

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE INSTRUMENTALE DE STYLE CONCERTANT

William Lawes (1602-1645)
Sonata no.1 in G minor
for Violin, Bass Viol and Organ



Fantasia

The image displays a musical score for three instruments: Violin, Bass Viol, and Organ. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The Violin and Bass Viol parts are positioned at the top, each with a single staff. The Organ part is positioned below them, consisting of two staves (treble and bass clefs) joined by a brace on the left. The Violin and Bass Viol parts are mostly silent, indicated by rests, with some activity in the final measures. The Organ part is more active, featuring a complex melodic line in the treble clef and a supporting bass line in the bass clef. The Organ part begins with a half note G2, followed by a quarter note G2, and then a series of eighth and sixteenth notes in the treble clef, including G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, 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The musical score is written for piano and consists of two systems. The first system has two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The second system also has two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The key signature is two flats (B-flat and E-flat). The time signature is 2/4. The piece begins at measure 8. The melody in the right hand is characterized by eighth and sixteenth notes, often with slurs. The left hand provides a harmonic accompaniment with chords and moving lines. The score concludes with a final cadence in the right hand.

15

The image shows a musical score for measures 15 through 22. The score is written in B-flat major (two flats) and 4/4 time. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system has a grand piano (treble and bass clefs). The key signature is B-flat major, and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests and ties. The piano accompaniment includes chords and arpeggiated figures.

22

The image displays a musical score for two systems. The first system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The second system also consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various note values, rests, and accidentals. The first system spans 8 measures, and the second system spans 8 measures. The number '22' is written above the first measure of the first system.

28

The image shows a musical score for measures 28 through 31. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The second system has a grand piano (G-clef) and a piano accompaniment line (F-clef). The vocal line begins with a rest for one measure, followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines. The grand piano part features a melodic line in the right hand and a bass line in the left hand, often using chords and arpeggios.

33

The image shows a musical score for measures 33 through 37. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system has a piano accompaniment (treble clef) and a piano accompaniment (bass clef). The music features a mix of eighth and sixteenth notes, with some rests and accidentals. The piano accompaniment includes chords and arpeggiated figures.

38

The image displays a musical score for measures 38 through 42. The score is written in a minor key, indicated by two flats in the key signature. It consists of two systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The second system includes a grand piano accompaniment (treble and bass clefs). The music features a mix of eighth and sixteenth notes, with some measures containing rests. The piano accompaniment provides a harmonic foundation with chords and moving lines.

43

The image shows a musical score for measures 43 through 47. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system has a piano accompaniment (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line features a melodic line with eighth and sixteenth notes, and a bass line with eighth and sixteenth notes. The piano accompaniment features a bass line with eighth and sixteenth notes, and a treble line with quarter and eighth notes. The score includes various musical notations such as clefs, key signatures, time signatures, notes, rests, and accidentals.

48

The image shows a musical score for measures 48 through 53. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of two systems of staves. The first system contains a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The second system contains a piano accompaniment (treble and bass clefs). The vocal line begins with a melodic phrase in measure 48, followed by rests in measures 49-52, and concludes with a final note in measure 53. The piano accompaniment provides harmonic support throughout, with a more active role in measures 49-52.

54

The image shows a musical score for measures 54 through 57. It consists of two systems of staves. The first system has a vocal line in the upper staff and a piano accompaniment line in the lower staff. The second system has a piano accompaniment line in the upper staff and a piano accompaniment line in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *p* and *mf*.

The first system (measures 54-57) features a vocal line in the upper staff and a piano accompaniment line in the lower staff. The vocal line begins with a melodic phrase in measure 54, followed by a series of notes and rests. The piano accompaniment provides a harmonic foundation with chords and moving lines. A dynamic marking of *p* is present in measure 54. The second system (measures 58-61) continues the piano accompaniment, with a dynamic marking of *mf* in measure 58. The piano accompaniment includes various rhythmic patterns and chordal structures.

59

The image displays a musical score for measures 59 through 64. The score is written in B-flat major, indicated by two flats in the key signature. It consists of two systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The second system includes a piano accompaniment (treble clef) and a piano accompaniment (bass clef). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano accompaniment in the second system includes a prominent bass line with a slur under the first two measures.

64

The image displays a musical score for measures 64 through 71. The score is written in B-flat major, indicated by two flats in the key signature. It consists of two systems of staves. The first system contains a vocal line (treble clef) and a bass line (bass clef). The vocal line begins with a whole rest in measure 64, followed by a half rest in measure 65. In measure 66, it starts with a quarter note G4, followed by quarter notes A4 and Bb4. Measure 67 features a half note Bb4 and a half note C5. Measure 68 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 69 contains a quarter note F4, a quarter note E4, and a quarter note D4. Measure 70 has a quarter note C4, a quarter note Bb3, and a quarter note A3. Measure 71 concludes with a half note G3. The bass line remains mostly silent with whole rests in measures 64-69, then has a half note G2 in measure 70 and a half note F2 in measure 71. The second system shows the piano accompaniment, with a treble clef and a bass clef. The right hand (treble clef) starts with a quarter note G4, followed by quarter notes A4 and Bb4. Measure 67 has a half note Bb4 and a half note C5. Measure 68 has a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 69 has a quarter note F4, a quarter note E4, and a quarter note D4. Measure 70 has a quarter note C4, a quarter note Bb3, and a quarter note A3. Measure 71 has a half note G3. The left hand (bass clef) starts with a quarter note G2, followed by quarter notes A2 and Bb2. Measure 67 has a half note Bb2 and a half note C3. Measure 68 has a quarter note Bb2, a quarter note A2, and a quarter note G2. Measure 69 has a quarter note F2, a quarter note E2, and a quarter note D2. Measure 70 has a quarter note C2, a quarter note Bb1, and a quarter note A1. Measure 71 has a half note G1.

72

The image displays a musical score for measures 72 through 78. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of two systems of staves. The first system contains two staves: a vocal line in the upper staff and a piano accompaniment line in the lower staff. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next four notes: G4, A4, B4, and C5. The piano accompaniment starts with a half note G3, followed by a quarter note A3, and then a half note B3. A slur covers the next four notes: G3, A3, B3, and C4. The second system also contains two staves: a vocal line in the upper staff and a piano accompaniment line in the lower staff. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next four notes: G4, A4, B4, and C5. The piano accompaniment starts with a half note G3, followed by a quarter note A3, and then a half note B3. A slur covers the next four notes: G3, A3, B3, and C4. The score concludes with a double bar line at the end of measure 78.

79

The image shows a musical score for measures 79 through 85. The score is written in B-flat major (two flats) and 4/4 time. It consists of three systems of staves. The first system has a vocal line (treble clef) and a bass line (bass clef). The vocal line contains whole rests for all seven measures. The bass line contains a melodic line with eighth and quarter notes, including a sharp sign (F#) in the second measure. The second system is a piano accompaniment, with a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes, including a sharp sign (F#) in the second measure. The bass staff contains a bass line with eighth and quarter notes, including a sharp sign (F#) in the second measure. The score ends with a double bar line at the end of measure 85.

86

The musical score consists of two systems. The first system has a vocal line in the upper staff and a piano accompaniment in the lower staff. The second system continues the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a whole rest in measure 86, followed by a half rest in measure 87. In measure 88, it starts with a quarter note G4, followed by quarter notes A4, B4, and C5. In measure 89, it has a quarter note D5, followed by quarter notes C5, B4, and A4. In measure 90, it has a quarter note G4, followed by quarter notes F4, E4, and D4. In measure 91, it has a half note C4. The piano accompaniment in the first system starts with a quarter note G3, followed by quarter notes A3, B3, and C4. In measure 87, it has a quarter note D4, followed by quarter notes E4, F4, and G4. In measure 88, it has a quarter note A4, followed by quarter notes B4, C5, and B4. In measure 89, it has a quarter note A4, followed by quarter notes G4, F4, and E4. In measure 90, it has a quarter note D4, followed by quarter notes C4, B3, and A3. In measure 91, it has a half note G3. The piano accompaniment in the second system starts with a quarter note G3, followed by quarter notes A3, B3, and C4. In measure 87, it has a quarter note D4, followed by quarter notes E4, F4, and G4. In measure 88, it has a quarter note A4, followed by quarter notes B4, C5, and B4. In measure 89, it has a quarter note A4, followed by quarter notes G4, F4, and E4. In measure 90, it has a quarter note D4, followed by quarter notes C4, B3, and A3. In measure 91, it has a half note G3.

92

The image displays two systems of musical notation. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom staff). The key signature is one flat (B-flat), and the time signature is 4/4. The first system (measures 92-96) features a vocal line with a melodic line and a piano accompaniment with a simple bass line. The second system (measures 97-101) continues the vocal melody and piano accompaniment, with the piano part featuring more complex harmonic support and some melodic movement in the bass line.

97

The image shows a musical score for measures 97 through 102. The score is written in a minor key, indicated by two flats in the key signature. It consists of two systems of staves. The first system has a vocal line on a single staff and a piano accompaniment on two staves. The second system also has a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter note, followed by a half note, and then rests for several measures before entering with a melodic line. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

103

The image displays a musical score for measures 103 through 107. The score is written in a minor key, indicated by two flats in the key signature. It consists of two systems of staves. The first system contains a vocal line (treble clef) and a bass line (bass clef). The second system contains a piano accompaniment, with a right-hand part (treble clef) and a left-hand part (bass clef). The music features a variety of note values, including quarter, eighth, and half notes, as well as rests. A fermata is placed over a half note in the vocal line at the end of measure 107. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

109

The image displays a musical score for measures 109 through 114. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of two systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The second system includes a grand piano accompaniment (treble and bass clefs). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and ties. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The piece concludes with a double bar line and repeat dots at the end of measure 114.

Alman

The image displays a musical score for a piece titled "Alman". The score is written in B-flat major (two flats) and 2/4 time. It consists of two systems of staves. The first system includes a single melodic line in the treble clef and a bass line in the bass clef. The second system includes a piano accompaniment with a treble clef staff and a bass clef staff. The melody is characterized by eighth and quarter notes, with some slurs and a key signature change to B major in the second measure. The piano accompaniment provides a steady harmonic foundation with a mix of quarter and eighth notes.

Musical score for piano and voice, page 22. The score is written in G minor (one flat) and 4/4 time. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system has a piano accompaniment (treble and bass clefs). The music features a melodic line in the voice and piano, with a prominent bass line in the piano accompaniment. The score includes a repeat sign with first and second endings. The first ending leads to the second ending, which concludes the phrase. The key signature is G minor (one flat) and the time signature is 4/4. The score is marked with a '6' at the beginning of the first system, indicating the measure number.

12

The image shows a musical score for measures 12 through 15. It consists of four staves: two for a vocal line and two for a piano accompaniment. The key signature is B-flat major (two flats). The vocal line (top two staves) begins with a treble clef and a key signature of two flats. It contains a melodic line with eighth and quarter notes, including a trill in measure 14. The piano accompaniment (bottom two staves) uses a grand staff with treble and bass clefs. It features a bass line with eighth and quarter notes and a treble line with chords and some melodic fragments. The score is written in black ink on a white background.

17

The image shows a musical score for measures 17 through 20. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The second system has a piano accompaniment line (treble clef) and a piano accompaniment line (bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piece concludes with a double bar line and repeat dots.

Galliard

The image displays a musical score for a piece titled "Galliard". The score is written in 3/8 time and is set in a key signature of two flats (B-flat and E-flat). It consists of two systems of staves. The first system contains a treble clef staff and a bass clef staff, likely representing a single melodic instrument. The second system contains a grand staff with a treble clef staff and a bass clef staff, representing piano accompaniment. The melody in the treble clef staff begins with a quarter note G4, followed by quarter notes A4 and B4. The bass clef staff provides a harmonic accompaniment with a dotted quarter note G3, followed by quarter notes A3 and B3. The piece concludes with a final quarter note G4 in the treble clef staff and a dotted quarter note G3 in the bass clef staff.

10

The image displays a musical score for two systems. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom staff). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. A double bar line with repeat dots is placed after the fourth measure of each system.

System 1:

- Vocal Line:** Starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The fourth measure contains a half note G4.
- Piano Accompaniment:** Starts with a quarter note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The fourth measure contains a half note G3.

System 2:

- Vocal Line:** Starts with a quarter note D5, followed by a quarter note E5, a quarter note F5, and a quarter note G5. The fourth measure contains a half note D5.
- Piano Accompaniment:** Starts with a quarter note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The fourth measure contains a half note G3.

19

The musical score consists of two systems. The first system contains measures 19 through 26. The second system contains measures 27 through 34. The music is written in a minor key, indicated by two flats in the key signature. The vocal line (top staff of each system) features a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The piano accompaniment (bottom staff of each system) provides harmonic support with chords and moving lines in both the treble and bass clefs. The notation includes stems, beams, and various accidentals (sharps and naturals).

Musical score for measures 27-32, featuring a first and second ending. The score is written for two systems, each with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first system includes a first ending (1.) and a second ending (2.).

System 1:

- Measure 27:** Treble clef: quarter notes G4, A4, B4; Bass clef: quarter notes G2, A2, B2.
- Measure 28:** Treble clef: quarter notes C5, B4, A4; Bass clef: quarter notes C3, B2, A2.
- Measure 29:** Treble clef: quarter notes G4, A4, B4; Bass clef: quarter notes G2, A2, B2.
- Measure 30:** Treble clef: quarter notes C5, B4, A4; Bass clef: quarter notes C3, B2, A2.
- Measure 31:** Treble clef: quarter notes G4, A4, B4; Bass clef: quarter notes G2, A2, B2.
- Measure 32:** Treble clef: quarter notes C5, B4, A4; Bass clef: quarter notes C3, B2, A2.

System 2:

- Measure 27:** Treble clef: quarter notes G4, A4, B4; Bass clef: quarter notes G2, A2, B2.
- Measure 28:** Treble clef: quarter notes C5, B4, A4; Bass clef: quarter notes C3, B2, A2.
- Measure 29:** Treble clef: quarter notes G4, A4, B4; Bass clef: quarter notes G2, A2, B2.
- Measure 30:** Treble clef: quarter notes C5, B4, A4; Bass clef: quarter notes C3, B2, A2.
- Measure 31:** Treble clef: quarter notes G4, A4, B4; Bass clef: quarter notes G2, A2, B2.
- Measure 32:** Treble clef: quarter notes C5, B4, A4; Bass clef: quarter notes C3, B2, A2.

35

The image shows a musical score for measures 35 through 40. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The second system has a piano accompaniment line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and phrasing slurs. The piece concludes with a double bar line and repeat dots at the end of measure 40.

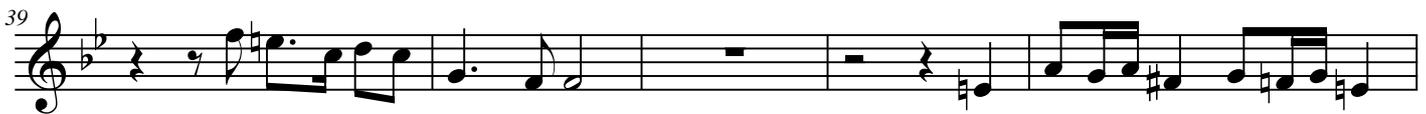
William Lawes (1602-1645)

Sonata no.1 in G minor

for Violin, Bass Viol and Organ

Violin

Fantasia



53



58



62



70



78



94



101



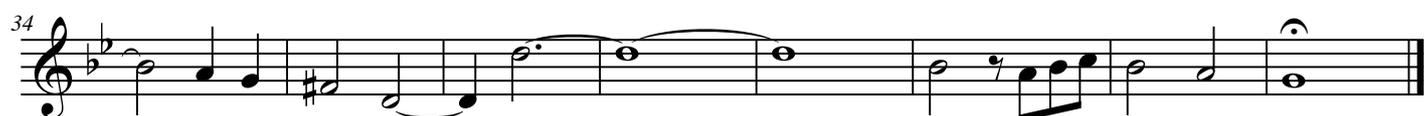
108



Alman



Galliard

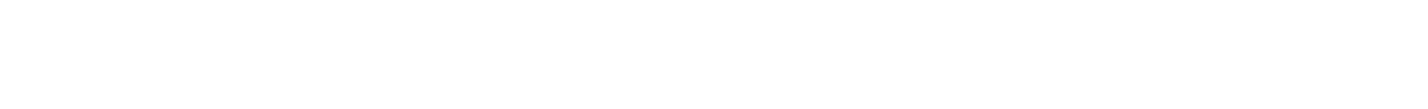


William Lawes (1602-1645)
Sonata no.1 in G minor

for Violin, Bass Viol and Organ

Bass Viol

Fantasia



53



Musical staff 53-59: Bass clef, key signature of one flat. Measures 53-59 contain a melodic line with various rhythmic values and accidentals.

60



Musical staff 60-66: Bass clef, key signature of one flat. Measures 60-66 contain a melodic line with a sixteenth-note triplet in measure 60 and a six-measure rest in measure 66.

70



Musical staff 70-76: Bass clef, key signature of one flat. Measures 70-76 contain a melodic line with a six-measure rest in measure 70 and a six-measure rest in measure 76.

78



Musical staff 78-84: Bass clef, key signature of one flat. Measures 78-84 contain a melodic line with a two-measure rest in measure 78 and a two-measure rest in measure 84.

85



Musical staff 85-91: Bass clef, key signature of one flat. Measures 85-91 contain a melodic line with a two-measure rest in measure 85 and a two-measure rest in measure 91.

90



Musical staff 90-96: Bass clef, key signature of one flat. Measures 90-96 contain a melodic line with an eight-measure rest in measure 90 and a two-measure rest in measure 96.

104



Musical staff 104-110: Bass clef, key signature of one flat. Measures 104-110 contain a melodic line with a two-measure rest in measure 104 and a two-measure rest in measure 110.

111



Musical staff 111-117: Bass clef, key signature of one flat. Measures 111-117 contain a melodic line with a two-measure rest in measure 111 and a two-measure rest in measure 117.

Alman



Galliard



COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE INSTRUMENTALE DE STYLE CONCERTANT

William Lawes (1602-1645)

Sonata no.1 in G minor

for Violin, Bass Viol and Organ

Organ

Fantasia

The image displays a musical score for an organ, titled "Sonata no.1 in G minor" by William Lawes (1602-1645). The score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is G minor (two flats) and the time signature is common time (C). The first system is labeled "Fantasia" and contains measures 1 through 9. The second system begins at measure 10 and continues to measure 19. The third system begins at measure 20 and continues to measure 29. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, with some measures containing complex chordal textures. The organ part is written in a style characteristic of the early 17th century, with a focus on harmonic support and melodic lines.

31

Musical score for measures 31-40. The piece is in a minor key with a key signature of two flats (B-flat and E-flat). The music is written for piano in a 4/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Measure 31 starts with a treble clef and a bass clef. The piece concludes with a double bar line at the end of measure 40.

41

Musical score for measures 41-50. The piece continues in the same minor key and 4/4 time signature. The right hand has a more active melodic line with frequent sixteenth-note runs. The left hand features a complex accompaniment with many chords and a prominent bass line. Measure 41 starts with a treble clef and a bass clef. The piece concludes with a double bar line at the end of measure 50.

51

Musical score for measures 51-60. The piece continues in the same minor key and 4/4 time signature. The right hand has a more active melodic line with frequent sixteenth-note runs. The left hand features a complex accompaniment with many chords and a prominent bass line. Measure 51 starts with a treble clef and a bass clef. The piece concludes with a double bar line at the end of measure 60.

60

Musical score for measures 61-70. The piece continues in the same minor key and 4/4 time signature. The right hand has a more active melodic line with frequent sixteenth-note runs. The left hand features a complex accompaniment with many chords and a prominent bass line. Measure 61 starts with a treble clef and a bass clef. The piece concludes with a double bar line at the end of measure 70.

70

Musical score for measures 70-79. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides harmonic support with chords and moving bass lines, including some sustained notes and a triplet of eighth notes in measure 75.

80

Musical score for measures 80-88. The right hand continues the melodic development with various rhythmic patterns, including eighth and sixteenth notes. The left hand maintains a steady accompaniment with chords and moving lines, featuring a triplet of eighth notes in measure 85.

89

Musical score for measures 89-97. The right hand shows more complex rhythmic patterns, including sixteenth and thirty-second notes. The left hand continues with harmonic accompaniment, including a triplet of eighth notes in measure 94.

98

Musical score for measures 98-107. The right hand features a melodic line with eighth and sixteenth notes. The left hand provides a dense accompaniment with chords and moving lines, including a triplet of eighth notes in measure 103.

107



A musical score system consisting of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat). The system contains eight measures of music. The first measure starts with a treble clef and a key signature of two flats. The music features a mix of eighth and sixteenth notes in the treble and quarter notes in the bass. The system concludes with a double bar line and repeat signs.

Alman



A musical score system consisting of two staves, treble and bass clef. The key signature has two flats. The system contains eight measures of music. The melody in the treble staff is primarily composed of eighth notes, while the bass staff provides a steady accompaniment of quarter notes. The system ends with a double bar line and repeat signs.

8



A musical score system consisting of two staves, treble and bass clef. The key signature has two flats. The system contains eight measures of music. The first measure is marked with a '3' and a fermata, indicating a triplet. The system features a variety of note values and rests, and concludes with a double bar line and repeat signs.

16



A musical score system consisting of two staves, treble and bass clef. The key signature has two flats. The system contains eight measures of music. The first measure is marked with a '3' and a fermata, indicating a triplet. The system concludes with a double bar line and repeat signs.

Galliard

Musical notation for measures 1-13. The piece is in 3/4 time and B-flat major. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The bass line starts with a dotted quarter note, followed by eighth and quarter notes. The piece concludes with a double bar line and repeat dots.

Musical notation for measures 14-23. The melody continues with eighth and quarter notes. The bass line features a mix of eighth and quarter notes. The piece ends with a double bar line and repeat dots.

Musical notation for measures 24-33. Measures 24-27 feature a first ending with a repeat sign. Measures 28-33 feature a second ending. The melody includes a half note and quarter notes. The bass line consists of quarter and eighth notes. The piece concludes with a double bar line and repeat dots.

Musical notation for measures 34-43. The melody features a half note and quarter notes. The bass line includes a half note and quarter notes. The piece concludes with a double bar line and repeat dots.