

John Maynard is principally known because he 'set and composed' a book of songs with lute and bass viol accompaniment also including 'Lute Lessons' and 'Lessons for the Lyra Violl', entitled *The XII Wonders of the World* published in London by John Browne in 1611.<sup>1</sup> On the title page (facsimile opposite) he describes himself as 'Lutenist at the most famous Schoole of St Julians in Hartfordshire'. He was baptised in St. Albans on 5 Jan 1577, and his father Ralph left him St. Julians near St. Albans in his will of 1607.<sup>2</sup> The house is recorded as 'in the occupation of John Maynard' in 1613 and 1614, which is the last known of him. St. Julians was built as a leper hospital and no other record of its being a school is known. In 1600, when in his early twenties, he was a Commissary of Musters in Ireland, which probably means he was not the 'Johann Meinert' employed in 1599-1601 as bass singer at the court of Christian IV of Denmark in Copenhagen. A relative may have been the Edmund Maynard who petitioned 'against Henry Bassano for debt of £6' in April 1630.<sup>3</sup>

The records of Chatsworth House, the musical household of William Cavendish, 1st Earl of Devonshire (1551-1626), record that in November 1610 a Mr. Maynard was paid £11 for 'teaching Mrs Ellin and Mrs Aston ther lute and viall', which probably refers to John Maynard. Less likely is the possibility that this Mr. Maynard was a kinsman of William Cavendish's son-in-law William, first Baron Maynard,<sup>4</sup> although it is also possible that John Maynard was himself a kinsman of William Maynard. In the dedication of *The XII Wonders*, to Lady Joan Thynne of Cause Castle in Shropshire, he states that 'This poore play-work of mine, had its prime originall and birth-wrights in your own house, when by nearer service I was obliged yours' and refers to 'Gentlewoman Mrs. Dorothy Thynne, your vertuous Daughter, whose breast is possesst with an admirable hereditary loue of Musicke, and who once laboured me to that effect', which suggests that he was employed by Lady Joan some time before 1611 as music teacher to her daughter Dorothy.<sup>5</sup>

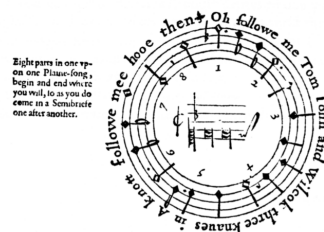
The first of the Thynnes to be elevated to the nobility was Sir John (1513-1580) who built Longleat House in Wiltshire in 1568. His son, also called Sir John Thynne, married Joan Hayward who left Longleat after he died in 1604, moving to her own estate of Cause Castle in Shropshire. So she is the Lady Joan Thynne of Maynard's dedication and the daughter



# THE XII. WONDERS OF THE WORLD.

Set and composed for the Violl de  
Gambo, the Lute, and the Voyce to Sing the  
Verse, all three ioyntly, and none seuerall: also Lessons for  
the Lute and Base Violl to play alone: with some Lessons to play  
Lyra-voges alone, or if you will, to fill up the parts,  
with another Violl for Lute-way.

Newly composed by *John Maynard*, Lutenist at the most  
famous Schoole of St. Julians in Hartfordshire.



LONDON:

Printed by Thomas Snodham for John Browne, and are to be sold at his Shop  
in Saint Dunjones Church-yard in Fleetstreet. 1611.

that Maynard taught is the Dorothy Thynne who married Edward Grenville. Lady Joan's son Sir Thomas Thynne (d.1640) took up residence at Longleat causing her to leave for Cause Castle, so it was presumably he who paid a Mr Woode 'for half a yeares teaching on the lute' at Longleat in 1612.<sup>6</sup> Sir Thomas' son Sir James Thynne (1605-1670) married the much younger Isabella Rich (1623-1657), daughter of Sir Henry Rich, Earl of Holland. Henry was the son of Robert Rich and Penelope Devereux (married 1581), the latter probably the dedicatee of John Dowland's *Lady Rich galliard*. Isabella Thynne (nee Rich) was a lutenist herself. After the breakdown of her marriage to Sir James she joined the court of Charles I at Oxford in 1642, where according to the contemporary account of John Aubrey, she

<sup>1</sup> John Maynard, *The XII Wonders of the World* (London: John Browne, 1611), copies in GB Lbl (shelf mark K.8.h.6) and GB Ob (shelf mark B.5.12.Art). Facsimile edition: *John Maynard. The XII Wonders of the World 1611*, edited by Ian Harwood, English Lute Songs 1597-1632: A Collection of Facsimile Reprints, no. 32 (Menston: Scolar Press, 1970). Modern edition: Anthony Rooley (ed.) *The XII Wonders of the World* (London: Stainer and Bell, 1985), lacking the instrumental music. On the title page is a catch: 'Eight parts in one upon one Plaine-song, begin and end where you will, so as you do come in a Semibreve one after another' [see title page opposite].

<sup>2</sup> Ian Harwood: 'John Maynard and "The XII Wonders of the World"', *Lute Society Journal* iv, pp. 7-16 (1962). 'Maynard, John' Ian Harwood/ Robert Spencer, *New Grove* 2 xvi, pp. 175-6.

<sup>3</sup> Andrew Ashbee (ed.), *Records of English Court Music*. Volume iii (1625-1649) (Snodland, 1988), pp. 51 & 53.

<sup>4</sup> Lynn Hulse, 'Hardwick MS 29: A new source for Jacobean Lutenists', *The Lute* xxvi part2 (1986), pp. 63-72.

<sup>5</sup> Dedication [sig. A2r]: TO HIS EVER-HONOVRED LADY AND MISTRIS the Lady Joane Thynne, of Cause-Castle in Shropshire, Nestors yeeres on earth, and Angels happinesse in Heaven. Madame. What at first priuately was intended for you, is at last publickly commended to you. This poore play-work of mine, had its prime originall and birth-wrights in your own house, when by nearer service I was obliged yours. I am humbly-

bould to present it to your Ladiships view and protection (if you will daigne to make happy by your Patronage so meane a worke) both for your well knowne loue to the Science, and your many many fauours conferred vpon my vnderseuing selfe, the louer and admirer of your Vertues. The powrefull perswasion of that nobly-disposed Gentlewoman M<sup>rs</sup>. Dorothy Thynne, your vertuous Daughter, whose breast is possesst with an admirable hereditary loue of Musicke, and who once laboured me to that effect, hath not a little emboldened mee herevnto. If there lie any good thing in mee, only your *Onely-Selfe* is firstly interested in the fame, I being doubly bound, by your bountie on the one side, and my dutie on the other. Accept then, Gracious Lady, with vnwrinkled brow, the affectionate, though weake deuoyre of him that strongly desires to doe you service. I know it is not able Eagle-like to looke with an vndaunted eye against the brightfull Sunne of your matchlesse iudement; wherin notwithstanding, if your Clemencie shall allowe it fauourable roome, I feare not the vnequallest front of the sowrest Criticke. Thus lowly-laying both it and myselfe, the worthless Authour at your VVorships service, I beseech Him that is the *Giver of all things*, to graunt vnto you, and your vertuous Daughters, a full confluence of vnitied Happinesse heere, and glory eternall hereafter. Your Ladyships in all humble service *John Maynard*.

<sup>6</sup> David C. Price *Patrons and Musicians of the English Renaissance* (Cambridge: Cambridge University Press, 1981), p. 130.

'would make her entry with her theorbo or lute played before her,' continuing 'I have heard her play on it in the grove myself, which she did rarely'.<sup>7</sup> She is depicted with her 12-course lute in a painting by William Dobson c.1635 still in the state dining room at Longleat.<sup>8</sup> Whilst travelling in Italy, Sir James acquired the manuscript now known as the Thynne lute book which is signed 'Philerenio Scozzese alias Sinciero anno 1634', referring to a pseudonym of Sir James Thynne.<sup>9</sup>

*The XII Wonders* are twelve satires for voice, 7-course lute and bass viol 'all three joynly, and none severall', on stock figures,<sup>10</sup> to words written by Sir John Davies around 1600.<sup>11</sup> The songs are followed by the six 'Lute Lessons' reproduced here, which are duets for lute and bass viol, the latter a relatively independent part rather than merely doubling the bass notes of the lute. The final section of the book contains seven pavans for the lyra viol using two different tunings, with optional bass viol in normal tuning 'to fill up the parts'.<sup>12</sup>

Of the lute and bass viol duets, the first three, a pavan, galliard and almond making up a suite of dances, and the last, titled 'Adew', all three for a lute in vieil ton tuning with a seventh course tuned to D (assuming a lute with nominal pitch of G). The remaining pavan and galliard are 'in cordes avalée' tuning requiring the 6th and 7th courses of the lute tuned down to F and C, and a different pitch for the bass viol, explained below the bass viol part to the pavan as follows: 'You must set your Base Violl a note below your Lute, to play this Pauin, because of his compasse: and it fits the Keye best, because of auoyding Flats and Sharps in your Base: so likewise the Galliard following.' In the introduction to the facsimile edition Ian Harwood explains that 'the lute part would normally be considered as being in F minor, but the bass part is written in D minor. However, a small bass viol, tuned as instructed 'a note below your Lute', i.e. with its top string at F but fingered as for normal tuning (top string at d'), would give the required result'. Here, the lute part is

reproduced in *cordes avalée* tuning (but its not difficult to transpose the 6th and 7th course up a tone to play it on an 8-course lute in vieil ton tuning as you sight read), and the bass viol part is transposed up a minor third so it can be played on a regular bass viol [tuned d' a e c G D].<sup>13</sup>

Other music ascribed to Maynard survives as follows: (i) GB Lcm MS 2093, ff. 38v-39v *Voluntary p[er] Maynard*, an organ transcription of no. XII. 'The Maid', in *The XII Wonders of the World*; (ii-iii) Pavan and Galliard for two lyra viols: GB Ob Mus. Sch. 245, p. 156 [Galliard] *J M*; GB Ob Mus. Sch. 246, pp. 181-2 [Galliard] *M Maynarde*; GB Ob Mus. Sch. 245, p. 157 [Pavan] *Jo: Maynarde*; GB Ob Mus. Sch. 246, p. 182 [Pavan] *Jo: Maynerd*;<sup>14</sup> (iv) GB Lbl Add.10444, f. 6r *Mainards Allmaine* [treble] f. 61r *Mainards Almaine* [bassus],<sup>15</sup> in fact a coranto and probably referring to John Maynard's cousin, a courtier who danced in several Stuart masques.

Two anonymous English pavans from other early 17th-c sources are also included here, one from the lute book of **Michael Eijserdt** of Nürnberg<sup>16</sup> copied around 1600 and the other from **Johan Daniel Mylius's** *Thesaurus Gratiarum* published by Jacob de Zetter in Frankfurt in 1622.<sup>17</sup>

### Worklist<sup>18</sup>

*Pauanna Englessa* [anon] A-Lla 475, f. 68v

#### John Maynard *The XII Wonders of the World* 1611

XIII. *A Pauin* sigs. G2v-H1r  
XIII. *A Galliard to the Pauin* sig. H1v  
*An Almond to both* sig. H2r  
XV. *A Pauin in cordes avalée* sigs. H2v-I1r  
XVI. *The Galliard to the Pauin before* sigs. I1v-H1r  
XVI[I]. *ADew* sigs. G2v-H1r

*Pauana Anglica* [anon] Mylius 1622, pp. 61-63

John H Robinson, Newcastle University, June 2008.

<sup>7</sup> Quoted by Matthew Spring, *The Lute in Britain: A History of the Instrument and its Music*, Oxford Early Music Series (Oxford: Oxford University Press, 2001) p. 327.

<sup>8</sup> Spring, *op. cit.*, pp. 217, 327, 330, 342.

<sup>9</sup> Daniel Leech-Wilkinson 'The Thynne Lutebook' *The Lute* xxxiii: 1-11 (1993). The manuscript is still at Longleat House, Old Library, Recess VI, Music MS 7.

<sup>10</sup> *The Courtier*. I. [sigs. A2v-B1r] 'Long, long haue I liu'd in Court'; *The Denine*. II. [B1v-B2r] 'My calling is diuine, and I from God is sent'; *The Souldiour*. III. [B2v-C1r] 'My Occupation is the Noble trade, the trade of Kings'; *The Lawyer*. IIII. [C1v-C2r] 'The Law my Calling is'; *The Physition*. V. [C2v] 'I Studie to vphold the slippery state of Man'; *The Marchant*. VI. [D1v-D2r] 'My trade doth euery thing to every land supply'; *The Countrey Gentleman*. VII. [D2v-E1r] 'Though strange outlandish spirits praise'; *The Batchelar*. VIII. [E1v-E2r] 'How many things as yet are deare alike to mee?'; *The Married man*. IX. [E2v-F1r] 'O onely am the man among all married men'; *The Wife*. X. [F1v-F2r] 'The first of all our sexe came from the side of Man'; *The Widow*. XI. [F2v-G1r] 'My dying Husband knew how much his death would grieue mee'; *The Maide*. XII. [G1v-G2r] 'I marriage would forswere, but that I heare men tell'.

<sup>11</sup> The words were first printed as 'Yet other Twelve Wonders of the World' in the second edition of *A Poetical Rhapsody* in 1608 and a copy is found in Davies' autograph at Downing College, Cambridge, in the Wikstede Thesaurus. Words reprinted in Alexander Balloch Grosart *Complete Works of Sir John Davies* (1876) and F. W. Sternfeld and David Greer (eds.) *English Madrigal Verse*, 3rd edition, (Oxford, 1967), pp. 620-623.

<sup>12</sup> XVIII. *A Pauin*. [sig. K1v] [fethf]; XIX. *A Pauin*. [sig. K2r] [fethf]; XX. *A Pauin*. [sig. K2v] [fethf]; XXI. *A Pauin*. [sig. L1r] [fethf]; XXII. [index: *A Pauin*. [sigs. L1v-L2r] [fethf]; XXIII. *A Pauin*. [sig. L2v-M1r] [fethf]; XXIII. *A Pauin*. [sig. M1v-M2r] [fethf]. See Frank Traficante 'Music for the Lyra Viol: The Printed Sources' *Lute Society Journal* viii, pp. 7-24 (1966); reprinted in *Journal of the Viola da Gamba Society of America* v, pp. 16-33 (1968).

<sup>13</sup> Thanks to Denys Stephens for running the abc2ps files to create the pdfs of staff notation for the bass viol parts.

<sup>14</sup> Thanks to Andrew Ashbee for copies.

<sup>15</sup> Andrew J. Sabol *Four Hundred Songs & Dances from the Stuart Masque* (Providence: Brown University Press, 1982), p. 615.

<sup>16</sup> Oberösterreichisches Landesarchiv Linz [A-Lla], Hs. 475, copied in German tablature c. 1600. Twenty nine English dances including 7 by John Dowland [see John M. Ward, 'Appendix S. The Linz Lute Book' *JLSA* X (1977), pp. 138-9] are interspersed with 42 vocal intabulations by Hans Leo Hassler [see 'Lute arrangements of music by Johannes Leo Hassler (1564-1612)', tablature supplement to *Lute News* 79 (September 2006)].

<sup>17</sup> Includes 13 pavans: 1. [pp. 44-5] *Pauana Wilhelmi Angli* - William Brade?. 2. [pp. 46-7] *Pauana Anglica Ejusdem* [Daniel Bacheler]; *Pauana del Sr Danielli Inglese* GB-Cfm Mus.689, ff. 3v-4r; DB GB-Cu Dd.5.78, ff. 61v-62r; *A pauin by Mr Daniell Bachler* GB-Lbl Eg. 2046, f. 27v; *Pauana de Anglaterra. Pauana prima* Fuhrmann 1615, ff. 49-50. 3. [pp. 48-9] *Pauana Anglica Excellens* [John Dowland]; [untitled] GB-Cu Dd.5.78.3, ff. 2v-3r; *Pauana Englese tertia*. / *Pauana tertia* Fuhrmann 1615, pp. 53-5; *M. John Langtons Pauan / 10 / Io. Dowland* [viols consrt & lute] Dowland *Lachrimae* 1604, sigs. G1v-G2r = *PAuana. Ioan Dowlant Hove* 1612, f. 36v. 4. [pp. 50-1] *Pauana Anglica* [Daniel Bacheler]; [untitled, incomplete first strain and divisions] GB-Cu Add.3056, f. 63v; *Pauana Englese. Pauana secunda* Fuhrmann 1615, pp. 51-2. 5. [pp. 52-3] *Pauana Doulandi Angli* [John? Dowland]. 6. [pp. 54-6] *Pauana Doulant* [John? Dowland]. 7. [pp. 57-8] *Pauana Anglica* [Daniel Bacheler]; *Pauana mr Daniel Bacheler* GB-Cfm Mus.689, ff. 19v-20r; *A pauine by daniell Bachler* GB-Lbl Eg. 2046, ff. 20v-21r; *Pauana quarta* Fuhrmann 1615, pp. 56-8. 8. [pp. 59-61] *Pauana Anglica* [Philip Rosseter]; *A Parin by Rossetters* GB-Lbl Eg. 2046, ff. 25v-26r. 9. [pp. 61-3] *Pauana Anglica*. 10. [pp. 64-5] *Pauana*. 11. [pp. 65-6] *Pauana*. 12. [pp. 66-7] *Pauana*. 13. [p. 68] *Pauana* = *Pauane en forme de complainte* A.9. Nicolas Vallet *Secretum Musarum* 1615, p. 20. Thanks to Tim Crawford for access to a microfilm of the copy of Mylius he found in PL-Kj.

<sup>18</sup> The bass viol parts are unbarred. Thank you to Ian Harwood for copies of his transcription in score of Maynard's nos. XIII, XIV and XVII, and to Lynda Sayce for playing all the music and for help transcribing Maynard's nos. XI and XVI.

1

6

**a**

13

17

21

[illegible]

23

25

30

35

40

45

50

## XIII. A Galliard to the Pauin by John Maynard

Maynard 1611, sig. H1v

1

7

16

20

24

28

34

An Almond to both by John Maynard

Maynard 1611, sig. H2r

1

6

11

## XV. A Pauin in cordes avalée by John Maynard

Maynard 1611, sigs. H2v-I1r

The Rose Tree

1

4

7

10

13

16

10

19



22

25

27

30

33

36

38

## XVI. The Galliard to the Pauin before by John Maynard

Maynard 1611, sigs. H1v-H1r

1

Measures 1-6 of the piece. The notation is in a single system with a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The notes are: 1. B-flat, 2. A, 3. G, 4. F, 5. E, 6. D. The rhythm is indicated by a 'c' (crotchet) above the notes. The piece is in 3/4 time.

7

Measures 7-12. The melody continues with notes: 7. D, 8. C, 9. B, 10. A, 11. G, 12. F. The rhythm is indicated by a 'c' (crotchet) above the notes. The piece is in 3/4 time.

13

Measures 13-18. The melody continues with notes: 13. E, 14. D, 15. C, 16. B, 17. A, 18. G. The rhythm is indicated by a 'c' (crotchet) above the notes. The piece is in 3/4 time.

19

Measures 19-23. The melody continues with notes: 19. F, 20. E, 21. D, 22. C, 23. B. The rhythm is indicated by a 'c' (crotchet) above the notes. The piece is in 3/4 time.

24

Measures 24-29. The melody continues with notes: 24. A, 25. G, 26. F, 27. E, 28. D, 29. C. The rhythm is indicated by a 'c' (crotchet) above the notes. The piece is in 3/4 time.

30

Measures 30-35. The melody continues with notes: 30. B, 31. A, 32. G, 33. F, 34. E, 35. D. The rhythm is indicated by a 'c' (crotchet) above the notes. The piece is in 3/4 time.

36

Measures 36-41. The melody continues with notes: 36. C, 37. B, 38. A, 39. G, 40. F, 41. E. The rhythm is indicated by a 'c' (crotchet) above the notes. The piece is in 3/4 time.

41

46

50

55

61

66

[illegible]

9 a

[illegible]

Handwritten musical notation on a five-line staff, featuring rhythmic notation (vertical lines) and a complex system of letters and symbols (f, d, c, a, abd, q, abdo, ba, ac, ec, a, b, c, a, a, c, d, a) written below the staff.

16

22 a

The second system of musical notation continues the piece. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, with notes and rests indicated by letters (a, b, c, d, f, g) and rhythmic values (e.g., 1/2, 1/4, 1/8). The accompaniment is written on a four-line staff, also using letters and rhythmic values. The system concludes with a double bar line.

28

28

30

30

32

32

37

37

42

42

44

44

46

46

## XVII. Adew by John Maynard

Maynard 1611, sigs. G2v-H1r

[illegible]

1

7

H H H H	♩. ♯H ♯. ♯H H	♩. ♯H H H H	♩. ♯H H H H	♩. ♯H H H H	♩. ♯H H H H	♩. ♯H H H H	♩. ♯H H	♩. ♯H H	♩. ♯H H
g ♯ g ♯ g	r b r e g	r a r e r	g a r a r e	g a r a r e	g e g ♯ ♯ g	r a			
e e g f	e		e r e f	♯ g ♯ ♯ ♯ f	e				
g e	♭ e		b ♭ e						
e e e		e ♭ e		e e e					
g e	r								r b r e

12

[illegible]

C

H H

a	a	c e	c c	f g	e e r e	c f
a a c a c e r	a e c a c a	r c r a	a a h g c			
a c e a c f e	a d c a a a e	e f f e a	e e c e	e	a h g c	f e
b c e e	b c c b c	e e c e				
	c	b c	c		e	c
c a a c	a	c a a				

20

Musical notation for the first system of 'The Rose Tree'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The notes are: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-10

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