

A Varietie of Lute Lessons

Published by Robert Dowland (1610)



Corrected and revised by Alain Veylit - September 2012

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Fantaisie by the most famous Diomedes of Venice
 Lutenist to the high and mightie Sigismundus, 2^a. King of Poland

Diomedes Cato

1*

5

10

15

20

25

30

35

40

45

1. Error in original: it should be an 'e' on the 5th course, not the 4th

55

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

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

60

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

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

70

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

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

75

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

p *e* | *e* *g* | *e* | *e* | *d* *e* | *a* | *c* *d* | *e* | *a* *b* *c*

80

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

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

85

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

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

90

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

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

95

100

105

110

115

120

125

130

135

Fantasie composed by the most famous, the KNIGHT of the lute

5

4

10

15

20

25

30

35

40

41

Fantasia composed by the most famous Jacobus Reis of Augusta:
Lutenist of the most mightie and victorious Henricus 4. French King

Jacob Reis, Polonois

The musical score consists of six staves of tablature for lute. Each staff has five horizontal lines representing the strings. The notation uses various note heads (c, d, e, f, g, h) and rests. Measure numbers are indicated in boxes at the start of each staff:

- Staff 1: Measures 1-5
- Staff 2: Measures 6-10
- Staff 3: Measures 11-15
- Staff 4: Measures 16-20
- Staff 5: Measures 21-25
- Staff 6: Measures 26-30

The music features a variety of rhythmic patterns, including eighth and sixteenth note groups, and rests. The notation is dense and requires knowledge of lute tablature to interpret accurately.

III

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

35

III

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

III

d a c a c e a c a b a a | e f e f e a | 40 f f e f f c c e e | l a h h

i f a a h | f h f | 45 d f c d f h | f c d a c e a f a

f a a | g a c e f | e c e f a | 50 c d e f c a | d a c d f h

g e g h a d | b b d c a c | c d e f a | c b a c e f | : a :

Fantasied composed by the most famous and divine Laurencini of Rome

Laurencini

The musical score consists of six staves of music, each with five horizontal lines. The notes are represented by various symbols such as 'f', 'c', 'a', 'e', 'd', 'b', and 'g'. Measure numbers are placed in boxes above the staves: 5, 10, 15, 20, 25, 30, and 35. The music is divided into measures by vertical bar lines.

Measure 5: The first measure starts with a single note 'a'. The second measure has two notes: 'd' and 'c'. The third measure has three notes: 'f', 'f', and 'e'. The fourth measure has four notes: 'a', 'c', 'e', and 'f'. The fifth measure has five notes: 'a', 'c', 'e', 'c', and 'c'. The sixth measure has six notes: 'd', 'c', 'a', 'c', 'a', and 'c'. The seventh measure has seven notes: 'd', 'c', 'a', 'c', 'd', 'c', and 'a'. The eighth measure has eight notes: 'd', 'c', 'a', 'c', 'd', 'c', 'd', and 'c'.

Measure 10: The first measure has four notes: 'a', 'c', 'a', and 'c'. The second measure has five notes: 'd', 'c', 'a', 'c', and 'd'. The third measure has six notes: 'c', 'e', 'c', 'e', 'a', and 'c'. The fourth measure has seven notes: 'd', 'c', 'a', 'c', 'd', 'c', and 'a'. The fifth measure has eight notes: 'd', 'c', 'a', 'c', 'd', 'c', 'd', and 'c'.

Measure 15: The first measure has four notes: 'a', 'c', 'a', and 'c'. The second measure has five notes: 'd', 'c', 'a', 'c', and 'd'. The third measure has six notes: 'c', 'a', 'd', 'c', 'a', and 'd'. The fourth measure has seven notes: 'a', 'c', 'd', 'a', 'c', 'd', and 'a'. The fifth measure has eight notes: 'd', 'c', 'a', 'c', 'd', 'c', 'a', and 'c'. The sixth measure has nine notes: 'd', 'c', 'a', 'c', 'd', 'c', 'a', 'c', and 'c'.

Measure 20: The first measure has four notes: 'f', 'e', 'c', and 'e'. The second measure has five notes: 'c', 'b', 'c', 'b', and 'c'. The third measure has six notes: 'a', 'a', 'c', 'a', 'a', and 'c'. The fourth measure has seven notes: 'd', 'a', 'd', 'c', 'a', 'd', and 'c'. The fifth measure has eight notes: 'f', 'c', 'a', 'c', 'd', 'c', 'a', and 'c'. The sixth measure has nine notes: 'a', 'c', 'e', 'a', 'c', 'e', 'f', and 'c'. The seventh measure has ten notes: 'd', 'c', 'a', 'c', 'e', 'c', 'a', 'c', 'd', and 'c'.

Measure 25: The first measure has four notes: 'f', 'e', 'c', and 'e'. The second measure has five notes: 'c', 'b', 'c', 'b', and 'c'. The third measure has six notes: 'a', 'a', 'c', 'a', 'a', and 'c'. The fourth measure has seven notes: 'd', 'a', 'd', 'c', 'a', 'd', and 'c'. The fifth measure has eight notes: 'f', 'c', 'a', 'c', 'd', 'c', 'a', and 'c'. The sixth measure has nine notes: 'a', 'c', 'e', 'a', 'c', 'e', 'f', and 'c'. The seventh measure has ten notes: 'd', 'c', 'a', 'c', 'e', 'c', 'a', 'c', 'd', and 'c'.

Measure 30: The first measure has four notes: 'c', 'c', 'a', and 'c'. The second measure has five notes: 'd', 'c', 'a', 'c', and 'd'. The third measure has six notes: 'c', 'a', 'a', 'c', 'a', and 'c'. The fourth measure has seven notes: 'a', 'c', 'd', 'a', 'c', 'd', and 'a'. The fifth measure has eight notes: 'd', 'a', 'c', 'e', 'f', 'c', 'e', and 'c'. The sixth measure has nine notes: 'c', 'a', 'e', 'c', 'a', 'e', 'c', 'a', and 'c'.

Measure 35: The first measure has four notes: 'a', 'c', 'c', and 'a'. The second measure has five notes: 'c', 'c', 'a', 'c', and 'a'. The third measure has six notes: 'f', 'e', 'f', 'e', 'c', and 'a'. The fourth measure has seven notes: 'd', 'c', 'a', 'c', 'd', 'c', and 'a'. The fifth measure has eight notes: 'a', 'c', 'a', 'c', 'a', 'c', 'a', and 'c'.

Final Measures: The final section of the score consists of three staves. The first staff has two measures: 'e' and 'a'. The second staff has two measures: 'c' and 'a'. The third staff has two measures: 'c' and 'a'.

40

Three staves of music. The first staff starts with a short rest followed by a series of notes: **a c d c a**, **a c d**, **a c**, **e**. The second staff starts with a short rest followed by **a**, **c c**, **a c d**, **a c d c a c d**, **a c e**. The third staff starts with a short rest followed by **f**, **c**, **a c d**, **a c**, **e**, **a**, **d c d**.

45

Three staves of music. The first staff starts with a short rest followed by **c**, **a**, **a**, **d c a c d c a**, **c**. The second staff starts with a short rest followed by **d**, **a**, **a c c**, **d**, **a**. The third staff starts with a short rest followed by **a c d**, **c**, **a c d c a c d**, **a c d**.

46

Three staves of music. The first staff starts with a short rest followed by **c a**, **d**, **a c a**, **d c a**, **a c d**, **a**. The second staff starts with a short rest followed by **c a c d**, **a c d**, **a**, **d c a c d a c d**. The third staff starts with a short rest followed by **a**, **c**.

47

Three staves of music. The first staff starts with a short rest followed by **c a**, **d c a c d**, **a c a c d**, **a c d**, **a**. The second staff starts with a short rest followed by **d c a c d**, **a c d c a**, **d**, **a c a**, **d c**. The third staff starts with a short rest followed by **c**.

50

Three staves of music. The first staff starts with a short rest followed by **a**, **d c d**, **a c d**, **a**, **d c a c d**, **a c d**. The second staff starts with a short rest followed by **c a**, **d**, **a c a**, **d c a**, **a**. The third staff starts with a short rest followed by **a**.

55

Four staves of music. The first staff starts with a short rest followed by **c a c d**, **d c a**, **d a c**, **c**, **e**, **c**. The second staff starts with a short rest followed by **a**, **f e a**, **h**, **e**, **c**, **e**, **c**. The third staff starts with a short rest followed by **a**, **a**, **c**, **d**, **e**, **c**. The fourth staff starts with a short rest followed by **c**, **a**, **e a**, **a**, **c**, **a**, **f**.

60

Five staves of music. The first staff starts with a short rest followed by **c**, **b**, **c**. The second staff starts with a short rest followed by **c f e f c e**. The third staff starts with a short rest followed by **f a e c a a**. The fourth staff starts with a short rest followed by **c**, **c**, **e f c e**. The fifth staff starts with a short rest followed by **a b c a b c**. The sixth staff starts with a short rest followed by **a b**. The seventh staff starts with a short rest followed by **a b**. The eighth staff starts with a short rest followed by **c**.

Fantaisie composed by the most artificiall and famous , Alfonso Ferrabosco of Bologna

Alfonso Ferrabosco

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

≡ ≡ ≡ ≡ 30 ≡ ≡ ≡ ≡ ≡ ≡

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

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

d d d d d d d d d d

≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡ ≡

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

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

d d d d d d d d d d d d

≡ ≡ ≡ ≡ ≡ 35 ≡ ≡ ≡ ≡

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

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

d d d d d d d d d d d d

≡ ≡ ≡ ≡ ≡ ≡ ≡

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

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

d d d d d d d d d d d d

≡ 40 ≡ d f d b ≡ b a b b b a ≡ c d d e ≡ f d g f

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

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

d d d d d d d d d d d d

≡ ≡ ≡ ≡ ≡ ≡ 45 ≡ ≡ ≡ ≡ ≡

d d d d d d d d d d d d

e d g e d g e d f e d f e d f e d f

f f f f f f f f f f f f

d d d d d d d d d d d d

Fantaisie composed by the most famous Gregorio Huwet of Antwerpe:
Lutenist to the most high and mightie Henericus Iulius, Duke of Brunswicke

Gregorio Huwet

The manuscript consists of six staves of music, each with a different letter (a-f) indicating pitch. Measures are separated by vertical bar lines. Rhythmic values are indicated by vertical strokes: single strokes for eighth notes, double strokes for sixteenth notes, and triple strokes for thirty-second notes. Measure 5 starts with a single stroke followed by a double stroke. Measure 10 starts with a single stroke followed by a triple stroke. Measure 15 starts with a single stroke followed by a triple stroke. Measure 20 starts with a single stroke followed by a triple stroke. Measure 25 starts with a single stroke followed by a triple stroke.

≡

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

55

≡

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

≡

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

≡

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

60

≡

d c a d g c d a c d c a d a c d | a d b a b d a b d a c d a c d a
c a a
c a

≡

≡ ≡

≡

≡

65

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

≡

≡

≡

≡

≡

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

A Fantaisie composed by John Dowland, Batchelor of musicke

John Dowland

The musical score consists of six staves of music, each with five horizontal lines. The notation is a mix of traditional musical symbols (like vertical stems and horizontal dashes) and tablature-like characters (such as 'f', 'e', 'c', 'a', 'b', 'd', 'g'). The score is divided into measures by vertical bar lines. Measure numbers are placed in small boxes at the beginning of certain measures: 5, 10, 15, 20, 25, 30, and 35. The music is divided into two systems by a double bar line with repeat dots.

10

65
 a e a c e c e a c a c e a e c | e c e a e c a e a a c e c e a c a c e
 a c a c

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

 70
 e c e a c a a a | e c e a c a a a | e c e a c a a a | f e f c e c a a a | e e c e a a a
 c b c c b c c b c c b c c b c 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

 75
 c a e c a e a c e c e a c a e c e a a e c e a a e c f e
 c b 4 c b c e c a c c b c e c a c
 /a
 f a a f a c a c | e a c a c | e a c a c | e a c a c | c c c c c
 a e e a e e a c c c c c

 80
 f a a f a c a c | e a c a c | e a c a c | e a c a c | c c c c c
 a e e a e e a c c c c c

 85
 e c c c b c c c | c c c c c a a a a a a a
 a a a a a a a a | c c b c c c | e a h e a h e a h e a a a a a a

 90
 f e e e b c c c | a a a a a a a a | c c b c c c | a a c c a a a a | e a e f a f
 e e e e b c c c | a a a a a a a a | c c b c c c | a a c c a a a a | e a e f a f

 95
 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
 c c a e e c a a e e c a a e e c a a e e c a a e e c a a
 e e a

Pavan by the most magnificent and famous Prince Mauritius, Landgrave of Hessen
 and from him sent to my father, with this inscription in his own hand:
 Mauritius Landgravius Hessiae fecit in honorem Ioanni Doulandi Anglorum Orphei.

Prince Mauritius of Hessen

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

A handwritten musical score for a three-part setting. The top staff consists of vertical strokes and horizontal dashes. The middle staff has lyrics: 'f h i h f d d c' on the first measure, 'd b c f a d c' on the second, 'd a c a e a e' on the third, and 'c h' on the fourth. The bottom staff has lyrics: 'g i f i a a' on the first measure, 'f a a c' on the second, 'c e e f d a' on the third, and 'h' on the fourth.

A handwritten musical score for a three-part setting. The top staff consists of vertical strokes and horizontal dashes. The middle staff has lyrics: 'f d h d f h i f i h f' on the first measure, 'a f e c e' on the second, 'd a c o f h' on the third, 'd f h d f i h f h i f c' on the fourth, and 'd a' on the fifth. The bottom staff has lyrics: 'f d h i f i' on the first measure, 'a' on the second, 'd' on the third, and 'a a d d c' on the fourth.

A handwritten musical score for a three-part setting. The top staff consists of vertical strokes and horizontal dashes. The middle staff has lyrics: 'f g i f h i a b a h f d d c a c d a c' on the first measure, 'd b c f a b d f b d a' on the second, and 'd c' on the third. The bottom staff has lyrics: 'g i f g i f h i a b i a g f g f d f' on the first measure, 'a' on the second, 'd' on the third, and 'a c' on the fourth.

A handwritten musical score for a three-part setting. The top staff consists of vertical strokes and horizontal dashes. The middle staff has lyrics: 'd a f c d a c d b d a b d b d a b e' on the first measure, 'c h' on the second, 'f d f h d f g o f b d a' on the third, 'i f h i f g i f h i f' on the fourth, and 'h' on the fifth. The bottom staff has lyrics: 'c e e a d i' on the first measure, 'd' on the second, 'c a' on the third, and 'e f' on the fourth.

A handwritten musical score for a three-part setting. The top staff consists of vertical strokes and horizontal dashes. The middle staff has lyrics: 'h e f h e a c e a c e a' on the first measure, 'c d a c c d c d c' on the second, and 'd' on the third. The bottom staff has lyrics: 'f h f d f h f d f h f' on the first measure, 'a' on the second, 'c' on the third, and 'c a' on the fourth.

A handwritten musical score for a three-part setting. The top staff consists of vertical strokes and horizontal dashes. The middle staff has lyrics: 'c d f h i f g f c b' on the first measure, 'c d a f f e c b' on the second, and 'c' on the third. The bottom staff has lyrics: 'a b' on the first measure, 'd a' on the second, 'c a c d f' on the third, and 'e' on the fourth.

A handwritten musical score for a three-part setting. The top staff consists of vertical strokes and horizontal dashes. The middle staff has lyrics: 'h f d h f d d b d c' on the first measure, 'h f d a d b d f b a' on the second, and 'd' on the third. The bottom staff has lyrics: 'e a b a e' on the first measure, 'a c d c' on the second, and 'c' on the third.

A musical score page featuring five staves of notation. The notation uses a combination of vertical stems, horizontal strokes, and small letters (a, b, c, d) as note heads. Some stems have horizontal dashes or dots indicating pitch. Measures include triplets indicated by '35' and '40'. Measure 35 starts with a vertical stem with a dot, followed by a horizontal stroke with a dot, then a vertical stem with a dash, and finally a horizontal stroke with a dash. Measure 40 starts with a vertical stem with a dash, followed by a horizontal stroke with a dash, then a vertical stem with a dot, and finally a horizontal stroke with a dot. The score concludes with a final measure ending with a vertical stem and a dot.

Pavan composed by the most famous and perfect artist, Anthonie Holborne,
Gentleman Usher to the most sacred Elizabeth, late Queene of England

Anthony Holborne

1 2 3 4

5

10

15

20

25

Pavan composed by the excellent musician Thomas Morley Batcheler of musicke,
and organist of the most sacred Elizabeth, late Queene of England.

Thomas Morley

The musical score consists of six staves of music, each with five horizontal lines. The notes are represented by short vertical strokes with stems, and the pitch is indicated by the position on the staff. Measure numbers are placed in boxes above the staves at various intervals. The first staff begins with a dotted half note followed by three eighth notes. The second staff starts with a quarter note. The third staff begins with a half note. The fourth staff starts with a quarter note. The fifth staff begins with a half note. The sixth staff begins with a quarter note. Measure 5 is preceded by a box containing the number 5. Measure 10 is preceded by a box containing the number 10. Measure 15 is preceded by a box containing the number 15. Measure 20 is preceded by a box containing the number 20. Measure 25 is preceded by a box containing the number 25. Measure 30 is preceded by a box containing the number 30. Measure 35 is preceded by a box containing the number 35. Measure 40 is preceded by a box containing the number 40. Measure 45 is preceded by a box containing the number 45.

25

25

30

35

40

1*

45

46

1. Bar incomplete in original. I have adjusted the flags.

Sir John Langton, his Pavin

John Dowland

The musical score for "Sir John Langton, his Pavin" by John Dowland is presented in eight staves. Each staff contains a combination of vertical stems and horizontal strokes, with specific note heads (a, c, e, f, g, h) and rests indicated. Below each staff is a tablature system showing the corresponding fingerings or string positions. Measure numbers 1 through 15 are marked at the start of each staff.

Staff 1: Measures 1-4. Vertical stems with note heads (a, c, e, f, g, h) and rests. Tablature shows fingerings: a, a, a, a; b, b, b, b; c, c, c, c.

Staff 2: Measures 5-8. Vertical stems with note heads (a, c, e, f, g, h) and rests. Tablature shows fingerings: h, h, h, h; e, e, e, e; c, c, c, c.

Staff 3: Measures 9-12. Vertical stems with note heads (a, c, e, f, g, h) and rests. Tablature shows fingerings: a, a, a, a; b, b, b, b; c, c, c, c.

Staff 4: Measures 13-16. Vertical stems with note heads (a, c, e, f, g, h) and rests. Tablature shows fingerings: a, a, a, a; b, b, b, b; c, c, c, c.

Staff 5: Measures 17-20. Vertical stems with note heads (a, c, e, f, g, h) and rests. Tablature shows fingerings: a, a, a, a; b, b, b, b; c, c, c, c.

Staff 6: Measures 21-24. Vertical stems with note heads (a, c, e, f, g, h) and rests. Tablature shows fingerings: a, a, a, a; b, b, b, b; c, c, c, c.

Staff 7: Measures 25-28. Vertical stems with note heads (a, c, e, f, g, h) and rests. Tablature shows fingerings: a, a, a, a; b, b, b, b; c, c, c, c.

Staff 8: Measures 29-32. Vertical stems with note heads (a, c, e, f, g, h) and rests. Tablature shows fingerings: a, a, a, a; b, b, b, b; c, c, c, c.

1

20

30

35

40

45

50

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

Pavan composed by the most artificiall and famous Alfonso Ferrabosco of Bologna

Alfonso Ferrabosco

The musical score consists of six staves of music, each with four lines. The notation is tablature-like, using vertical strokes and horizontal dashes to represent pitch and rhythm. Latin note heads (a, b, c, d, f) are placed above the notes. Measure numbers 1 through 20 are indicated in boxes at the beginning of each staff.

Staff 1:

- Measure 1: $\text{d} \text{ a } \text{b} \text{ d}$, $\text{d} \text{ a } \text{f} \text{ d}$, $\text{d} \text{ b } \text{a}$, $\text{d} \text{ a } \text{b} \text{ d}$, $\text{d} \text{ c } \text{a}$.
- Measure 2: $\text{d} \text{ a }$, e .

Staff 2:

- Measure 5: $\text{c} \text{ a } \text{d} \text{ a}$, $\text{c} \text{ a } \text{c} \text{ d}$, $\text{c} \text{ a } \text{c}$.
- Measure 6: $\text{c} \text{ a } \text{c} \text{ d}$, $\text{c} \text{ a } \text{c}$.
- Measure 7: $\text{d} \text{ b } \text{a} \text{ b}$, $\text{d} \text{ a } \text{b} \text{ d}$, $\text{d} \text{ a } \text{b} \text{ d}$, $\text{d} \text{ a } \text{b} \text{ d}$, $\text{d} \text{ b } \text{d} \text{ f}$, $\text{d} \text{ b } \text{d}$.
- Measure 8: $\text{a} \text{ e }$.

Staff 3:

- Measure 9: $\text{a} \text{ f } \text{ f } \text{ d}$, $\text{a} \text{ b } \text{d} \text{ a}$.
- Measure 10: $\text{d} \text{ a } \text{b} \text{ d}$, $\text{d} \text{ a } \text{b} \text{ d}$.
- Measure 11: $\text{a} \text{ e }$.

Staff 4:

- Measure 12: $\text{d} \text{ a } \text{b} \text{ d}$, $\text{d} \text{ c } \text{a} \text{ d}$.
- Measure 13: $\text{d} \text{ a } \text{b} \text{ d}$, $\text{d} \text{ c } \text{a} \text{ d}$.
- Measure 14: $\text{a} \text{ e }$.

Staff 5:

- Measure 15: $\text{c} \text{ d } \text{c} \text{ d}$, $\text{c} \text{ a } \text{c} \text{ d}$.
- Measure 16: $\text{c} \text{ a } \text{b} \text{ d}$, $\text{c} \text{ a } \text{b} \text{ d}$.
- Measure 17: $\text{d} \text{ f } \text{ d} \text{ f}$, $\text{d} \text{ d } \text{f}$.
- Measure 18: $\text{c} \text{ a } \text{b} \text{ d}$, $\text{c} \text{ a } \text{b} \text{ d}$.
- Measure 19: $\text{c} \text{ a } \text{b} \text{ d}$, $\text{c} \text{ a } \text{b} \text{ d}$.
- Measure 20: $\text{d} \text{ b } \text{a} \text{ b}$, $\text{d} \text{ a } \text{b} \text{ d}$.
- Measure 21: $\text{c} \text{ a } \text{b} \text{ d}$, $\text{c} \text{ a } \text{b} \text{ d}$.
- Measure 22: $\text{c} \text{ a } \text{b} \text{ d}$, $\text{c} \text{ a } \text{b} \text{ d}$.
- Measure 23: $\text{d} \text{ f } \text{ d} \text{ f}$, $\text{d} \text{ d } \text{f}$.

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Sir Tho. Monson his Pavin, composed by Robert Dowland

Robert Dowland

20
25
30

f h h f | d c a a b | b c a c a | c a f h f
 f e c e c | b c c b c e | b c a c a | b f d c d f a a
 f e f e f | h a h f d c a f | b f d c d f a a | a c a a b
 f e c c | c a d c a | a c a a | b a b
 e f f e c f | a c d a c d | a c d a f |
 f e c e | c a | c d |
 c c c | c b b e a c | a c a |
 a a a | a c |
 d c d f c h | f | d c a c | a c a |
 a a a | a c a | a c a |
 a a a | a c a | a c a |
 d a c d | b o a c d f h a | f f a c c d f f i h i f h i f h f i h f
 b a b o a | b o a c d f h a | f e h |
 a a |
 c h h f d c | d c a f a | b f d c f d a c | a a a
 f h h f d c | a f d c | a c a a | d b a b
 c a d c a | d c a | a d c |
 a c e | f e f | f h |
 a c d a c d f d c a c | f d c f |
 a c | a c | a c |
 a a | a c | a c |
 a a | a c | a c |

The most high and mightie Christianus the fourth King of Denmarke, his Galliard.

John Dowland

1 2 3 4 | 5 6 7 8 | 9 10 11 12 | 13 14 15 16 | 17 18 19 20 | 21 22 23 24 | 25 26 27 28 | 29 30 31 32 | 33 34 35 36 | 37 38 39 40 | 41 42 43 44 | 45 46 47 48 | 49 50

The musical score consists of six staves of music for a string instrument. The notation includes various rhythmic patterns such as eighth and sixteenth notes, grace notes, and rests. Measure numbers are marked at intervals: 50, 55, 60, 70, 75, 80, 85, 90, and 95. The music features a variety of note heads, some of which are slanted or have different shapes, likely representing grace notes or specific performance techniques. The staves are separated by horizontal lines, and the music is divided into measures by vertical bar lines.

The Most Sacred Queen Elizabeth Her Galliard

John Dowland

(1*)

5

10

15

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25

30

The Right Honourable Robert, Earl of Essex, high Marshall of England, His Galliard

John Dowland

1. **f**

2. **b a**

3. **c a**

4. **a b**

5. **a a**

6. **a b**

7. **a b**

8. **a b**

9. **a b**

10. **a b**

11. **a b**

12. **a b**

13. **a b**

14. **a b**

15. **a b**

16. **a b**

17. **a b**

18. **a b**

19. **a b**

20. **a b**

21. **a b**

22. **a b**

23. **a b**

24. **a b**

25. **e a h e a**

26. **a a**

27. **a a**

28. **a a**

29. **a a**

30. **a a**

35

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50

The Right Honourable Ferdinando Earle of Darby, his Galliard

John Dowland

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The Right Honourable lady Rich, her Galliard

John Dowland

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The Right Honorable the Lady Cliftons Spirit

Robert Dowland

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28

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Sir Thomas Monson his Galliard

Robert Dowland?

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Monsieurs Almaine

Daniel Batcheler

The musical score for "Monsieurs Almaine" features ten staves of music for two voices and continuo. The voices are represented by staves with vertical stems and horizontal dashes, with letters (a, c, e, d) indicating pitch. The continuo part is represented by a staff with a vertical stem and a horizontal dash, with the letter 'f' or 'h' indicating pitch. Measure numbers 1 through 50 are indicated in boxes above the staff. The vocal parts sing mostly single notes, while the continuo part provides harmonic support with sustained notes and chords.

55
60
65
70
75
80

85

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95

100

(1*)

105

/a

1. 'c' on 5th doubled in original

0

110

115

120

125

Sir Henry Guilforde his Almaine

John Dowland?

Musical score for 'Sir Henry Guilforde his Almaine'. The score consists of five staves of music. The first four staves are in common time, while the fifth staff begins in measure 5 with a single measure followed by common time. The notation uses vertical stems and horizontal dashes to indicate pitch and rhythm. Measure 1 starts with a dotted half note followed by an eighth note. Measures 2-4 show a repeating pattern of eighth notes. Measure 5 begins with a single measure followed by common time.

Continuation of the musical score. Measures 6-10 continue the rhythmic pattern established in the previous section. The notation remains consistent with vertical stems and horizontal dashes.

Continuation of the musical score. Measures 11-15 continue the rhythmic pattern established in the previous section. The notation remains consistent with vertical stems and horizontal dashes.

Continuation of the musical score. Measures 16-20 continue the rhythmic pattern established in the previous section. The notation remains consistent with vertical stems and horizontal dashes.

Continuation of the musical score. Measures 21-25 continue the rhythmic pattern established in the previous section. The notation remains consistent with vertical stems and horizontal dashes.

Continuation of the musical score. Measures 26-30 continue the rhythmic pattern established in the previous section. The notation remains consistent with vertical stems and horizontal dashes.

Continuation of the musical score. Measures 31-35 continue the rhythmic pattern established in the previous section. The notation remains consistent with vertical stems and horizontal dashes.

30

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

a e a c a | a | a | e

b h f h f e c | c e f c | h e g h e g h | f b h f e h | f f e h f e

a a c e a | a | a | e

35

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

a c a c d a c | a c | a | e f e f a c e a | g e c

40

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

a a | a | c | c | e

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

a d a a | a | a | a

45

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

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

The first of the Queenes Maskes

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The second of the Queenes Maskes

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The last of the Queenes Maskes

The Witches dance in the Queenes Maskes

1.

2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

13.

14. 15. 16. 17. 18. 19. 20.

Sir John Smith, His Almain

John Dowland

The musical score consists of two systems of six staves each. The first system starts with measures 1-14. Measures 1-4 show a repeating pattern of eighth-note pairs. Measures 5-8 show a more complex pattern with sixteenth-note pairs and rests. Measures 9-14 continue the sixteenth-note patterns. The second system starts with measure 15 and ends at measure 35. Measures 15-18 show a pattern of eighth-note pairs. Measures 19-22 show a pattern of sixteenth-note pairs. Measures 23-26 show a pattern of eighth-note pairs. Measures 27-30 show a pattern of sixteenth-note pairs. Measures 31-34 show a pattern of eighth-note pairs. Measure 35 concludes the piece.

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p. 59

Monsieur Ballard, his Coranto

Robert Ballard

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John Perrichon, his Coranto

Jean Perrichon

The musical score consists of four staves of music, each with a different rhythmic pattern. Measure numbers are indicated in boxes: 5, 10, 15, 20, 25, and 30. The music includes various note heads (e.g., 'f', 'g', 'h', 'i') and rests.

Staff 1:

- Measure 1: $\text{b} \ \text{p}$, $\text{f} \ \text{g} \ \text{f}$, $\text{d} \ \text{f} \ \text{d}$, $\text{b} \ \text{a}$
- Measure 2: $\text{p} \ \text{a} \ \text{c}$, d , p
- Measure 3: $\text{a} \ \text{p}$, $\text{b} \ \text{a}$, $\text{b} \ \text{a}$
- Measure 4: $\text{b} \ \text{a}$, $\text{p} \ \text{e} \ \text{p}$, a
- Measure 5: $\text{b} \ \text{a}$, $\text{b} \ \text{a}$
- Measure 6: $\text{b} \ \text{a}$, b

Staff 2:

- Measure 7: $\text{b} \ \text{d}$, $\text{f} \ \text{g} \ \text{f} \ \text{g}$, $\text{d} \ \text{f} \ \text{g} \ \text{f}$, $\text{b} \ \text{a}$
- Measure 8: $\text{p} \ \text{a} \ \text{c}$, d , p
- Measure 9: $\text{a} \ \text{d} \ \text{b} \ \text{a}$, $\text{b} \ \text{a}$
- Measure 10: $\text{b} \ \text{d} \ \text{a}$, $\text{b} \ \text{a} \ \text{b} \ \text{d} \ \text{a}$

Staff 3:

- Measure 11: $\text{b} \ \text{d}$, $\text{f} \ \text{i}$, $\text{f} \ \text{g} \ \text{h}$, $\text{i} \ \text{f}$, $\text{i} \ \text{g}$
- Measure 12: $\text{b} \ \text{d}$, $\text{f} \ \text{i}$, $\text{f} \ \text{g}$, $\text{h} \ \text{f}$, a
- Measure 13: $\text{b} \ \text{d}$, $\text{f} \ \text{g} \ \text{f}$, $\text{i} \ \text{f} \ \text{g}$, $\text{f} \ \text{g}$
- Measure 14: $\text{b} \ \text{d}$, $\text{f} \ \text{g} \ \text{f}$, $\text{i} \ \text{f} \ \text{g}$, $\text{f} \ \text{g}$
- Measure 15: $\text{b} \ \text{d}$, $\text{f} \ \text{g} \ \text{f}$, $\text{i} \ \text{f} \ \text{g}$, $\text{f} \ \text{g}$
- Measure 16: $\text{b} \ \text{d}$, $\text{f} \ \text{g} \ \text{f}$, $\text{i} \ \text{f} \ \text{g}$, $\text{f} \ \text{g}$
- Measure 17: $\text{b} \ \text{d}$, $\text{f} \ \text{g} \ \text{f}$, $\text{i} \ \text{f} \ \text{g}$, $\text{f} \ \text{g}$
- Measure 18: $\text{b} \ \text{d}$, $\text{f} \ \text{g} \ \text{f}$, $\text{i} \ \text{f} \ \text{g}$, $\text{f} \ \text{g}$
- Measure 19: $\text{b} \ \text{d}$, $\text{f} \ \text{g} \ \text{f}$, $\text{i} \ \text{f} \ \text{g}$, $\text{f} \ \text{g}$
- Measure 20: $\text{b} \ \text{d}$, $\text{f} \ \text{g} \ \text{f}$, $\text{i} \ \text{f} \ \text{g}$, $\text{f} \ \text{g}$
- Measure 21: $\text{b} \ \text{d}$, $\text{f} \ \text{g} \ \text{f}$, $\text{i} \ \text{f} \ \text{g}$, $\text{f} \ \text{g}$
- Measure 22: $\text{b} \ \text{d}$, $\text{f} \ \text{g} \ \text{f}$, $\text{i} \ \text{f} \ \text{g}$, $\text{f} \ \text{g}$
- Measure 23: $\text{b} \ \text{d}$, $\text{f} \ \text{g} \ \text{f}$, $\text{i} \ \text{f} \ \text{g}$, $\text{f} \ \text{g}$
- Measure 24: $\text{b} \ \text{d}$, $\text{f} \ \text{g} \ \text{f}$, $\text{i} \ \text{f} \ \text{g}$, $\text{f} \ \text{g}$
- Measure 25: $\text{b} \ \text{d}$, $\text{f} \ \text{g} \ \text{f}$, $\text{i} \ \text{f} \ \text{g}$, $\text{f} \ \text{g}$
- Measure 26: $\text{b} \ \text{d}$, $\text{f} \ \text{g} \ \text{f}$, $\text{i} \ \text{f} \ \text{g}$, $\text{f} \ \text{g}$
- Measure 27: $\text{b} \ \text{d}$, $\text{f} \ \text{g} \ \text{f}$, $\text{i} \ \text{f} \ \text{g}$, $\text{f} \ \text{g}$
- Measure 28: $\text{b} \ \text{d}$, $\text{f} \ \text{g} \ \text{f}$, $\text{i} \ \text{f} \ \text{g}$, $\text{f} \ \text{g}$
- Measure 29: $\text{b} \ \text{d}$, $\text{f} \ \text{g} \ \text{f}$, $\text{i} \ \text{f} \ \text{g}$, $\text{f} \ \text{g}$
- Measure 30: $\text{b} \ \text{d}$, $\text{f} \ \text{g} \ \text{f}$, $\text{i} \ \text{f} \ \text{g}$, $\text{f} \ \text{g}$

Coranto 3

The sheet music consists of six staves of musical notation, likely for a string instrument like cello or bass. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. The notes are labeled with lowercase letters (a, b, c) and some with dots or dashes. Measure numbers are indicated in boxes at the beginning of each staff: 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60.

Staff 1:

- Measure 1: **b**, **a**, **b-dash**, **a**, **b**, **a**.
- Measure 2: **a**, **c**, **a**.
- Measure 3: **b**, **a**, **a**.
- Measure 4: **b**, **a**, **b-dash**, **b**, **a**, **b**.
- Measure 5: **b**, **a**, **b-dash**, **e**.
- Measure 6: **b**, **a**, **c-dash**, **e-dash**.
- Measure 7: **b**, **a**, **c-dash**.
- Measure 8: **b**, **a**.
- Measure 9: **b**, **a**, **c-dash**.
- Measure 10: **b**, **a**.

Staff 2:

- Measure 1: **b**, **a**, **b**.
- Measure 2: **c**, **b**, **a**.
- Measure 3: **b**, **a**, **b-dash**, **b**.
- Measure 4: **b**, **a**, **b-dash**, **a**.
- Measure 5: **b**, **c-dash**, **a**.
- Measure 6: **c**, **a**, **c**.
- Measure 7: **b**, **a**, **b**.
- Measure 8: **a**, **b**.
- Measure 9: **b**, **a**, **b**.
- Measure 10: **a**, **b**.

Staff 3:

- Measure 1: **b**, **b-dash**, **e-dash**.
- Measure 2: **b**, **c**, **a**.
- Measure 3: **b**, **b-dash**, **a**, **b-dash**, **f**.
- Measure 4: **b**, **b-dash**, **a**, **b-dash**, **f**.
- Measure 5: **b**, **b-dash**, **a**.
- Measure 6: **b**, **a**, **b-dash**, **a**.
- Measure 7: **b**, **a**, **b-dash**, **a**.
- Measure 8: **b**, **a**, **b-dash**, **a**.
- Measure 9: **b**, **a**, **b-dash**, **a**.
- Measure 10: **b**, **a**, **b-dash**, **a**.

Staff 4:

- Measure 1: **b**, **b-a**.
- Measure 2: **c**, **a-c**.
- Measure 3: **b-c**, **a**.
- Measure 4: **b**, **b-dash**.
- Measure 5: **b**, **b-dash**, **b**.
- Measure 6: **a**, **b-c**.
- Measure 7: **a**, **b-c**.
- Measure 8: **a**, **b-c**.
- Measure 9: **b**, **b-dash**.
- Measure 10: **b**, **b-dash**.

Staff 5:

- Measure 1: **b**, **b**.
- Measure 2: **c**, **a**.
- Measure 3: **b**, **b**.
- Measure 4: **a**, **f**, **a**.
- Measure 5: **b**.
- Measure 6: **a**.
- Measure 7: **b**, **b-dash**.
- Measure 8: **a**, **b-dash**.
- Measure 9: **a**, **b-dash**.
- Measure 10: **a**, **b-dash**.

Staff 6:

- Measure 1: **b**, **b**.
- Measure 2: **c**, **a**.
- Measure 3: **b**, **b**.
- Measure 4: **a**, **f**, **a**.
- Measure 5: **b**.
- Measure 6: **a**.
- Measure 7: **b**, **b-dash**.
- Measure 8: **a**, **b-dash**.
- Measure 9: **a**, **b-dash**.
- Measure 10: **a**, **b-dash**.

Mounsier Saman his Coranto

René Saman

The musical score for 'Mounsier Saman his Coranto' features ten staves of music, each with a unique rhythmic pattern. The patterns involve combinations of eighth and sixteenth notes, with stems pointing in various directions. Measure numbers are marked at the top of each staff: 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55. The notes are labeled with letters such as 'a', 'c', 'e', 'f', 'h', and 'b'. The music is set on five-line staff paper.

Sheet music for Mounsier Saman, featuring six staves of musical notation with letter-based note heads (a, b, c) and various rests. Measure numbers (5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65) are indicated in boxes above the staves. The music includes dynamic markings like *f*, *p*, and *c*, and performance instructions like */a*.

70

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

75

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

80

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

Coranto

Musical score for Coranto, featuring six staves of music. The score consists of six staves, each with a different note head style (e.g., square, circle, triangle) and rests. Measure numbers are indicated in boxes: 5, 10, 15, 20, 25, 30, 35, and 40. The music includes dynamic markings like *f*, *p*, and *h*.

Measure 5: *f*, *p*, *a b*, *d*, *d*, *c*, *p*, *a*, *b*, *a*, *c d*, *c*, *p*, *a*, *b*, *d*, *a*, *e*, *p*, *a*. Boxed 5.

Measure 10: *p*, *a*, *b*, *a*, *b*, *c*, *p*, *a*, *a*, *b*, *a*, *c d*, *c*, *p*, *a*, *b*, *d*, *a*, *a*. Boxed 10.

Measure 15: *p*, *b*, *a*, *b*, *f*, *p*, *b*, *e*, *p*, *b*, *f*, *p*, *b*, *a*, *c*, *a c*, *a*. Boxed 15.

Measure 20: *p*, *b*, *a*, *b*, *a*, *c*, *p*, *a*, *b*, *a*, *b*, *c*, *p*, *a*, *b*, *f*, *p*, *f*. Boxed 20.

Measure 25: *p*, *a*, *b*, *a*, *b*, *c*, *p*, *a*, *b*, *a*, *b*, *c*, *p*, *a*, *b*, *e*, *p*, *f*. Boxed 25.

Measure 30: *p*, *f*, *h*, *i*, *h*, *f*, *i h*, *i*, *f*, *p*, *g f*, *f*, *p*, *g*, *e*, *p*, *b*, *a*, *b*. Boxed 30.

Measure 35: *p*, *b*, *a*, *b*, *a*, *c*, *p*, *a*, *b*, *a*, *b*, *c*, *p*, *a*, *b*, *c*, *p*. Boxed 35.

Measure 40: *p*, *b*, *a*, *b*, *f*, *g*, *p*, *f*, *f*, *a*, *p*, *b*, *a*, *b*, *c*, *p*, *b*, *a*, *a*. Boxed 40.

Coranto

1

5

10

15

20

25

30

35

p. 67

Sheet music for Volte1, featuring six staves of musical notation. The notation includes various note heads (a, b, c, d, f, g) and rests, with specific dynamics like *f*, *ff*, and *ffg*. Measure numbers are indicated in boxes at the top of each staff: 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60. The music consists of six staves, each with a different rhythm pattern. The first staff starts with a dotted half note followed by eighth notes. The second staff starts with a dotted half note followed by eighth notes. The third staff starts with a dotted half note followed by eighth notes. The fourth staff starts with a dotted half note followed by eighth notes. The fifth staff starts with a dotted half note followed by eighth notes. The sixth staff starts with a dotted half note followed by eighth notes.

Volte 2

10

5

15

20

25

30

35

40

45

50

55

60

65

Volte 3

5

10

15

20

25

30

35

40

45

50

55

Volte 4

The sheet music consists of four systems of musical notation, each with a different vocal line. Measure numbers 5, 10, 15, 20, and 35 are indicated in boxes.

System 1 (Measures 1-4):

- M1: \overline{d} a b
- M2: \overline{d} \overline{b} \overline{f} \overline{g}
- M3: \overline{b} \overline{d} \overline{f} \overline{g}
- M4: \overline{d} \overline{f} \overline{f}
- M5: $\overline{f} \overline{h} \overline{i}$
- M6: \overline{h} $\overline{f} \overline{f}$
- M7: $\overline{f} \overline{d}$
- M8: \overline{d} a \overline{g} a \overline{d}

System 2 (Measures 5-8):

- M5: $\overline{c} \overline{d}$
- M6: $\overline{f} \overline{f}$
- M7: $\overline{h} \overline{f}$
- M8: \overline{d}

System 3 (Measures 9-12):

- M9: $\overline{b} \overline{b} \overline{d}$
- M10: $\overline{a} \overline{d} \overline{f}$
- M11: $\overline{b} \overline{b} \overline{d}$
- M12: $\overline{d} \overline{b} \overline{b}$

System 4 (Measures 13-16):

- M13: $\overline{b} \overline{c} \overline{a} \overline{c}$
- M14: $\overline{b} \overline{c} \overline{a} \overline{c}$
- M15: $\overline{b} \overline{c} \overline{a} \overline{c}$
- M16: $\overline{b} \overline{c} \overline{a} \overline{c}$

System 5 (Measures 17-20):

- M17: $\overline{a} \overline{b} \overline{d} \overline{f}$
- M18: $\overline{b} \overline{b} \overline{d} \overline{f}$
- M19: $\overline{b} \overline{b} \overline{d} \overline{f}$
- M20: $\overline{b} \overline{b} \overline{d} \overline{f}$

System 6 (Measures 21-24):

- M21: $\overline{h} \overline{b} \overline{b} \overline{d} \overline{f} \overline{h}$
- M22: $\overline{b} \overline{b} \overline{d} \overline{f} \overline{h} \overline{g}$
- M23: $\overline{b} \overline{b} \overline{d} \overline{f} \overline{h} \overline{g}$
- M24: $\overline{b} \overline{b} \overline{d} \overline{f} \overline{h} \overline{g}$

System 7 (Measures 25-28):

- M25: $\overline{b} \overline{b} \overline{d} \overline{f} \overline{h} \overline{g}$
- M26: $\overline{b} \overline{b} \overline{d} \overline{f} \overline{h} \overline{g}$
- M27: $\overline{b} \overline{b} \overline{d} \overline{f} \overline{h} \overline{g}$
- M28: $\overline{b} \overline{b} \overline{d} \overline{f} \overline{h} \overline{g}$

System 8 (Measures 29-32):

- M29: $\overline{b} \overline{b} \overline{d} \overline{f} \overline{h} \overline{g}$
- M30: $\overline{b} \overline{b} \overline{d} \overline{f} \overline{h} \overline{g}$
- M31: $\overline{b} \overline{b} \overline{d} \overline{f} \overline{h} \overline{g}$
- M32: $\overline{b} \overline{b} \overline{d} \overline{f} \overline{h} \overline{g}$

System 9 (Measures 33-36):

- M33: $\overline{b} \overline{b} \overline{d} \overline{f} \overline{h} \overline{g}$
- M34: $\overline{b} \overline{b} \overline{d} \overline{f} \overline{h} \overline{g}$
- M35: $\overline{b} \overline{b} \overline{d} \overline{f} \overline{h} \overline{g}$
- M36: $\overline{b} \overline{b} \overline{d} \overline{f} \overline{h} \overline{g}$

Volte 5

5

10

15

20

25

30

35

p. 72

Volte 6

(1*)

5

10

15

20

25

30

35

40

1. Flags at half value in original

Sheet music for a string instrument, likely a bowed instrument like a cello or double bass. The music is written in a single staff with five horizontal lines. The notes are represented by vertical stems with horizontal dashes indicating pitch and duration. The music is divided into measures by vertical bar lines. Measure numbers are indicated in boxes above the staff at various points: 5, 10, 15, 20, 25, 30, 35, 40, and 45.

The notes are labeled with letters: 'a', 'b', 'c', 'd', and 'e'. Measures 1-4 show a pattern of eighth and sixteenth notes. Measures 5-8 continue this pattern. Measures 9-12 introduce a new pattern with 'a' and 'b' notes. Measures 13-16 show a return to the previous pattern. Measures 17-20 introduce a new pattern with 'a', 'b', and 'c' notes. Measures 21-24 show a continuation of this pattern. Measures 25-28 introduce a new pattern with 'a', 'b', and 'c' notes. Measures 29-32 show a continuation of this pattern. Measures 33-36 introduce a new pattern with 'a', 'b', and 'c' notes. Measures 37-40 show a continuation of this pattern. Measures 41-44 introduce a new pattern with 'a', 'b', and 'c' notes. Measures 45-48 show a continuation of this pattern.