

## Vorwort

Es ist schon einige Zeit her, da besorgte ich mich über den auswärtigen Leihverkehr meiner Bücherei eine Kopie des Faksimile Nachdruckes Testudo Gallo-Germanica von Georg Leopold Fuhrmann, welches über den Buchhandel nicht mehr erhältlich war und 1975 von Peter Päßgen herausgegeben wurde. Der erste Anblick der Tabulatur war doch eher abschreckend, schon die 1. Seite ist schwer zu lesen, die Notenlängenzeichen stehen nicht über den dazugehörenden Tabulaturbuchstaben. Aber nach Korrektur mittels Bleistift und Spielen auf meiner Laute gefielen mir die Stücke so gut, daß ich sie alle durcharbeitete.

Wiederum vor einigen Jahren kaufte ich mir wie so viele andere auch einen Computer und fand im Internet das freie Softwareprogramm abctab2ps von Christoph Dalitz, womit man mit einem gewöhnlichen Textverarbeitungsprogramm Noten und Tabulatur schreiben kann. Nur kam mir das Schreiben mit dem für Windows empfohlenen Jens' File Editor (er hat beim Arbeiten an großen Dateien seine Vorteile im schnelleren Speichern, ich benutze ihn dann noch parallel zu meinem Skript) zu umständlich vor. Weil ich aus Kostengründen mir damals zufälligerweise Lotus Smart Suite Millennium gekauft hatte und das Programmieren mit Lotusscript mich reizte, entwickelte ich daraus, an der Praxis mit Neuschreiben des Fuhrmannbuches orientiert, einen Editor, mit dem ich sehr zufrieden bin, denn die Arbeitersparnis ist enorm. Man kann die Stücke auch in Noten umwandeln und sie sich als Mididatei vorspielen lassen, ich benutze dazu WinAmp und den VSampler mit einer gesampelten akustischen Gitarre. Aber das Spiel auf der eigenen Laute klingt doch wesentlich musikalischer und besser.

Jetzt, da alle Klippen überwunden sind, gefällt mir die Arbeit so gut, daß ich sie auch anderen zur Verfügung stellen will, in der Hoffnung, daß einige dem Beispiel folgen werden und seltene Musik in .abc-Format veröffentlichen. Wer Lotus auf seinem Rechner hat, kann das Skript, welches für die Solo-Lautenliteratur sehr gut geeignet ist, von Christoph Dalitz' <http://www.lautengesellschaft.de/cdmm/#Addons> herunterladen. Es ist aber gut möglich, daß die anderen dort empfohlenen Editoren genauso gut oder besser funktionieren.

Übrigens fragte ich Dr. Peter Päßgen nach der Rechtmäßigkeit einer Veröffentlichung, deren Ursprung seine Ausgabe von 1975 hat. Er bestätigte sie mir freundlicherweise.

Zum Fuhrmannbuch:

Es sollte ein praktisches Buch zum Musizieren werden, womit ich alle musikwissenschaftlich Interessierten vielleicht enttäusche, denn auch ein Angeben der wegen der vielen Fehler in der Quellenausgabe von 1615 von mir nach Gehör gemachten Änderungen wäre mit abctab2ps leicht möglich gewesen. Ich hielt mich in Zweifelsfällen ans Original, korrigierte offensichtliche Druckfehler. Trotzdem, meine Hochachtung vor den damaligen Drucksetzern, auch am Computer passieren Fehler beim Eintippen, fraglich ist nur, warum sie G.L.Fuhrmann nicht korrigiert hat.

Zuerst hatte ich die Taktarten, die in den meisten Stücken fehlen, angegeben, aber Fuhrmann hält sie oft nicht bis zum Ende durch, wollte man konsequent sein, müßte man häufig Taktwechsel (z.B. 8/4; 4/4; 6/4; 10/4) schreiben oder viele Taktstriche einfügen. Nach meiner Meinung schränkt es die Lesbarkeit aber keineswegs ein, man kann sich gut an diese Schreibweise gewöhnen. Deswegen habe ich die Taktvorgaben doch meistens, wie Fuhrmann auch, weggelassen.

Er benutzte 2 verschiedene Mensurarten, die „gallische“ mit Noten wie im modernen Notensatz und die „germanische“ mit Strich und doppelter Anzahl Fähnchen. Wegen der Einheitlichkeit und sich Nichtumstellenmüssens habe ich auch die germanischen in gallischer Mensur gesetzt. Die Notenlängen geben nur die Teilung (mit Toleranz) vor, das Tempo ergibt sich aus dem Charakter der Stücke. Also 3/4 und 6/8 Takt wären gleich zu spielen. Im vorletzten Stück geht der Tonumfang bis „s“, was mit abctab2ps nicht zu setzen ist, sie stehen unter den Zeilen in Klammern.

Deswegen ist es vielleicht auch kein „fertiges“ Buch, aber jeder, dem etwas nicht gefällt oder die Baßnoten an seine Laute anpassen will, kann es mit abctab2ps leicht ändern.

Meine Meinung zum Spiel (als Autodidakt auch folgende Instrumente spielend: Akkordeon, Klavichord mit selbsterfundemem Pedal, Spinett - wegen des Selberspielenwollens Bachscher Musik): Akkorde können nach schnellen Läufen langsamer gebrochen werden, im polyphonen Satz halte ich, wenn überhaupt, dann ein sehr kurzes Brechen für angebracht. Fünfstimmige Akkorde schlage ich mit fünf Fingern der rechten Hand an und setze den kleinen Finger auch nicht mehr auf die Decke (das ist einfach gesünder für die Schulter), denn mit einem Tuch aus Leder unter der Laute rutscht sie nicht aus der Spiellage.

Wie bei vielen anderen Stücken der Spätrenaissance nach 1600 auch, setzte ich das Buch für eine 9chörige Laute. Meine erste Laute war eine 7chörige aus einem Bausatz, dazu kam eine 10chörige 1926 von Peter Harlan gebaut, wegen seiner Größe schwerer spielbar. Deswegen ließ ich mir von Armin Gropp in Markneukirchen ein 9chöriges Instrument „nach meiner Hand vorgegeben“ bauen, die sehr gut klingt und ebenso spielbar ist. Der Vorteil ist, so finde ich, daß man den tiefsten Chor mit der linken Hand noch gut greifen kann und im Gegensatz zum 10chörigen Instrument bei Baßläufen die D-Saite weniger dämpfen muß, weil sie dabei gegriffen wird. Übrigens war die gebräuchliche Stimmung für eine 9chörige Laute damals „g'd'afcGFDC“ und nicht „g'd'afcGFED“ wie in heutigen Saitenkatologen geschrieben steht. Eine nur bei wenigen Stücken notwendige Änderung für die heute gebräuchlichere 10chörige Laute ist s.o. leicht zu setzen.

Vielleicht findet jemand seine Änderungen so wichtig oder entdeckt bei meiner Ausgabe Fehler, die möchte er bitte an meine Email-Adresse „wvhoersten@web.de“ schreiben. Ebenso sind Kommentare hochwillkommen.

Wer meint, er könnte meine Arbeit gut gebrauchen und möchte dafür einen Lohn zahlen, kann das gerne nach seiner Wertschätzung tun und auf meine Kontonummer: 151223369; Bankleitzahl: 25750001 überweisen.

Herzlichen Dank an Dr. Peter Päßgen für seine Erlaubnis, an Christoph Dalitz für sein sehr gutes abctab2ps und seine vielen Tipps auf meine Emailanfragen, an Taco Walstra, der dieses Buch auf seiner abc-Seite veröffentlicht und falls es ein Entwickler liest, an die Lotusprogrammierer, die mir manche grüblerische Stunde beschert haben, für das wunderbare Lotus Office Programm.

Hasselhorst, September 2003  
Werner von Hörsten

## Preface

It's already some time ago that I first saw the faksimile reprint "Testudo Gallo\_Germanica" by Georg Leopold Fuhrmann. It was published by Peter Pöfgen in 1975 and I got a copy of it from my library because it is no longer available in the book-trade.

The first impression was rather deterrent. The music text is quite difficult to read, for example the signs for the length of the notes are not on top of the tablature notes. After correcting the text with a pencil and playing the pieces on my lute I was so pleased by the music that I worked over the whole book.

Some years ago I found the freeware program abctab2ps made by Christoph Dalitz which permits writing notes and tablature notes with a common text editor. Using the recommended editor "Jens File Editor" for Windows was quite uncomfortable to me, anyhow, I still use it together with my script because of the fast storing of large files. Using the Lotus Smart Suite Millennium software I started programming an editor in Lotus Script especially orientated for setting up the Fuhrmann music text again in a very efficient way. The script allows converting the tablature text into notes and a Midi file for control. For control I can play the Midi files with WinAmp and the Vsampler program using a sampled acoustic guitar, obviously playing the music with my lute sounds much better.

After a lot of programming work now I'm so pleased with my editor that I want to make it available to other musicians who are interested in publishing rare music in .abc format. Everybody who can run Lotus on his computer and is interested in my Lotus script program which is especially suited for editing music for lute solo can load it from the website by Christoph Dalitz <http://www.lautengesellschaft.de/cdmm/#Addons>. Nevertheless perhaps the other editors recommended by this site work as well or even better as mine.

Asking Dr. Peter Pöfgen he kindly permitted me to republish his Fuhrmann edition.

## About my Fuhrmann book

I wanted a practical book for playing music. That's why I did not indicate the changes necessary to correct the many errors in the original text from 1615 which is maybe disappointing to scientific interested ones. I corrected the obvious misprints and made corrections by ear. In cases of doubt I stuck to the origin. Anyhow, still I appreciate the job of the ancient editors, nobody is perfect, but the question still is why Fuhrmann didn't check the original text.

First I completed the beat which is missing in the most pieces. But in many cases Fuhrmann doesn't stick to them so one often would have to indicate time changes (for example 8/4; 4/4; 6/4; 10/4) or to insert many extra bars. But because one easily gets used to read the text without indicating the time I followed Fuhrmann and dropped the measure in most cases.

Fuhrmann used 2 different styles, first the "Gallic" with notes like the modern ones, and second the "German" with a stroke and the double number of flags. For uniformity and ease of reading I only used the "Gallic" notation. The lengths of the notes determine only the partition (with tolerance), the tempo of the pieces follows from their character. For instance 3/4 and 6/8

measure should be played in the same speed. In the penultimate piece the tone range reaches “s” which cannot be written with abctab2ps, so these notes are put in parentheses below the lines.

Because of these limitations this is probably not the only version of the book but everyone who does not like something or wants to adapt the bass notes to his lute can do the changes easily with the program abctab2ps.

My opinion (I’m an autodidact, beside the lute I’m playing accordion, clavichord with pedals invented and built by myself, spinet, especially to play music from J.S.Bach) concerning the playing: after fast sequences chords can be broken more slowly, in polyphonic sentences only short or no breaks should be done, for chords of 5 voices I use all fingers of the right hand, the little finger doesn’t touch the soundboard of the lute (my shoulder feels better), because with a cloth of leather under the lute it does not slide from the play position.

According to many pieces written in the late Renaissance after the year 1600 I set the music pieces for a 9-chorus lute. My first lute had 7 chords and was built by myself from a kit, then I played another one with 10 chords built in 1926 by Peter Harlan which was more difficult to play because of its size. Therefore Armin Gropp from Markneukirchen (Germany) built a 9-chorus instrument “fitted to my hand” which sounds very well and is convenient to play. Its advantage is that one easy can reach the deepest string and when playing bass sequences one must less damp the D-string compared to the 10-chorus lute. By the way usually the 9-chorus lute originally is tuned in “g’d’afcGFDC” differing from contemporary string catalogs using “g’d’afcGFED”. A change necessary only at few pieces for the today more customary 10-chorus lute is see above slight to put.

If you want to tell me your music text changes or when finding some errors in my edition please send me a mail to my mail address [wvhoersten@web.de](mailto:wvhoersten@web.de). Comments are also highly welcome.

If you can use my job and want to give me some gratitude please transfer it to account number (IBAN): DE13 2575 0001 0151 2233 69  
bank code (BIC): NOLADE21CEL

Many thanks to Dr. Päffgen for his permission to use his Fuhrmann edition, to Christoph Dalitz for his nice program abctab2ps and the many hints he gave me by e-mail, to Taco Walstra who publishes my Fuhrmann edition on his abc-site, and to the Lotus developers for the fine Lotus Office program which caused me many pondering hours.

Hasselhorst in September 2003

Werner von Hörsten

# 1 Fuhrmann

s.	Titel	Komponist
1	Præludium Laurencini Romani.	Laurencini
3	Præludium incerti Autoris. 2.	
4	Præludium 5.	
5	Præludium 5.	Elias Mertel
5	Subplementum folii.	
6	Præludium Diomedis, 6.	Diomedes
7	Præludium incerti Autoris. 7.	
8	Præludium 8. V. S.	Valentin Strobilius
9	Præludium 9.	
10	Præludium incerti Autoris. 10	
10	Subplementum folii	
11	Fantasia incerti Autoris. Prima.	
12	Fantasia. 2.	
13	Fantasia 3.	
15	Fantasia de Pollac. 4:	
16	Subplementum folii.	
17	Fantasia Hasleri. 5.	Joh. Leo Hassler
18	Fantasia 6.	
20	Canzon 1	Joh. Leo Hassler
22	Canzon 2	Joh. Leo Hassler
24	Tocata	M. Galilei
15	Canzon 3	Joh. Leo Hassler
27	Quem vidistis Pastores?	Joh. Leo Hassler
29	Qui laudet Dominum 4 Vocum	Joh. Leo Hassler
30	Supplementum folii	
31	Ecce Maria genuit nobis	Joh. Leo Hassler
33	Dulcissimi ben mio 4 Voc	Joh. Leo Hassler
35	Vattene pur crudel 6 Voc	Joh. Leo Hassler
37	Secunda Pars La trel Sang	Joh. Leo Hassler
39	Joson ferito amore	Joh. Leo Hassler
40	Cantiones Galliae	
40	é trouve sur l' herbe assise	
41	Cantoniones Gallicae puis quae tu es sibelle	
41	Quand je voy ce bel oeil	
41	e' est pour mon pucelage	
42	Chi vuol veder Chanzonet 4 Vocum	
42	Mhento ohime morie 4 Voc	
43	Fugendo auda 4 Vocum	
43	Subplementum folii E.M.A.	
44	Ach Fräwlein zart Cantio Germanica	Joh. Leo Hassler
45	Ich hab gewagt	Joh. Leo Hassler
46	La Nonette, Perichonis	
47	Ein alter Greiß	Joh. Leo Hassler
49	Ich danck dir lieber Herre	E.M.A
50	So wünsch ich ihr ein gute Nacht	E.M.A
51	Subplementum folii. E. M. A.	

s.	Titel	Komponist
52	Psalmus R. Davidis	E.M.A
53	Pavana de Angleterra.	
55	Pavana Englese.	
57	Pavana Englese tertia.	
60	Pavana quarta.	
62	Subplementum. Passage.	
63	Pavana Spagnolet. '1'	
63	Pavana Spag nolet:	
64	Pavana M. Aloirs. / Pavana quinta	M. Aloyson
65	Pavana Lachrimæ. V. S. / Pavana sexta.	Valentin Strobilius
67	Respondens Lachrimæ, T. K. / Pavana septima.	Tobias Kün
68	Pavana octava. V. S. / Pavana 8.	Valentin Strobilius
69	Passomezo incerti Authoris. b. dur. / Passomezo in C. sol fa ut. B. dur.	
72	Subplementum. / Intrata.	
73	Passomezo D. Laurentzini Romani. / Passomezo in F. fa ut B. dur.	Laurencini
79	Subplementum.	
80	Passomezo V. S. & aliorum.	Valentin Strobilius
86	Subplementum. / Chorea Anglica.	
87	Saltarello. V. S.	Valentin Strobilius
88	Passomezi variorum Authorum. in G sol re ut.	
91	Passomezo, in G sol re ut. b mol.	Antonio del Pergamasco
93	Passomezo præcedentis toni, Diomedis.	Diomedes
96	Passomezo præcedentis toni. E.. M. A.	E.M.A
100	Passomezoin C sol fa ut b mol.	Diomedes
103	Passomezoin F fa ut b mol.	Antonio del Pergamasco
106	Georg Schew.	Georg Schew
108	Spectri cujusdam Ionus nocturnus	E.M.A
109	Passomezoin D. sol re ut b mol.	E M A
111	Subplementum.	
112	Passomezo in A la mi re. b mol.	
115	Galliaro 1.	
116	Galliaro 2.	
118	Galliaro T. K. 3.	Tobias Kün
119	Galliaro T. K. 4.	Tobias Kün
120	Galliaro Robert Doulandt. 5	Robert Doulandt
121	Subplementum.	
122	Galliaro J. D. 6.	John Doulandt
123	Subplementum. / la Bourre,	
124	Galliaro Engl. Georg. Wesper. 7.	George Wesper
125	Galliaro Boqueti. 8.	Carolus Bocquet
126	Galliaro incerti Authoris. 9.	
127	Subplementum.	
128	Galliaro incerti Authoris. 10.	
129	Galliaro incerti Authoris.	
129	Galliaro 12.	Valentin Strobilius
131	Galliaro E. M. 13.	Elias Mertel

## 2 Fuhrmann

132	Subplementum. / Courant.	
133	Galliarda E. M.14.	Elias Mertel
134	Galliarda 15.	
135	Galliarda 16.	
135	Subplementum.	
136	Galliarda incerti Authoris. 16.	
137	Galliarda Bocqueti. 17.	Carolus Bocquet
138	Galliarda Mercurii. 18.	Mercurius
139	Intrata.J.L.H. 1.	Joh. Leo Hassler
140	Cantusprimus. Cantus secundus.	Joh. Leo Hassler
141	Intrata J. L. H.	Joh. Leo Hassler
141	Subplementum. / Cuorant.	
142	Bransle 1.	
144	Bransle d.Britag. 2.	
145	Bransle incerti Authoris. 3.	
146	Branles incerti Authoris. 4.	
148	Subplementum. / Volte	
148	Subplementum. / Polon, Volte.	Sig. Polones
149	Bransle d. S. Nicola. p. Sig. Jacobum. 5.	Sig.Jacob
150	Bransle d. S. Nicola. p. Sig. Jacobum. 6.	Sig.Jacob
151	Bransle Nouveau. M. 7.	Mercurius
152	Bransle Mercurii.	Mercurius
152	Subplementum La Bourree	
153	Alamanda 1.	Diomedes
153	Alamanda 2.	E M A
154	Alamanda 3	
154	Subpl. / Les Canarias.	
155	Alamanda 4.	
155	Subplementum. / Ballet.	
156	Ballet. 1.	
156	Subplementum. / Ballet.de Madame Socur deRoy.	
157	Ballet. 2 / Suite.	
157	Ballet. 3.	
158	Ballet 4.	
158	Ballet. 5.	
187	Volte.	
188	Volte Bocqueti.	Carolus Bocquet
188	Subplementum. / Lieb kan alles uberwinden.	
189	Pavana dolorosa.	
159	Ballet 6.	
159	Ballet 7.	
160	Ballet. 8.	
160	Ballet 9.	
161	Ballet. 10.	
161	Ballet. 11.	Robert Ballard

162	Ballet. 12.	
162	Ballet oder Pferdstank zu Pariß.	
163	Ballet.E.M.A.14.	E M A
163	Ballet. 15.	
164	Ballet. 16.	
164	Ballet. 17.	
165	Ballet. 18.	
165	Ballet 19.	
166	Ballet 20.En me revenant.	
168	Ballet 21.	
168	Subplementum. / Den dirich erfahren tan.	
169	Ballet. 22.	
169	Ballet 23. 8.respondet c.in 2.	
170	Courante 1.	
170	Courante 2.	
171	Courante 3.	
171	Courante 4.	
172	Courante 5.	
173	Courante 6. 8.respondet b. in 2.	
173	Subplementum. / Ballet.	
174	Courante 8.	
174	Courante 9.	
175	Courante 10.	
176	Courante 11.	
176	Subplementum. / Courant.	
177	Courante 12.Laurentzini.	Laurencini
178	Courante 13.	
179	Courante 14.	
179	Courante 15	
180	Courante 16. Bocqueti.	Carolus Bocquet
181	Courante. 17. 8. respondet d in 2.	
181	Courante 18.	
182	Courante 19.	
182	Courante 20.	
183	Volte1.	
184	Volte2	
184	Volte3	
185	Volte Mercurii. Gerire.	Mercurius
186	Volte Bocqueti.	Carolus Bocquet
186	Subplementum. / Auff mein Gesang vnd mach dich ring.	
187	Volte. 8.respondet d. in 2.	
191	Pergamasco V. S.	Valentin Strobelius
193	Præludium Auff die Schlacht vor Pavia. Mercurii.	Mercurius
193	Schlacht vor Pavia	Mercurius
198	Volte de cou cou.	

# Präludium 1

Laurencini

Musical notation for the first system of the prelude, featuring a treble clef and a key signature of one flat (Bb). The notation includes a single eighth note followed by a dotted quarter note, then a quarter note, a half note, and a quarter note. The piece begins with a piano (p) dynamic.

Musical notation for the second system of the prelude, continuing the melodic line with eighth and quarter notes. A forte (f) dynamic is indicated.

Musical notation for the third system of the prelude, featuring a series of eighth and quarter notes. The dynamics fluctuate between piano and forte.

Musical notation for the fourth system of the prelude, showing a more complex rhythmic pattern with eighth notes. Dynamics include piano and forte.

Musical notation for the fifth system of the prelude, featuring a melodic line with eighth and quarter notes. Dynamics include piano and forte.

Musical notation for the sixth system of the prelude, continuing the melodic development with eighth and quarter notes. Dynamics include piano and forte.

Musical notation for the seventh system of the prelude, featuring a melodic line with eighth and quarter notes. Dynamics include piano and forte.



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

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

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


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




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



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



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



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





# Präludium

Eliae Mertelii

# Subplementum folii



Präludium 7

incerti Autoris

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

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

Third system of musical notation with notes and letters (a, c, f, b, g) on a staff.

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

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

Sixth system of musical notation with notes and letters (a, c, f, b, g) on a staff.

Seventh system of musical notation with notes and letters (a, c, f, b, g) on a staff.

Eighth system of musical notation with notes and letters (a, c, f, b, g) on a staff.

Ninth system of musical notation with notes and letters (a, c, f, b, g) on a staff.

# Präludium 8 V.S.

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

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

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

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

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

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

# 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	c	a	b	c	a
b									
a	b	c	a	b	c	a	b	c	a

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

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

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

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


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

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


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


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

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


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

# Fantasia 2

The musical score for "Fantasia 2" consists of a single melodic line and a multi-staff accompaniment. The melodic line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The rhythm is complex, featuring a mix of eighth and sixteenth notes, often beamed together. The accompaniment is written in three staves, with the top staff containing letters (a, b, c) and the bottom two staves containing various symbols (circles with horizontal lines) and letters. The score is divided into several systems, each containing a melodic line and its corresponding accompaniment. The overall style is that of a contemporary or experimental musical piece.

### Fantasia 3

/a = Eb

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

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

//a /a a

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

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

//a /a a

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

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





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

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

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

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

/c

Sub plementumfolii

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

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

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

//a

# Fantasia 5

Hasleri

Musical notation system 1: Treble clef, notes, and staff with notes a, b, c, d, e, f, g.

Musical notation system 2: Treble clef, notes, and staff with notes a, b, c, d, e, f, g.

Musical notation system 3: Treble clef, notes, and staff with notes a, b, c, d, e, f, g.

Musical notation system 4: Treble clef, notes, and staff with notes a, b, c, d, e, f, g.

Musical notation system 5: Treble clef, notes, and staff with notes a, b, c, d, e, f, g.

Musical notation system 6: Treble clef, notes, and staff with notes a, b, c, d, e, f, g.

Musical notation system 7: Treble clef, notes, and staff with notes a, b, c, d, e, f, g.

Musical notation system 8: Treble clef, notes, and staff with notes a, b, c, d, e, f, g.

## Fantasia 6

o d d d . j j j j j j j j j j j j

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


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

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


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

a a d c a c d f d


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

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


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

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


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

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


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

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


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

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


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

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

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

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

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

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

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

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

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









# 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
f	a	a	a	a	a	a	a
c	c	c	c	c	c	c	c
c	c	c	c	c	c	c	c

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

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

# Canzon 3

Hasleri

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Fifth system of musical notation with notes and lyrics: a c a a a a a c a a a c c a a

Sixth system of musical notation with notes and lyrics: a h a h e f e f f e h f e h b h f

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

Eighth system of musical notation with notes and lyrics: e h f h b h b h f f h i f h b f c c f e f c c c e f e c e f e

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

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

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

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

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

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

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

Eighth system of musical notation with notes and letters (c, e, f, a, a, a) on a staff.

Ninth system of musical notation with notes and letters (a, h, f, e, c, a) on a staff.

# 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 markings include *f* and *h*. The system concludes with a fermata over a note on the bottom staff.

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 markings include *f*. The system concludes with a fermata over a note on the bottom staff.

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 markings include *f*. The system concludes with a fermata over a note on the bottom staff.

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 markings include *f*. The system concludes with a fermata over a note on the bottom staff.

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 markings include *f*. A time signature change to 3/4 is indicated by a '3' in a circle. The system concludes with a fermata over a note on the bottom staff.

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 markings include *f*. A new section begins with a large 'C' time signature. The system concludes with a fermata over a note on the bottom staff.

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 markings include *f*. The system concludes with a fermata over a note on the bottom staff.



# Vattene pur crudel 6 Voc

Joh.Leon.Hasleri

Musical notation for the first system, including a vocal line and two piano accompaniment staves.

Musical notation for the second system, including a vocal line and two piano accompaniment staves.

Musical notation for the third system, including a vocal line and two piano accompaniment staves.

Musical notation for the fourth system, including a vocal line and two piano accompaniment staves.

Musical notation for the fifth system, including a vocal line and two piano accompaniment staves.

Musical notation for the sixth system, including a vocal line and two piano accompaniment staves.

Musical notation for the seventh system, including a vocal line and two piano accompaniment staves.







# 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 j d j j

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

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

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

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

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

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

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

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

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

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', and 'b' indicating fingerings or intervals. 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 continues the three-staff format with melodic and figured bass lines. 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 features three staves with a melodic line and a figured bass line. The bass line includes letters 'a', 'b', and 'c'. A double bar line is located in the middle of the system.

Second system of musical notation for 'Quand je voy ce bel oeil'. It continues the three-staff format. The system ends 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 bass line uses letters 'a', 'c', and 'd'. A double bar line is placed in the middle of the system.

Second system of musical notation for 'i e' est pour mon pucelage'. It continues the three-staff format. The system concludes with a double bar line.

Third system of musical notation for 'i e' est pour mon pucelage'. It continues the three-staff format. The system ends 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 a vocal line with notes and lyrics, and three lute tablature lines 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 continues the vocal line and lute tablature from the first system.

Third system of musical notation for 'Chi vuol veder Chanzonet 4 Vocum'. It continues the 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 features a vocal line with notes and lyrics, and three lute tablature lines with letters (a, c, d, b) and rhythmic values (c, d, b).

Second system of musical notation for 'Mhento ohime morie 4 Voc'. It continues the vocal line and lute tablature.

Third system of musical notation for 'Mhento ohime morie 4 Voc'. It continues the vocal line and lute tablature.

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

# Fugendo auda 4 Vocum

J. L. H.

Musical notation system 1: Four staves with notes and lyrics. Lyrics include 'a', 'a c e', 'f e', 'f f e c c', 'a a', 'c a c b a c', 'c', 'c a c e', 'a c a', 'a c e', 'a c a', 'a c e'.

Musical notation system 2: Four staves with notes and lyrics. Lyrics include 'a', 'a c e', 'f e', 'f f e', 'f f e c c e', 'a a', 'c a c b a c', 'c', 'c a c e', 'a c a', 'a c e', 'a c a'.

Musical notation system 3: Four staves with notes and lyrics. Lyrics include 'a c e f c a e', 'f f c a c e a', 'a f c e f a c a', 'c', 'c a c e', 'c', 'a c e c', 'a c e c', 'c', 'e c a a a', 'c', 'a c'.

Musical notation system 4: Four staves with notes and lyrics. Lyrics include 'a f c a c e f a c a', 'c a', 'c a a', 'c a c b a c', 'c', 'c a c e', 'c', 'c a c e', 'c', 'c a c e', 'c', 'a c e', 'c', 'a c e', 'c', 'a c e', 'c', 'a c e'.

## Subplementum folii E.M.A.

Musical notation system 5: Four staves with notes and lyrics. Lyrics include 'a c', 'a a', 'c a a', 'a c a', 'a c', 'a a', 'c a', 'a c'.

Musical notation system 6: Four staves with notes and lyrics. Lyrics include 'c a c', 'a c a c b c a', 'a', 'c b a c', 'c', 'c b', 'a', 'c a c', 'a a', 'a a', 'a a', 'c a c', 'a'.

Musical notation system 7: Four staves with notes and lyrics. Lyrics include 'f c a', 'f c a', 'c a c b a c', 'c', 'c a c', 'c a', 'c a'.

# Ach Fräwlein zart Cantio Germanica

Joh.L.H

System 1: Treble clef, G-clef. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Dynamics: f, c, f, d, a, c, a, d, c, a, b, d, c, a, c, c, a, a, a, c, f.

System 2: Treble clef, G-clef. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Dynamics: f, c, f, d, a, c, a, d, c, a, b, d, c, a, c, c, a, a, a, f.

System 3: Treble clef, G-clef. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Dynamics: c, a, d, a, a, c, c, a, d, d, c, a, a, d, c, a, c, d, d, c, c.

System 4: Treble clef, G-clef. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Dynamics: a, b, d, d, c, d, a, c, d, d, c, a, b, b, a, b, b, d, d, f, b, d, d.

System 5: Treble clef, G-clef. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Dynamics: a, b, d, d, c, a, f, a, c, d, f, c, d, a, a, a, f, d, c, c, d, d.

System 6: Treble clef, G-clef. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Dynamics: c, h, f, c, a, a, c, d, f, c, a, a, c, d, c, a, a, b, d, a, d, f, a, c, e.

System 7: Treble clef, G-clef. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Dynamics: f, c, a, c, d, c, d, c, a, c, f, c, f, a, a, a, f, c, c, e, c, d, d, f.

System 8: Treble clef, G-clef. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Dynamics: f, c, a, c, d, c, d, c, a, c, f, c, f, a, a, a, f, h, f, i, h, i, h, f, h, a, d, d, c.

# 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 c h f c h c | 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 | c a f c a c

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

La Nonette, Perichonis

Subplemetu folii

//a a a

# Ein alter Greiß

Joh.L.H.

Cantio Germanica

Musical notation for the first system, featuring a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes. The bass line includes a half note 'h' and various rests.

Musical notation for the second system, continuing the melody and bass line with various note values and rests.

Musical notation for the third system, showing the continuation of the piece with dynamic markings like 'f' and 'c'.

Musical notation for the fourth system, including a repeat sign and various note values.

Musical notation for the fifth system, featuring a treble clef and a key signature of one flat.

Musical notation for the sixth system, continuing the melody and bass line.

Musical notation for the seventh system, including a treble clef and a key signature of one flat.

o d d. j j d. j j d j j j j j j j j j j j

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

j. j j j j j. j j j j j j

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

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

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

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

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

# Ich danck dir lieber Herre

E.M.A

## Cantio matutina

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

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

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

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

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

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

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

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

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

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

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

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

# Pavana Englese

## Pavana secunda

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

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

/a

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

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

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

/a

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

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

/a

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

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

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

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

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

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

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

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

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

# Pavana Englese tertia

## Pavana tertia

First system of musical notation for the Pavana tertia. It consists of a single melodic line with notes and rests, and three staves of lute tablature below it. The tablature uses letters 'a', 'b', 'c', 'e', 'f', 'h' to represent fret positions. The system is divided into three measures, with a slash and a letter below each measure: /a, /e, /a.

Second system of musical notation. It features a single melodic line and three staves of lute tablature. The notation includes various rhythmic values and accidentals. The system is divided into three measures.

Third system of musical notation. It consists of a single melodic line and three staves of lute tablature. The system is divided into two measures, with a slash and a letter below each measure: /a, /a.

Fourth system of musical notation. It features a single melodic line and three staves of lute tablature. The system is divided into two measures, with a slash and a letter below each measure: /a, /a.

Fifth system of musical notation. It consists of a single melodic line and three staves of lute tablature. The system is divided into two measures, with a slash and a letter below each measure: /e, /a.

Sixth system of musical notation. It features a single melodic line and three staves of lute tablature. The system is divided into two measures.

Seventh system of musical notation. It consists of a single melodic line and three staves of lute tablature. The system is divided into two measures, with a slash and a letter below each measure: /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 c a a 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 a c c a 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



# Pavana quarta



Musical notation system 1: Treble clef, notes and rests on a single staff.

Musical notation system 2: Treble clef, notes and rests on a single staff.

Musical notation system 3: Treble clef, notes and rests on a single staff.

Subplementum. Passage

Musical notation system 4: Treble clef, notes and rests on a single staff.

Musical notation system 5: Treble clef, notes and rests on a single staff.

Musical notation system 6: Treble clef, notes and rests on a single staff.

Musical notation system 7: Treble clef, notes and rests on a single staff.

Musical notation system 8: Treble clef, notes and rests on a single staff.

## Pavana Spagnolet 1

First system of musical notation for Pavana Spagnolet 1. It consists of a treble clef, a 3/4 time signature, and a key signature of one flat. The notation includes a melody line with notes and rests, and a bass line with notes and rests.

Second system of musical notation for Pavana Spagnolet 1. It continues the melody and bass line from the first system.

Third system of musical notation for Pavana Spagnolet 1. It continues the melody and bass line.

Fourth system of musical notation for Pavana Spagnolet 1. It continues the melody and bass line.

## Pavana Spagnolet 2

First system of musical notation for Pavana Spagnolet 2. It consists of a treble clef and a key signature of one flat. The notation includes a melody line with notes and rests, and a bass line with notes and rests.

Second system of musical notation for Pavana Spagnolet 2. It continues the melody and bass line.

Third system of musical notation for Pavana Spagnolet 2. It continues the melody and bass line.

# 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
a	e	a	a	a	a
c	c	b	a	e	h
a					

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

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

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

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

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

# Pavana Lachrimae V.S.

## Pavana sexta

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

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

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

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

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

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

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



# Respondens Lachrimae

T.K

## Pavana septima

First system of musical notation for 'Pavana septima'. It consists of a treble clef staff with a melody line and two bass lines with letter-based chord symbols. The notes in the melody are: a, c, b, c, a, a, a, a, c, b, c, a, f, a, c, a.

Second system of musical notation. The melody continues with notes: e, a, c, b, a, a, f, e, c, f, e, f, e, f, e, c, e, a, b, c, a, c, b, c, a, a, a, a. A double bar line is followed by a repeat sign (II) and the notes a, a, c.

Third system of musical notation. The melody continues with notes: c, c, b, a, a, a, c, b, a, a, c, b, c, e, c, e, f, e, f, e, c, e, c, a, c, a, a. The system ends with notes c, b, c.

Fourth system of musical notation. The melody continues with notes: a, c, b, a, c, b, a, a, a, a, b, b, b, a, a, a, c, b, a, c, b, a, e, c. The system ends with notes a, b, a / a.

Fifth system of musical notation. The melody continues with notes: a, b, a, c, a, c, a, a, a, a, c, b, a, a, a, c, a, c, c, b, a, c, a, b, f, c, c. The system ends with notes a, c, c.

Sixth system of musical notation. The melody continues with notes: b, b, a, c, e, c, f, e, f, e, f, e, c, e, a, b, c, a, b, c, a, a, a. The system ends with a final cadence (C-c).

Pavana octava

V.S

Pavana 8

First system of musical notation for Pavana 8. It consists of a treble clef followed by a series of notes with stems and beams. The notes are labeled with letters: 'a', 'b', 'c', 'f', 'g'. The notation is arranged in a single line with a double bar line at the end.

Second system of musical notation for Pavana 8. It consists of a treble clef followed by a series of notes with stems and beams. The notes are labeled with letters: 'a', 'b', 'c', 'f', 'g'. The notation is arranged in a single line with a double bar line at the end.

Third system of musical notation for Pavana 8. It consists of a treble clef followed by a series of notes with stems and beams. The notes are labeled with letters: 'a', 'b', 'c', 'f', 'g'. The notation is arranged in a single line with a double bar line at the end.

Fourth system of musical notation for Pavana 8. It consists of a treble clef followed by a series of notes with stems and beams. The notes are labeled with letters: 'a', 'b', 'c', 'f', 'g', 'h', 'i'. The notation is arranged in a single line with a double bar line at the end.

Fifth system of musical notation for Pavana 8. It consists of a treble clef followed by a series of notes with stems and beams. The notes are labeled with letters: 'a', 'b', 'c', 'f', 'g'. The notation is arranged in a single line with a double bar line at the end.

Sixth system of musical notation for Pavana 8. It consists of a treble clef followed by a series of notes with stems and beams. The notes are labeled with letters: 'a', 'b', 'c', 'f', 'g'. The notation is arranged in a single line with a double bar line at the end.

Seventh system of musical notation for Pavana 8. It consists of a treble clef followed by a series of notes with stems and beams. The notes are labeled with letters: 'a', 'b', 'c', 'f', 'g'. The notation is arranged in a single line with a double bar line at the end.

# Passomezo incerti Authoris b dur

## Variatio prima

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

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

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

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

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

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

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

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

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	c c e	a c e a c

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

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

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

<i>a</i>	<i>f</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>a</i>	<i>a</i>

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

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

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

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

Musical score with three systems. Each system consists of three staves. The first staff of each system contains a single note (a half note). The second and third staves contain rhythmic notation (letters c, a, b) and pitch notation (letters a, c, e, b).

System 1:
   
 Staff 1: a
   
 Staff 2: c a a c a | c a c b a c b a c | c a c a c b a c
   
 Staff 3: a | a | a
   
 //a

System 2:
   
 Staff 1: a
   
 Staff 2: c a c a | a b b a b a b | a a c b a c b a
   
 Staff 3: a | a | a

System 3:
   
 Staff 1: a
   
 Staff 2: c b c a b c a | c b c a b c a c | c b c a c b c
   
 Staff 3: //a | | a

Final system (single staff):
   
 Staff 1: b a | c a | e c a
   
 //a //a

Subplementum

Intrata

Musical score for "Intrata" in 3/4 time. It consists of three systems of three staves each. The first staff of each system contains a single note (a half note). The second and third staves contain rhythmic notation (letters c, a, b, f, h, e) and pitch notation (letters a, c, e, b).

System 1:
   
 Staff 1: e f h a | f e c | a c e a c | a a c e f c | e f h a | c e f e
   
 Staff 2: a | c | a a a | a a | c c c | a | c c c
   
 Staff 3: a | c | c c b | c | c c | a | c c c

System 2:
   
 Staff 1: c | e c a | c a a c e | c f e | c e | c e | c a
   
 Staff 2: c | a a | a a e | a f e | c e | c e | c a e
   
 Staff 3: c | c | b c c | c a e | c e | c a e | c a e c a

System 3:
   
 Staff 1: a | a | a a c e c a | f h e | c e c e f h | a f | a a
   
 Staff 2: a | a | a a | c a | a | c | a b c a | a a
   
 Staff 3: b c b | c | c c | c c | c | a | c b c c | c

# Passomezo

Laurencini Romani

First system of musical notation for 'Passomezo'. It consists of a single melodic line with notes and rests. The notes are primarily quarter notes and half notes. The rests are indicated by a horizontal line with a vertical tick mark. The system is divided into five measures.

Second system of musical notation for 'Passomezo'. It consists of a single melodic line with notes and rests. The notes are primarily quarter notes and half notes. The rests are indicated by a horizontal line with a vertical tick mark. The system is divided into five measures.

Third system of musical notation for 'Passomezo'. It consists of a single melodic line with notes and rests. The notes are primarily quarter notes and half notes. The rests are indicated by a horizontal line with a vertical tick mark. The system is divided into five measures.

Fourth system of musical notation for 'Passomezo'. It consists of a single melodic line with notes and rests. The notes are primarily quarter notes and half notes. The rests are indicated by a horizontal line with a vertical tick mark. The system is divided into five measures.

Fifth system of musical notation for 'Passomezo'. It consists of a single melodic line with notes and rests. The notes are primarily quarter notes and half notes. The rests are indicated by a horizontal line with a vertical tick mark. The system is divided into five measures.

Sixth system of musical notation for 'Passomezo'. It consists of a single melodic line with notes and rests. The notes are primarily quarter notes and half notes. The rests are indicated by a horizontal line with a vertical tick mark. The system is divided into five measures.

Seventh system of musical notation for 'Passomezo'. It consists of a single melodic line with notes and rests. The notes are primarily quarter notes and half notes. The rests are indicated by a horizontal line with a vertical tick mark. The system is divided into five measures.

Eighth system of musical notation for 'Passomezo'. It consists of a single melodic line with notes and rests. The notes are primarily quarter notes and half notes. The rests are indicated by a horizontal line with a vertical tick mark. The system is divided into five measures.

4.

5.

6.

7.



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

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

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

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

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

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

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

$a$ 
  
 $c^{\flat} \flat a$   $c^{\flat} \flat c a c^{\flat} \flat c$   $\flat$   $a$   $\flat b a$   $c a b$   $\flat c a$   $\flat b a$   $c^{\flat} \flat a$   $c^{\flat} \flat h$ 
  
 $a$   $e$   $a$   $c$   $a$   $a$   $c^{\flat} \flat a$   $a$   $c^{\flat} \flat a$   $\flat c$   $a$   $a$ 
  
 $a$   $a$   $a$

$f c^{\flat} \flat a c$   $a$   $11.$   $a c a$   $a c^{\flat} \flat f^{\flat} \flat c a$   $c f^{\flat} \flat c a^{\flat} \flat c a$   $c a$   $\flat b$   $\flat c$ 
  
 $\flat$   $a c^{\flat} \flat$   $\flat$   $a$   $a$   $a$   $\flat$   $a$   $a$ 
  
 $a$   $a$   $a$   $a$   $a$   $a$

$a$   $a$   $a$   $c$   $a$   $a$   $c a c^{\flat} \flat f^{\flat} \flat c a c f^{\flat} \flat c a^{\flat} \flat c a$ 
  
 $\flat$   $a c^{\flat} \flat a c^{\flat} \flat$   $\flat$   $a c^{\flat} \flat a c^{\flat} \flat$   $\flat$   $a$   $a$   $a$ 
  
 $a$   $a$   $a$   $a$   $a$   $c$

$c a$   $a$   $a$   $c$   $a$   $a$   $c a c^{\flat} \flat f^{\flat} \flat c a c f^{\flat} \flat c a^{\flat} \flat c a$ 
  
 $\flat$   $\flat c a$   $a c^{\flat} \flat$   $\flat$   $\flat c a$   $\flat$   $c c^{\flat} \flat$   $\flat$   $c a c^{\flat} \flat$   $\flat$   $a c a$   $\flat$   $c^{\flat} \flat c^{\flat} \flat c$ 
  
 $a$   $c$   $\flat$   $a$   $c$   $a$   $e$   $a$   $c$   $\flat$   $a$

$c f^{\flat} \flat c a$   $a$   $c f^{\flat} \flat c a^{\flat} \flat c a$   $c a$   $\flat b$   $\flat a$   $\flat$   $a c^{\flat} \flat c a$   $a$   $\flat c a c^{\flat} \flat c$ 
  
 $\flat$   $\flat c^{\flat} \flat c a$   $a c^{\flat} \flat$   $\flat$   $\flat$   $a$   $\flat b$   $\flat$   $\flat$   $\flat c a c^{\flat} \flat c$ 
  
 $a$   $a$   $a$   $a$   $a$   $\flat$   $c$   $a$   $a$

$a$   $a$   $a$   $c$   $a$   $a$   $c f^{\flat} \flat c a^{\flat} \flat c a$   $a c$   $a$   $a$ 
  
 $\flat$   $a c^{\flat} \flat a c^{\flat} \flat$   $\flat$   $\flat$   $\flat c^{\flat} \flat$   $\flat$   $\flat$   $a^{\flat} \flat c a$   $\flat$   $c^{\flat} \flat c^{\flat} \flat c a$   $\flat$   $a^{\flat} \flat c a c^{\flat} \flat c$ 
  
 $a$   $c$   $e$   $a$   $\flat$   $c$   $a$   $a$   $c$   $\flat$   $a$

$a c a c^{\flat} \flat f^{\flat} \flat c a$   $c f^{\flat} \flat c a^{\flat} \flat c a$   $c a$   $a$ 
  
 $\flat$   $c a$   $a c^{\flat} \flat$   $\flat$   $\flat$   $\flat c$   $\flat c a^{\flat} \flat c a$   $\flat$   $\flat b$   $\flat b^{\flat} \flat b a$   $c$   $a$ 
  
 $a$   $\flat$   $c$   $a$   $a$



# Passomezo V.S.&aliorum

## Praecedentis toni

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

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

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

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

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

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

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



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

5. 
  
 Musical notation for the second system, starting with a treble clef and a single staff.

incerti authoris

Musical notation for the third system, featuring a treble clef and a single staff.

Musical notation for the fourth system, featuring a treble clef and a single staff.

Musical notation for the fifth system, featuring a treble clef and a single staff.

Musical notation for the sixth system, featuring a treble clef and a single staff.

Musical notation for the seventh system, featuring a treble clef and a single staff.



8.

9.

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

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

<i>f</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>a</i>	<i>a</i>	<i>a</i>

# Supplementum Chorea Anglica

1. *a c* *b c a a* *c a c a* *a a* 2. *a* *a b c a c b* *c b c* *f b*

3. *a a* *c a f b* *c a a c* *a a* 4. *c b*

5. *c b* *f c* *b a*

6. *c b* *f b c a* *b c a a* *c a* *b c b a c* *a c* *b b*

# Saltarello V.S

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

3.

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

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

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

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

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

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

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

Passomezo praecedentis toni

Diomedis

a c̣ c̣ a a a a a c̣ c̣ c̣ f c̣ c̣ a f c̣ a c̣  
 a a a a a a a a a a a a a a a a  
 c c c b a b ḅ a a a a a a c̣ e e c̣  
 a a c̣ a a a

a a b a a a a a a a a a a c̣ c̣ a  
 a a a a a a a a a a a a a a a a  
 c c c ḅ c̣ ḅ c̣ a c̣ c̣ c̣ c̣ c̣ c̣ c̣ c̣ a  
 a c̣ a a /a /a

a a a c̣ c̣ f h f c̣ f c̣ c̣ a a c̣ a c̣ a c̣ a  
 a ḅ a ḅ a ḅ a ḅ a ḅ a ḅ a ḅ a ḅ a ḅ a ḅ a  
 a a a a c̣ c̣ f c̣ f c̣ c̣ a a e c̣ e a a a  
 a a c̣ a a a a a a a a a a a

a c̣ c̣ 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 c c a a c̣ a c̣ a c̣ a c̣ a c̣ a c̣ a c̣ a  
 a c̣ a a e c̣ a c̣ e a c̣

a a a a a a a a a a a a a a a a  
 a ḅ a a ḅ a ḅ a ḅ a ḅ a ḅ a ḅ a ḅ a ḅ a  
 c c c ḅ a c̣ ḅ ḅ c̣ a c̣ a a a a a a  
 a c̣ a a a a a a a a a a a a

c c̣ a c̣ a a a a a a a a a a a a  
 a ḅ a ḅ a ḅ a ḅ a ḅ a ḅ a ḅ a ḅ a ḅ a  
 a a c̣ e a c̣ e c̣ c̣ c̣ c̣ ḅ c̣ ḅ c̣ ḅ c̣ ḅ  
 a a c̣ a c̣ a c̣ a c̣ a c̣ a c̣ a c̣ a c̣ a

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

$\text{d}$	$\text{d}$	$\text{c n l h f d c a}$	$\text{c a a d c a c}$
$\text{f}$	$\text{f e f e f e c e f e c}$	$\text{d c a b a c a c d c a c}$	$\text{c a c e c a}$
$\text{f}$	$\text{f e f e f e c e f e c}$	$\text{a}$	$\text{e c a}$

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

$\text{a}$	$\text{f e c f e f e f e c e c}$	$\text{a}$	$\text{a c a c d c a d c a}$
$\text{a}$	$\text{c a c a c a c a c a}$	$\text{c}$	$\text{c b c b c b c a c a}$
$\text{c}$	$\text{a c / a}$	$\text{a}$	$\text{a}$

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

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

$\text{b a b a a d b d a b d}$	$\text{a c a a c e e c c e c a e}$	$\text{a c c a c a c d c a d c d c a d}$
$\text{c}$	$\text{c c c c}$	$\text{c c c}$
$\text{d}$	$\text{/a}$	$\text{/a}$

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

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







Musical notation system 1: Treble clef, notes, dynamics (f), and a three-line staff with letters (a, c, b, a, a, a, b, a, c, e, a, h, f).

Musical notation system 2: Treble clef, notes, dynamics (f), and a three-line staff with letters (a, b, c, a, c, h, h, a, a, a, b, a, b, a, a).

Musical notation system 3: Treble clef, notes, dynamics (f), and a three-line staff with letters (b, a, b, a, c, f, h, f, a, c, c, c, f, c).

Musical notation system 4: Treble clef, notes, dynamics (f), and a three-line staff with letters (a, b, a, b, a, c, a, c, a, c, a, c, a, c, a).

Musical notation system 5: Treble clef, notes, dynamics (f), and a three-line staff with letters (a, a, c, a, a, c, a, b, c, b, c, b, b, c, a, a, h, f, c, a).

Musical notation system 6: Treble clef, notes, dynamics (f), and a three-line staff with letters (b, a, b, a, b, a, a, c, a, c, a, c, e, e, c, e, a, c, e, a, a, c, a, c, a, a).

Musical notation system 7: Treble clef, notes, dynamics (f), and a three-line staff with letters (a, c, a, a, a, c, a, c, a, c, a, c, e, f, e, f, e, f, e, c, e).

Musical notation system 8: Treble clef, notes, dynamics (f), and a three-line staff with letters (f, c, a, e, c, c, f, f, c, c, a, c, e, a, a, c, a, c, a, c, a, c, a, b, a, a).



# Passomeo in C sol fa ut b mol

Diomedis

Musical notation system 1: Treble clef, notes, and staff with letters a, b, c, d, e, f, g.

Musical notation system 2: Treble clef, notes, and staff with letters a, b, c, d, e, f, g.

Musical notation system 3: Treble clef, notes, and staff with letters a, b, c, d, e, f, g.

Musical notation system 4: Treble clef, notes, and staff with letters a, b, c, d, e, f, g.

Musical notation system 5: Treble clef, notes, and staff with letters a, b, c, d, e, f, g. Includes a 2. marking.

Musical notation system 6: Treble clef, notes, and staff with letters a, b, c, d, e, f, g. Includes f and c markings.

Musical notation system 7: Treble clef, notes, and staff with letters a, b, c, d, e, f, g.

Musical notation system 8: Treble clef, notes, and staff with letters a, b, c, d, e, f, g.

//a a

3.

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

/b a /b

/b a //a a //a

4.

//a a

a /b /a //a

a /b

a c a //a

5.

$\overline{a b a b \overline{b}^a \overline{b} a}$  |  $\overline{b} a a b$  |  $\overline{a} \overline{b} a$  |  $\overline{b} a \overline{b} a b$   
 $\overline{a}$  |  $a$  |  $c$  |  $a$  |  $c$  |  $\overline{b} c a$  |  $c$  |  $a$  |  $\overline{c} a$  |  $c$  |  $\overline{b} a$  |  $a$  |  $c$  |  $\overline{b} a$  |  $a$  |  $a$  |  $a$  |  $a$

$\overline{b} b a b a \overline{a}$  |  $\overline{b} a a b \overline{a}$  |  $a$  |  $c$  |  $a$  |  $a$  |  $a$  |  $a$  |  $a$  |  $a$  |  $\overline{a} \overline{b}$  |  $a$  |  $b$  |  $a$  |  $a$  |  $a$  |  $a$  |  $a$  |  $a$

//a

$\overline{a}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$

/b a /b a

$\overline{a} a b a b \overline{a}$  |  $\overline{b} a b a \overline{a} \overline{b} a b a$  |  $\overline{a} \overline{b} a c a c \overline{a}$  |  $\overline{b} a \overline{b} c$  ||  $\overline{a}$

6.

$\overline{b} a \overline{b} \overline{a}$  |  $\overline{b} a b b$  |  $\overline{a} \overline{a} b \overline{b} b$  |  $\overline{a} b b b \overline{a} \overline{a}$

$\overline{b}$  |  $\overline{a}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$  |  $\overline{b}$

a /b /a

$\overline{b} a \overline{b} a b \overline{b}$  |  $\overline{b} b b b \overline{b} b$  |  $\overline{a} \overline{a} a \overline{b}$  |  $\overline{a} b b \overline{b} a$

/b a /b a

$\overline{b}$  |  $\overline{a}$  |  $\overline{a}$  |  $\overline{a}$  |  $\overline{a}$  |  $\overline{a}$  |  $\overline{a}$  |  $\overline{a}$  |  $\overline{a}$  |  $\overline{a}$  |  $\overline{a}$  |  $\overline{a}$  |  $\overline{a}$  |  $\overline{a}$  |  $\overline{a}$  |  $\overline{a}$  |  $\overline{a}$  |  $\overline{a}$  |  $\overline{a}$

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

# Passomezo in F fa ur b mol

Antoni del Pergamasco

First system of musical notation for 'Passomezo in F fa ur b mol'. The notation includes a treble clef and a key signature of two flats. The melody line features notes and rests, with some notes marked with 'f' (forte). The bass line consists of notes and rests. The notes are labeled with letters 'a', 'b', 'c', and 'f'.

Second system of musical notation. The melody continues with notes and rests, including a 'f' marking. The bass line continues with notes and rests. The notes are labeled with letters 'a', 'b', 'c', and 'f'.

Third system of musical notation. The melody continues with notes and rests, including a 'f' marking. The bass line continues with notes and rests. The notes are labeled with letters 'a', 'b', 'c', and 'f'.

Fourth system of musical notation. The melody continues with notes and rests, including a 'f' marking. The bass line continues with notes and rests. The notes are labeled with letters 'a', 'b', 'c', and 'f'.

Fifth system of musical notation. The melody continues with notes and rests, including a 'f' marking. The bass line continues with notes and rests. The notes are labeled with letters 'a', 'b', 'c', and 'f'.

Sixth system of musical notation. The melody continues with notes and rests, including a 'f' marking. The bass line continues with notes and rests. The notes are labeled with letters 'a', 'b', 'c', and 'f'.

Seventh system of musical notation. The melody continues with notes and rests, including a 'f' marking. The bass line continues with notes and rests. The notes are labeled with letters 'a', 'b', 'c', and 'f'.

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

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

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

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
			a c e

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

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



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

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

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

Fourth system of musical notation with notes and letters (b, f, a, c) on a staff, including a second ending bracket.

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

Sixth system of musical notation with notes and letters (b, f, a, c) on a staff.

Seventh system of musical notation with notes and letters (b, f, a, c) on a staff.



# Spectri cuiusdam Ionus nocturnus

E.M.A

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

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

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

Fine

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

2.

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

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

/a

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

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

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

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

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

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



a a c̣ a a c̣ a a c̣ a a c̣ a	c a c̣ a c̣ a c̣ a c̣ a c̣ a	c̣ c̣ a a c̣ a c̣ a c̣ a
a	a c̣	a c̣
c	a	a
c	a	a

c̣ a a c̣ a c̣ a c̣ a c̣ a c̣ a	c̣ a c̣ a c̣ a c̣ a c̣ a c̣ a	c̣ f c̣ f c̣ f c̣ f c̣ f
c	c	c
c	a	c
c	a	c

c̣ f c̣ c̣ f c̣ f c̣ a a c̣	c̣ a c̣ f c̣ f a c̣ a c̣	c̣ a c̣ a a c̣ a c̣ a
c	a	a
c	a	a
c	a	a

c̣ a c̣ a c̣ a c̣ a c̣ a c̣ a	c̣ c̣ a a c̣ a c̣ a c̣ a c̣ a	c̣ a c̣ a c̣ a c̣ a c̣ a c̣ a
a	a	a
a	a	a
a	a	a

c̣ a c̣ a c̣ a c̣ a c̣ a c̣ a	a a c̣ a c̣ a a c̣ a c̣ a	c̣ a c̣ a c̣ a c̣ a c̣ a c̣ a	c̣ a c̣ a c̣ a c̣ a c̣ a c̣ a	c̣ a c̣ a c̣ a c̣ a c̣ a c̣ a	c̣ a c̣ a c̣ a c̣ a c̣ a c̣ a
c	a	a	a	a	a
c	a	a	a	a	a
c	a	a	a	a	a

/a /a

Subplementum

a ḅ ḅ a a a c̣	a a c̣ a c̣ a a c̣ a c̣ a	a a c̣ a c̣ a a c̣ a c̣ a	a a c̣ a c̣ a a c̣ a c̣ a	a a c̣ a c̣ a a c̣ a c̣ a	a a c̣ a c̣ a a c̣ a c̣ a	a a c̣ a c̣ a a c̣ a c̣ a	a a c̣ a c̣ a a c̣ a c̣ a	a a c̣ a c̣ a a c̣ a c̣ a	a a c̣ a c̣ a a c̣ a c̣ a	a a c̣ a c̣ a a c̣ a c̣ 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

ḅ a c̣ a ḅ a a a c̣	a ḅ a a a c̣	a ḅ a a a c̣	a ḅ a a a c̣	a ḅ a a a c̣	a ḅ a a a c̣	a ḅ a a a c̣	a ḅ a a a c̣	a ḅ a a a c̣	a ḅ a a a c̣	a ḅ a a a c̣
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



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

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

/a

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

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

/a

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

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

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

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

/a /a

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

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

a

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

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

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

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

/a /a

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

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

/a





## Galliaro 2

*incerti Authoris*

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

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

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

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

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

f	b	a	a	b	a	a	a	a	b
b	a	a	a	b	a	a	a	a	b
b	a	a	a	b	a	a	a	a	b
b	a	a	a	b	a	a	a	a	b

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



# Galliarda 3

T.K.

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

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

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

/a a /c /a

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

a

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

/a /c a /a a a

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

a/c/a

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

/a /c

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

a

/a

# Galliarda 4

T.K.

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

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

*a* *a*

*b* *b* *a* *a* *a* *b* *f* *f* *i* *b* *b* *f*

*a* *a* *a* *b* *a*

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

*i* *a* *a* *b* *b* *f* *f* *i*

*a* *a* *f* *h* *i* *a*

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

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

*a* *a* *b* *a* *b* *a*

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

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

*a*

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

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

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

*a*

# Galliarda 5

Robert Doulandt

Musical notation for the first system of Galliarda 5. The melody consists of quarter and eighth notes. The tablature uses letters 'a', 'c', 'h', and 'f' on a six-line staff.

Musical notation for the second system of Galliarda 5. The melody continues with quarter and eighth notes. The tablature includes some accidentals (sharps and naturals) on the letters.

Musical notation for the third system of Galliarda 5. The melody continues with quarter and eighth notes. The tablature includes some accidentals and rests.

Musical notation for the fourth system of Galliarda 5. The melody continues with quarter and eighth notes. The tablature includes some accidentals and rests.

Musical notation for the fifth system of Galliarda 5. The melody continues with quarter and eighth notes. The tablature includes some accidentals and rests.

Musical notation for the sixth system of Galliarda 5. The melody continues with quarter and eighth notes. The tablature includes some accidentals and rests.

Musical notation for the seventh system of Galliarda 5. The melody continues with quarter and eighth notes. The tablature includes some accidentals and rests.

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	
				a	/a

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

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

Supplementum

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

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



Subplementum la Bourre

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

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

### Galliarda 8

*Boqueti*

# Galliarda 9

*incerti Authoris*

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

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

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

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

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

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

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

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

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

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

Supplementum

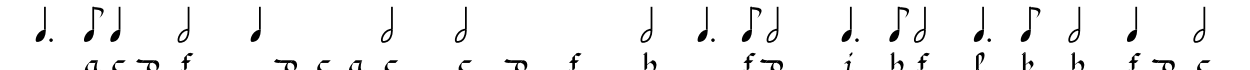
a	b	a	a	b	a	b	a	b	a	f	b
c	d	d	d	d	d	d	d	d	d	d	d
a	f	d	b	a	d	a	a	c	a	c	a

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

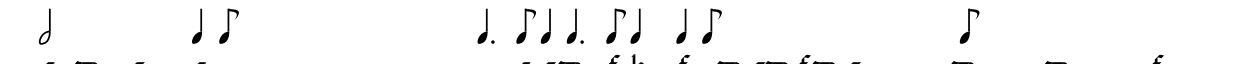
f	h	i	f	f	b	a	a	a	a	b	f
c	d	d	d	d	d	d	d	d	d	d	d
a	f	d	b	a	d	a	a	c	a	c	a

# Galliarda 10

*incerti Authoris*


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


a	a	a	a	a	a
a	a	a	a	a	a
a	a	a	a	a	a


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

a	a	a	a	a	a
a	a	a	a	a	a
a	a	a	a	a	a


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


a	a	a	a	a	a
a	a	a	a	a	a
a	a	a	a	a	a


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

a	a	a	a	a	a
a	a	a	a	a	a
a	a	a	a	a	a


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

a	a	a	a	a	a
a	a	a	a	a	a
a	a	a	a	a	a


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

a	a	a	a	a	a
a	a	a	a	a	a
a	a	a	a	a	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. The score consists of four systems of music, each with a melody line and a figured bass line. The melody is written in a simple, rhythmic style with eighth and quarter notes. The figured bass line uses letters (a, b, c, d) and accidentals to indicate the notes for the bass instrument. The piece concludes with a repeat sign and a fermata over the final note.

## 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. The score consists of three systems of music, each with a melody line and a figured bass line. The melody is written in a simple, rhythmic style with eighth and quarter notes. The figured bass line uses letters (a, b, c, d) and accidentals to indicate the notes for the bass instrument. The piece concludes with a repeat sign and a fermata over the final note.

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

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

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

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

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

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

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

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

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

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

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

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

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

<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>
<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>
<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>	<i>b</i>

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

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

# 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 e c 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

Subplementum Courant





## 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	a	c	a	a	e a c	a	a	c e	a	c a c

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

//a

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

//a



# 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 treble clef and a sequence of notes and rests. The middle and bottom staves provide a three-part setting of the melody, with notes and rests corresponding to the top staff.

Second system of musical notation for 'Intrata 3'. It consists of three staves. The top staff contains a treble clef and a sequence of notes and rests. The middle and bottom staves provide a three-part setting of the melody, with notes and rests corresponding to the top staff.

Third system of musical notation for 'Intrata 3'. It consists of three staves. The top staff contains a treble clef and a sequence of notes and rests. The middle and bottom staves provide a three-part setting of the melody, with notes and rests corresponding to the top staff.

Fourth system of musical notation for 'Intrata 3'. It consists of three staves. The top staff contains a treble clef and a sequence of notes and rests. The middle and bottom staves provide a three-part setting of the melody, with notes and rests corresponding to the top staff.

Fifth system of musical notation for 'Intrata 3'. It consists of three staves. The top staff contains a treble clef and a sequence of notes and rests. The middle and bottom staves provide a three-part setting of the melody, with notes and rests corresponding to the top staff.

Sixth system of musical notation for 'Intrata 3'. It consists of three staves. The top staff contains a treble clef and a sequence of notes and rests. The middle and bottom staves provide a three-part setting of the melody, with notes and rests corresponding to the top staff.

/a

### Subplementum Courant

First system of musical notation for 'Subplementum Courant'. It consists of three staves. The top staff contains a treble clef and a sequence of notes and rests. The middle and bottom staves provide a three-part setting of the melody, with notes and rests corresponding to the top staff.

Second system of musical notation for 'Subplementum Courant'. It consists of three staves. The top staff contains a treble clef and a sequence of notes and rests. The middle and bottom staves provide a three-part setting of the melody, with notes and rests corresponding to the top staff.

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

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

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

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

//a



## Branfle d.Britag. 2

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

//a a //a

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

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

a //a //a //a

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

a //a //a //a

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

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

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

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

//a

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

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

/c

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

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

//a

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

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

//a

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

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

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

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

a //a

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

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

a

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

a

## Subplementum Volte

Musical score for **Subplementum Volte**, consisting of four systems of three staves each. The notation includes notes, rests, and dynamic markings like 'f' and 'h'.

**System 1:** Notes: c a c c a f c a c c a a c c a a c c. Dynamics: f.

**System 2:** Notes: f c f h f c a. Dynamics: f, h.

**System 3:** Notes: a c a f c h i f h f. Dynamics: f, h.

**System 4:** Notes: c c a c a c a.

## Subplementum Volte 2 , Polon

Musical score for **Subplementum Volte 2 , Polon**, consisting of three systems of three staves each. The notation includes notes, rests, and dynamic markings like 'f' and 'h'.

**System 1:** Notes: a c a c c c a a c f c a c a c a c. Dynamics: f.

**System 2:** Notes: a c c a c c a c f c a c a c. Dynamics: f.

**System 3:** Notes: a c c a h h l h h f c a c a c. Dynamics: f, h.

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

First system of musical notation. The top line shows a single melodic line with notes and rests. Below it are three lines of lute tablature, with letters 'a', 'b', and 'c' representing fret positions. The tablature is organized into measures corresponding to the notes above.

Second system of musical notation. Similar to the first, it features a melodic line and a three-part lute tablature. Below the tablature, a figured bass line contains the letters 'a', 'b', and 'a' with a slash between 'a' and 'b', indicating a specific harmonic progression.

Third system of musical notation. This system includes dynamic markings such as 'f' (forte) and 'h' (harmonic) above the melodic line. The lute tablature and figured bass line continue below.

Fourth system of musical notation. It continues the piece with a melodic line, lute tablature, and dynamic markings like 'f'.

Fifth system of musical notation. It continues the piece with a melodic line, lute tablature, and dynamic markings like 'f'.

Sixth system of musical notation. It continues the piece with a melodic line, lute tablature, and dynamic markings like 'f' and 'h'.

Seventh system of musical notation. It concludes the piece with a melodic line, lute tablature, and dynamic markings like 'f'.

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





### Alamanda 1

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

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

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

### Alamanda E. M. A. 2

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

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

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

## Alamanda 3

## Les Canaris

## Alamanda 4

## Ballet

### Ballet 8 respondet d. in 1

### Ballet, de Madame Socur deRoy

## Ballet 2

Musical notation for Ballet 2, first system. The notation consists of three staves. The top staff contains a melodic line with notes and rests. The middle and bottom staves contain rhythmic notation with letters (a, b, c) and accents (f, h, i) placed above or below the notes. The system concludes with a double bar line.

Musical notation for Ballet 2, second system. The notation consists of three staves. The word "Suite" is written above the middle staff. The notation follows the same format as the first system, with a melodic line and rhythmic accompaniment. The system concludes with a double bar line and a repeat sign (//a).

Musical notation for Ballet 2, third system. The notation consists of three staves. The notation follows the same format as the previous systems, with a melodic line and rhythmic accompaniment. The system concludes with a double bar line and a repeat sign (//a).

Musical notation for Ballet 2, fourth system. The notation consists of three staves. The notation follows the same format as the previous systems, with a melodic line and rhythmic accompaniment. The system concludes with a double bar line and a repeat sign (//a).

## Ballet 3

Musical notation for Ballet 3, first system. The notation consists of three staves. The notation follows the same format as Ballet 2, with a melodic line and rhythmic accompaniment. The system concludes with a double bar line.

Musical notation for Ballet 3, second system. The notation consists of three staves. The notation follows the same format as Ballet 2, with a melodic line and rhythmic accompaniment. The system concludes with a double bar line and 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	a	a	a
c	c	a	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 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	
b	a	a	a	a	a	a	a
b	a	a	a	a	a	a	a
b	a	a	a	a	a	a	a
b	a	a	a	a	a	a	a

a

## Ballet 6

$c$   $e$   $h$   $f$   $e$   $c$   $c$   $f$   $h$   $b$   $h$   $f$   $e$   $e$   $c$   $c$   $e$   $f$   $h$   $f$   $e$   $f$   $c$

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

$c$   $e$   $c$   $e$

$e$   $f$   $e$   $c$

$a$   $b$   $h$   $b$   $a$

$e$

$/a$   $/a$

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

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

$c$   $c$

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

$/a$   $/a$

$c$   $c$   $c$   $c$

$f$   $e$   $f$   $f$

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

$/a$

## Ballet 7

$f$   $b$   $a$   $b$   $a$   $b$   $a$   $b$   $a$   $b$   $a$   $b$   $a$   $b$   $a$   $b$   $a$   $b$   $a$   $b$   $a$   $b$   $a$   $b$   $a$

$a$   $a$

$a$   $a$

$/a$

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

$b$   $b$   $b$   $b$   $b$   $b$   $a$   $a$   $a$   $a$   $a$   $a$   $a$   $a$   $a$   $a$   $a$   $a$   $a$   $a$   $a$   $a$   $a$   $a$   $a$

$a$   $a$

$/b$   $//a$



## Ballet 10

Musical notation for Ballet 10, first system. The vocal line features notes with lyrics: *f h f e e c e f e c a c e c a a a a a a*. The piano accompaniment includes dynamics like *f* and *h*.

Musical notation for Ballet 10, second system. The vocal line features notes with lyrics: *e c a c e f e c a e c a a a a a c e*. The piano accompaniment includes dynamics like *f* and *h*.

Musical notation for Ballet 10, third system. The vocal line features notes with lyrics: *f a a c e e a c a a c e a f e a c e a*. The piano accompaniment includes dynamics like *f* and *h*.

## Ballet 11

Musical notation for Ballet 11, first system. The vocal line features notes with lyrics: *b b a a b b b a a b f f f f b f f a a b*. The piano accompaniment includes dynamics like *f* and *h*.

Musical notation for Ballet 11, second system. The vocal line features notes with lyrics: *b i i b b a b a b f f f f f b f f a a b*. The piano accompaniment includes dynamics like *f* and *h*.

Musical notation for Ballet 11, third system. The vocal line features notes with lyrics: *f b a b a b a i f a a b l i i f f b a*. The piano accompaniment includes dynamics like *f* and *h*.



### Ballet E.M.A. 14

### Ballet 15

### Ballet 16

### Ballet 17

## Ballet 18

## Ballet 19

# Ballet 20 Enmerevenant

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

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

a

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

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

a a

a a c f c a c f a c a

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

a

a c a a a a a a c a c

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

a

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

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

a

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

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

a a c c a a c a a c

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

a/c/a //a a





## Ballet 22

Musical notation for Ballet 22, first system. The notation includes a single melodic line and a four-part harmonic accompaniment. The notes are mostly quarter and eighth notes. The accompaniment includes various rhythmic patterns and rests. The key signature has one flat (B-flat).

Musical notation for Ballet 22, second system. Similar to the first system, it features a single melodic line and a four-part harmonic accompaniment. The melodic line continues with similar rhythmic values. The accompaniment provides harmonic support with various note values and rests.

Musical notation for Ballet 22, third system. This system concludes the piece with a final cadence. The melodic line ends with a fermata. The accompaniment includes a final chord and rests. The key signature remains one flat.

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

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

Musical notation for Ballet 23, first system. The notation includes a single melodic line with dynamic markings (*f*, *h*) and a four-part harmonic accompaniment. The notes are mostly quarter and eighth notes. The key signature has one flat.

Musical notation for Ballet 23, second system. Similar to the first system, it features a single melodic line and a four-part harmonic accompaniment. The melodic line continues with similar rhythmic values and dynamic markings. The accompaniment provides harmonic support.







## Courante 6 respondet b. in 2

/a=Eb

## Subplementum Ballet

## Courante 8

## Courante 9

Musical notation for the first system of Courante 10. The staff contains a series of notes with rhythmic values. Below the staff, there are three lines of figured bass notation (letters a, b, c, and accidentals) corresponding to the notes above.

Musical notation for the second system of Courante 10. The staff contains notes with rhythmic values. Below the staff, there are three lines of figured bass notation. The system concludes with a fermata over the final note.

### Courante 10

Musical notation for the third system of Courante 10. The staff begins with a 3/4 time signature. The notation includes notes with rhythmic values and a 3-measure rest. Below the staff, there are three lines of figured bass notation.

Musical notation for the fourth system of Courante 10. The staff includes dynamic markings such as 'f' (forte). Below the staff, there are three lines of figured bass notation.

Musical notation for the fifth system of Courante 10. The staff contains notes with rhythmic values. Below the staff, there are three lines of figured bass notation.

Musical notation for the sixth system of Courante 10. The staff contains notes with rhythmic values. Below the staff, there are three lines of figured bass notation.

Musical notation for the seventh system of Courante 10. The staff contains notes with rhythmic values. Below the staff, there are three lines of figured bass notation. The system concludes with a fermata over the final note.

## 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	a	b	c	b	a	b	b	a
	c a				c						b a
		b	c	b	a c	c		a		b	

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

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

a a a a a a a a a a a

## Supplementum

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

c b a







Musical notation for the first system, featuring a treble clef and a series of notes with stems. Below the notes are three staves of figured bass notation.

Courante 16

*Bocqueti*

Musical notation for the second system, starting with a 3/4 time signature. It includes a treble clef, notes, and three staves of figured bass notation.

Musical notation for the third system, continuing the piece with notes and three staves of figured bass notation.

Musical notation for the fourth system, concluding the piece with notes and three staves of figured bass notation.

Courante 17 8. respondet d in 2.

Courante 18

### Courante 19

First system of musical notation for Courante 19. It features a treble clef and a 3/4 time signature. The melody consists of eighth and quarter notes. The bass line is written with letters 'a', 'c', and 'b' on a four-line staff, indicating fingerings or specific notes.

Second system of musical notation for Courante 19. It continues the melody and bass line from the first system. The notation includes a repeat sign at the beginning of the system.

Third system of musical notation for Courante 19. It concludes the piece with a fermata over the final note. The bass line continues with 'a' and 'c' markings.

### Courante 20

First system of musical notation for Courante 20. It features a treble clef and a 3/4 time signature. The melody includes dynamic markings such as 'f' and 'h'. The bass line uses letters 'a', 'c', and 'b'.

Second system of musical notation for Courante 20. It continues the melody and bass line. The notation includes a repeat sign and dynamic markings.

Third system of musical notation for Courante 20. It concludes the piece with a fermata over the final note. The bass line continues with 'a' and 'c' markings.



Volte 2

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

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

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

//a

Volte 3

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    c    a    c    a    c    a

//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

//a

### Volte 4 Mercurii.Gerire

Musical notation for the first system. It features a treble clef and a 3/4 time signature. The melody consists of eighth and quarter notes. The lyrics are: *a c c e a h e a a e a h c c e f e c a f e c a a a a h e a h*. Below the staff are three lines of figured bass notation: *a c c e a a c e a c e a a*.

Musical notation for the second system. The melody continues with eighth and quarter notes. The lyrics are: *a c c e f h f e a c e f c e f h a a f h f e c a c e*. The figured bass notation below the staff is: *a a c c e a c e a c e a a a*.

Musical notation for the third system. The melody continues with eighth and quarter notes. The lyrics are: *f e c e f a a c e f h a c*. The figured bass notation below the staff is: *a c a c c e a c e a c e a c*.

Musical notation for the fourth system. The melody concludes with eighth and quarter notes. The lyrics are: *a c e f e c c e f h f e c a c c e c*. The figured bass notation below the staff is: *a c c e a c e a c e a c c e c*.




Volte 6 8. respondet d. in 2.

Volte 7


## Volte Bocqueti 8

## Supplementum Lieb kan alles überwinden

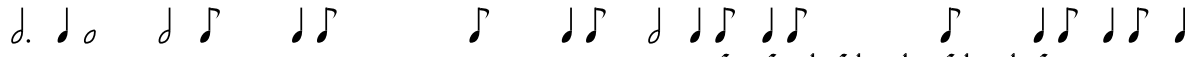
# Pavana dolorosa


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

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


  
 a c c a a c a a c a a

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


  
 e f e f h f h e h f h e h f e


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


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

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


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

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


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

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


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

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



# Präludium Auff die Schlacht vor Pavia

Mercurii

The first system of the musical score consists of three staves. The top staff shows a melodic line with notes and rests, including dynamic markings like 'f' and 'c'. The middle staff contains a sequence of letters (a, b, c) and symbols (♮, ♭) representing pitch and accidentals. The bottom staff shows a sequence of 'a' characters, likely representing a specific pitch or a simplified notation. The system concludes with a double bar line.

# Lac Grre. M. Auff die Schlacht vor Pavia/ Mercurii

The second system of the musical score consists of four staves. It continues the notation from the first system, with a more complex melodic line in the top staff and corresponding letter/symbol sequences in the middle and bottom staves. The notation includes various rhythmic values and dynamic markings. The system ends with a double bar line.







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

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

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

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

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

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

# Volte de cou cou

Musical notation for the first system, featuring a treble clef and a 3/4 time signature. The melody consists of quarter and eighth 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 quarter and eighth notes.

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