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Dowland manuscript



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Passinmesers pavin

R R R R R R R

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It features a series of notes with stems pointing downwards, indicating a descending melodic line. The notes are: a, #b, #b, a, #c, a, b, #b, a, b, a, #b, a. Above the staff, there are rhythmic markings: R, R, R, R R, R, R. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

R R R R R R R R R R R R

The second system of music continues the vocal line and piano accompaniment. The vocal line notes are: #b, a, b, a, b, #b, #b, a, #b, a, #c, b, a, a, e, a, a, c, a, c, a, b. Above the staff, there are rhythmic markings: R R, R, R, R R, R, R, R, R R. The piano accompaniment continues with the same eighth-note accompaniment and bass line.

R R R R R R R R

The third system of music continues the vocal line and piano accompaniment. The vocal line notes are: a, b, b, a, c, a, a, a, a, #b, b, b, b, b, b, b, b, a, b, a, b. Above the staff, there are rhythmic markings: R, R, R, R, R, R, R, R. The piano accompaniment continues with the same eighth-note accompaniment and bass line.

R R R R R R R R

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line notes are: a, b, a, b, a, #b, #b, #b, a, b, a, b, a, #b, a, b, a, b, a, a. Above the staff, there are rhythmic markings: R, R, R R, R R, R, R. The piano accompaniment continues with the same eighth-note accompaniment and bass line.

26

R R R R R R

30

R R I

Passinmesers gaillard

I R R R R R R R

7

R R R R R R R

12

R R R R R R R R R

Two lessons for 2 lutes - (Lute 2)

R R R R R R R R R R

8

R | R | R R R | R R R | R

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

a a | a a | c c | a a | c c | a a

14

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

a a c | a a c | a

Wilson's Wilde

| R | R | R R R | R | R | R | R R R | R R R | R | R | R | R

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

a a | a | a | a | a | a | a | a | a | a

12

R R | R | R R R R | R R R

20

R R R | R R R R R R | R R R R R R

28

R R R R | R R R R R R R R

36

R R R R R R R R R R

Fragment

| R ♯ ♯ R ♯ R ♯

Handwritten tablature for the first system, showing fret numbers on a six-line staff. The notes are: c, b, a, b, c, b, a, c, a, b, c, a, b, c, b, a, b, c, a, b, #c.

Musical notation for the first system, including a treble clef, a bass clef, and a grand staff with a brace on the left. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with dotted half notes.

♯ R ♯ ♯ ♯ ♯ R ♯ R

Handwritten tablature for the second system, starting with a '7' in the margin. The notes are: b, a, c, a, b, c, a, b, c, a, b, c, a, a, c, a, a, c, b, a, b, c, a.

Musical notation for the second system, including a treble clef, a bass clef, and a grand staff with a brace on the left. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with dotted half notes.

♯ ♯ ♯ R ♯ R ♯ |

Handwritten tablature for the third system, starting with a '13' in the margin. The notes are: a, b, b, c, a, c, a, b, c, a, c, a, c, b, a, b, c, a, a, b, b, b, a, b.

Musical notation for the third system, including a treble clef, a bass clef, and a grand staff with a brace on the left. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with dotted half notes. The system ends with a decorative floral ornament.

The Housok (Treble) - John Johnson

R R R R
R R R R
R
R R R R
R
R
R

R
R
R
R
R
R

8

R
R
R
R
R
R
R
R
R

13

R
R
R R
R R
R R
R R
R
R
R
R

18

22

R R R R R R R

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

26

R R R R R R R R R R R R

b a c b a #c b a #c a c b a #c b #c a c a c b a b a c #a b c a c b #c a b

30

R R R R R R R R

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

33

R R R R R R R R

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

49

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

R R R R R R R R R R R R R R

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

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

R R R R R R R R R R R R R R

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

53

3 3 3 3 3 3 3 3 3 3 3

R R R R R R R R R R R

a c c c c a c c a e a c a c e # a a c c e a h g h c a c e a

3 3 3 3 3 3 3 3 3 3 3

R R R R R R R R R R R

a c c c c a c c a e a c a c e # a a c c e a h g h c a c e a

57

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

R R R R R R R R R R R R R

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

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

R R R R R R R R R R R R R

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

61

3 3 3 3 3 3 3 3 3 3 3

R R R R R R R R R R R

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

3 3 3 3 3 3 3 3 3 3 3

R R R R R R R R R R R

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

The Housok (ground)

♩ ♩. ♩ ♩ ♩. ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩

First system of musical notation for 'The Housok (ground)'. The lute tablature shows fret numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The piano accompaniment features a treble clef with eighth and sixteenth notes, and a bass clef with whole and half notes.

♩ | ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Second system of musical notation for 'The Housok (ground)'. The lute tablature shows fret numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The piano accompaniment features a treble clef with eighth and sixteenth notes, and a bass clef with whole and half notes.

♩. ♩. ♩. ♩ ♩ | ♩

Third system of musical notation for 'The Housok (ground)'. The lute tablature shows fret numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The piano accompaniment features a treble clef with eighth and sixteenth notes, and a bass clef with whole and half notes.

Paul's wharf (following fragment of Oxford's galliard)

R *P* *R* *R* *R* *R* *P* *R* *R* *R* *R* *R* *R* *P* *R* *R* *R*

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

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

11

R *R* *R* *R* *R* *R*

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

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

Coranto

P *P* *R* *P* *R* *P* *R* *R* *R* *R* *P* *R* *R* *R* *R* *R* *P* *R* *R* *R* *R*

b *#b* *b* *#a* *b* *#b* *a* *c* *b* *f* *x* *b* *#b* *a* *#c* *#c* *b* *b* *a* *b* *#a* *b*

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

7

R R R R R R R R R R R R R R R R R

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

11

R R R R R R R R R R R R R R R R R

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

The parlement

R R R R R R R R R R R R R R R R R

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

6

R R R R R R R R R

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

10

R R R R R R R R

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

Grien Sluis (Treble)

R R R R R R R R R R R R R R R

#h i#h h f c a c | x d e a c a c e a | #h i#h h f c a c | d c a e a c e a h e a

My Lord of Oxford's Galiard

The image displays a musical score for the piece "My Lord of Oxford's Galiard". It is divided into three systems, each containing a lute tablature and a keyboard accompaniment. The tablature is written on a six-line staff with letters (a, b, c) and rhythmic flags (R) indicating fret positions and rhythms. The keyboard part is written on a grand staff with treble and bass clefs. The piece is in a minor key, indicated by the key signature of two flats. The first system covers measures 1-9, the second system covers measures 10-15, and the third system covers measures 16-22. The tablature includes various rhythmic values such as minims, crotchets, and quavers, along with dynamic markings like *f* and *mf*. The keyboard part provides a harmonic and rhythmic accompaniment to the lute part.

15

P R P P R P R P R
 a f e | a a b c a :|| a b c a | a d c a a b c | h #e f h #e f

20

P R P P R P R P R P R
 a c a #e c a f e c a #c a c a c a a c b a c b a a a

Coranto??

P P R P R P R R R R P R R P R R R R
 b #b a a b #b a c d f x a #b a #c c b a b a a b a a a a a

8

R R R R RR R R R R R R

14

RR R RR R RR R RR RR RR RR

19

RR RR RR RR RR RR

24

RR RR RR RR

28

R R R R

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

32

R R R R R R R R R R

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

38

R R R R R R R R R R

c d d f# d c a d f# c d d c d f# c d a b d a a h i l# h i

44

R R R R R R R R R R

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

50

R R R R R R R R R R R R R R R R

#c f d #c l i #h l i #h l i #h l i #h f d #c f d #c f d #c f d #c f d

55

R R R R R R R R R R R R R R R R

#c f d #c f d #c f d #c f d #c f d #c f d #c f d #c f d #c f d #c f d

60

R R R R R R R R R R R R R R R R

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

66

R R R R R R R R R R R R R R R R

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

72

R R R R R R R R R R R R R R R R

f c a b a a# b# a c a c f c a# a c f

80

R R R R R R R R R R R R R R R R

f a c f f c f h b c f h b c a c# a a c a c# a

85

R R R R R R R R R R R R R R R R

a c a# c c c a# c c a b b a c a a b b

90

R R R R R R R R R R R R R R R R

b a b# c a c a a a a c a c a c f f f c a

95

R R R R R R R

f ff f ff f ff f ff f ff f ff f ff f ff

102

R R R R R R R R R R

f ff f ff f ff f ff f ff f ff f ff f ff

108

R R R R R R R R

f ff f ff f ff f ff f ff f ff f ff f ff

113

R R R R

f ff f ff f ff f ff f ff f ff f ff f ff

117

R
R R
|

Queen's Treble (Ground)

R R
R R
R R
R R

Untitled - A toy?

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

The score for 'Untitled - A toy?' consists of two systems. The first system features a vocal line with notes and lyrics above a piano accompaniment. The piano part has a treble clef with a melody and a bass clef with a simple harmonic accompaniment. The second system continues the piece with similar notation.

The voice

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

The score for 'The voice' consists of two systems. The first system features a vocal line with notes and lyrics above a piano accompaniment. The piano part has a treble clef with a melody and a bass clef with a simple harmonic accompaniment. The second system continues the piece with similar notation.

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

This block continues the musical score for 'The voice'. It features a vocal line with notes and lyrics above a piano accompaniment. The piano part has a treble clef with a melody and a bass clef with a simple harmonic accompaniment.

14

| R R R R | | R R R R | | R R R R

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	a	a	a	a	a
c	c	c	x	x	c	e	x	#c	c	a	a	a	a	a	a

26

R R R R R R R R | | R R R R R R

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

35

R R R R R R R R | | R R R R R R R R

b	c	b	a	c	a	c	b	c	a	a	a	b	c	b	a	#c	b	a	c	b	a	#c	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
c	c	c	e	c	a	a	a	a	a	x	x	c	a	a	a	a	a	a	a	a	a	a	a

41

R R R R R R R R | | R R R R R R R R

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

72

R R R R R R R R R R R

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

a a a a e a a

77

R R | R R R R R R R R R R R

#c d c a d c a a c a c e a c e a a c e a a c d c a a

a a c c c c c a a

84

R R R R R R R R R R R

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

e c c c c a a

89

R R R R R R R R R R R

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

a e a a a a

Zouch his march

P
R R R R
R
R
R
P
R R
R
R R
R
R R
R
R

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

a
a
a
a
a
a
a

8

P
R R R
R
R R
R R
R R R
R R R
R R
R R
R

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

a c
a
a
a

12

R R
P
R R
R R
R R
R R

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

a
a
a

15

R R
R R
R R
R R
P
R
R
P

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

a
a
a
a
a
a
a

19

h l b n a d c a a c e f h a c e f #c b a #c a b c

25

a a c b a c a c e f e f h e f h #f h b l l b l n a c b c b a

29

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

31

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

Newman's Pavan

R R R R R R R R R R R R R R
 a c a a c a a c a a a a c a c a
 a a e c e a a a

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

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

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

44

44

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

47

47

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

The cobbler

The cobbler

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

8

R R R R R R R R R R R R R R R R

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

a a a a a a

13

R R R R R R R R R R R R R R R R

c a # a # c a # a c b # c a a f a a b c a c a c b # a b c

a a a a a a a a

19

R R R R R R R R R R R R R R R R

a a c b a a c b c a b c b a c a b c a c b a c b a # c # c

a a a a a a a a

23

R R R R R R R R R R R R R R R R

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

and a a a c a a a a

26

R R R R R R R R R

31

R R R R R R R R R

36

R R R R R R R R R

41

R R R R R R R R R

Flatt pavin - John Johnson

R R R
R R R
R R R
R R R
R R
R R

#h i h f
#b c a c
a b a b a c e a
a a c
a c d f d c a

a
a
a
a
a
a

6

R R R
R R
R R
R R
R R
R R

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

a d b a a
a
a
a
a
a

11

R R R
R R
R R
R R
R R
R R

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

a
a
a
a
a
a

14

R R R
R R
R R
R R

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

a
a
a
a

17

R R R R R R R R R

$\sharp c$ d c a c | d d d c $\sharp c$ | a a d a | c d a | c d a | c d a | c c

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

24

R R R R R R R R R

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

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

a

28

R R R R R R R R R

$\sharp a$ c d c a a c | d c d f h f e c a | e c a c e a | c a c e f | d a c d | a c d | b d

31

R R R R R R R R R

a c d a c a | d c d | a c a c e | f e c a c a | e c a h f e c a | e c c a | e c $\sharp a$

King of Denmark's Battle Galliard - John Dowland

The score is divided into four systems, each with a lute tablature staff and a standard musical staff. The tablature uses letters (a, b, c, d, e, f, g, h) and numbers (1-6) to indicate fret positions. The standard notation shows the melody and bass line. The piece is in G major and 3/4 time.

System 1 (Measures 1-7):

- Measures 1-2: Tablature: $\begin{matrix} \text{c} \ \text{c} \ \text{c} \\ \text{a} \ \text{a} \ \text{a} \end{matrix}$; Musical: $\begin{matrix} \text{a} \ \text{a} \ \text{a} \\ \text{a} \ \text{a} \ \text{a} \end{matrix}$
- Measures 3-4: Tablature: $\begin{matrix} \text{c} \ \text{a} \\ \text{a} \ \text{e} \ \text{c} \ \text{a} \end{matrix}$; Musical: $\begin{matrix} \text{a} \ \text{e} \ \text{c} \ \text{a} \\ \text{a} \ \text{e} \ \text{c} \ \text{a} \end{matrix}$
- Measures 5-6: Tablature: $\begin{matrix} \text{e} \ \text{c} \ \text{a} \ \text{c} \\ \text{a} \ \text{a} \end{matrix}$; Musical: $\begin{matrix} \text{a} \ \text{c} \ \text{a} \ \text{c} \\ \text{a} \ \text{a} \end{matrix}$
- Measure 7: Tablature: $\begin{matrix} \text{c} \ \text{h} \ \text{c} \\ \text{a} \ \text{a} \end{matrix}$; Musical: $\begin{matrix} \text{a} \ \text{h} \ \text{c} \\ \text{a} \ \text{a} \end{matrix}$

System 2 (Measures 8-15):

- Measures 8-9: Tablature: $\begin{matrix} \text{c} \ \text{a} \\ \text{a} \ \text{a} \end{matrix}$; Musical: $\begin{matrix} \text{a} \ \text{a} \\ \text{a} \ \text{a} \end{matrix}$
- Measures 10-11: Tablature: $\begin{matrix} \text{f} \ \text{e} \ \text{d} \ \text{c} \ \text{a} \\ \text{a} \ \text{a} \end{matrix}$; Musical: $\begin{matrix} \text{f} \ \text{e} \ \text{d} \ \text{c} \ \text{a} \\ \text{a} \ \text{a} \end{matrix}$
- Measures 12-13: Tablature: $\begin{matrix} \text{c} \ \text{a} \\ \text{a} \ \text{a} \end{matrix}$; Musical: $\begin{matrix} \text{c} \ \text{a} \\ \text{a} \ \text{a} \end{matrix}$
- Measures 14-15: Tablature: $\begin{matrix} \text{f} \ \text{e} \ \text{d} \ \text{c} \ \text{a} \\ \text{a} \ \text{a} \end{matrix}$; Musical: $\begin{matrix} \text{f} \ \text{e} \ \text{d} \ \text{c} \ \text{a} \\ \text{a} \ \text{a} \end{matrix}$

System 3 (Measures 16-22):

- Measures 16-17: Tablature: $\begin{matrix} \text{c} \ \text{f} \ \text{e} \ \text{h} \ \text{g} \ \text{b} \\ \text{a} \ \text{a} \end{matrix}$; Musical: $\begin{matrix} \text{c} \ \text{f} \ \text{e} \ \text{h} \ \text{g} \ \text{b} \\ \text{a} \ \text{a} \end{matrix}$
- Measures 18-19: Tablature: $\begin{matrix} \text{h} \ \text{c} \ \text{d} \ \text{c} \\ \text{a} \ \text{a} \end{matrix}$; Musical: $\begin{matrix} \text{h} \ \text{c} \ \text{d} \ \text{c} \\ \text{a} \ \text{a} \end{matrix}$
- Measures 20-21: Tablature: $\begin{matrix} \text{c} \ \text{f} \ \text{e} \ \text{h} \ \text{g} \ \text{b} \\ \text{a} \ \text{a} \end{matrix}$; Musical: $\begin{matrix} \text{c} \ \text{f} \ \text{e} \ \text{h} \ \text{g} \ \text{b} \\ \text{a} \ \text{a} \end{matrix}$
- Measure 22: Tablature: $\begin{matrix} \text{h} \ \text{f} \\ \text{a} \ \text{a} \end{matrix}$; Musical: $\begin{matrix} \text{h} \ \text{f} \\ \text{a} \ \text{a} \end{matrix}$

System 4 (Measures 23-29):

- Measures 23-24: Tablature: $\begin{matrix} \text{a} \ \text{c} \ \text{a} \ \text{c} \\ \text{a} \ \text{a} \end{matrix}$; Musical: $\begin{matrix} \text{a} \ \text{c} \ \text{a} \ \text{c} \\ \text{a} \ \text{a} \end{matrix}$
- Measures 25-26: Tablature: $\begin{matrix} \text{a} \ \text{h} \ \text{c} \\ \text{a} \ \text{a} \end{matrix}$; Musical: $\begin{matrix} \text{a} \ \text{h} \ \text{c} \\ \text{a} \ \text{a} \end{matrix}$
- Measures 27-28: Tablature: $\begin{matrix} \text{c} \ \text{a} \ \text{e} \ \text{a} \\ \text{a} \ \text{a} \end{matrix}$; Musical: $\begin{matrix} \text{c} \ \text{a} \ \text{e} \ \text{a} \\ \text{a} \ \text{a} \end{matrix}$
- Measure 29: Tablature: $\begin{matrix} \text{m} \ \text{h} \ \text{h} \ \text{c} \ \text{c} \ \text{h} \\ \text{a} \ \text{a} \end{matrix}$; Musical: $\begin{matrix} \text{m} \ \text{h} \ \text{h} \ \text{c} \ \text{c} \ \text{h} \\ \text{a} \ \text{a} \end{matrix}$

48

$\text{R} \mid \text{R} \quad \text{h m b} \quad \text{h g e} \quad \text{c a e c a} \quad \text{e a} \quad \text{e c a} \quad \text{e c a c a}$
 $\begin{array}{|c|c|c|c|c|c|c|c|} \hline \text{a} & \text{a} & \text{a} & \text{a} & \text{a} & \text{a} & \text{a} & \text{a} \\ \hline \text{c} & & & & \text{c} & \text{c b} & \text{c b} & \text{c c} \\ \hline \end{array}$
a a a a a

56

$\text{R} \quad \text{R} \quad \text{R R} \quad \text{R} \quad \text{R} \quad \text{R} \quad \text{R} \quad \text{R} \quad \text{R}$
 $\text{e a} \quad \text{f h c} \quad \text{f a} \quad \text{c f a f} \quad \text{c} \quad \text{f f f l f} \quad \text{f h f}$
 $\begin{array}{|c|c|c|c|c|c|c|c|} \hline \text{a} & \text{a} & \text{a} & \text{e} & \text{a} & \text{a} & \text{a} & \text{a} \\ \hline \text{c} & \text{a} & & & \text{a} & \text{a} & & \text{a} \\ \hline \end{array}$
a

63

$\text{R} \quad \text{R} \quad \text{R R R R R R} \quad \text{R R} \quad \text{R R R R} \quad \text{R} \quad \text{R R R R R R}$
 $\text{c f c a} \quad \text{c f e h g b} \quad \text{h c c} \quad \text{a} \quad \text{c a c} \quad \text{a} \quad \text{c f e h g b}$
 $\begin{array}{|c|c|c|c|c|c|c|c|} \hline \text{a} & \text{a} & \text{a} & \text{a} & \text{a} & \text{a} & \text{a} & \text{a} \\ \hline \text{c} & & & & \text{c} & \text{c} & \text{c} & \text{c} \\ \hline \end{array}$
a a a a a a a

70

$\text{R} \quad \text{R R R} \quad \text{R R} \quad \text{R} \quad \text{R} \quad \text{R R} \quad \text{R R R} \quad \text{R}$
 $\text{h a} \quad \text{a c} \quad \text{a c a c} \quad \text{a} \quad \text{c a e c a} \quad \text{e c a c a} \quad \text{e c e c a c}$
 $\begin{array}{|c|c|c|c|c|c|c|c|} \hline \text{a} & \text{a} & \text{a} & \text{a} & \text{a} & \text{a} & \text{a} & \text{a} \\ \hline \text{c} & & \text{c} & \text{c} & & & & \text{c} \\ \hline \end{array}$
a a c a a a a

The Lady Laitons almain - John Dowland

♯ R RR R RR R R R RR RR
 ♯ a a a c e f e c a c e c a ♯ c ♯ c a a c e a e c a c e a c e a c e

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

9 e c a c a e c a ♯ c c c e a e a ♯ c ♯ c h f ♯ e f e c a ♯ a a a c a a

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

33

R
R
R
R
R

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

35

R
R
R

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

37

R
R
R

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

20

20

24

24

28

28

31

31

34

$\begin{matrix} \text{R} & \text{R} & \text{R} & \text{R} & \text{R} & \text{R} & \text{R} & \text{R} & \text{R} & \text{R} & \text{R} \\ \text{R} & \text{R} & \text{R} & \text{R} & \text{R} & \text{R} & \text{R} & \text{R} & \text{R} & \text{R} & \text{R} \end{matrix}$

41

44

47

Frog galliard - John Dowland

The score is organized into three systems, each with a lute tablature system at the top and a standard staff with treble and bass clefs below. The tablature uses letters (a, c, e, f, h) and accidentals (sharps, naturals) to indicate fret positions. The standard staff shows the corresponding musical notation, including chords and melodic lines.

System 1 (Measures 1-8):
 Tablature: | ♯e e | a e | ♯e e a | e a ♯c | ♯e f h | f e c a | R R R R | ♯ |
 Standard staff: Treble clef, key signature of one sharp (F#). Bass clef accompaniment.

System 2 (Measures 9-16):
 Tablature: ♯e e c | a a | ♯e a e | ♯e a c e a | ♯c a c e f | ♯e f h e ♯f e | ♯c a e c | ♯ |
 Standard staff: Treble clef, key signature of one sharp (F#). Bass clef accompaniment.

System 3 (Measures 17-24):
 Tablature: R R R R | ♯ | R R | e a c e a c e ♯c | a c e a c e a | ♯c a c e a | ♯ |
 Standard staff: Treble clef, key signature of one sharp (F#). Bass clef accompaniment.

System 4 (Measures 25-32):
 Tablature: R R | ♯ | R R | e a c e c e f e f h | f e ♯c a | R R | e a c e c e a c a e c |
 Standard staff: Treble clef, key signature of one sharp (F#). Bass clef accompaniment.

22

R R R R R | R R

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

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

26

R R

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

28

R R R R R R

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

31

R R R R |

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

a a

19

Tablature: $\begin{matrix} R & R & R & R & R & R & R & R & R & R \\ \text{d} & \text{a} & \text{d} & \text{a} & \text{d} & \text{a} & \text{d} & \text{a} & \text{d} & \text{a} \end{matrix}$

25

Tablature: $\begin{matrix} R & R & R & R & R & R & R & R & R & R \\ \text{d} & \text{a} & \text{d} & \text{a} & \text{d} & \text{a} & \text{d} & \text{a} & \text{d} & \text{a} \end{matrix}$

30

Tablature: $\begin{matrix} R & R & R & R & R & R & R & R & R & R \\ \text{c} & \text{a} & \text{e} & \text{a} & \text{c} & \text{d} & \text{c} & \text{a} & \text{d} & \text{c} \end{matrix}$

34

Tablature: $\begin{matrix} R & R & R & R & R & R & R & R & R & R \\ \text{d} & \text{a} & \text{c} & \text{d} & \text{f} & \text{c} & \text{d} & \text{a} & \text{c} & \text{d} \end{matrix}$

38

R R R R R R R R R R R R

c a c b a c b f b c a $\sharp c$ a c b c a b c a c f e c e f c e

a a b a

41

R R R R R R R R R R R R

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

a a

44

R R R R R R R R R R R R R R R R

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

a a a a a a a a

48

R R R R R R R R R R R R R R R R R

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

c c c c c c c c c c c c c c c c c c

French coranto

The image displays a musical score for a piece titled "French coranto". The score is presented in four systems, each consisting of a lute tablature line at the top and a piano accompaniment below. The tablature uses letters 'R' for natural notes and numbers 1-6 for fretted notes. The piano accompaniment is written in G minor (one flat) and 3/4 time. The first system includes a dynamic marking 'f' (forte). The second system begins with a measure rest (7). The third system begins with a measure rest (12). The fourth system begins with a measure rest (16). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often beamed together, with some measures containing triplets. The lute tablature provides a clear guide for the fretting of the instrument.

42

R R R R R R R R R R R R R

45

R R R R R R R R R R R R R

48

R R R R R R R R R R R R R

50

R R R R R R R R R R R R R

31

R R R R R R R R R R

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

d | a | a

34

R R R R R R R R R R

a c c c c f h f c a | b a c a b c b a c b | i f h f h i l i h l i

a | d | f

37

R R R R R R R R R R

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

d | a | a

39

R R R R R R R R R R

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

a | c | a

Can she excuse - John Dowland

R R R
P R
R
R
P
R
R
R R
P R
R

R
R
P R R
R
R R
R
R R

7

R R R R R R
P R
R R
R
R R

11

R
R R R R
P R
R R
P R

15

39

R R R R R R R R R R R R R R R R

39 40 41 42 43

44

R R R R R R R R R R R R R R R R

44 45 46

47

R R R R R R R R R R R R R R R R

47 48 49

43

43

44

45

46

46

47

48

Go from my window

49

50

51

52

53

54

55

24

R R R R R R R R R R R

$\overset{a}{\flat} \overset{a}{\flat} \overset{b}{\flat} \overset{a}{\flat} \overset{a}{\flat}$ | $\overset{a}{\flat} \overset{b}{\flat} \overset{a}{\flat} \overset{\#b}{\flat} \overset{a}{\flat} \overset{a}{\flat} \overset{c}{\flat}$ | $\overset{a}{\flat} \overset{b}{\flat} \overset{a}{\flat} \overset{b}{\flat} \overset{a}{\flat} \overset{b}{\flat} \overset{a}{\flat} \overset{\#a}{\flat}$ | $\overset{a}{\flat} \overset{a}{\flat} \overset{c}{\flat} \overset{b}{\flat} \overset{a}{\flat} \overset{c}{\flat} \overset{e}{\flat}$
 a | a | a | a a c

28

R R R R R R R R R R R R R R R R

$\overset{a}{\flat} \overset{c}{\flat} \overset{b}{\flat} \overset{c}{\flat} \overset{a}{\flat} \overset{a}{\flat} \overset{c}{\flat}$ | $\overset{b}{\flat} \overset{a}{\flat} \overset{b}{\flat} \overset{\#c}{\flat} \overset{a}{\flat} \overset{c}{\flat} \overset{b}{\flat} \overset{c}{\flat} \overset{a}{\flat}$ | $\overset{b}{\flat} \overset{a}{\flat} \overset{c}{\flat} \overset{b}{\flat} \overset{c}{\flat} \overset{a}{\flat} \overset{b}{\flat} \overset{c}{\flat} \overset{a}{\flat} \overset{f}{\flat}$
 a | c | a

31

R R R R R R R R R R R

$\overset{\#c}{\flat} \overset{a}{\flat} \overset{c}{\flat} \overset{a}{\flat} \overset{b}{\flat} \overset{a}{\flat} \overset{b}{\flat} \overset{a}{\flat} \overset{\#c}{\flat}$ | $\overset{b}{\flat} \overset{a}{\flat} \overset{b}{\flat} \overset{a}{\flat} \overset{b}{\flat} \overset{a}{\flat} \overset{a}{\flat}$ | $\overset{b}{\flat} \overset{b}{\flat} \overset{a}{\flat} \overset{c}{\flat} \overset{b}{\flat} \overset{a}{\flat} \overset{c}{\flat} \overset{a}{\flat} \overset{c}{\flat} \overset{a}{\flat} \overset{a}{\flat} \overset{c}{\flat}$
 a | a | a

34

R R R R R R R R R R R R R R R R

$\overset{a}{\flat} \overset{c}{\flat} \overset{b}{\flat} \overset{a}{\flat} \overset{c}{\flat} \overset{b}{\flat} \overset{c}{\flat} \overset{b}{\flat} \overset{a}{\flat}$ | $\overset{a}{\flat} \overset{b}{\flat} \overset{a}{\flat} \overset{b}{\flat} \overset{a}{\flat} \overset{c}{\flat} \overset{b}{\flat} \overset{c}{\flat} \overset{b}{\flat} \overset{a}{\flat} \overset{c}{\flat} \overset{a}{\flat} \overset{c}{\flat} \overset{e}{\flat}$ | $\overset{a}{\flat} \overset{a}{\flat} \overset{c}{\flat} \overset{a}{\flat} \overset{b}{\flat} \overset{c}{\flat} \overset{b}{\flat} \overset{a}{\flat} \overset{c}{\flat}$
 a | a c | a a

37

R R R R R R R R R R

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

a a

39

R R R R R R R R R R

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

a a a a

Sharp pavin - Richard Allison

R R R R R R R R R R

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

a

6

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

9

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

12

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

16

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

32

R R

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

35

R R

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

38

R R

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

41

R R

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

32

$\begin{matrix} R & R & R & R & R & R & R & R & R & R & R \\ \hline \text{C} & \text{D} & \text{C} & \text{D} & \text{C} & \text{D} & \text{C} & \text{D} & \text{C} & \text{D} & \text{C} \\ \hline a & a & d & d & c & a & c & d & b & c & d \end{matrix}$

Piano accompaniment for measures 32-38, featuring a treble and bass clef with various rhythmic patterns and accidentals.

39

$\begin{matrix} R & R & R & R & R & R & R & R & R & R & R \\ \hline \text{D} & \text{C} & \text{B} & \text{A} & \text{G} & \text{F} & \text{E} & \text{D} & \text{C} & \text{B} & \text{A} \\ \hline a & a & b & b & a & a & d & d & c & a & b \end{matrix}$

Piano accompaniment for measures 39-44, continuing the melodic and harmonic development.

45

$\begin{matrix} R & R & R & R & R & R & R & R & R & R & R \\ \hline \text{D} & \text{C} & \text{B} & \text{A} & \text{G} & \text{F} & \text{E} & \text{D} & \text{C} & \text{B} & \text{A} \\ \hline d & c & a & b & c & d & e & c & d & e & f \end{matrix}$

Piano accompaniment for measures 45-51, including a dynamic marking 'a' in the bass line.

52

$\begin{matrix} R & R & R & R & R & R & R & R & R & R & R \\ \hline \text{D} & \text{C} & \text{B} & \text{A} & \text{G} & \text{F} & \text{E} & \text{D} & \text{C} & \text{B} & \text{A} \\ \hline d & c & a & c & d & c & a & c & d & c & a \end{matrix}$

Piano accompaniment for measures 52-58, concluding the section with various rhythmic figures.

56

R R R R R R R R R R R R R R R R R R

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

60

R R R R R R R R R R R R R R R R R R

#b a b b a :d a #c ad c a c :d c a

63

R R R R R R R R R R R R R R R R R R

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

67

R R R R R R R R R R R R R R R R R R

c a a #b f e c e f b e #c ad ac dd a r r a r a e a

72

R R R *xh* R R R R R R

78

R R R R R R R R R R

83

R R R R R R R R R R

87

R R R R R R R R R R

26

h h | R R R | R R | R

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

a a | a | a | a

30

R R | R R R | R R R R | R R R | R R R

d c a d b a d b | #c a c d f c d c a | c a c e a c e a e a c | d f h g h h g h k g

d | a | a | a

34

R R | R | R R | R R | R R | R R | R R

h f e c a e c #a | #h l k h | #f i h f | #a h f d | #c f d c | a d c a

a | a | a | a | a | a | a

40

R R | R R R R | R | R R | R R | R R | R

e a d b | a a a b d | #a a | #h a i l h k l k #h | f h i f h i h f

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

45

R R R R R R R R R

a a c d f h f d a e a c d f d c b b d a c d #c a

48

R R R R R R R

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

Battle

R R R R R R R

b d #b b #b d b a b d a b d a b d a a b d

46

R
a c d a c a c d a c a c d f h i h f i h f *R* | *R*
a a a

50

R *R* *R* *R* *R* *R* *R* *R* *R* *R*
#f d c #a d #c a d a #f f #f #f d c a d #c a d *R*
a a a a a a a a a

57

R *R* *R* *R* *R* *R* *R* *R* *R* *R*
#f d c #a d #c a d a a c d a #f d c a d #c a d c d
a a a a a a a a

63

R *R* *R* *R* *R* *R* *R* *R* *R* *R*
a a c d a d d c d c d c d c d f c d
a a a a a a a a a

72

72

a a a a a a a a a a

81

81

a a a a a a a

88

88

a a a a a

93

93

a a a a a a a a a

101

$\#f$ f a c \flat f f f f $\#f$ f a c \flat f f f f $\#f$ f f \flat c a \flat f c \flat

a a a a a a

107

$\#f$ f f \flat c a \flat f c \flat \flat a a \flat f c \flat $\#f$ f f \flat c a \flat f c \flat

a a a a a a a

113

\flat \flat a a f h k \flat l k h l k h f \flat c a $\#c$ a \flat f h k \flat l k h l k h f \flat c a

a a a a a a a a

121

$\#c$ a \flat \flat a a \flat \flat a a \flat \flat a a \flat \flat a a \flat \flat a a c a c \flat $\#c$ c $\#c$ h $\#f$ f

a a a a a a a a

128

\Re \Re | \Re \Re | \Re \Re | \Re \Re
 $c \grave{a} c \flat c \grave{c} c \flat$ | $c \grave{a} c \flat \#c \grave{c} \#c \flat$ | $\#f f$ | $c \grave{a} c \flat c \grave{c} c \flat$

133

\Re \Re | \Re \Re | \Re \Re | \Re \Re | \Re \Re | \Re \Re | \Re \Re | \Re \Re
 $c \grave{a} c \flat \#c \grave{c} \#c \flat$ | $f \grave{e} f \flat f f f f f$ | $c \grave{a} c \flat c \grave{c} f \grave{c}$ | $c \grave{a} c \flat c \grave{c} f \grave{c}$

138

\Re \Re | \Re \Re | \Re \Re | \Re \Re | \Re \Re | \Re \Re | \Re \Re | \Re \Re
 $c \grave{a} c \flat c \grave{c} c \flat$ | $f \grave{e} f \flat f f f f f$ | $c \grave{a} c \flat \#c \grave{c} f \grave{c}$ | $c \grave{a} c \flat \#c \grave{c} f \grave{c}$

143

\Re \Re | \Re \Re | \Re \Re | \Re \Re | \Re \Re | \Re \Re | \Re \Re | \Re \Re
 $c \grave{a} c \flat \#c \grave{c} \#c \flat$ | $f \grave{e} f \flat f f f f f$ | $c \grave{a} c \flat \#c \grave{c} \#c \grave{c}$ | $\flat c \flat f \flat \flat \flat \flat$

174

174

a a a a a a a a

183

183

a a a a a a

189

189

a a a a a a

195

195

a a a a a a a a a a

201

R R R R R R R R R R R R

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

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

206

R R R R R R R R R R

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

a a a a a a a a a

211

R R R R R R R R R

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

a a a a a a a a a a a

216

R R R R R R R R R R R

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

a a a a a a a a a a a

221

R R R R

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

a a a a a a

225

R R R R R R R

d a c d a c d f a c d a c d c # d c d f d c a c a c d c a d

a a a a a a a a a a

230

R R R R R R R R R R R R R R R R

a a c a d c x d a # f e f h f # c d f e f h f # c d a # c a a

a a a a a a a a a a

237

R R R R R R R R R R R R R R R R

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

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

315

R R

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

a a

317

R R R R

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

b c a a

Coranto

R R R R R R R R R R R R R R R R

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

a a a a a b

22

R R R R R R R R

25

R R R R R R R R

What if a day

R R R R | R R R R R R R R | R R R R

24

R R R R R R R R R R R R R R R R R R R R

\flat \flat a \flat \flat a \flat \flat a a | \flat a \flat \flat \flat \flat a \flat \flat a \flat

a | \flat a | \flat a

26

R R R R R R R R R R R R R R R R R R R R

\flat \flat \flat a \flat \flat a \flat \flat \flat a \flat \flat a \flat \flat | a \flat \flat \flat a \flat a \flat

a | \flat b | a \flat a

Lady Clifton's almayn - John Dowland

R R

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

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

a

8

R R R R R R R R R R

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

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

12

R R R R R R R R R R

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

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

15

R R R R R R R R R R

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

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

Coranto

R R R R R R R R R R R R R R R R R R

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

a

R R R R R R R R R R R R R R R R R R

10 a d c d a c d c a d c a c d a c d f d f d c a c d a

a a

R R R R R R R R R R R R R R R R R R

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

a a a

R R R R R R R R R R R R R R R R R R

25 a d c a d f a d c a c d d f h b b d a b c d a a e

a

34

R R R R R R R R R R R R R R R R

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

Coranto

R R

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

10

R R R R R R R R R R R R R R R R

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

10

R R RR R R RR RR R RR

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

17

R R RR RR RR R R R RR R R R

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

26

R R R R R R R RR R

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

Coranto

Handwritten musical score for a piece titled "Coranto". The score is written in a system with three staves: a top staff for figured bass (basso continuo) and two staves for a keyboard instrument (piano). The music is in a minor key, indicated by a single flat (B-flat) in the key signature.

The score is divided into three systems, with measure numbers 7 and 16 marked at the beginning of the second and third systems respectively.

System 1 (Measures 1-6):

- Figured Bass: $R \ R \ R \ f \ \flat \ f$ | $R \ R \ \flat \ f \ g \ \flat$ | $R \ R \ R \ f \ \flat \ f \ g$ | $R \ R \ R \ f \ a \ b \ \flat \ a$ | $R \ R \ \flat \ a \ b \ \flat \ b$ | $R \ \flat \ a \ \flat \ c \ \flat \ a \ c$
- Keyboard: Treble clef, bass clef. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.

System 2 (Measures 7-15):

- Figured Bass: $R \ R \ R \ \flat \ a \ c \ \flat$ | $R \ R \ R \ \flat \ \flat \ \flat \ \flat$ | $R \ R \ R \ \flat \ e$ | $R \ R \ R \ \flat \ \flat$ | $R \ R \ R \ \flat \ \flat \ a$ | $R \ R \ R \ e \ c \ \flat \ \flat$ | $R \ R \ R \ \flat \ \flat \ \flat$ | $R \ R \ R \ \flat \ \flat \ \flat \ \flat$ | $R \ R \ R \ \flat \ \flat \ \flat \ \flat$
- Keyboard: Similar to the first system, with a more complex rhythmic pattern in the right hand.

System 3 (Measures 16-22):

- Figured Bass: $R \ R \ R \ \flat \ a \ b$ | $R \ \flat \ b \ a$ | $R \ R \ R \ \flat \ a \ b$ | $R \ \flat \ a$ | $R \ R \ R \ c \ \flat \ a \ c$ | $R \ R \ R \ \flat \ a \ c \ a \ c$ | $R \ \flat \ a$
- Keyboard: Continues the melodic and harmonic development.

Fragment (f. 85r)

R R R R | R R R R R R R R R R |

Musical score for Fragment (f. 85r). The score consists of two systems. The first system has a single staff with a treble clef and a key signature of one flat (B-flat). The notes are: a a c a c c | a c a | b b c c b | b c b | c b a c b | a c a. The second system has two staves: a treble clef staff with a whole rest and a bass clef staff with a melodic line. The notes in the bass staff are: a a c a c c | a c a | b b c c b | b c b | c b a c b | a c a.

Fragment (f. 85r - 2)

R R R R R R | R R R R R R R R R R |

Musical score for Fragment (f. 85r - 2). The score consists of two systems. The first system has a single staff with a treble clef and a key signature of one flat (B-flat). The notes are: b b c c b a c | b b b | a c b a a | c a a. The second system has two staves: a treble clef staff with a melodic line and a bass clef staff with a whole rest. The notes in the treble staff are: b b c c b a c | b b b | a c b a a | c a a.

Fragment (f. 86)

l. r r r R r | | r r | r | r r | |

r R R r r | r r

11

Volte? (fragment)

R r R R r R R r R R r R R r R

Fragment (following the volte?)

The image shows a musical score for a lute fragment, consisting of three systems. Each system includes a lute tablature (top staff) and a keyboard accompaniment (bottom two staves). The tablature uses letters 'a', 'b', and 'c' to denote fret positions on the strings. The keyboard part is written in treble and bass clefs.

System 1: The tablature consists of seven measures. Above the first six measures are rhythmic flags: a single flag, a double flag, a single flag, a double flag, a single flag, and a double flag. The seventh measure has a double flag. The keyboard part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

System 2: The tablature consists of six measures. Above the first five measures are rhythmic flags: a double flag, a single flag, a double flag, a single flag, and a double flag. The sixth measure has a single flag. The keyboard part continues with the eighth-note accompaniment.

System 3: The tablature consists of six measures. Above the first five measures are rhythmic flags: a double flag, a single flag, a double flag, a single flag, and a double flag. The sixth measure has a single flag. The keyboard part continues with the eighth-note accompaniment.

Jamie is lost his diger

┌ R R R R R ┌ R R R R R ┌ R R R R R ┌ R R R R R R R R R R R R R R R R

The first system of musical notation consists of three staves. The top staff is a lute tablature with six lines, showing rhythmic patterns and fret numbers (a, c, b, d) for the first four measures. The second staff is a treble clef staff with a key signature of one flat (Bb), containing a melodic line with eighth and sixteenth notes. The third staff is a bass clef staff with a key signature of one flat, containing a bass line with dotted half notes and quarter notes.

7 R R R R R R R R | ┌ R R R R R R R R R R R R R R R R R R R |

The second system of musical notation continues from the first system, starting at measure 7. It follows the same three-staff format: lute tablature, treble clef staff, and bass clef staff. The tablature shows rhythmic patterns and fret numbers (a, c, b, d) for the first six measures. The treble and bass staves continue the melodic and bass lines respectively.

Fragment (study for 2nd lute for Jamie?)

┌ R R R R R ┌ R R R R R R R ┌ R R R R R ┌ ┌ R R R R R R R ┌ R R R R R R R R R R R

The fragment consists of three staves. The top staff is a lute tablature with six lines, showing rhythmic patterns and fret numbers (a, c, a#, b, d) for the first four measures. The second staff is a treble clef staff with a key signature of one flat (Bb), containing a melodic line with eighth and sixteenth notes. The third staff is a bass clef staff with a key signature of one flat, containing a bass line with dotted half notes and quarter notes.

8

♯ ♯ R ♯ R ♯ R ♯ R ♯ R ♯ R ♯ R ♯

What if a day or a night

♯ R ♯ ♯ R | ♯ R ♯ R ♯ R ♯ ♯ ♯ ♯

8

| R ♯ | R ♯ R ♯ R ♯ 1

9

f *R* *R* | *b* | *e* *R* *R* *a* | *a* *R* *R* | *f* | *R* | *f*

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