna

(From Ludi Musici)

Martin Grayson Op. 27 No. 6

$\text{♪} = 120$

3/8 time signature. The tablature shows a continuous sequence of sixteenth-note patterns. The first measure starts with a common time signature (indicated by a '3' over '8') and changes to a lute-specific time signature (indicated by a '3' over '8'). The notes are labeled with letters: 'd d c' (common time), 'a' (lute time), 'd d c' (common time), 'a' (lute time). The 'a' in the first measure is in common time, while all subsequent 'a's are in lute time.

*mf*

The tablature continues with a sequence of sixteenth-note patterns. Measures 11-18 show a mix of common time ('d d c') and lute time ('a' over 'e') patterns. The notes are labeled with letters: 'd d c' (common time), 'a' (lute time), 'd d c' (common time), 'a' (lute time), 'd d c' (common time), 'a' (lute time), 'a c d c a' (lute time), 'c' (lute time), 'c e a c' (lute time), 'd d c' (common time), 'a' (lute time).

**p**

*mp*

The tablature continues with a sequence of sixteenth-note patterns. Measures 21-28 show a mix of common time ('a a' over 'a') and lute time ('c c d a' over 'c') patterns. The notes are labeled with letters: 'a a' (common time), 'c c d a' (lute time), 'c c' (common time), 'd d a c' (lute time), 'c c' (common time), 'd a c' (lute time), 'a' (lute time), 'd d d' (common time), 'a a c d' (lute time), 'a' (lute time), 'c c d a' (lute time).

*mf*



The tablature continues with a sequence of sixteenth-note patterns. Measures 31-38 show a mix of common time ('d d c') and lute time ('d c a' over 'e') patterns. The notes are labeled with letters: 'd d c' (common time), 'd' (lute time), 'd c' (lute time), 'a' (lute time), 'e' (lute time), 'a' (lute time), 'd' (lute time), 'd d' (lute time), 'a' (lute time), 'c d' (lute time), 'c' (lute time), 'd d c a' (lute time), 'e' (lute time), 'c' (lute time), 'd' (lute time), 'd c' (lute time).

**f**

$\equiv mp$

$\swarrow f$

$\equiv p$

The tablature continues with a sequence of sixteenth-note patterns. Measures 44-50 show a mix of common time ('a' over 'e') and lute time ('d d' over 'a') patterns. The notes are labeled with letters: 'a' (common time), 'a c' (lute time), 'a' (lute time), 'd d' (common time), 'a a b d' (lute time), 'a a b d' (lute time), 'd d d' (common time), 'a a b d' (lute time), 'a c c c a' (lute time), 'd c' (lute time), 'd a d c d c d c a c' (lute time).

*mf*

*f*

The tablature continues with a sequence of sixteenth-note patterns. Measures 53-60 show a mix of common time ('d' over 'e') and lute time ('d d' over 'a') patterns. The notes are labeled with letters: 'd' (common time), 'd d c' (lute time), 'a' (lute time), 'd d c' (lute time), 'a' (lute time), 'e' (lute time), 'd d c' (lute time), 'a' (lute time), 'd d c' (lute time), 'a' (lute time), 'd' (lute time), 'd c' (lute time).

$\equiv p$

*mp*

$\swarrow f$

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V.S.

## Lute in G 2

2

f

*p*

f

85														
	<i>a</i>	<i>d d</i>	<i>d d</i>	<i>a</i>	<i>d d</i>	<i>a</i>	<i>d d</i>	<i>a</i>	<i>d</i>	<i>d</i>	<i>a</i>			
	<i>e a c</i>	<i>c a c</i>	<i>c</i>	<i>e a c</i>	<i>c</i>		<i>c</i>	<i>e a c</i>	<i>c</i>	<i>e</i>	<i>a c</i>		<i>e</i>	<i>a c</i>

*mp*

p

mp

## Lute 2 in G

# Ich Stund an Einem Morgen

### (From Ludi Musici I)

$\text{♩} = 152$

Martin Grayson, after Heinrich Fink Op. 27 No. 7

4 b

A musical staff with three measures. Measure 10 starts with a half note followed by two eighth notes. Measure 11 starts with a quarter note followed by two eighth notes. Measure 12 starts with a quarter note followed by two eighth notes.

Musical score for 'The Star-Spangled Banner' showing measures 11-12. The vocal line includes a melodic line with eighth-note patterns and a harmonic line with sustained notes. The lyrics are: "c a c d c c c c a a a c d a d c a c d". The score is set against a grid of 12 measures.

33

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

45

*c c b c a*

*d c a c*

*d*

*a*

*d c d*

*c*

*d*

*a b*

*b d a*

2

52

## Lute 2 in G

57

63

75

87

98

108

Lute 2 in G

3

114

$\geqslant \text{mp}$

121

$mf$

127

$f$

135

141

$p$        $mp$        $mf$

147

$\geqslant \text{mp}$

# Fantasia on David of the White Rock

Lute 2 in G

from Ludi Musici II

$\text{♪} = 132$

Martin Grayson Op. 29 No. 1

**mp**      **mf**

**mp**      **mf**      **mp**

**mf**      **mp**

**mf**

V.S.

2

## Lute 2 in G

58

*mp*

*mf*

68

*mf*

*p*

78

*mf*

*mp*

86

*mf*

*mp*

95

*mf*

*mp*

105

*mf*

*mp*

*mf*

115

Lute 2 in G

124

*mf*

*mp*

131

*mf*

*mf*

138

*p*

*mf*

*mp*

143

*mf*

146

*mp*

*mf*

*p* < *mf*

152