

Passomeo in C sol fa ut b mol

Diomedis

Musical notation system 1: Treble clef, notes, and staff with letters a, b, c, and dynamic markings *f*.

Musical notation system 2: Treble clef, notes, and staff with letters a, b, c, and dynamic markings *f*.

Musical notation system 3: Treble clef, notes, and staff with letters a, b, c, and a repeat sign //a.

Musical notation system 4: Treble clef, notes, and staff with letters a, b, c, and dynamic markings *f*, *a/b*, and */a/b a*.

Musical notation system 5: Treble clef, notes, a fermata, a second ending sign 2., and staff with letters a, b, c, and dynamic markings *f*, *a/b*, and *a*.

Musical notation system 6: Treble clef, notes, and staff with letters a, b, c, and dynamic markings *f*, *a/b*, */a*, and *//a*.

Musical notation system 7: Treble clef, notes, and staff with letters a, b, c, and dynamic markings *f*, *a/b*, and */b*.

Musical notation system 8: Treble clef, notes, and staff with letters a, b, c, and dynamic markings *f*, *a/b*, and */b*.

//a a

3.

//a /b /a //a //a /b a

/b a //a a //a

4.

//a a

a /b /a //a

a c a //a



# Passomezo in F fa ur b mol

Antoni del Pergamasco

Musical notation for the first system, consisting of a single staff with notes and rests. The notes are: a, b, f, f, b, a, b, b, a, a, b, f, b, a, a, b, a.

Musical notation for the second system, consisting of a single staff with notes and rests. The notes are: b, f, f, b, a, b, b, a, a, b, a, b, a, a, b, a.

Musical notation for the third system, consisting of a single staff with notes and rests. The notes are: b, i, f, f, f, f, f, f, a, b, a, a, b, f, a, b, a, b.

Musical notation for the fourth system, consisting of a single staff with notes and rests. The notes are: a, b, b, a, b, a, b, a, a, b, a, a, b, a, a, b, a.

Musical notation for the fifth system, consisting of a single staff with notes and rests. The notes are: c, c, a, 2. b, f, b, f, b, a, a, b, f, b, a, b, a, a, a, b, a.

Musical notation for the sixth system, consisting of a single staff with notes and rests. The notes are: a, a, b, b, a, a, a, b, a, b, a, b, a, b, a, b, a, a, f, a, c.

Musical notation for the seventh system, consisting of a single staff with notes and rests. The notes are: f, a, b, i, f, i, f, f, b, b, b, a, b, a, b, a, b, a, b.

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

c b c b	3. f b a		b f h i h i h i h f h
d d d d	b a b a		
a	b b c a c a		
a	b b a		
			a

i h f b a	a	b a b a b a	b l h l l f b f
f b a b	b	b a b a b a	b b
f	c a c c f	b c	a a b
i	b b		

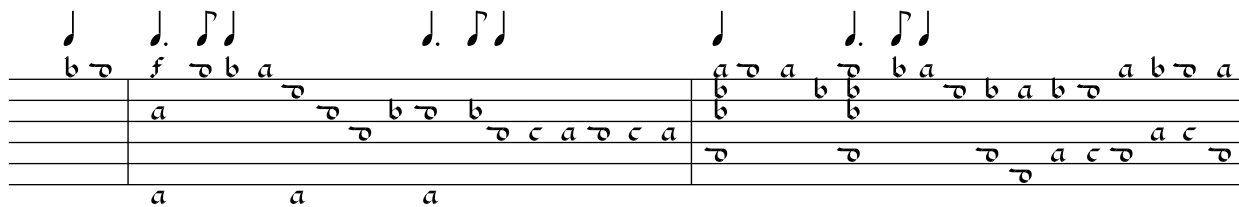
b a b a b a	a b a b a b a		a a
b a c b			a c b a c b a
			c a c
			a c e

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

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

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

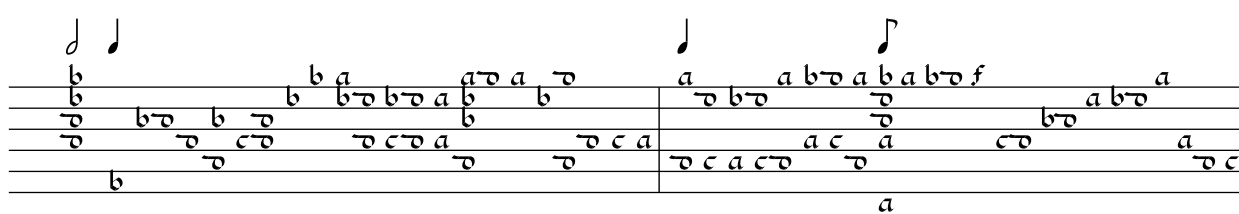




First system of musical notation. It consists of three staves. The top staff contains a melodic line with notes and rests, including dynamic markings like 'f'. The middle and bottom staves contain bass lines with notes and rests. The notes are labeled with letters 'a', 'b', and 'c'.



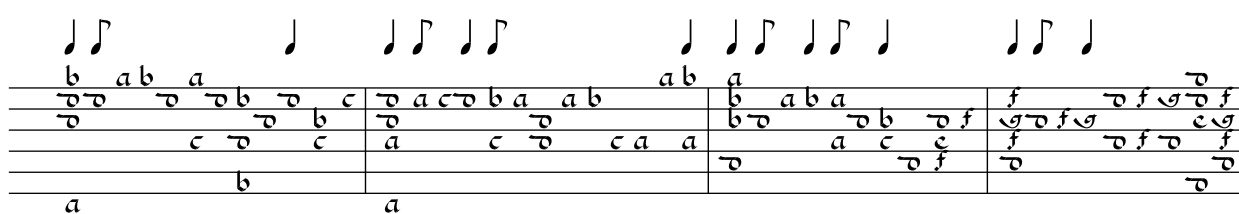
Second system of musical notation. It consists of three staves. The top staff contains a melodic line with notes and rests, including dynamic markings like 'f' and 'e'. The middle and bottom staves contain bass lines with notes and rests. The notes are labeled with letters 'a', 'b', and 'c'.



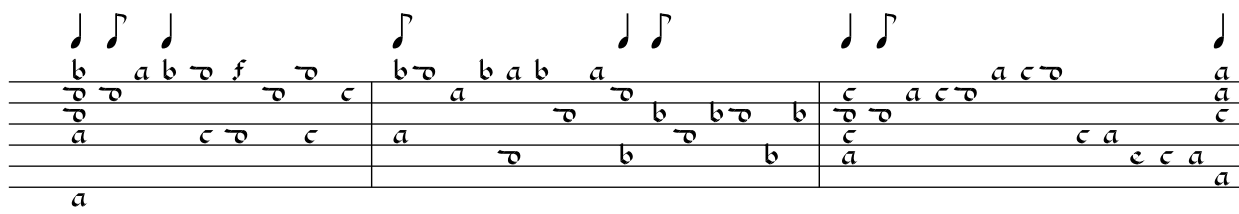
Third system of musical notation. It consists of three staves. The top staff contains a melodic line with notes and rests, including dynamic markings like 'f'. The middle and bottom staves contain bass lines with notes and rests. The notes are labeled with letters 'a', 'b', and 'c'.



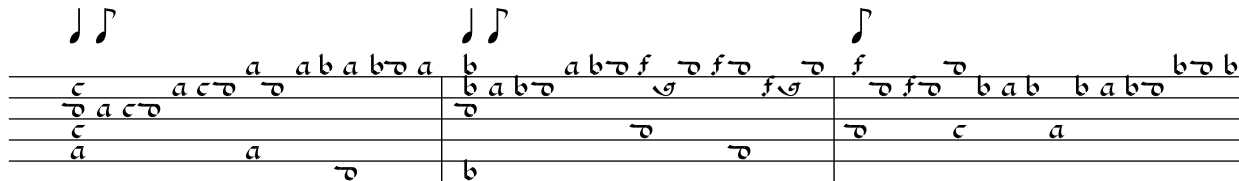
Fourth system of musical notation. It consists of three staves. The top staff contains a melodic line with notes and rests, including dynamic markings like 'f' and a second ending bracket labeled '2.'. The middle and bottom staves contain bass lines with notes and rests. The notes are labeled with letters 'a', 'b', and 'c'.



Fifth system of musical notation. It consists of three staves. The top staff contains a melodic line with notes and rests, including dynamic markings like 'f'. The middle and bottom staves contain bass lines with notes and rests. The notes are labeled with letters 'a', 'b', and 'c'.



Sixth system of musical notation. It consists of three staves. The top staff contains a melodic line with notes and rests, including dynamic markings like 'f'. The middle and bottom staves contain bass lines with notes and rests. The notes are labeled with letters 'a', 'b', and 'c'.



Seventh system of musical notation. It consists of three staves. The top staff contains a melodic line with notes and rests, including dynamic markings like 'f'. The middle and bottom staves contain bass lines with notes and rests. The notes are labeled with letters 'a', 'b', and 'c'.



# Spectri cuiusdam Ionus nocturnus

E.M.A

*f* *h* *f* *h* *c* *a*    *a* *c* *a*    *a*    *f* *f* *h* *f*    *a* *c* *a*

*a* *c* *h* *a* *h* *c* *a*    *a*    *a* *c* *h* *a* *c*    *a* *h* *a* *h* *c* *a*    *c* *a* *c* *a* *c*    *a* *a*

*a* *c* *h* *a* *c*    *a* *c* *h* *a* *c* *h* *c* *a*    *a* *a*    *a* *c* *a* *c*    *a* *f* *f* *a*

Fine

*h* *c* *h* *a* *h* *c* *a*    *a* *c* *h* *a*    *c*    *c* *a* *h* *c* *a* *h* *a*    *h* *c*

*f* *h* *c* *h* *a*    *a*    *a*    *f* *h* *c* *h* *f*

*a* *c* *h* *a* *h* *c* *a*    *c* *a*    *h* *c* *h* *a* *c*    *a* *a* *h* *c* *a* *c*    *a* *c* *a*

/a

*f* *h* *c* *h* *f*    *a*    *a*    *a* *c*    *a* *c* *h* *f*

*h* *c* *a*    *h* *h* *h* *f* *h* *c* *a*    *c*

DaCapo

# Passomezo in D sol re ut b mol

*Incerti Authoris*

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

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

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

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

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

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

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

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

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

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

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

/a /a

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

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

/a

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

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

a

*a c f c a a c f c a*

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

a a

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

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

a

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

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

/a b/c







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

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

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

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

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

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









# Galliarda 4

T.K.

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

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

a a

b b a a a b f f g i b b f  
 a c b a c b a f g

a b

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

a

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

a a

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

a

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

a



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

/a /a a

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

a /a

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

/a /a /a /a /a /a

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

/a /a /a /a

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

a a

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

/a /a /a /a /a

Supplementum

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

a a //a a a

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

a a



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

/a

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

/a /a

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

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

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

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

/a

Subplementum la Bourre

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

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

# Galliarda 7

Engl. Georg Wesper

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

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

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

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

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

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

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

### Galliarda 8

*Boqueti*

# Galliarda 9

*incerti Authoris*

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

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

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

b b c f    f    f h i i h f h i    i    f c f    f c b

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

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

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

//a

Supplementum

# Galliarda 10

*incerti Authoris*

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

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

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

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

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

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

## Galliarda 11

*incerti Authoris*

Musical score for Galliarda 11, featuring a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The score consists of four systems of music, each with a single melodic line and a three-part figured bass accompaniment. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and dynamic markings like 'f' and 'a'.

## Galliarda 12

*incerti Authoris*

Musical score for Galliarda 12, featuring a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The score consists of three systems of music, each with a single melodic line and a three-part figured bass accompaniment. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and dynamic markings like 'f' and 'a'. The piece concludes with a double bar line and a '2.' marking.



# Galliarda 13

E. M.

Ex modo tristi & antiquo in elegantem redacta

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

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

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

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

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

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

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



# Galliard 14

E.M.

3

# Galliarda 15

3

Handwritten musical notation for the first system, including notes, rests, and dynamic markings (c, a, h, f).

Handwritten musical notation for the second system, including notes, rests, and dynamic markings (a, c, h, f).

Handwritten musical notation for the third system, including notes, rests, and dynamic markings (a, c, h, f).

Handwritten musical notation for the fourth system, including notes, rests, and dynamic markings (a, c, h, f).

Handwritten musical notation for the fifth system, including notes, rests, and dynamic markings (a, c, h, f).

Handwritten musical notation for the sixth system, including notes, rests, and dynamic markings (a, c, h, f).

Handwritten musical notation for the seventh system, including notes, rests, and dynamic markings (a, c, h, f).

## Galliarda 16

## Subplementum



# Galliarda 17

*Bocqueti*

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

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

//a

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

//a

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

//a

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

//a

# Galliarda 18

Mercurii

*f* *h* *h* *f* *c* *a* *a*

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

*a* *c* *a* *f* *c* *a* *a* *f* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c*

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

*a* *c* *a* *a* *c* *c* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a*

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

*c* *a* *c* *a* *a* *c* *a* *c* *f* *c* *a* *c* *a* *c* *a* *c* *a* *c* *a* *c*

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

*l* *l* *h* *h* *l* *h* *l* *h* *l* *h* *l* *h* *l* *h* *l* *h* *l* *h* *l* *h*

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

*a* *c* *a* *a* *c* *a* *c* *a* *c* *f* *c* *a* *a* *a*

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

# Intrata 1

J.L.H.

### Cantus primus

### Cantus secundus

### Intrata 3

J.L.H.

First system of musical notation for 'Intrata 3'. It consists of three staves. The top staff contains a melodic line with notes and rests, and dynamic markings 'f' and 'a'. The middle and bottom staves contain rhythmic notation with note heads and stems, and dynamic markings 'c', 'a', and 'e'.

Second system of musical notation for 'Intrata 3'. It consists of three staves. The top staff contains a melodic line with notes and rests, and dynamic markings 'h', 'f', and 'a'. The middle and bottom staves contain rhythmic notation with note heads and stems, and dynamic markings 'c', 'a', and 'e'.

Third system of musical notation for 'Intrata 3'. It consists of three staves. The top staff contains a melodic line with notes and rests, and dynamic markings 'a', 'f', and 'a'. The middle and bottom staves contain rhythmic notation with note heads and stems, and dynamic markings 'c', 'a', and 'e'.

Fourth system of musical notation for 'Intrata 3'. It consists of three staves. The top staff contains a melodic line with notes and rests, and dynamic markings 'a', 'c', 'f', and 'a'. The middle and bottom staves contain rhythmic notation with note heads and stems, and dynamic markings 'c', 'a', and 'e'.

Fifth system of musical notation for 'Intrata 3'. It consists of three staves. The top staff contains a melodic line with notes and rests, and dynamic markings 'h', 'f', and 'a'. The middle and bottom staves contain rhythmic notation with note heads and stems, and dynamic markings 'c', 'a', and 'e'.

Sixth system of musical notation for 'Intrata 3'. It consists of three staves. The top staff contains a melodic line with notes and rests, and dynamic markings 'a', 'f', and 'a'. The middle and bottom staves contain rhythmic notation with note heads and stems, and dynamic markings 'c', 'a', and 'e'.

/a

### Subplementum Courant

First system of musical notation for 'Subplementum Courant'. It consists of three staves. The top staff contains a melodic line with notes and rests, and dynamic markings 'b', 'f', and 'a'. The middle and bottom staves contain rhythmic notation with note heads and stems, and dynamic markings 'c', 'a', and 'e'. A '3' is written in the left margin.

Second system of musical notation for 'Subplementum Courant'. It consists of three staves. The top staff contains a melodic line with notes and rests, and dynamic markings 'a', 'f', and 'a'. The middle and bottom staves contain rhythmic notation with note heads and stems, and dynamic markings 'c', 'a', and 'e'.

a

a

a

# Branfle 1

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

//a

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

//a

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

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

a	b	a	a	b	a	b	a	b	a	b	a	b	a	b	a	a	b	a	a	b	a	a
a	b	a	a	b	a	b	a	b	a	b	a	b	a	b	a	a	b	a	a	b	a	a
a		a		a		a		a		a		a		a		a		a		a		a

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

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

//a

a

//a



## Branfle d.Britag. 2

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

//a a //a

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

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

a //a //a //a

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

//a //a //a

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

a //a //a //a

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

//a a /c a

# Branfle 3

*incerti Authoris*

*f a f c c f c f c c a a a*

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

//a

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

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

/c

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

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

//a

*f f h i f h i h f h f c c a c c a a a b a b a a*

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

//a

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

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

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

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

a //a

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

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

//a



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

a //a

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

a

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

a

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

a

f	b	f	g	i	g	f	b	f	g	f	b	c	a	c	a	c	b	a	c	b	c	a	c	a	b	b	a	a	c	a	c	b	c	b	f	b	b
b																																					
f																																					

a

## Subplementum Volte

The musical score for "Subplementum Volte" consists of three systems, each with three staves. The notes are represented by stems and flags, with letters (a, c, f, h, i) placed below them. The first system has notes: c, a, c, c, a, f, c, a, c, c, a, a, c, c, a, a, c, c, a, a, c, c. The second system has notes: f, c, f, h, f, c, a, c, a, c, a, c. The third system has notes: a, c, a, f, c, h, i, f, h, f. The letters 'a' are placed below the notes in the second and third staves of each system. The score ends with a double bar line.

## Subplementum Volte 2 , Polon

The musical score for "Subplementum Volte 2, Polon" consists of three systems, each with three staves. The notes are represented by stems and flags, with letters (a, c, f, h, l) placed below them. The first system has notes: a, c, a, c, a, c, c, a, a, a, c, f, c, a, c, a, c, a, c. The second system has notes: a, c, a, c, a, c, a, c, a, c, a, c, f, c, a, c, a, c. The third system has notes: a, h, l, h, h, f, c, a, c, a, c. The letters 'a' are placed below the notes in the second and third staves of each system. The score ends with a double bar line.

Branfle 5 d. S. Nicola. p. Sig. Jacobum

Musical notation system 1: Staff with notes and three-line tablature. The tablature contains letters (a, b, c) and rhythmic symbols (vertical lines with flags).

Musical notation system 2: Staff with notes and three-line tablature. Includes dynamic markings 'a' and 'b' below the staff.

Musical notation system 3: Staff with notes and three-line tablature. Includes dynamic markings 'f', 'h', and 'i' above the staff.

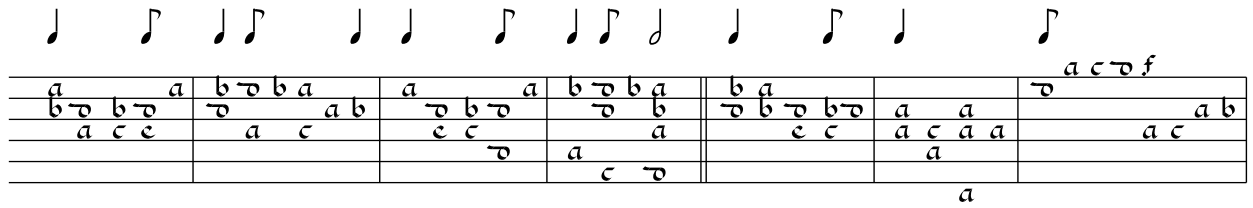
Musical notation system 4: Staff with notes and three-line tablature. Includes dynamic markings 'f' and 'a' above the staff.

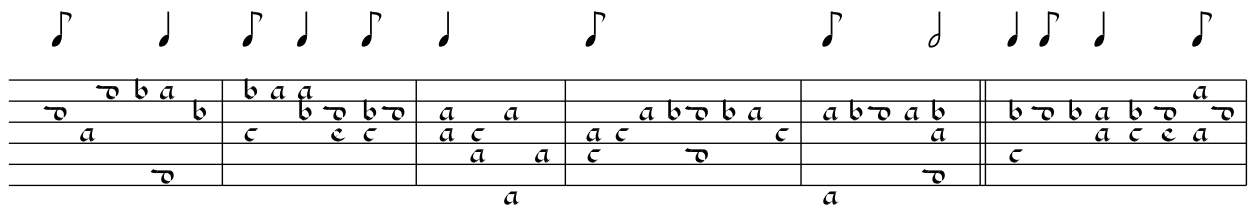
Musical notation system 5: Staff with notes and three-line tablature. Includes dynamic markings 'f' and 'a' above the staff.

Musical notation system 6: Staff with notes and three-line tablature. Includes dynamic markings 'f' and 'h' above the staff.

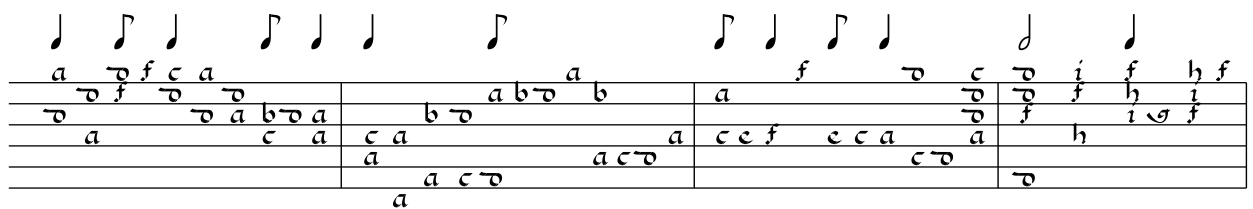
Musical notation system 7: Staff with notes and three-line tablature. Includes dynamic markings 'f' and 'a' above the staff.

Branfle d. S. Nicola p. Sig. Jacobum 6

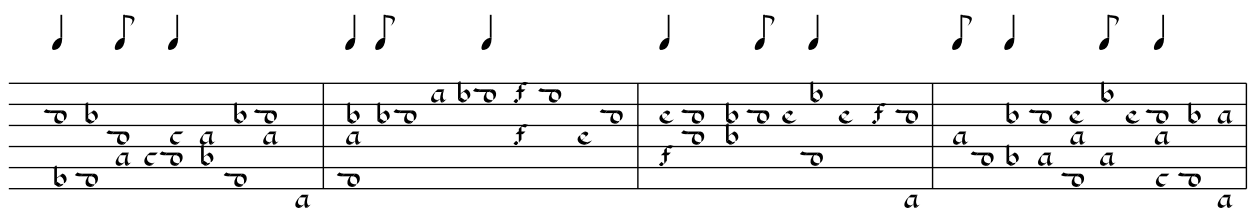


















## Branfle Mercurii

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

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

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

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

## La Bouree, variatio secunda, primam invenies fol. 115

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

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

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



## Alamanda 3

## Les Canaris

## Alamanda 4

## Ballet

### Ballet 8 respondet d. in 1

### Ballet, de Madame Socur deRoy

## Ballet 2

First system of musical notation for Ballet 2, featuring a melody line with notes and rests, and a bass line with letters (a, b, c) and accidentals (flat, natural) indicating fingerings and dynamics (f, h, i).

Second system of musical notation for Ballet 2, including a section labeled "Suite" and ending with a double bar line and a repeat sign (//a).

Third system of musical notation for Ballet 2, continuing the piece with various notes and rests, ending with a double bar line and a repeat sign (//a).

Fourth system of musical notation for Ballet 2, concluding the piece with a final note and a double bar line, ending with a repeat sign (//a).

## Ballet 3

First system of musical notation for Ballet 3, featuring a melody line with notes and rests, and a bass line with letters (a, b, c) and accidentals (flat, natural) indicating fingerings and dynamics (f, h, i).

Second system of musical notation for Ballet 3, concluding the piece with a final note and a double bar line, ending with a repeat sign (//a).

### Ballet 4

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

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

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

//a //a

### Ballet 5

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

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

a



## Ballet 8

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

<i>f</i> <i>h</i> <i>i</i>	<i>f</i> <i>h</i> <i>n</i> <i>ℓ</i> <i>i</i>	<i>h</i> <i>f</i> <i>♮</i> <i>c</i> <i>♮</i> <i>f</i> <i>c</i> <i>♮</i> <i>♮</i>	<i>♮</i> <i>♮</i>	<i>a</i> <i>b</i> <i>♮</i> <i>a</i> <i>f</i>	<i>♮</i> <i>b</i>	<i>a</i>	<i>♮</i> <i>b</i> <i>a</i> <i>b</i> <i>♮</i> <i>a</i>	<i>b</i> <i>b</i>
<i>f</i>	<i>h</i> <i>f</i>	<i>f</i> <i>a</i>	<i>f</i> <i>f</i>	<i>c</i>	<i>a</i> <i>c</i>	<i>a</i>	<i>a</i>	<i>f</i>
<i>h</i>	<i>h</i> <i>f</i>	<i>♮</i>	<i>♮</i>	<i>a</i>	<i>♮</i> <i>a</i>	<i>♮</i>	<i>♮</i>	<i>f</i>
				<i>a</i>			<i>♮</i>	<i>f</i>

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

## Ballet 9

<i>a</i> <i>c</i>	<i>♮</i> <i>c</i> <i>♮</i> <i>♮</i> <i>a</i>	<i>c</i>	<i>h</i> <i>k</i> <i>ℓ</i>	<i>h</i> <i>h</i> <i>h</i> <i>h</i>	<i>a</i> <i>a</i> <i>a</i> <i>c</i>	<i>♮</i> <i>c</i>	<i>♮</i> <i>a</i> <i>♮</i> <i>♮</i>	<i>c</i> <i>a</i> <i>a</i>					
		<i>♮</i>	<i>h</i> <i>i</i> <i>h</i>			<i>f</i> <i>♮</i> <i>b</i>	<i>a</i> <i>a</i>		<i>c</i> <i>a</i>	<i>f</i> <i>e</i>			
									<i>c</i> <i>a</i>	<i>c</i>			

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

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

### Ballet 10

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

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

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

### Ballet 11

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

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

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

## Ballet 12

Musical notation for Ballet 12, first system. It consists of a melody line with notes and dynamics (a, f, h), and a bass line with notes and dynamics (a, c, b, f). The notation is written on a grand staff with a treble clef and a bass clef.

Musical notation for Ballet 12, second system. It continues the melody and bass lines from the first system, ending with a fermata. Dynamics include a, f, and h.

## Ballet oder Pferdstantz zu Parisß

Musical notation for Ballet oder Pferdstantz zu Parisß, first system. It features a melody with notes and dynamics (a, f, h) and a bass line with notes and dynamics (a, c, b, f). A triplets sign (3) is present in the bass line.

Musical notation for Ballet oder Pferdstantz zu Parisß, second system. It continues the melody and bass lines, featuring a variety of note values and dynamics (a, f, h).

Musical notation for Ballet oder Pferdstantz zu Parisß, third system. It continues the melody and bass lines, including a fermata at the end of the melody.

Musical notation for Ballet oder Pferdstantz zu Parisß, fourth system. It continues the melody and bass lines, ending with a fermata. Dynamics include a, f, and h.

### Ballet E.M.A. 14

### Ballet 15



## Ballet 18

## Ballet 19

## Ballet 20 Enmerevenant

♪	♪	♪ ♯	♪ ♯	♪ ♯	♪ ♯	♪ ♯	♪
a	c	a	c	a	c	f	a
a	c	a	c	a	c	f	a
a	c	a	c	a	c	f	a
a	c	a	c	a	c	f	a

♪	♪	♪ ♯	♪ ♯	♪ ♯	♪	♪	♪	♪	♪
a	c	a	c	a	c	a	c	a	c
a	c	a	c	a	c	a	c	a	c
a	c	a	c	a	c	a	c	a	c
a	c	a	c	a	c	a	c	a	c

♪	♪	♪ ♯	♪ ♯	♪ ♯	♪ ♯	♪
a	c	a	c	a	c	a
a	c	a	c	a	c	a
a	c	a	c	a	c	a
a	c	a	c	a	c	a

♪	♪	♪	♪	♪	♪	♪
a	c	a	c	a	c	a
a	c	a	c	a	c	a
a	c	a	c	a	c	a
a	c	a	c	a	c	a

♪	♪	♪ ♯	♪ ♯	♪ ♯	♪ ♯	♪ ♯	♪ ♯	♪ ♯	♪ ♯
a	c	a	c	a	c	a	c	a	c
a	c	a	c	a	c	a	c	a	c
a	c	a	c	a	c	a	c	a	c
a	c	a	c	a	c	a	c	a	c

♪	♪	♪	♪	♪	♪	♪	♪	♪
a	c	a	c	a	c	a	c	a
a	c	a	c	a	c	a	c	a
a	c	a	c	a	c	a	c	a
a	c	a	c	a	c	a	c	a

♪	♪	♪	♪	♪	♪	♪	♪
a	c	a	c	a	c	a	c
a	c	a	c	a	c	a	c
a	c	a	c	a	c	a	c
a	c	a	c	a	c	a	c

a/c/a //a

a

Musical notation for the first system, featuring a treble clef and notes on a staff with dynamic markings 'f' and 'h'. The notes are:  $\bar{d} c a \bar{a} \bar{d} c a$ ,  $a c \bar{d} f$ ,  $h f h f$ ,  $\bar{d}$ .

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

f

Musical notation for the second system, featuring a treble clef and notes on a staff with dynamic markings 'f' and 'a'. The notes are:  $a c \bar{d} c \bar{d} c a c$ ,  $\bar{d} a c \bar{d}$ ,  $a c \bar{d} f$ ,  $a b \bar{d} b a$ ,  $\bar{d} a b \bar{d}$ ,  $\bar{d} c \bar{d}$ ,  $a$ .

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

Musical notation for the third system, featuring a treble clef and notes on a staff with dynamic markings 'f' and 'a'. The notes are:  $c a c \bar{d} f \bar{d} c a \bar{d} c a$ ,  $a a$ ,  $a c \bar{d} c \bar{d} c$ ,  $\bar{d} c a$ ,  $\bar{d} b a$ ,  $a b \bar{d}$ ,  $a c$ .

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

a

Musical notation for the fourth system, featuring a treble clef and notes on a staff with dynamic markings 'c' and 'a'. The notes are:  $c \bar{d} c a \bar{d} c a$ ,  $\bar{d} c a c$ ,  $\bar{d} a c \bar{d} c$ ,  $a b \bar{d} b$ ,  $a b \bar{d}$ ,  $c \bar{d} b a$ ,  $c a a$ ,  $\bar{d} c$ ,  $\bar{d} a c$ .

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

a

Musical notation for the fifth system, featuring a treble clef and notes on a staff with dynamic markings 'a' and 'h'. The notes are:  $\bar{d} c a$ ,  $\bar{d} c a$ ,  $\bar{d} b a b \bar{d}$ ,  $a c \bar{d}$ ,  $\bar{d} a c \bar{d} a c \bar{d} c \bar{d} c$ ,  $a$ ,  $h f \bar{d} c a$ ,  $\bar{d} c a c \bar{d} c a$ ,  $\bar{d} b a$ .

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

/a

Musical notation for the sixth system, featuring a treble clef and notes on a staff with dynamic markings 'a' and 'f'. The notes are:  $\bar{d} c a$ ,  $\bar{d} c a$ ,  $\bar{d} b a b \bar{d}$ ,  $a c \bar{d}$ ,  $\bar{d} a c \bar{d} a c \bar{d}$ ,  $a$ ,  $f \bar{d}$ .

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

Musical notation for the seventh system, featuring a treble clef and notes on a staff with dynamic markings 'a'. The notes are:  $c a a$ ,  $\bar{d} c \bar{d} c a c$ ,  $\bar{d} c a$ ,  $\bar{d} b a$ ,  $c a$ ,  $\bar{d}$ ,  $\bar{d} c$ ,  $a$ .

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

a



## Ballet 22

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

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

$a$   $//a$   $a$

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

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

$a$

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

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

$a$   $c$   $a$   $c$   $c$   $a$   $c$   $a$   $c$   $a$   $c$   $a$   $c$   $a$   $c$   $a$   $c$   $a$

$a$   $a$   $/a$   $a$

## Ballet 23 8. respondet c. in 2.

$/a = E$ ;  $/c$  greifen bei  $/a = D$

$c$   $f$   $e$   $f$   $e$   $f$   $h$   $f$   $\flat$   $h$   $\flat$   $\flat$   $\flat$   $h$   $\flat$   $h$   $f$   $h$   $f$   $e$   $e$   $c$

$c$   $c$

$c$   $e$   $a$   $a$   $c$   $e$   $a$   $a$   $h$   $\flat$   $h$   $e$   $e$   $e$   $c$

$/a$

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

$h$   $\flat$   $c$   $\flat$   $a$   $\flat$   $a$   $c$   $\flat$   $a$   $c$   $c$   $c$   $c$   $c$   $c$   $c$   $c$   $c$   $c$   $c$

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

$c$



### Courante 3

### Courante 4



## Courante 6 respondet b. in 2

/a=Eb

## Subplementum Ballet

## Courante 8

## Courante 9



## Courante 11

	a	a c a	b c	a	b b	a c	b b	c b	a c a	c	a c
<b>3</b>			a	a	b b	a c	a c b	c b	a c a	a	a a
	c		b	c	c a		a c	a c		c	c b
				a c	b						

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

a a a a

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

a

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

a a

## Supplementum

	b	b	b f f b f	a b b a	a	b	b	b f f b f
<b>3</b>	b	b	b f f b f	a b b a	a	b	b	b f f b f
				a		a	b a	
	a							

a

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

a

Courante 12

Laurentzini

Musical notation system 1: Treble clef, 3/4 time signature. The first staff shows a melodic line with notes and rests. The second staff contains figured bass notation with letters (a, c, f, h) and accidentals. The system concludes with a repeat sign.

Musical notation system 2: Continuation of the piece with a melodic line and figured bass. The system ends with a repeat sign and a fermata over the final note.

Musical notation system 3: Continuation of the piece with a melodic line and figured bass. The system ends with a repeat sign.

Musical notation system 4: Continuation of the piece with a melodic line and figured bass. The system ends with a repeat sign.

Musical notation system 5: Continuation of the piece with a melodic line and figured bass. The system ends with a repeat sign.

Musical notation system 6: Continuation of the piece with a melodic line and figured bass. The system ends with a repeat sign.

Musical notation system 7: Continuation of the piece with a melodic line and figured bass. The system ends with a repeat sign.

Musical notation system 8: Continuation of the piece with a melodic line and figured bass. The system ends with a repeat sign.







Courante 17 8. respondet d in 2.

Courante 18





### Volte 2

Musical notation for the first system of Volte 2, featuring a treble clef and a single staff with notes and rests.

Musical notation for the second system of Volte 2, including dynamic markings such as *f*, *h*, and *b*.

Musical notation for the third system of Volte 2, ending with a repeat sign and the instruction *//a*.

### Volte 3

Musical notation for the first system of Volte 3, starting with a 3/4 time signature and ending with *//a*.

Musical notation for the second system of Volte 3, including dynamic markings and ending with *//a*.

Musical notation for the third system of Volte 3, ending with a repeat sign and the instruction *//a*.

### Volte 4 Mercurii.Gerire

## Volte 5 Bocqueti

Musical notation for the first system, featuring a treble clef and a 3/4 time signature. The melody is written on a single staff with notes and rests. Below the staff is a three-part figured bass system with notes and figured bass symbols (c, e, a, f, h, b).

Musical notation for the second system, continuing the melody and figured bass from the first system.

Musical notation for the third system, continuing the melody and figured bass.

Musical notation for the fourth system, continuing the melody and figured bass.

Musical notation for the fifth system, concluding the piece with a double bar line.

## Subplementum Auff mein Gesang und mach dich ring.

Musical notation for the first system of the 'Subplementum', featuring a common time signature (C). The melody is on a single staff, and the figured bass is on a three-part system.

Musical notation for the second system of the 'Subplementum', concluding with a double bar line.

Volte 6 8. respondet d. in 2.

Volte 7

## Volte Bocqueti 8

## Supplementum Lieb kan alles überwinden

# Pavana dolorosa

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

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

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

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

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

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

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

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

<i>e</i> <i>a</i> <i>a</i> <i>c</i> <i>c</i> <i>a</i>	<i>a</i>	<i>a</i>	<i>c</i> <i>a</i> <i>c</i> <i>a</i> <i>c</i> <i>d</i> <i>c</i>
<i>c</i> <i>d</i> <i>d</i> <i>a</i> <i>c</i> <i>d</i> <i>a</i> <i>d</i> <i>a</i> <i>d</i>	<i>c</i> <i>d</i> <i>a</i> <i>c</i> <i>d</i> <i>a</i> <i>c</i> <i>d</i>	<i>d</i> <i>c</i> <i>a</i> <i>d</i> <i>c</i>	<i>d</i> <i>d</i> <i>c</i> <i>a</i> <i>c</i> <i>d</i> <i>c</i>
<i>c</i> <i>e</i>	<i>a</i>	<i>c</i> <i>a</i> <i>c</i>	<i>c</i>
<i>a</i>		<i>a</i>	
// <i>a</i> <i>a</i> / <i>a</i>	/ <i>c</i> <i>a</i>	// <i>a</i>	// <i>a</i>

# Pergamasco









f c a	l k h f c a	
o c a	o b a	a a a a a a a
	c a	a a a a a a a
	e c a	
	o c a	

a	a	

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

c f c	a o c a	c a	a c a	c a c o	c o c o c a c	l l n n	n l
c a o	c a o c	o c o	o	o	o	o	o
		f f	b a	a	a	a	a
			c	c a			
			a				

//a a (p)(p)

n n n	n n n	l f c	o o o o o
			a a a a a
			a a a a a

(p) (p) (p) (p)(r)(s)(r)(r) (s)(p) (p) (p) (p)	c c c c f f f f c c c c		
		o o o o	
		a a o a o a o a	
		a c e a c a	
		e c a	
		o c a	

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

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

Echo Echo

Echo

# Volte de cou cou

Musical notation for the first system, featuring a treble clef and a 3/4 time signature. The melody consists of eighth and quarter notes with dynamic markings *f* and *h*. The bass line is a simple accompaniment of quarter notes.

Musical notation for the second system, continuing the melody and accompaniment. It includes dynamic markings *f* and *h*, and a repeat sign at the end of the system.

Musical notation for the third system, featuring dynamic markings *f* and *h*. The melody continues with eighth and quarter notes.

Musical notation for the fourth system, concluding the piece with a fermata over the final note. It includes dynamic markings *f* and *h*.