

# M. Buctons Galiard.

Cantus

John Dowland

A musical score for the Cantus part, consisting of five staves of music. The key signature is one flat, and the time signature is common time (indicated by '3'). The music begins with a dotted half note followed by eighth notes. Measure numbers 7, 12, and 18 are visible on the left side of the staves. The score concludes with a final measure ending with a fermata over a note.

Altus

A musical score for the Altus part, consisting of five staves of music. The key signature is one flat, and the time signature is common time (indicated by '3'). The music begins with a dotted half note followed by eighth notes. Measure numbers 6, 12, and 19 are visible on the left side of the staves. The score concludes with a final measure ending with a fermata over a note.

# M. Buctons Galiard.

Tenor

John Dowland

Music for Tenor part, measures 1 through 17. The score is in common time (indicated by '3') and uses a treble clef. Measure 1 starts with a whole rest followed by a dotted half note. Measures 2-4 show a pattern of eighth notes and sixteenth notes. Measures 5-6 show a pattern of eighth notes and sixteenth notes. Measures 7-8 show a pattern of eighth notes and sixteenth notes. Measures 9-10 show a pattern of eighth notes and sixteenth notes. Measures 11-12 show a pattern of eighth notes and sixteenth notes. Measures 13-14 show a pattern of eighth notes and sixteenth notes. Measures 15-16 show a pattern of eighth notes and sixteenth notes. Measures 17-18 show a pattern of eighth notes and sixteenth notes.

Quintus

Music for Quintus part, measures 1 through 15. The score is in common time (indicated by '3') and uses a treble clef. Measure 1 starts with a whole rest followed by a dotted half note. Measures 2-3 show a pattern of eighth notes and sixteenth notes. Measures 4-5 show a pattern of eighth notes and sixteenth notes. Measures 6-7 show a pattern of eighth notes and sixteenth notes. Measures 8-9 show a pattern of eighth notes and sixteenth notes. Measures 10-11 show a pattern of eighth notes and sixteenth notes. Measures 12-13 show a pattern of eighth notes and sixteenth notes. Measures 14-15 show a pattern of eighth notes and sixteenth notes.

Bassus

Music for Bassus part, measures 1 through 17. The score is in common time (indicated by '3') and uses a bass clef. Measure 1 starts with a whole rest followed by a dotted half note. Measures 2-3 show a pattern of eighth notes and sixteenth notes. Measures 4-5 show a pattern of eighth notes and sixteenth notes. Measures 6-7 show a pattern of eighth notes and sixteenth notes. Measures 8-9 show a pattern of eighth notes and sixteenth notes. Measures 10-11 show a pattern of eighth notes and sixteenth notes. Measures 12-13 show a pattern of eighth notes and sixteenth notes. Measures 14-15 show a pattern of eighth notes and sixteenth notes. Measures 16-17 show a pattern of eighth notes and sixteenth notes.

<sup>1</sup> Note that these whole rests represent a whole measure, or three half rests. This is the way Dowland notated it.

<sup>2</sup> This rest represents a whole measure, or 3 half rests. The facsimile actually has either a half rest or a breve rest; it's hard to read.