

Rejoice, rejoice

William Byrd

Intavolierung - Anton Höger

10

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

14

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

17

Handwritten musical notation for measures 17-19. The notation is written on three staves, each with a treble clef. The notes are written in a stylized, handwritten style, often with a 'd' or 'b' above the note head, indicating a specific pitch or rhythm. The notation is organized into measures by vertical bar lines.

Measure 17: δ δ b a δ | b δ b a b c b δ a b a | δ a a

Measure 18: δ b δ a b a δ b | a δ b a δ b a b δ | a b a b b b

Measure 19: c a c δ | δ b a c a e a c a b | δ a δ a δ

20

Handwritten musical notation for measures 20-23. The notation is written on three staves, each with a treble clef. The notes are written in a stylized, handwritten style, often with a 'd' or 'b' above the note head, indicating a specific pitch or rhythm. The notation is organized into measures by vertical bar lines. The final measure (23) ends with a double bar line and a wavy line, indicating the end of the piece.

Measure 20: b b a δ a b δ a | b δ a b δ b δ a c a | b δ a b a δ b δ a b δ | b δ a

Measure 21: a δ b c δ b c δ b | δ a b δ a b δ b δ a | δ a b b δ a b δ b | a b

Measure 22: a c δ c a c | δ b a b δ a c | a b δ a δ b a c a b | δ a δ a

Measure 23: c a δ | b | b | a b