





# Präludium2

*incerti Autoris*

o d J J J

c	c	a	c	a	c	a	c	f	h	b
a	a	a	b	a	a	a	a	a	a	a
a	a	a	a	a	a	a	a	b	b	b
c	c	c	c	a	c	c	a	c	f	h
/a										a

J J J J J J J J J

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

J J J J J J J J J

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

J J J J J J J J J

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

J J J J J J J J J

a	a	c	b	a	a	c	a	a	a	a	a
b	b	a	a	a	a	a	a	a	a	a	a
a	c	c	c	a	a	a	a	a	a	a	a
b	c	a	a	a	c	a	a	a	a	a	a
/a			/a		a	a					

J J J J J J J J J

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

J J J J J J J J J

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



# Präludium

Eliae Mertelii

# Subplementum folii





# Präludium 8 V.S.

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

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

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

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

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

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

# Präludium 9

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

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

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

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

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

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




# Fantasia Prima

*incerti Autoris*



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

a	a a a	f a c a a c	c a c a
		c	c c c


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

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


/a


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

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


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

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


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

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


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

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


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

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


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


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






//a

# Fantasia de Pollac


  
 f a f e c c b c b c

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


  
 f e e f c

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


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

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


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

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


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

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


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

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


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

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







Musical notation system 1: Treble clef, notes, dynamics (f), and fingerings (h, e, f, h, a, f, e, c, e).

Musical notation system 2: Treble clef, notes, dynamics (f), and fingerings (h, e, f, h, a, f, e, c, e).

Musical notation system 3: Treble clef, notes, dynamics (f), and fingerings (h, e, f, h, a, f, e, c, e).

Musical notation system 4: Treble clef, notes, dynamics (f), and fingerings (h, e, f, h, a, f, e, c, e).

Musical notation system 5: Treble clef, notes, dynamics (f), and fingerings (h, e, f, h, a, f, e, c, e).

Musical notation system 6: Treble clef, notes, dynamics (f), and fingerings (h, e, f, h, a, f, e, c, e).

Musical notation system 7: Treble clef, notes, dynamics (f), and fingerings (h, e, f, h, a, f, e, c, e).

Musical notation system 8: Treble clef, notes, dynamics (f), and fingerings (h, e, f, h, a, f, e, c, e).

Musical notation system 9: Treble clef, notes, dynamics (f), and fingerings (h, e, f, h, a, f, e, c, e).





# Canzon 2

Hasleri

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

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

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

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

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

*a a a a | f f e | f h i f h | f | a c*

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



# Tocata

M. Galilei

o

c	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	c	c	c	c	c

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	c	c	c	c	c

c	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	c	c	c	c	c

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	c	c	c	c	c



Musical notation for the first system, including a treble clef, a whole rest, and a series of eighth notes.

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

Musical notation for the second system, including a treble clef and a series of eighth notes.

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

Musical notation for the third system, including a treble clef and a series of eighth notes.

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

a c a a/c/a/a a

Musical notation for the fourth system, including a treble clef and a series of eighth notes.

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

a //a a a

Musical notation for the fifth system, including a treble clef and a series of eighth notes.

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

a a a a

Musical notation for the sixth system, including a treble clef and a series of eighth notes.

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

f e c d c a d

Musical notation for the seventh system, including a treble clef and a series of eighth notes.

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

c a c e

Musical notation for the eighth system, including a treble clef and a series of eighth notes.

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

a a

Musical notation for the ninth system, including a treble clef and a series of eighth notes.

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

a a

# Quem vidistis Pastores?

Joh. Leon. Hasleri

o d d o o d d d d d d

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

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

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

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

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

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

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

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



# Qui laudet Dominum 4 Vocum

Joh. Leon. Hasleri

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

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

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

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

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

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

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

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

Suplementum folii

/a= Eb

a/a

# Ecce Maria genuit nobis

Joh. Leon. Hasleri

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

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

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

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

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

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

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

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

Musical notation system 1: Treble clef, notes f, h, i, h, i, f, h, f, e, f, e. Chords: f, h, i, h, i, f, f, f, e, c, a, c, a, c, e, a, c, a, c, f, e, c, e, f, c, e. Bass clef notes: f, h, f, c, e, f, e, e, c, c, f, c, e, e, b, e, c, c.

Musical notation system 2: Treble clef, notes a, a, a, a, c, c, e, f, c, e, f. Chords: a, a, a, a, c, c, f, h, i, h, i, i. Bass clef notes: a, e, c, a, c, e, a, c, b, e, c, c, b, a, f, h.

Musical notation system 3: Treble clef, notes f, h, f, e, f, e, c, c, c, e, c, e, c, e, f, h, f, e, f, e, c. Chords: f, h, i, h, i, f, h, f, e, c. Bass clef notes: f, c, e, f, e, f, e, f, e, c, c, e, f, f, c, h, i, h, i, f, h, f, e, c.

Musical notation system 4: Treble clef, notes h, h, h, c, f, e, h, f, a, c, e, f, a, c, c, a, c, c, a, c, c. Chords: h, h, h, c, f, e, h, f, a, c, e, f, a, c, c, a, c, c. Bass clef notes: h, h, c, a, h, e, c, e, a, c, e, a, a, c, e, c.

Musical notation system 5: Treble clef, notes a, a, c, e, f, c, e, c, e, f, h, h, a, c, e, f, h, e, f, f, e, a, e, f, h, a, f. Chords: a, a, c, e, f, h, a, f, e, a, e, f, h, a, f. Bass clef notes: a, h, b, a, e, h, c, a.

Musical notation system 6: Treble clef, notes c, e, f, c, a, a, a, a, h, f, a, a, c, a, c, a, c, c, a, c, c, a, c, f, e. Chords: c, e, f, c, a, a, a, a, h, f, a, a, c, a, c, a, c, c, a, c, c, a, c, f, e. Bass clef notes: a, h, e, c, e, c, e, h, e, c, e, e, e, c.

Musical notation system 7: Treble clef, notes a, a, c, e, f, c, e, c, e, f, h, h, a, c, e, f, h, e, f, f, e, a, e, f, h, a, f. Chords: a, a, c, e, f, h, a, f, e, a, e, f, h, a, f. Bass clef notes: a, h, b, a, e, h, c, a.

Musical notation system 8: Treble clef, notes c, e, f, c, a, a, c, a, a, e, f, h, a, f, c, e, f, c, a, a, a. Chords: c, e, f, c, a, a, a, a, e, f, h, a, f, c, e, f, c, a, a, a. Bass clef notes: a, c, e, f, c, c, e, c, c, e, c, a, c, a, e, f, c.

Musical notation system 9: Treble clef, notes a, h, f, e, c, a, a, a, a, a, a, a, a. Chords: a, h, f, e, c, a, a, a, a, a, a, a, a. Bass clef notes: a, a, a, c, e, c, a, e, a, c, a, a.

Dulcissimi ben mio 4 Voc

Joh. Leon. Hasleri

First system of musical notation for 'Dulcissimi ben mio 4 Voc'. It consists of three staves. The top staff shows a vocal line with notes and rests. The middle and bottom staves show piano accompaniment with notes and rests. Dynamics include *f* and *o*. The system ends with a fermata over a note.

Second system of musical notation. It consists of three staves. The top staff shows a vocal line with notes and rests. The middle and bottom staves show piano accompaniment with notes and rests. Dynamics include *f*. The system ends with a fermata over a note.

Third system of musical notation. It consists of three staves. The top staff shows a vocal line with notes and rests. The middle and bottom staves show piano accompaniment with notes and rests. Dynamics include *f*. The system ends with a fermata over a note.

Fourth system of musical notation. It consists of three staves. The top staff shows a vocal line with notes and rests. The middle and bottom staves show piano accompaniment with notes and rests. Dynamics include *f*. The system ends with a fermata over a note.

Fifth system of musical notation. It consists of three staves. The top staff shows a vocal line with notes and rests. The middle and bottom staves show piano accompaniment with notes and rests. Dynamics include *f*. A **3** (triple) marking is present in the middle staff. The system ends with a fermata over a note.

Sixth system of musical notation. It consists of three staves. The top staff shows a vocal line with notes and rests. The middle and bottom staves show piano accompaniment with notes and rests. Dynamics include *f*. A **C** (Crescendo) marking is present in the middle staff. The system ends with a fermata over a note.

Seventh system of musical notation. It consists of three staves. The top staff shows a vocal line with notes and rests. The middle and bottom staves show piano accompaniment with notes and rests. Dynamics include *f*. The system ends with a fermata over a note.



# Vattene pur crudel 6 Voc

Joh.Leon.Hasleri







# Joson ferito amore

Joh. Leon. Hasleri

o d d o d j d j d j j j j

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

j j j j d j d j j

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

d j j j j d j j j d

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

j d j j j j j j j j j j

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

d j j d j j j j j j j j j j j

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

j j j j j j j j j j j j

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

d j j d j j j j j j j j j

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

d j j j j j j j j j j j j

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

Cantiones Galliae

é trouve sur l'herbe assise

Cantoniones Gallicae puis quae tu es sibelle

First system of musical notation for 'Cantoniones Gallicae puis quae tu es sibelle'. It consists of three staves. The top staff contains a melodic line with notes and rests, including dynamic markings like 'f' and 'h'. The middle and bottom staves contain a figured bass line with letters 'a', 'c', 'd', 'b' and accidentals. A double bar line is present in the middle of the system.

Second system of musical notation for 'Cantoniones Gallicae puis quae tu es sibelle'. It consists of three staves with a melodic line and a figured bass line. The system concludes with a double bar line.

Quand je voy ce bel oeil

First system of musical notation for 'Quand je voy ce bel oeil'. It consists of three staves with a melodic line and a figured bass line. The system concludes with a double bar line.

Second system of musical notation for 'Quand je voy ce bel oeil'. It consists of three staves with a melodic line and a figured bass line. The system concludes with a double bar line.

i e' est pour mon pucelage

First system of musical notation for 'i e' est pour mon pucelage'. It consists of three staves with a melodic line and a figured bass line. The system concludes with a double bar line.

Second system of musical notation for 'i e' est pour mon pucelage'. It consists of three staves with a melodic line and a figured bass line. The system concludes with a double bar line.

Third system of musical notation for 'i e' est pour mon pucelage'. It consists of three staves with a melodic line and a figured bass line. The system concludes with a double bar line.

# Chi vuol veder Chanzonet 4 Vocum

F.L.H.

First system of musical notation for 'Chi vuol veder Chanzonet 4 Vocum'. It consists of three staves. The top staff contains a vocal line with notes and rests. The middle and bottom staves contain lute tablature with letters 'a', 'c', 'f', 'h' and rhythmic values 'c', 'd', 'f', 'h'.

Second system of musical notation for 'Chi vuol veder Chanzonet 4 Vocum'. It consists of three staves with a vocal line and lute tablature.

Third system of musical notation for 'Chi vuol veder Chanzonet 4 Vocum'. It consists of three staves with a vocal line and lute tablature, ending with a double bar line.

# Mhento ohime morie 4 Voc

First system of musical notation for 'Mhento ohime morie 4 Voc'. It consists of three staves. The top staff contains a vocal line with notes and rests. The middle and bottom staves contain lute tablature with letters 'a', 'c', 'd', 'f' and rhythmic values 'c', 'd'.

Second system of musical notation for 'Mhento ohime morie 4 Voc'. It consists of three staves with a vocal line and lute tablature.

Third system of musical notation for 'Mhento ohime morie 4 Voc'. It consists of three staves with a vocal line and lute tablature.

Fourth system of musical notation for 'Mhento ohime morie 4 Voc'. It consists of three staves with a vocal line and lute tablature, ending with a double bar line.

# Fugendo auda 4 Vocum

J. L. H.

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

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

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

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

# Subplementum folii E.M.A.

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

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

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

Ach Fräwlein zart Cantio Germanica

Joh.L.H

First system of musical notation. It consists of a treble clef on the left, followed by a series of notes and rests on a five-line staff. The notes are mostly quarter notes and eighth notes. Below the staff, there are several lines of letters (a, b, c, d, e, f) and dynamic markings (f, a) indicating fingerings and accents.

Second system of musical notation. Similar to the first system, it features a treble clef, notes, and rests on a staff. The notation includes various rhythmic values and dynamic markings (f, a) below the staff.

Third system of musical notation. It continues the piece with a treble clef, notes, and rests. The notation includes dynamic markings (f, a) and fingerings below the staff.

Fourth system of musical notation. It features a treble clef, notes, and rests. The notation includes dynamic markings (f, a) and fingerings below the staff.

Fifth system of musical notation. It continues the piece with a treble clef, notes, and rests. The notation includes dynamic markings (f, a) and fingerings below the staff.

Sixth system of musical notation. It features a treble clef, notes, and rests. The notation includes dynamic markings (f, a) and fingerings below the staff.

Seventh system of musical notation. It continues the piece with a treble clef, notes, and rests. The notation includes dynamic markings (f, a) and fingerings below the staff.

Eighth system of musical notation. It features a treble clef, notes, and rests. The notation includes dynamic markings (f, a) and fingerings below the staff. The system concludes with a double bar line and a fermata over the final note.

# Ich hab's gewagt

Joh.L.H

Canzonet, 4 Voc

First system of musical notation with notes and lyrics: a c c a c c, f c h f c h, c a c a c e.

Second system of musical notation with notes and lyrics: f e c a c e a f a e, f c h f c h, c a c a c.

Third system of musical notation with notes and lyrics: a c e a c, f e c e f h e c, e a c a c e.

Fourth system of musical notation with notes and lyrics: f e c a, a c a c a c, c a c a c, a c f e.

Fifth system of musical notation with notes and lyrics: c a a e a, c a a c f, e a c c a a c e.

Sixth system of musical notation with notes and lyrics: a e f c e f c, a a c a c, f f e c a e.

Seventh system of musical notation with notes and lyrics: a a c a, a c a c a, f h e f c e e c a.

Eighth system of musical notation with notes and lyrics: a c e f e c a e f c, e a c a c c c a c.

La Nonette, Perichonis

Subplemetu folii

//a

a

a

# Ein alter Greiß

Joh.L.H.

## Cantio Germanica

First system of musical notation with notes and letters (a, c, e, f, h) on a five-line staff.

Second system of musical notation with notes and letters (e, h, f, c, a, b) on a five-line staff.

Third system of musical notation with notes and letters (a, c, e, f, h, b) on a five-line staff.

Fourth system of musical notation with notes and letters (h, f, e, c, a, b) on a five-line staff.

Fifth system of musical notation with notes and letters (a, c, e, f, h) on a five-line staff.

Sixth system of musical notation with notes and letters (a, c, e, f, h) on a five-line staff.

Seventh system of musical notation with notes and letters (a, c, e, f, h) on a five-line staff.



# Ich danck dir lieber Herre

E.M.A

## Cantio matutina

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

♪	♪	♪	♩	♪	♪	♪	♪	♪	♪
a	a	a	c	e	a	c	e	a	a
e	c	e	a	c	a	a	a	e	a
a	c	a	c	e	a	a	a	e	a
c	c	c	c	c	b	c	c	c	c
		a	c					a	

♪	♪	♪	♩	♪	♪	♪	♪	♪	♪
c	a	c	a	e	a	c	e	a	e
a	a	a	a	e	a	c	e	a	e
a	c	a	c	e	a	a	a	c	a
b	c	c	c	c	c	c	c	c	c
	a	e	a	c	a	c	e	a	e

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

♩	♪	♪	♩	♪	♪	♪	♪	♪	♪
c	h	f	e	c	a	e	c	a	h
a	a	a	a	a	a	e	a	a	a
a	a	a	a	a	a	a	a	a	a
c	c	c	c	c	c	c	c	c	c
	a	a	a	c	e	f	a	a	c

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

♪	♪	♩	♪	♪	♪	♪	♪	♪	♪
h	f	e	c	a	c	e	f	c	e
a	a	a	a	a	a	a	a	a	a
a	a	a	a	a	a	a	a	a	a
c	c	c	c	c	c	c	c	c	c

# So wünsch ich ihr ein gute Nacht

E.M.A.

## Cantio Germanica

Subplementum folii E.M.A Orlandus furiosus



# Pavana de Angle terra

## Pavana prima

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

/a

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

/a

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

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

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

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

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

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

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

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

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

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

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

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

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

# Pavana Englese

## Pavana secunda

<i>d.</i> h	<i>f</i> c c a	<i>f</i> h f c e	<i>f</i> e a a c e	<i>f</i> a c e a	<i>f</i> c e f h h	<i>f</i> h h
a	a	a	a	a	a	a
a	a		b e c	a e	c e	f

<i>f</i> h	<i>f</i> e e a	<i>f</i> a c e a	<i>f</i> a a a e c e	<i>f</i> a a c a a	<i>f</i> a a
a	a	a	a	a	a
c	e	c	c c c	a	a

/a

<i>f</i> h	<i>f</i> h f e	<i>f</i> e h f e c a	<i>f</i> e c a c c a c	<i>f</i> a h a f a c e	<i>f</i> a c e c a	<i>f</i> e a c e c a
a	a	a	a	a	a	a
a						c b e

<i>f</i> e a c e	<i>f</i> a c a c a	<i>f</i> a c e f e	<i>f</i> e h a c c a f c e f h	<i>f</i> a	<i>f</i> h h h	<i>f</i> e e e
a	a	a	a	a	a	a
c				e	a f e	e

<i>f</i> h c a c	<i>f</i> a a c c e c e	<i>f</i> a c a c a	<i>f</i> a c a c a	<i>f</i> a c a c a	<i>f</i> e c f e f e f e c c e a	<i>f</i> a a
a	a	a	a	a	a	a
a						a

/a

<i>f</i> a	<i>f</i> c c c a	<i>f</i> a h f c a c a	<i>f</i> a c a c c	<i>f</i> a c a c c	<i>f</i> a c a c c
a	a	a	a	a	a
a	a	e c	c	c	c c e b

<i>f</i> e e e	<i>f</i> a a f e	<i>f</i> c a a c a	<i>f</i> a a a a	<i>f</i> a a a a	<i>f</i> f f f e a	<i>f</i> o
a	a	a	a	a	a	a
c	c	c	c	c e a	c	

/a

<i>f</i> a	<i>f</i> a c a f e	<i>f</i> c a c a c a	<i>f</i> a a f e f	<i>f</i> a c e
a	a	a	a	a
a		a		





a a a c c b c c h g h e c e c

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

/e /e/c a /c/a

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

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

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

/e /c a /a/c

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

c h g e c c c b c c a c a a c h h g e g h

/a /a





a c  $\bar{\circ}$   $\bar{\circ}$  a c  $\bar{\circ}$   $\bar{\circ}$  a c a  $\bar{\circ}$  c  $\bar{\circ}$  c  $\bar{\circ}$  c  $\bar{\circ}$  c a c |  $\bar{\circ}$  a c  $\bar{\circ}$  a c  $\bar{\circ}$  f f  $\bar{\circ}$  c

a f f a c  $\bar{\circ}$  a f  $\bar{\circ}$  c a c  $\bar{\circ}$  f h f f h f h i h f | h i f  $\bar{\circ}$  f b  $\bar{\circ}$  a c

c a c a c  $\bar{\circ}$  f a a a c  $\bar{\circ}$  a a a c  $\bar{\circ}$  b a b  $\bar{\circ}$  a c  $\bar{\circ}$  a c  $\bar{\circ}$  a a

a a c  $\bar{\circ}$  c  $\bar{\circ}$  f  $\bar{\circ}$  f  $\bar{\circ}$  f  $\bar{\circ}$  c a a f f e f a c  $\bar{\circ}$  a c a c | c c

f f  $\bar{\circ}$  c  $\bar{\circ}$  c a h c f  $\bar{\circ}$  a c  $\bar{\circ}$  f a c  $\bar{\circ}$  f a b  $\bar{\circ}$  a c

a c  $\bar{\circ}$  c a a f  $\bar{\circ}$  a a  $\bar{\circ}$  c a  $\bar{\circ}$  b a  $\bar{\circ}$  c a  $\bar{\circ}$  b a

c a h f c f  $\bar{\circ}$  a  $\bar{\circ}$  c a c  $\bar{\circ}$  a c  $\bar{\circ}$  a a f

f a c  $\bar{\circ}$  a c  $\bar{\circ}$  f c  $\bar{\circ}$  f f a c  $\bar{\circ}$  f  $\bar{\circ}$  f  $\bar{\circ}$  f  $\bar{\circ}$  c a c a a a

h f b a b  $\bar{\circ}$  a a a c f c a c  $\bar{\circ}$  a c a c  $\bar{\circ}$  a a a c

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

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

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

Subplementum. Passage

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

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

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

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

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

## Pavana Spagnolet 1

First system of musical notation for Pavana Spagnolet 1. The melody is written in a treble clef with a 3/4 time signature and a key signature of one flat. The bass line is written in a bass clef. The system concludes with a repeat sign.

Second system of musical notation for Pavana Spagnolet 1. The melody continues with quarter and eighth notes. The bass line includes some sixteenth notes. The system concludes with a repeat sign.

Third system of musical notation for Pavana Spagnolet 1. The melody continues with quarter and eighth notes. The bass line includes some sixteenth notes. The system concludes with a repeat sign.

Fourth system of musical notation for Pavana Spagnolet 1. The melody continues with quarter and eighth notes. The bass line includes some sixteenth notes. The system concludes with a repeat sign.

## Pavana Spagnolet 2

First system of musical notation for Pavana Spagnolet 2. The melody is written in a treble clef with a 3/4 time signature and a key signature of one flat. The bass line is written in a bass clef. The system concludes with a repeat sign.

Second system of musical notation for Pavana Spagnolet 2. The melody continues with quarter and eighth notes. The bass line includes some sixteenth notes. The system concludes with a repeat sign.

Third system of musical notation for Pavana Spagnolet 2. The melody continues with quarter and eighth notes. The bass line includes some sixteenth notes. The system concludes with a repeat sign.

# Pavana

M. Aloirs

## Pavana quinta

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

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

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

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

a c a a a c c c c c c c c c c c

a a a c e c a

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

a a a b c e a f

a c e c e c

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

a a a f f c c c c c c c c c c

h c e a c

a

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

e e e e e a c

e e c

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

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

a c a c

a

# Pavana Lachrimae V.S.

## Pavana sexta

First system of musical notation for Pavana sexta, featuring a treble clef and a common time signature. The notation includes a melody line with notes and rests, and two bass lines with letter-based notes.

Second system of musical notation for Pavana sexta, continuing the melody and bass lines.

Third system of musical notation for Pavana sexta, including a dynamic marking of *f*.

Fourth system of musical notation for Pavana sexta, including a dynamic marking of *f*.

Fifth system of musical notation for Pavana sexta, including a dynamic marking of *f*.

Sixth system of musical notation for Pavana sexta, including a dynamic marking of *f*.

Seventh system of musical notation for Pavana sexta, including a dynamic marking of *f*.





Pavana octava

V.S

Pavana 8

First system of musical notation for Pavana 8, featuring a treble clef and a single melodic line with notes and rests.

Second system of musical notation for Pavana 8, featuring a treble clef and a single melodic line with notes and rests.

Third system of musical notation for Pavana 8, featuring a treble clef and a single melodic line with notes and rests.

Fourth system of musical notation for Pavana 8, featuring a treble clef and a single melodic line with notes and rests.

Fifth system of musical notation for Pavana 8, featuring a treble clef and a single melodic line with notes and rests.

Sixth system of musical notation for Pavana 8, featuring a treble clef and a single melodic line with notes and rests.

Seventh system of musical notation for Pavana 8, featuring a treble clef and a single melodic line with notes and rests.



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

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

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

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

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

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

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

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



<i>c a</i>	<i>a c</i>	<i>a c a</i>	<i>c a c</i>	<i>a c</i>	<i>a c</i>
<i>c b c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>

//a

<i>c a</i>	<i>c a</i>	<i>a</i>	<i>a</i>	<i>a c</i>	<i>a c</i>
<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>

<i>c</i>	<i>a c</i>	<i>a c</i>	<i>a c</i>	<i>a c</i>	<i>a c</i>
<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>

//a

<i>c</i>	<i>a</i>	<i>a</i>	<i>a</i>
<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>

//a

## Subplementum

### Intrata

<i>e f h</i>	<i>a</i>	<i>f e c</i>	<i>a c e a</i>	<i>c a</i>	<i>a c e f</i>	<i>c e f h</i>	<i>a c e f</i>	<i>e</i>
<i>a</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>c</i>
<i>a</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>c</i>

<i>c</i>	<i>e c a</i>	<i>c a</i>	<i>a c e</i>	<i>c f e</i>	<i>c e</i>	<i>c e</i>	<i>c a</i>
<i>c</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>a</i>
<i>c</i>	<i>c</i>	<i>b</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>

<i>a</i>	<i>a c</i>	<i>e c a</i>	<i>f h e</i>	<i>c e c</i>	<i>e f h</i>	<i>a f</i>	<i>a a</i>
<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>a</i>
<i>b</i>	<i>c</i>	<i>b</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>

# Passomezo

Laurencini Romani

a  
 a a a a  
 a a a a  
 a

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

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

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

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

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

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

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

4.

5.





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

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

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

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

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

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

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

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

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

*a* *a c d f h*  
*a b a c a*  
*a c d a*

*f c d a c a* **11.** *a c a a c d f d c a c f d c a d c a c a a*  
*a c d a c d* *a c d a c d* *a c d a c d*  
*a a a a a a*

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

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

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

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

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



# Passomezo V.S.&aliorum

## Praecedentis toni

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

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

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

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

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

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

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

Musical notation for the first system. The melody line consists of a sequence of notes. Below it is a multi-staff system with letters 'a', 'b', 'c' and accidentals (sharps, flats, naturals) indicating pitch and dynamics.

Musical notation for the second system. The melody line continues with a sequence of notes. The multi-staff system below contains letters 'a', 'b', 'c' and accidentals.

Musical notation for the third system. The melody line continues with a sequence of notes. The multi-staff system below contains letters 'a', 'b', 'c' and accidentals.

Musical notation for the fourth system. The melody line continues with a sequence of notes. The multi-staff system below contains letters 'a', 'b', 'c' and accidentals.

V.S.

Musical notation for the fifth system. The melody line continues with a sequence of notes. The multi-staff system below contains letters 'a', 'b', 'c' and accidentals.

Musical notation for the sixth system. The melody line continues with a sequence of notes. The multi-staff system below contains letters 'a', 'b', 'c' and accidentals.

Musical notation for the seventh system. The melody line continues with a sequence of notes. The multi-staff system below contains letters 'a', 'b', 'c' and accidentals.



$\bar{b}$	$\bar{b}$ $\bar{b}$	$\bar{a}$ $\bar{a}$ $\bar{c}$ $\bar{e}$ $\bar{b}$ $\bar{b}$	$\bar{a}$ $\bar{b}$ $\bar{c}$ $\bar{d}$ $\bar{a}$ $\bar{c}$ $\bar{e}$	$\bar{f}$ $\bar{e}$ $\bar{c}$ $\bar{a}$ $\bar{c}$ $\bar{e}$ $\bar{b}$ $\bar{b}$ $\bar{b}$
$\bar{a}$ $\bar{c}$ $\bar{e}$	$\bar{a}$ $\bar{a}$ $\bar{c}$ $\bar{e}$ $\bar{c}$ $\bar{d}$ $\bar{a}$	$\bar{b}$ $\bar{c}$ $\bar{d}$ $\bar{a}$ $\bar{c}$ $\bar{e}$	$\bar{f}$ $\bar{e}$ $\bar{c}$ $\bar{a}$ $\bar{c}$ $\bar{e}$	$\bar{b}$ $\bar{b}$ $\bar{b}$
$\bar{f}$ $\bar{c}$ $\bar{e}$ $\bar{f}$	$\bar{c}$ $\bar{d}$ $\bar{a}$	$\bar{b}$ $\bar{c}$ $\bar{d}$ $\bar{a}$	$\bar{f}$ $\bar{e}$ $\bar{c}$ $\bar{d}$ $\bar{f}$	$\bar{c}$ $\bar{a}$
$\bar{f}$	$\bar{a}$	$\bar{b}$	$\bar{f}$	$\bar{c}$ $\bar{a}$

$\bar{a}$ $\bar{c}$ $\bar{a}$	$\bar{b}$ $\bar{a}$ $\bar{c}$	$\bar{c}$ $\bar{d}$ $\bar{f}$ $\bar{h}$ $\bar{f}$ $\bar{c}$	$\bar{a}$ $\bar{b}$ $\bar{a}$ $\bar{b}$ $\bar{c}$
$\bar{a}$ $\bar{c}$ $\bar{a}$	$\bar{c}$ $\bar{a}$	$\bar{a}$ $\bar{f}$ $\bar{e}$ $\bar{f}$	$\bar{a}$ $\bar{e}$ $\bar{b}$ $\bar{a}$ $\bar{b}$ $\bar{c}$
$\bar{c}$ $\bar{c}$ $\bar{a}$	$\bar{c}$ $\bar{a}$	$\bar{e}$ $\bar{f}$	$\bar{a}$
$\bar{c}$	$\bar{a}$	$\bar{c}$ $\bar{c}$ $\bar{a}$ $\bar{b}$ $\bar{c}$ $\bar{d}$ $\bar{a}$	$\bar{c}$ $\bar{e}$

$\bar{c}$	$\bar{a}$ $\bar{c}$ $\bar{c}$ $\bar{d}$ $\bar{f}$ $\bar{c}$	$\bar{c}$ $\bar{d}$ $\bar{f}$ $\bar{d}$ $\bar{c}$ $\bar{a}$	$\bar{a}$ $\bar{b}$ $\bar{b}$ $\bar{a}$ $\bar{b}$
$\bar{a}$	$\bar{a}$	$\bar{a}$	$\bar{b}$ $\bar{b}$ $\bar{a}$ $\bar{b}$
$\bar{a}$	$\bar{a}$	$\bar{a}$	$\bar{a}$
$\bar{a}$	$\bar{a}$	$\bar{a}$	$\bar{c}$ $\bar{d}$ $\bar{a}$

$\bar{a}$ $\bar{b}$ $\bar{a}$ $\bar{b}$ $\bar{b}$ $\bar{b}$ $\bar{a}$ $\bar{a}$ $\bar{c}$ $\bar{d}$	$\bar{c}$ $\bar{c}$ $\bar{d}$ $\bar{f}$ $\bar{c}$	$\bar{f}$ $\bar{c}$ $\bar{a}$ $\bar{c}$ $\bar{a}$
$\bar{a}$	$\bar{a}$	$\bar{a}$
$\bar{a}$	$\bar{a}$	$\bar{a}$
$\bar{a}$	$\bar{a}$	$\bar{a}$

$\bar{c}$ $\bar{a}$ $\bar{c}$ $\bar{d}$	$\bar{d}$ $\bar{c}$ $\bar{a}$	$\bar{c}$ $\bar{a}$ $\bar{c}$ $\bar{d}$	$\bar{d}$ $\bar{c}$	$\bar{d}$ $\bar{a}$ $\bar{c}$ $\bar{d}$	$\bar{d}$ $\bar{c}$
$\bar{a}$	$\bar{a}$	$\bar{a}$	$\bar{a}$	$\bar{a}$	$\bar{a}$
$\bar{a}$	$\bar{a}$	$\bar{a}$	$\bar{a}$	$\bar{a}$	$\bar{a}$
$\bar{a}$	$\bar{a}$	$\bar{a}$	$\bar{a}$	$\bar{a}$	$\bar{c}$ $\bar{d}$ $\bar{a}$

$\bar{d}$ $\bar{c}$ $\bar{a}$	$\bar{a}$ $\bar{a}$ $\bar{a}$ $\bar{b}$ $\bar{d}$ $\bar{a}$ $\bar{b}$ $\bar{b}$ $\bar{a}$ $\bar{b}$	$\bar{a}$ $\bar{b}$ $\bar{a}$	$\bar{b}$ $\bar{b}$ $\bar{b}$ $\bar{a}$ $\bar{b}$ $\bar{d}$ $\bar{a}$ $\bar{c}$ $\bar{d}$
$\bar{a}$	$\bar{a}$	$\bar{a}$	$\bar{a}$
$\bar{a}$	$\bar{c}$ $\bar{a}$	$\bar{a}$	$\bar{a}$
$\bar{a}$	$\bar{c}$ $\bar{a}$	$\bar{a}$	$\bar{a}$

$\bar{c}$ $\bar{a}$ $\bar{c}$ $\bar{a}$ $\bar{c}$ $\bar{d}$ $\bar{c}$ $\bar{a}$	$\bar{c}$ $\bar{a}$ $\bar{c}$ $\bar{d}$	$\bar{a}$ $\bar{c}$ $\bar{a}$	$\bar{a}$
$\bar{d}$ $\bar{b}$ $\bar{a}$	$\bar{d}$ $\bar{c}$ $\bar{a}$ $\bar{c}$ $\bar{d}$ $\bar{c}$	$\bar{d}$ $\bar{c}$ $\bar{a}$	$\bar{d}$
$\bar{a}$	$\bar{a}$	$\bar{a}$	$\bar{a}$
$\bar{a}$	$\bar{a}$	$\bar{a}$	$\bar{a}$

8.

C	A	C	F	F	C	F	C	C	A	C
C	A	C	F	C	A	C	F	C	A	C
C	A	C	F	C	A	C	F	C	A	C

C	F	C	A	C	F	C	C	A	C	C	A	C	C	A	C
C	F	C	A	C	F	C	C	A	C	C	A	C	C	A	C
C	F	C	A	C	F	C	C	A	C	C	A	C	C	A	C

C	F	C	A	C	F	C	C	A	C	C	A	C	C	A	C
C	F	C	A	C	F	C	C	A	C	C	A	C	C	A	C
C	F	C	A	C	F	C	C	A	C	C	A	C	C	A	C

C	F	C	A	C	F	C	C	A	C	C	A	C	C	A	C
C	F	C	A	C	F	C	C	A	C	C	A	C	C	A	C
C	F	C	A	C	F	C	C	A	C	C	A	C	C	A	C

9.

C	A	C	F	C	F	A	C	C	A	C
C	A	C	F	C	F	A	C	C	A	C
C	A	C	F	C	F	A	C	C	A	C

C	A	C	F	C	F	A	C	C	A	C
C	A	C	F	C	F	A	C	C	A	C
C	A	C	F	C	F	A	C	C	A	C

C	A	C	F	C	F	A	C	C	A	C
C	A	C	F	C	F	A	C	C	A	C
C	A	C	F	C	F	A	C	C	A	C

*f*  $\bar{\circ} c a$

$\bar{b} b \bar{\circ} a b \bar{\circ} b \bar{\circ}$	$\bar{\circ} \bar{\circ} b a \bar{\circ} c a$	$\bar{c} \bar{\circ} b a$	$a a b \bar{\circ} a b$
$c e a c e$	$a c a$	$c a c a b$	$a c$
		$a \bar{\circ} c a e$	$a c \bar{\circ} a$

a

a  $\bar{c} a a c \bar{\circ} c a$

$\bar{\circ} \bar{\circ}$	$\bar{\circ} a$	$\bar{\circ} c a$	$\bar{\circ} a c \bar{\circ} c a$	$a \bar{\circ} b a$
$a c a$		$\bar{\circ} b a$	$\bar{\circ} b a b$	$b \bar{\circ} b a$
$a$	$a c \bar{\circ}$	$e c a$	$a c \bar{\circ}$	$c a \bar{\circ} c a$

a a a

$\bar{\circ} c a c \bar{\circ} a c$

$\bar{\circ} b a$	$\bar{\circ} a b \bar{\circ} a c \bar{\circ} c a$	$a c \bar{\circ} c a \bar{\circ} c \bar{\circ} a c e$
$\bar{\circ} b a$	$c a b \bar{\circ} \bar{\circ} b a$	$c a$
$c$		

a

*f*  $e c a$

$\bar{c} \bar{\circ} c a$		$a b \bar{\circ} a b \bar{\circ} a \bar{\circ} a c \bar{\circ} a c$
$\bar{\circ} \bar{\circ} c a$	$c a$	
$a e c$	$a c e a c a$	$e c a c \bar{\circ} c a \bar{\circ} c a$

a

a  $a c a c \bar{\circ} c a c \bar{\circ}$  a b a

$\bar{\circ} a c \bar{\circ} \bar{\circ} \bar{\circ}$	$\bar{a} a b \bar{\circ} a b \bar{\circ} \bar{\circ} b a$	$a \bar{\circ} b a$
	$c a b \bar{\circ}$	$b \bar{\circ} b a$
		$c a \bar{\circ} c a \bar{\circ} c a$

a

*f*  $\bar{\circ} c a$   $\bar{\circ} c a$  *b h f* *i h f* a  $\bar{\circ} c \bar{\circ}$

$\bar{\circ} c a \bar{\circ} b a$	$\bar{\circ} c a \bar{\circ} i h f$	$i b a \bar{\circ} b a a c \bar{\circ}$
$c a e c$	$a$	$c a$

a

*f*  $\bar{\circ} \bar{\circ} \bar{\circ} c a c$

$a b b c$
-----------

a

## Supplementum Chorea Anglica

1. 2.

3. 4.

5.

6.



Passomezi variorum Authorum in G sol re ut

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

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

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

e	c	e	f	e	2. a	c	e	c	a	h	e	f	h	e	f	h	e	c	a	a	a	a	a	c
f	c	e	f	f						a	a							c	a	c	a	c		
c	c									c		e	g	e	c	a		c	a					
a	a									a								a	a					

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

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

a					h	e	f	h	e	3. a	c	e			h	e	f	h		a				
a		a	a		a	a				a	a				a					c				
c					c					c					h	h				c				
a	e	a	a		a	a				a					h					a				

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

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

a	a h e f h	4. a c e a c e f	h e f c e	a c e f
a	a	a	a	a
c	a	a	a	c
c e a c	a e c a			

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

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

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

h e c a	a a	a a c e f	h e c	a h f e	e	a a a	5. a c
a a a e c	e c f e	a	f f e	a h f e	a	a a a	
a a	a b	c	f	a h f e	c	a a a	
c	e	c		a	c	c c b c	
h c	c a c	a	a	a	a	a a	

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

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

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

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

e a c c c a c a a	c a a c o a a	c a c e a a a c a c e a c
o c o o a c o	o c o a	c o o
c a e c	a e c	a e c

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

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

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

a c a c e a c a e c e a c	a a c e a c e a c e a c	a a c a
e e e a c e	a a c e a c e a c e a c e	o c a
c a c	c a c	o c a c
c e a c	a e a c	a

# Passomezo, in G sol, re, ut b mol

Antoni del. Pergasco

First system of musical notation with notes and letters (a, b, c, f) on a five-line staff.

Second system of musical notation with notes and letters (a, b, c, f) on a five-line staff.

Third system of musical notation with notes and letters (a, b, c, f, h) on a five-line staff.

Fourth system of musical notation with notes and letters (a, b, c, f) on a five-line staff.

Second system (2.) of musical notation with notes and letters (a, b, c, f, h) on a five-line staff.

Fifth system of musical notation with notes and letters (a, b, c, f) on a five-line staff.

Sixth system of musical notation with notes and letters (a, b, c, f, h, i, l) on a five-line staff.



# Passomezo praecedentis toni

Diomedis

$a$   $c$   $\flat$   $c$  |  $a$   $a$   $a$   $\flat$   $c$  |  $c$   $\flat$   $f$   $c$   $\flat$   $c$   $a$   $f$  |  $c$   $a$   $\flat$   $c$

$a$   $a$   $a$   $\flat$   $c$  |  $a$   $a$   $a$   $\flat$   $c$  |  $a$   $a$   $a$   $\flat$   $c$  |  $a$   $a$   $a$   $\flat$   $c$

$c$   $c$   $c$   $b$   $a$  |  $c$   $\flat$   $b$   $\flat$   $a$   $\flat$  |  $a$   $a$   $a$   $c$  |  $a$   $b$   $a$

$a$  |  $a$   $c$   $\flat$  |  $a$  |  $c$

$a$   $a$   $b$   $a$  |  $a$   $a$   $a$   $\flat$   $c$  |  $a$   $a$   $c$   $\flat$   $c$   $a$   $c$   $a$   $c$  |  $a$   $a$   $a$   $c$   $\flat$   $a$   $\flat$   $b$

$a$   $a$   $a$   $\flat$   $c$  |  $a$   $a$   $a$   $\flat$   $c$  |  $a$   $a$   $a$   $\flat$   $c$  |  $a$   $a$   $a$   $\flat$   $c$

$c$   $c$   $c$   $b$   $c$   $b$  |  $c$   $a$   $\flat$   $b$   $\flat$   $b$   $\flat$  |  $c$   $c$   $c$   $c$  |  $c$   $c$   $c$   $a$   $\flat$   $c$   $a$

$a$   $c$   $\flat$  |  $a$   $c$   $\flat$  |  $a$   $a$  |  $a$

$a$   $a$   $a$   $c$   $\flat$  |  $\flat$   $f$   $h$   $f$   $\flat$   $f$   $\flat$   $c$  |  $c$   $a$   $a$   $c$   $a$   $c$   $\flat$   $a$   $c$   $a$  |  $a$   $c$   $a$   $\flat$   $b$   $a$   $\flat$   $b$   $a$

$a$   $a$   $a$   $\flat$   $c$  |  $\flat$   $f$   $h$   $f$   $\flat$   $f$   $\flat$   $c$  |  $a$   $a$   $a$   $c$   $a$   $c$   $\flat$   $a$   $c$   $a$  |  $a$   $c$   $a$   $\flat$   $b$   $a$   $\flat$   $b$   $a$

$a$   $a$   $a$   $\flat$   $c$  |  $\flat$   $f$   $h$   $f$   $\flat$   $f$   $\flat$   $c$  |  $a$   $a$   $a$   $c$   $a$   $c$   $\flat$   $a$   $c$   $a$  |  $a$   $c$   $a$   $\flat$   $b$   $a$   $\flat$   $b$   $a$

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

$a$   $c$   $\flat$   $c$   $a$  |  $c$   $a$   $c$   $a$   $a$   $a$   $a$  |  $a$   $a$   $a$   $a$  |  $a$   $a$   $c$   $\flat$   $c$   $a$

$a$   $a$   $a$   $\flat$   $c$  |  $c$   $a$   $c$   $a$   $a$   $a$   $a$  |  $a$   $a$   $a$   $a$  |  $a$   $a$   $c$   $\flat$   $c$   $a$

$c$   $c$   $c$   $a$   $\flat$   $b$   $\flat$  |  $a$   $c$   $\flat$   $a$   $a$   $a$  |  $c$   $c$   $\flat$   $c$   $\flat$   $c$   $a$   $b$  |  $c$   $a$   $c$   $a$   $c$   $\flat$   $a$   $\flat$   $b$   $a$

$a$  |  $c$   $a$   $\flat$   $a$   $e$   $c$  |  $a$   $c$   $e$   $a$   $c$  |  $a$

$a$   $b$   $a$   $a$  |  $a$   $a$   $a$   $c$   $\flat$   $a$   $a$   $c$   $f$   $\flat$   $c$   $a$   $a$   $f$   $c$   $\flat$   $f$   $c$   $\flat$   $a$

$a$   $b$   $a$   $a$  |  $a$   $a$   $a$   $c$   $\flat$   $a$   $a$   $c$   $a$   $c$  |  $a$   $b$   $a$   $c$   $a$   $a$   $c$

$c$   $c$   $c$   $b$  |  $c$   $b$   $b$   $c$   $a$   $c$  |  $a$   $\flat$   $b$   $a$   $c$   $a$   $a$   $c$

$a$   $\flat$   $c$  |  $a$  |  $c$

$c$   $c$   $a$   $c$  |  $a$   $a$  |  $a$   $a$   $a$

$\flat$   $a$   $b$   $\flat$  |  $b$   $\flat$   $b$   $a$  |  $\flat$   $b$   $a$   $\flat$   $b$   $a$

$a$   $a$   $c$   $e$   $a$   $c$   $e$  |  $c$   $c$   $b$   $c$   $b$   $c$   $b$   $c$   $b$   $c$   $b$  |  $a$   $c$   $b$   $\flat$   $a$   $c$   $\flat$   $b$   $\flat$

$a$  |  $a$   $c$   $e$   $a$   $c$  |  $a$   $c$   $a$

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

$a$   $\flat$  |  $a$   $a$   $e$   $c$  |  $e$   $\flat$   $c$   $a$   $a$   $\flat$   $b$   $a$  |  $a$   $\flat$   $f$   $\flat$

$a$   $a$   $\flat$   $c$   $a$  |  $a$   $\flat$   $b$   $a$   $e$   $a$   $\flat$   $b$   $a$  |  $b$   $\flat$   $a$   $\flat$   $b$   $\flat$   $\flat$

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

$a/a$  |  $a/a$  |  $\flat$   $\flat$   $f$   $\flat$





# Passomezo praecedentis toni

E.M.A

Musical notation system 1: Treble clef, notes above staff, bass clef, notes below staff. Includes dynamic markings *f* and *f*.

Musical notation system 2: Treble clef, notes above staff, bass clef, notes below staff. Includes dynamic marking *f*.

Musical notation system 3: Treble clef, notes above staff, bass clef, notes below staff. Includes dynamic marking *f*.

Musical notation system 4: Treble clef, notes above staff, bass clef, notes below staff. Includes dynamic marking *f*.

Musical notation system 5: Treble clef, notes above staff, bass clef, notes below staff. Includes dynamic marking *f* and a second ending bracket labeled "2."

Musical notation system 6: Treble clef, notes above staff, bass clef, notes below staff. Includes dynamic marking *f*.

Musical notation system 7: Treble clef, notes above staff, bass clef, notes below staff. Includes dynamic markings *f* and *f*.

Musical notation system 1. Treble clef, one flat key signature. Melody: quarter notes, eighth notes. Bass line: quarter notes.

Musical notation system 2. Treble clef, one flat key signature. Melody: quarter notes, eighth notes. Bass line: quarter notes.

Musical notation system 3. Treble clef, one flat key signature. Melody: quarter notes, eighth notes, triplet of eighth notes, fermata. Bass line: quarter notes.

Musical notation system 4. Treble clef, one flat key signature. Melody: quarter notes, eighth notes, sixteenth notes. Bass line: quarter notes.

Musical notation system 5. Treble clef, one flat key signature. Melody: quarter notes, eighth notes. Bass line: quarter notes.

Musical notation system 6. Treble clef, one flat key signature. Melody: quarter notes, eighth notes. Bass line: quarter notes. Dynamic markings: *f*, *fz*.

Musical notation system 7. Treble clef, one flat key signature. Melody: quarter notes, eighth notes. Bass line: quarter notes.

Musical notation system 8. Treble clef, one flat key signature. Melody: quarter notes, eighth notes, fermata. Bass line: quarter notes. Section marker: 4.



