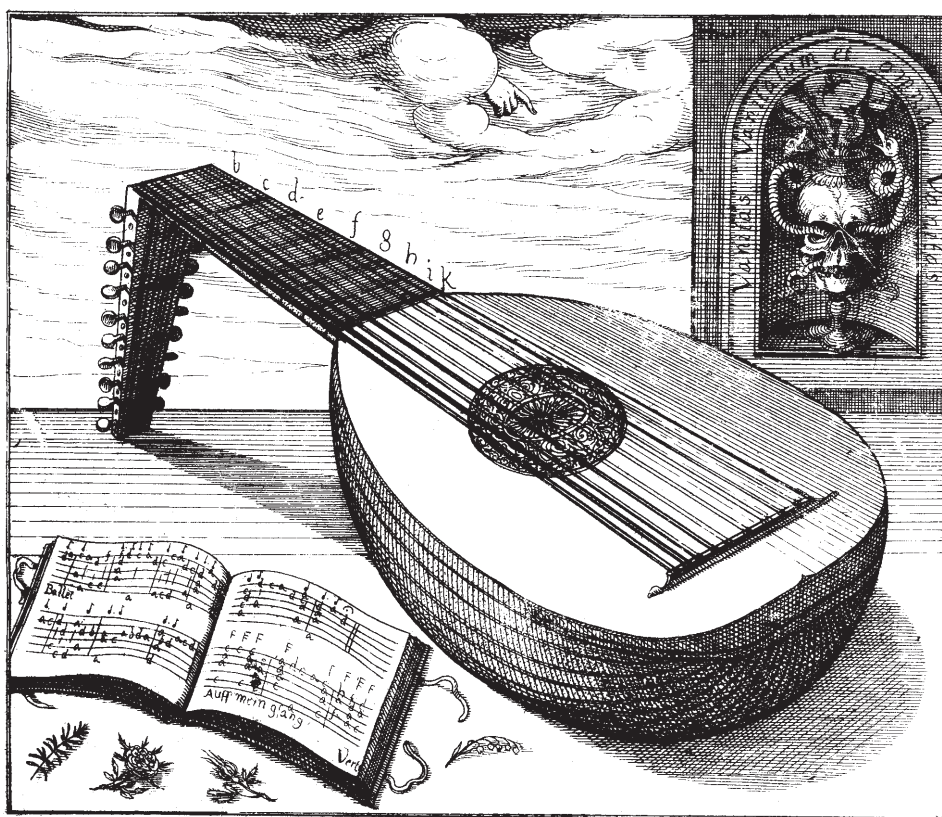


Georg Leopold Fuhrmann

Testudo Gallo-Germanica

1615



Teil I

TREE EDITION



Georg Leopold Fuhrmann  
Testudo Gallo-Germanica  
1615

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Teil I

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TREE EDITION  
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Testudo Gallo-Germanica:

HOC EST:

# NOVÆ ET NUN- QUAM ANTEHAC EDITÆ

RECREATIONES MUSICÆ, AD TESTUDI-  
NIS USUM ET TABULATURAM, TAM GALLICAM  
quàm GERMANICAM, accommodatæ: Ex præstantissimis hujus ævi & artis  
Magistris, Italis, Gallis, Germanis, aliisq; collectæ, novo typorum genere,  
in gratiam suaviss. hujus artis amatorum, nunc primum  
in lucem productæ.

IN QUIBVS CONTINENTVR, VT IN SVA CVIVSq;  
Lingua appellantur, Preludia, Fantastie, Ricercari, Canzoni, Motete, Madrigali,  
canzonette, Parvane seu Paduane, Passomezi, Gagliarde, Intrade, Bransles, Voltes,  
Alemandes, Courantes, & alia varia supradictarum, aliarumq;  
Nationum cantiones & Chorea.



MUSIC-  
BIBLIOTHEK  
PETERS

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Georgii Leopoldi Fuhrmanni, Civis, Chalcographi &  
Bibliopolæ Norici;

ANNO CHRISTI

M. D C. X V.





## Ad candidum & Musicæ studiosum, lectorem,

### PRÆFATIO.



*Est omnium, qui quas cunq; ferè artes, in primis autem laudatissimam & suavisissimam illam, quam Musicen vocamus, lucubrationibus & scriptis suis exornare, illustrare & propagare sat agunt, conditio: ut varia hominum iudicia, siue æqua illa sint, siue iniqua, experiri & subire cogantur: Quod quidem per multis, tam à veneranda antiquitate quam superiori (ut de nostro jam taceam) seculo, mutuatis exemplis, palàm fieri comprobarique possit; nisi temporis angustia, & lege epistolari, quæ modum excecere vetat, excluderet.*

*Quum vero amiciss. lector, tua præcipue utilitatis, ac etiam hilaritatis & recreationis gratiâ, præfens opus Musicum, tam ad Gallicam, quam nostratam Testudinis Tabulaturam & menturam, ut vocant, accommodatum, meum non sanè exiguis scriptibus, peculiariq; studio, diuturno etiam tempore, hinc inde congestum, & novis nec antehac usquam in Germania visis characterum typis adornatum; in mundi huius Theatrum Musicum producere, publiciq; juris facere decrevissem: Non potui non (pratermissis iis, quæ de laude, utilitate & jucunditate, hujus artis suavis. dici poterant: ac jam ante ab aliis abibi decantata sunt:) aliqua utriusq; iudicii exempla, tanquam & τὰ ἀγῶν ὀβία, vel tui etiam gratiâ, quæ proinde quoque æqui boniq; facies, in medium asferre.*

*Ac ut de iis primò, qui hujus artis callentes & amantes, ac ob id etiam in eam animæ quæres suève, aliquid commemoremus: offert se nobis præ reliquis, sanctissimus ille & beatus & Rex & Propheta David; qui non solum ipsemet, iosepho 7. Antiq. iudic. teste, organa & instrumenta Musica, licet longè à nostratibus diversa, Nabla Scil. & Psalterium cum aliis invenit; sed & egregiè ea tractare, usq; tam suaviter ludere potuit: ut Citharæ suæ harmoniâ Saulem regem, Dominum & antecessorem suum, ab impuro & nequam Spiritu ulcione divini exagitatum, restitueret, res. illaretq;: Adq; adeo Deo Opt. Max. hujce suis studiis harmonicis se penumero sese probaret: in primis vero cum Ephodo lineo, tunica sacra indutus, in reductione arca federis, corâ Domino totus viribus subsistret, Citharæq; suæ numeris totidem discrimina vocum, ut de Orpheo (cujus historia & memoria, Musicæq; experientia, in hac enim inter Ethnicos familiam ducit, jam tralattia est) Maro noster canit, obloqueretur: quamvis à Asichale, conjugæ, femina infrunita, eo nomine subsannaretur, atq; despicatur haberetur, ut 2. Sam. 6. sacra testantur literæ.*

*De Dionysio quodam Sophista, qui sub Imperatore Hadriano floruit, refert, Suidas, Eum lib. 24. rhythmicorum commentariorum, historiæ Musicæ 36. in quibus tibicinarum, Cytharædarum, poetarumq; omnium generis mentio; itemq; libros 22. Musicæ disciplinæ siue disputationum edidisse: Quæ in Platonis republica Musicæ dicta sint. Inde q; cognomento Musicum appellatum fuisse, quoniam in ista arte plurimum excelluerit.*

*Quin & Socratem ipsum, ipsius Oraculi testimonio, Græciæ sapientis. in senectute Musicam tractare, atq; à Canno fidicine perdiscere, non erubuisse testatur Plato: Eundemq; euidam obijcientis An non puderet in proveciori ista ætate studio Musico operam dare? respondisse. Magis pudendum, in senectute ignorantem esse, quam in eadem studere. Quo & illud pertinet: Ἡμεῖς οὐκ ἀεὶ πολλὰ διδάσκοντες: Quotidiè discens plurima, sio senex: Et alterum illud Pomponii IC. in l. ap. Julian. § d. fideic. libert. καὶ τὸ νεῖτερον πῶδα ἐν τῇ σοφῇ ἔχω, πρὸς μαθῆναι βελούπω: Quod amicus quidem noster hujce numeris explicuit*

*Quamlibet in tumulto mihi pesconfisteret alter,  
Discendi tamen hoc pectus amore flagret.*

*Quæ & Divi Augustini alicubi sententia est.*

*Sed & ad proximum nunc veniamus seculum: ex quo unum tantum delibabimus. De optimo & verè Augusto, bonarumq; literarum omnium singulari Mæcenate, Maximiliano I.*



Imp. memoria proditum reliquit Cuspinianus, quod omnes liberales artes & disciplinas, imprimis vero Musicen ita coluerit; ut in ipsius Curia augustali Musicorum Principes, in omni artis genere exercitissimi, qui ipsi Arioni palmam ambigam facere potuissent, tanquam in fertilissimo agro, succreverint; ac velut ex equo Trojans, prodierint. Plura in medium afferre merito super sedemus; ne nimium excrescat excurratq; oratio.

IX. Videamus itaq; ex altera parte etiam de aliquibus, qui minus equi artis hujus aestimatores fuerunt. In hac classe, prater Midam, qui propterea aures asininas & Marfyam, qui vivus meruit excoriaris; idcoq; decantatissimi; Cum primis obviam se agit Eudamides, à cantore quodam, qui feliciter cecinisset, interrogatus, qualis ipsi videretur: Μέγας, inquit, ἀλκιυτῆς ἐν μικροῖς πράγμασι. Magnus in re parva delinitor; ut refert Plutarchus in Lacon: A quo non multum alludit Arcadici illius pecoris de Luscinia cantu iudicium: Vox es prætereaq; nihil.

De Demarto Spartano eod. in loco idem commemorat Plutarchus; Quum psaltem bonum audisset subjecisse: ἔκακῶς φαίνεται μοι φλυαρεῖν: Non male videtur mihi nugari. Tantis erat apud hunc hominem, (si modo homo) artium contemptus: quæ licet essent operose, tamen solummodo delinirent demulcerentq; aures, Reipub. vero nullam utilitatem adferrent seriam. Sub hoc vexillo etiam militavit Solymanus, Imp. Turcicus: cui quum à Francisco I. Galliarum rege, ut referunt historici, peritissimi & in omni Musices genere excellentissimi dono transmissi essent artifices: illis primo quidem summo opere delectari visus est: At quum populum Byzantinum mox ad eorum conceptus audiendos concurrere, artemq; affectare animadvertisset; Veritus, ne civium subditorumq; animi hac ratione effeminati emollescerent; instrumentis omnibus confractis, & Vulcano consecratis, Musicos usq; Gallo remisit.

Verum enim vero, quem admodum multitudo errantium errori patrociniū non parit; Ita quoq; propter abusum, usus nequaquam tollendus aut inculpanus. Nec enim statim vino, quod Turca faciunt, hominibus interdendum; quia immoderate haustum ebrios reddit, mente privat, operta recludit, rixas & cades multaq; alia mala, morbos item & ipsam accersit, imò accelerat mortem: quod alias cum gratiarum actione sobrie sumptum, qui usus ejus nativus & proprius est, ventriculum imbecillum restaurat, corporis vires roborat, concoctionem promovet; sanguinem puriorem & spiritus vivaciores generat, ingenium acuit, senectutem lætat, & deniq; ipsum cor hominis, ut psaltes canit regius, recreat atq; lætificat.

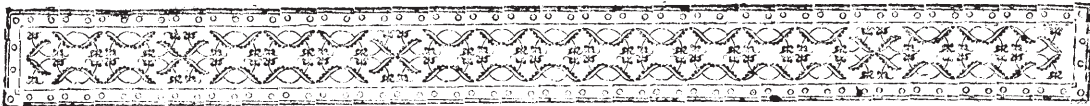
Quod si autem, ut huic præludio tandem Colophonem imponam, aliquis percontetur, quid ad hujus operis Citharædici editionem me impulerit; quū tot egregii & in hoc studio versatissimi artifices, Antoni<sup>9</sup> Francisq; videlicet Parisiensis, Emanuel Hadrin<sup>9</sup>, Adrianus Dens, Joh. Baptista Befardus, Matthias Reinmannus, & alii, jam olim complures id genus libros evulgarint atq; in lucem emiserint? Huic cum Comico responsum esto: Palmam in medio positam omnibus artem qui tractant Musicam. Neq; me ullius lucelli gloriolæve captandæ causa; sed solo laudatissimæ hujus artis amore, & philomusis gratificandi studio, ad hoc perductum permotumq; esse: Tum etiam, ut celeberrimos & peritissimos quoq; ejus magistros, quorum non pauci mihi noti sunt, evocarem, & ad suarum quoq; lucubrationum modulaminumque, ab se felicissimè compositorum editionem invitarem, atque hoc duplici characterum genere, quos non parva impensa ipse recens sculpendos curavi, iisq; cuilibet petenti prompto animo & pro virili inseruire paratus sum, ansam veluti præberem.

Tuum itaq; nunc est Philomuse & lector humanissime, hoc opus, quod ex famosissimis quibusq; diversarum nationum artificibus instar apicula, ex omnibus generis floribus dulcissimum succum congerentis, collegi, & candido animo tibi offero atq; confæco; serena fronte suscipere, boniq; consulere; Conatibus nostris, bene precando favere & non sinistrè judicando fovere. Quod si feceris, plura id genus alia non minus grata & jucunda, quam utilia, propediem à me expectabis. Vale, utere fruere & feliciter rem gere.

Nurembergæ, prid. Martias Anno ultime patientiæ Dei ∞ 15 CXV.

GEORGIUS-LEOPOLDUS FUHRMANNUS  
Civis Noricus.





## An den Günstigen vnd Gutherzigen der Music Liebhabenden Leser.



**V** mir wol/günstiger lieber Leser/mit vnberuost/das hiebevort etliche kunstreiche vnd vorneme Musici ihre Tabulaturas vnd Lautenbücher / vnd deren etliche zwar vor längsten/durch den Druck ans Liecht gegeben / vnter welchen sonderlich berümt/ Antoni Francisque zu Paris gedruckt/ dan Emanuel Hadrianus, Joh. Baptista Besardus, Adrianus Dens/ vnd Matthias Keinman: Also das es ein vnzütige vergebliche arbeit vnd für mich bey etlichen scheine möchte. Post Homerum Iliadaretexere, vnd nach angezognen Auctoren mit dergleichen herfür brechen wölle zumal weil ich ex professio mich vor keinem Meister in dieser Kunst dargeben kan. So hab ich jedoch nicht zwar grosses ruhms oder gewins halben / sondern allein auß tragender neigung zu dieser löblichen vñ lieblichen Kunst/ mit deren/ neben den studiis, vff vnTERSchiedlichen teutschen vnd Französischen hohen Schulen vnd Vniuersiteten/ ich mich vil Jar delectirt, kein vmbgang haben können/ derowegen/ vnd ihren Liebhabern zu besondern Ehren/ Dienst vnd behäglichem gefallen/ was ich angeregt geraume Jar hero in Teutschland/ Franckreich / auch andern landen vnd Orten/ da dieser Kunst vorneme Meister floriret, vnd theils noch floriren / von aller hand künstlichen Lautenstücken so meistens hiebevort noch nie in Druck kommen/ zu wegen bringen ver möchte/ zu colligiren, vnd in gegenwertiges volumen nicht ohne grosse lang mühe vnd vncosten zusammen zu tragen / auch solche hiermit durch meine typos ans offene Tageliecht zu geben vnd publiciren, mich mit grossem fleiß bearbeitet.

Dann ich mir vor ein Nachtheil gerechnet/ da diese schöne vnd herrliche Stück mea culpa vnter der bankt stecken/ vnd in der Finsternuß verligen bleiben sollen. Der gänzlich zu versicht/ es werde diese meine wol geneynte arbeit/ vncoft vnd fleiß/ bey verständigen vnd kunstliebenden Biderleuten/ mit danck auffgenommen werden: Was andere/ vñnd sonderlich die Cavillanten vñnd Momos anlangt / weil es an selbigen auch nicht mangeln würd (dann nie nichts/ so recht vnd gut es immer seyn können / an tag bracht / da sie nicht ihre Neidharts vnd Wolffszähne an abgewezet) muß ich der Welt ihren lauff lassen / vnd mich des trösten / das es andern vnd vornemeren Auctoren in allen Faculteten, scientien vñnd Künsten auch also ergangen/ vnd ihrer mit nichten verschonet worden. Diese angeregte Neider vnd Tadler nun/ quos non unius aestimamus assis, alle hindan gefest/ will ich mich zu der Kunst Liebhabern/ discipeln vnd principianten gewendet/ vnd sie gebeten haben/ das sie diß auß guter wol meynung vnd zu irem nutz/ nach Teutscher vnd Französischer Tabulatur vnd Mensur in Druck gefertigten Lautenbuch von mir vor willen / vnd in guten / zu dienst / in massen ich hierbey kein andere intention habe/ vff vnd annemen.

Den berühmten vnd erfahrenen Meistern aber/ deren mir zum theil wol bekant/ soll hierdurch verhoffentlich anleitung vnd vrsach gegeben werden/ das sie mit ihren eygnew Compositionen vnd Stücken sich dermal eins selbst herfür thun/ vnd ans Liecht geben: Welchen vff anlangen ich gern vñnd willfährig mit meinen zwysfachen hierzu von newem geschnittenen Schrifften vnd literen, davon die Proben von diesem Werk schon gesehen/ vñnd ich darfür halten will/ sie ihnen nicht übel gefallen werden/ zu dienen mich will offerirt haben. Vns hiermit aller seits vnd zu aller zeit dem reichen Gnadenschutz des Allerhöchsten trewes flusses empfehlende. Nürnberg/ Mensē Martio, 1615.

Georg Leopold Fuhrmann/  
Burger daselbsten.

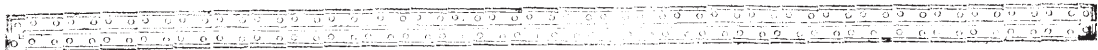




NOMINA AUTHORUM, IN LIBRO HOC COL-  
LECTANEO PASSIM OCCURRENTIUM.

*D. Laurentinus, Romanus.*  
*Diomedes, Venetus.*  
*Iob. Perichonius, Parisiensis.*  
*Carolus Bocquet.*  
*Mercurius, Aurelianensis.*  
*Iob. Doulandt, Anglus.*  
*Robertus Doulanat. —*  
*Georgius Wesper.*  
*Sig. Iacob.*

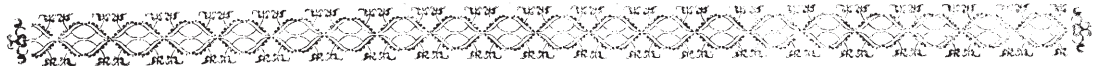
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*Antonius del. Pergamaso.*  
*M. Gallileus, Italus.*  
*M. Aloyson, Anglus.*  
*Iob. Leo Hasler, Noribergensis*  
*Valentinus Strobilius, Turingus.*  
*Ulias Mertelius, Argentinensis.*  
*Tobias Kun.*  
*Georgius Schew.*



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Ejusdem toni variationes. 3. - 99.  
Passomezo in D. fol re ut B mol. - 104.  
Passomezo, in A la mi re B mol. - 105.  
Galliarde, - 108.  
Intrade, - 131.  
Mansles, - 134.  
M. mandes, - 145.  
R. et, - 148.  
Corantes, - 162.  
Volts, - 179.  
Pavane doiorosa, - 180.  
Pergamasco, - 181.  
S. Iacobus per Paris, Mercurii, - 184.  
Supplementa quare fol. 10. 16. 23. 28. 43. 47.  
48. 61. 62. 178. 180.



*Proba litera nova ad Testudinem accommodata.*

α β ε δ ε ρ γ α ι κ λ μ η θ ρ α ρ σ τ

*Mensura.*

*Gallica.*    0    1    2    3    4    5

*Germanica.* | Γ F F F F

*Chori inferiores.*

7    8    9    10.  
α    a    ā    ā

*In hunc modum observa literas*

b c d e f.

*Nota in Modulaminibus observanda.*

ε    θ    β    ο

Præludium Laurencini Romani.

Primum. 1



od d d J J Jβ

bb | dd | dd | dd | f b | ba | b

dd | dd | dd | dd | g f d f g f | b dd b | b

dd | dd | dd | dd | g | d | e dd | d

dd | dd | dd | dd | f | d | d | d

f f d b | a d | d | b d b

rælud. a a

β J J J J J J J

bbd | f a b | a aab | a b

b b | b b | ab | d b | d dd | b b

d bd | d dd | d | b e | d | d

a dd | d | eed | d | dca a ba | daceda

dca | dca | aae | d | dca a ba | daceda

d b | bbd | db | d | d | d

J J J β

b ab d ba a | acdedededeae

ab b ba | d db b d | dbab babd

d b | d b | b b | b

a ad | d ca | dea | e ca

a b ba | d | dca | dca

d b | d | dca

J J J β

b b f | b a | aedaba

b b | d d | caed dba

d | d | d db

ae f a ada | a a | e deacedfdeaeae

d f b | ada | a

d d | b | a

β J J J J J J J J J

a f A f d ba | abd f dbab

e f | b ded deacd e | d abd

d f g f | db d | d bd | db

a ea | e h | d e d cae | a aed | d de

ee a h | a a | ed

J J J J J β

ba | ba a |

dba | ba | dca | db

a dea | e dea a ca | dea ea | a

d | e e a ba eee | deae eee

dbd f dba | b dba a

β J J J J J J J J J

f b d f ba

b b | a b d b | d bbbb

d | b d | d dded | d

a ea | adaed e | d ddeae | d e e | a d dde

ecf e f e f e f e | f daeda ba | d a f dea e a | dba d

d b | d b

a

∫

Præludium Laurencini Romani.

Primum.



First system of musical notation with five staves. Above the staves are rhythmic symbols: a half note, a quarter note, and a quarter note. The notation consists of letters (c, a, b, d, e, f) placed on the lines of the staves. Below the staves, the word "Prælium" is written in a stylized font.

Second system of musical notation with five staves. Above the staves are rhythmic symbols: a half note, a quarter note, a quarter note, and a half note. The notation consists of letters (c, a, b, d, e, f) placed on the lines of the staves.

Third system of musical notation with five staves. Above the staves are rhythmic symbols: a half note, a quarter note, a quarter note, and a half note. The notation consists of letters (c, a, b, d, e, f) placed on the lines of the staves.

Fourth system of musical notation with five staves. Above the staves are rhythmic symbols: a half note, a quarter note, a quarter note, and a half note. The notation consists of letters (c, a, b, d, e, f) placed on the lines of the staves.

Fifth system of musical notation with five staves. Above the staves are rhythmic symbols: a half note, a quarter note, a quarter note, and a half note. The notation consists of letters (c, a, b, d, e, f) placed on the lines of the staves.

Sixth system of musical notation with five staves. Above the staves are rhythmic symbols: a half note, a quarter note, a quarter note, and a half note. The notation consists of letters (c, a, b, d, e, f) placed on the lines of the staves.

Seventh system of musical notation with five staves. Above the staves are rhythmic symbols: a half note, a quarter note, a quarter note, and a half note. The notation consists of letters (c, a, b, d, e, f) placed on the lines of the staves.



Præludium 5.

4



Præludium.

ba da f da e d

a d b a a b b a b d da

a

a

d b d

a b

b d b b a a

f b d b a c a

e a e d e a c a

d d e d a e d e a e

d d e a e

a

ba ba a dabdb aba a

d d b d dabdb a a dabdb ab

b b d dabdb d b d

d e a e a e a

d e a e

d e a e

d e b

abd adba d acdf abd a a

a abd b acd adba d ab abd dbdb

b d b d a b abd d df

a e a e

d

a a

a a

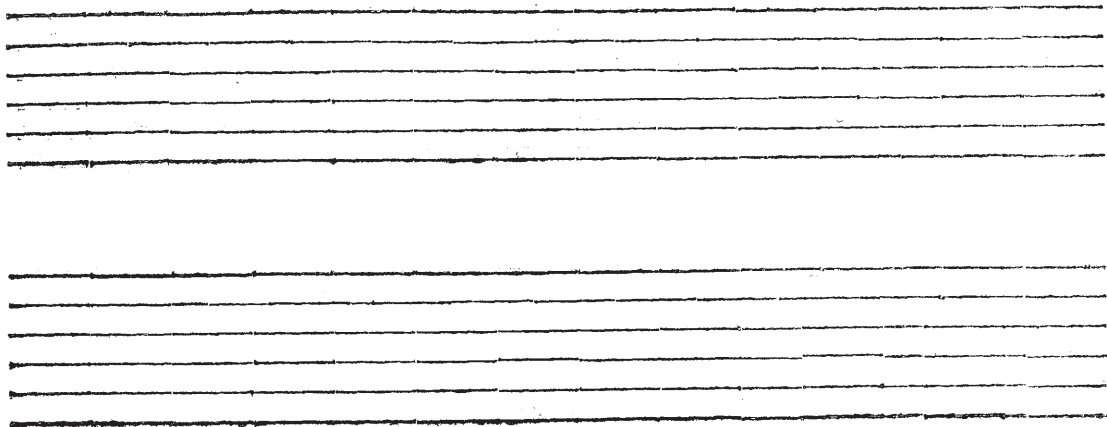
dba a b

b a dbdbb a b b

a c e e a e

d

d a b d



Praeludium 7. Elia Mertelii.



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

Second system of musical notation with notes and letters on a five-line staff.

Third system of musical notation with notes and letters on a five-line staff.

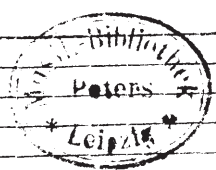
Fourth system of musical notation with notes and letters on a five-line staff.



Subplementum folii.

Fifth system of musical notation with notes and letters on a five-line staff.

Sixth system of musical notation with notes and letters on a five-line staff.







Praeludium 7.

First system of musical notation with three measures, each starting with a  $\beta$  dynamic marking. The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. The notes are:  $a e f d e a d e a$  |  $d e a a c f d e a e d e a e a$  |  $e a e d d e f d e a d e a e$ .

Second system of musical notation with four measures, each starting with a  $\beta$  dynamic marking. The notes are:  $a e d e a a$  |  $a a f d e a d e d a e f e f d e a$  |  $a e a e d f$  |  $d e a$ .

Third system of musical notation with six measures, each starting with a  $\beta$  dynamic marking. The notes are:  $f a e a$  |  $d d e a e e$  |  $d a e a a e$  |  $a a d a f$  |  $d a b d$  |  $e a e e e e$ .

Fourth system of musical notation with six measures, each starting with a  $\beta$  dynamic marking. The notes are:  $f d e a a e d$  |  $f d e f d e a d$  |  $e d f a e a$  |  $f d e a a$  |  $f d e d e d$  |  $f e e a e$ .

Fifth system of musical notation with six measures, each starting with a  $\beta$  dynamic marking. The notes are:  $a a a e e$  |  $e e a c a e a e a e$  |  $f d b a d d$  |  $d a b d b a d a b$  |  $d a b d f$  |  $f f d$ .

Sixth system of musical notation with six measures, each starting with a  $\beta$  dynamic marking. The notes are:  $d e a a$  |  $d e d e a e$  |  $a a d e d$  |  $e a a$  |  $e a a$  |  $e e e$ .

Seventh system of musical notation with three measures, each starting with a  $\beta$  dynamic marking. The notes are:  $a e d e a a$  |  $d d e a c a e d e d e d e a e$  |  $a e$ .



ae d f    d e a e    a e    a    a    a    a

d    d    d    b d    a b d    d    a b a    d a    d

a    a    a    d    e    a    e    e

d

Præludium.

e    d    f    d    e    a    a e    a

d    e    d    e d a    e    d    e    a    a    e    d    a d    d    e a e d

a    e    e    e    a    e    e    a    e    e    a    e    a    e    e    a    e    e

d    e    a    d    e    a    d    a    e    e    e    a    e    e

a

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

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

e    a    e    a    e    a    e    a    e    e

d    a    e    e    e    e    e    e    e    d    a d

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

d    a b    d    a    b    d    a e    d    d

e    a    e    a    e    a    e    a    e    a

e d    e d    e d    e d    e d    e d

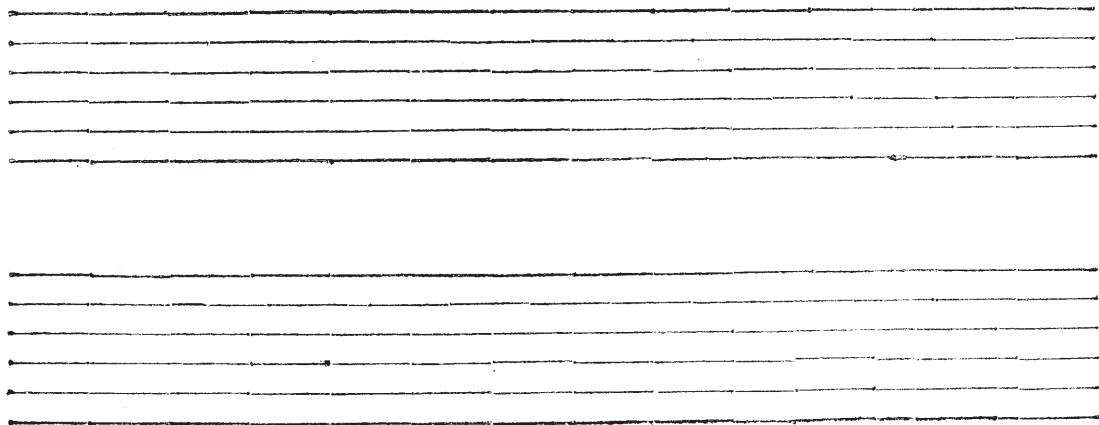
a    d e a    e    d e a    e

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

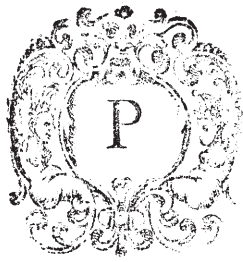
a    e    e a    a e    a    d

a    e    e    a    a

a    a    a



Præludium 9.



Præludium.

Handwritten musical notation on a five-line staff with notes and letters (a, b, c, d, e) below the staff.

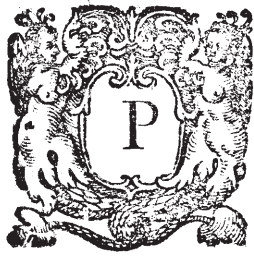
Handwritten musical notation on a five-line staff with notes and letters (a, b, c, d, e) below the staff.

Handwritten musical notation on a five-line staff with notes and letters (a, b, c, d, e) below the staff.

Handwritten musical notation on a five-line staff with notes and letters (a, b, c, d, e) below the staff.

Handwritten musical notation on a five-line staff with notes and letters (a, b, c, d, e) below the staff.

Five empty musical staves for practice or continuation.



First system of musical notation with notes and clefs.

Præludium.

Second system of musical notation with notes and clefs.

Third system of musical notation with notes and clefs.

Fourth system of musical notation with notes and clefs.



Subplementum folii.

Fifth system of musical notation with notes and clefs.

Sixth system of musical notation with notes and clefs.

Fantasia incerti Autoris. Prima.



First system of musical notation with five staves and a treble clef. It begins with a treble clef and contains rhythmic notation and letters (e, f, a, d) representing notes.

antasia

Second system of musical notation with five staves, continuing the piece with rhythmic notation and letters.

Third system of musical notation with five staves, including a fermata over a note in the second staff.

Fourth system of musical notation with five staves, continuing the melodic and rhythmic development.

Fifth system of musical notation with five staves, featuring a fermata over a note in the second staff.

Sixth system of musical notation with five staves, including a fermata over a note in the second staff.

o

Final system of musical notation with five staves, ending with a fermata over a note in the second staff.

u

Fantasia 2.



antafi

*a*

db eb fab a dba dcd

b db eb db aed ea aeddb a a bdbb a

ab db ed ba ed

a a db

*a*

db ed dcd bab ed dcd dcd

ded a bd bde bd ab d d d d

aedf fd e edcaed ac e d e aedf ede ede a

a ab a d ab a a f a a a

bd d bda aed bdf

*a* *a*

fef ba aba d dcd ba

d b dddd dbdd db d d debabd b b dd ab d

d a edda da dffdf e d e d

a a d ef f d ba b a

bd ab a ba

*a* *a*

a a bdf d b ab f a fff

adbdbab b b d d dcd d ab d f

ede d d d b d b dd d d d g

a a a daa e daa a e da

a dbab d aed a db a a ac

*a* *a*

f ef ef f ef f d ba a b a aa b

f g d abd f ab aeddecad d abd ab b ba d dcd

i if d d d d dd bd d ed d dbdd dbd

a ed a ae d edd ea

a ed a a bd ab aba

*a* *a*

df d a g dfd dcd b bab b g fdd bde dcd d g fd

g bd de d dbd b ed g gde d g dfg

d d d eed ede d d a dfe d a df

ab a aed d b a a

bd abd b bd

*a*

dfg f da b a b

d g b b da b a bb ba d de

deg i if d eb d b d b d eddb d d db

f d e da e a e ee d dae

d de a a bd a ba aba



Fantasia 2.



Fantasia 3.

Fantasia f.

Musical notation system 1 with notes and letters: a, e, d, f, e, f, e, d, f, f, f, f, f, d, e, a, f, a

abcde d | d bab | abd b | dtd

b ad ba d | d bd bdb d | db a a | a a

e a a e a ee ee | eee ea e f | aa a

ca ed e | a aed f | ae a | ed a d

Musical notation system 2 with notes and letters: f, d, e, a, d, e, a, a, e, d, e, d, a, a, a, a, b

f dea dea | aed e d | a a

d oba d | bdb a | a abd e da | ed aea a b

a d f db d d | f d b d | db ad bab | db abbd a

a a a e | a a | a ae a | ee a e

ac d a f d | e a e d | ea | a de a

d | d aed | ed d | aaed

Musical notation system 3 with notes and letters: a, a, e, d, f, a, a, b, d, b, a, b, b, a, a, b, d

a aedf | aa | a a edf a

a a | b d ba ab | a abd | ba b b | aa ab d

bd d | abd de d | b ddb b | ddb d bd | d b ab

ae e e ea e | e ea e a | aed ea

a aa | d a a | edf ae | f aed d d | d e e

a a | d d | d ea

Musical notation system 4 with notes and letters: a, e, d, f, a, e, d, f, a, e, d, e, a, a, a, a, a

ae edf aedfa e | df a edea | a a a

a ba c | aedb a b | ab a dda | beaa ab de | ba b d

d ab d d e d | a | d b d b ddb | aae b bdb | d b fd

ea e e | ee e e | e ae | e e e | e a

d a | a a aed f | aed | ae | d

a | ae aed | aed | aed | a

Musical notation system 5 with notes and letters: a, f, d, e, d, e, a, a, a, a, d, e, d, a, a, e, d, f, a, a, b, a

a fd ed | ea a | a d ed aedfa | ab a

aa | a a b | a e | abdbd | bad a | eedabb | dba b a | a d

b d ab | dd ed | b fbf | d b ddb | f d e d | b d e

e ae e e | a e | a f f f | ea | ae | e a

d a | d aea | d d | d | aa ad | a a | e e

a edf a | a | d d d | d | aa ad | o aa | a

Musical notation system 6 with notes and letters: d, e, a, e, d, e, a

de

ae d

e

a

Empty musical notation system with five staves.





Musical notation for the first system, including a treble clef and a key signature of one flat. The melody begins with a series of eighth notes.

antasia.

Musical notation for the second system, continuing the melodic line with various rhythmic values.

Musical notation for the third system, featuring a mix of eighth and sixteenth notes.

Musical notation for the fourth system, showing a continuation of the piece's rhythmic patterns.

Musical notation for the fifth system, with a variety of note values and rests.

Musical notation for the sixth system, maintaining the melodic and rhythmic development.

Musical notation for the seventh and final system on the page.

Fantasia de Pollac. 4.

First system of musical notation for 'Fantasia de Pollac. 4.'. It consists of three staves with rhythmic notation above and letter-based notes below. The notes include 'a', 'b', 'c', 'd', 'e', and 'f'.

Second system of musical notation for 'Fantasia de Pollac. 4.'. It consists of three staves with rhythmic notation above and letter-based notes below. The notes include 'a', 'c', 'd', 'e', 'f', and 'g'.

Third system of musical notation for 'Fantasia de Pollac. 4.'. It consists of three staves with rhythmic notation above and letter-based notes below. The notes include 'a', 'c', 'd', 'e', 'f', and 'g'. A circled 'G' is written at the end of the system.



Subplementum folii.

First system of musical notation for 'Subplementum folii.'. It consists of three staves with rhythmic notation above and letter-based notes below. The notes include 'a', 'b', 'c', 'd', and 'e'.

Second system of musical notation for 'Subplementum folii.'. It consists of three staves with rhythmic notation above and letter-based notes below. The notes include 'a', 'b', 'c', 'd', and 'e'.

Third system of musical notation for 'Subplementum folii.'. It consists of three staves with rhythmic notation above and letter-based notes below. The notes include 'a', 'b', 'c', 'd', and 'e'. A circled 'G' is written above the second staff.



aeo-e-a d-ea a de-a  
d-abb d-b-ba d-ba  
ba fba f d-b-d-abb f-db  
a-efef eee-ae-e-f-ee  
f a

Fantasia.

aeo-e-a d-ea a ae-da e-a  
a-a da-aeo a-d-e d-b-d-ae-d-e d-abb-b ae-da d-b  
b-b-ba ba-d-b-d b-b-d d-a-b-d-a a-d a b-d-b d  
e-a ea a aae-ae-e a-ae e-e a  
d-e a aae-ae-a ae-a

aeef-d e-dea f e  
d-dd d-f-a d-d-bad deae-d-e d dae d  
a-d d-f-b da-f-d-b d-a a-d-a-b-b-d a-b-b-d-b d  
e e a-ef e-e e a a a e-e e  
aeef d-e ee e-d-f a ed edef f

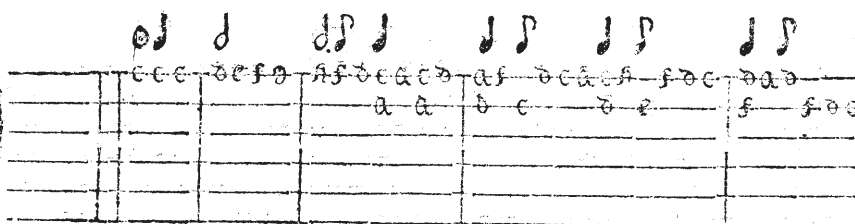
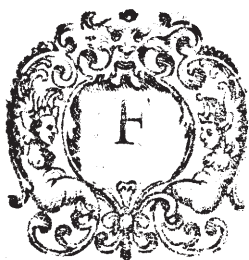
ef-df eda-d-dea e-a d e-e-e-a f-f-e-d-a  
d-ab d-ab-a-d-e d-b-d-d-ae d aa d-b-ab-da b-a-de-ae  
d f-d-f-d d-ab-d d-ab-b-a-b b-d-b-d-d-b  
ef-ef-ee a-ae-a a a e-ae-e

e-d e-ae-ae-a e-a-de-ae-ae-d a-ae-d-e a-a  
d-a d-d-e-d-e-d da d-a b-d-ae-da b-d  
d-ab-d-f d-d-d-bab d-b-d-a-d-a b-d-a-ba  
a-a aa a a-e e-ae-a e-a

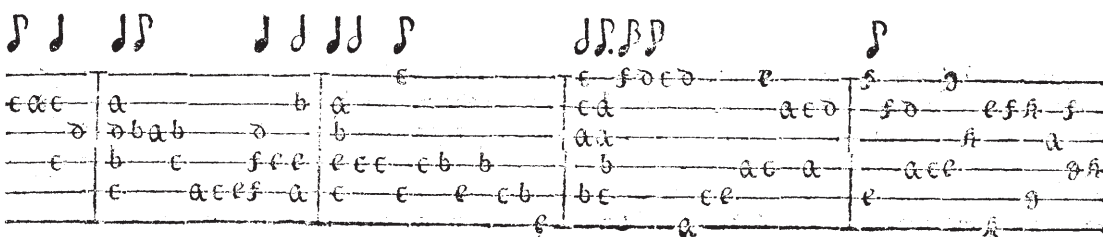
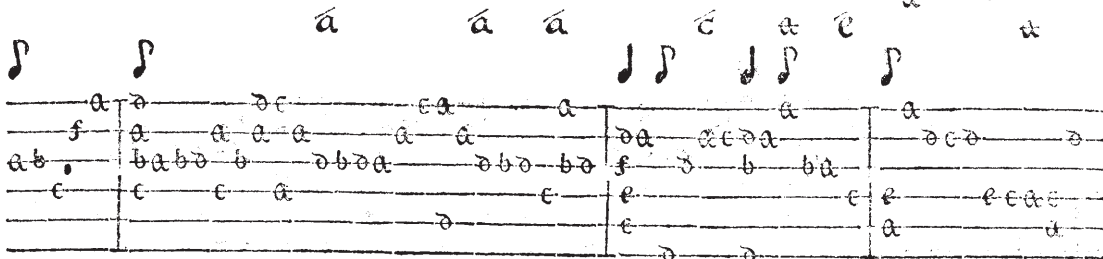
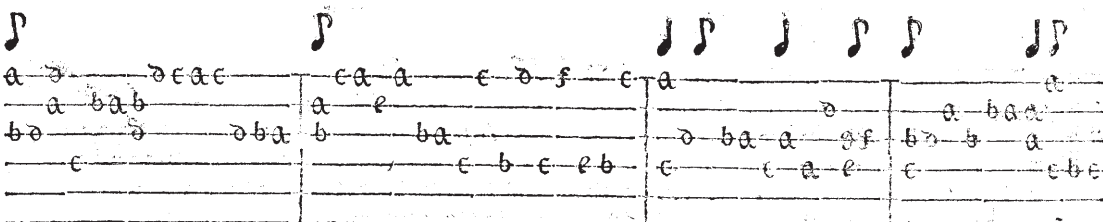
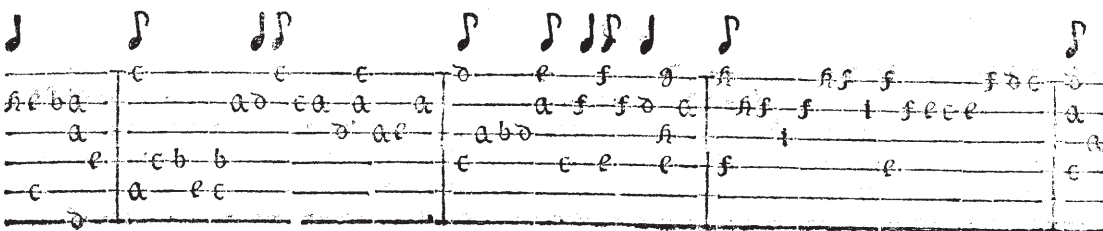
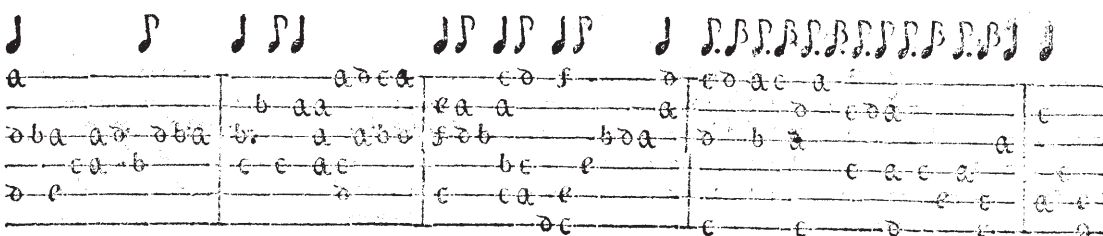
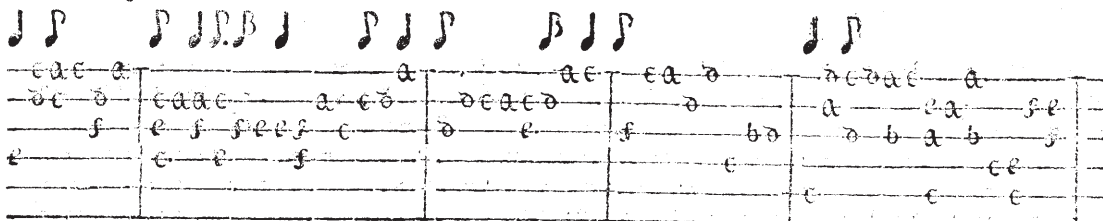
f-e-d f-d-f-a-e ae-d dea ae-ae-d  
e-d-d-e a-e-d-d d dae a-d-b-a-abb-d-a  
da-d d-b-d-a a-d-a-b-b b d-b  
e-e-a e-ae-ae-a a a a  
a ee ac-d-dea

ea ac-ef-ef-ef-ef-ef  
d-d-e-d d  
a a  
a a  
d-d-ca a a

Fantasia 6.



antasia.



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

Second system of musical notation with notes and letters on a five-line staff.

Third system of musical notation with notes and letters on a five-line staff.

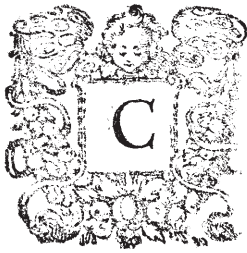
Fourth system of musical notation with notes and letters on a five-line staff.


Fifth system of musical notation with notes and letters on a five-line staff.

Sixth system of musical notation with notes and letters on a five-line staff.


Seven empty musical staves at the bottom of the page.


Canzon Hasleri. I.






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


anzon.



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


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


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


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


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


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



glnn ca a a e eefeca hfdea a  
 aa ad deae ed caede d a dca d ed dae dae  
 a e a de da d a b fe  
 e e aea e e e  
 e e ee eca d a e d e e

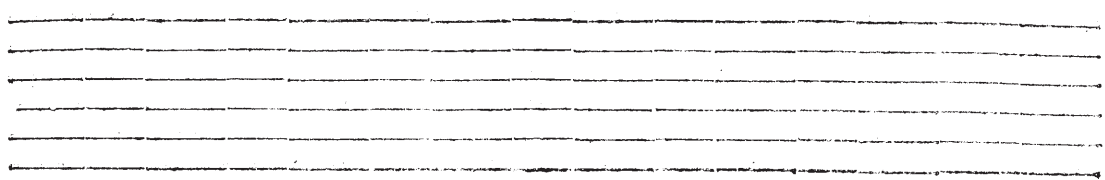
ā ā ā ā a a  
 e e a a a a e e d e d n de h f e f  
 a a a a e a e a a e d f f d f f  
 e

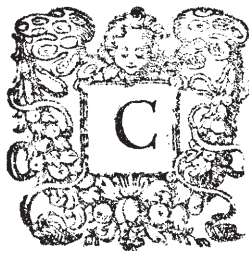
ā  
 fee a eeeeeef hesh hesh edae ae  
 e f bca d e a a f d d  
 e dae a daaa caed ee d d b d e e c a e a e  
 e e e e e e e e f e e e e e

ae d f h a d e a ea e a f e c a  
 a b d daee dae d a e f e f de d ed  
 a e a e e a e e a a e e a e e a e e  
 e e a e e e e e e e e e e e e e e e e

feca a h d f h a f d e d e a  
 ea h f d e d cae d de f d d e a e a  
 d e d e a f d a d a f f e f e a a a  
 e a a e e e a e e e e e e e e e e e e  
 a e a a a e e d a e d e e e e e e e e e e

ā ā  
 e h d e a a d e a a e  
 dea a b e a a a d e a a e  
 e a e e e e e e e e e e e e e e e e  
 d a da a a e e e e e e e e e e e e e e





aa acda e edfe deaed affdae d  
 aaa e adf ae da b b ef  
 e ee f f d d f  
 e

anzon.

e acdfgh  
 fe a fh a ae d d e a aa a acda ba aa  
 a bdb a abda b a ab d d ab a bdb d dbd ab  
 e f eeee ae ea e e a ee a a e ee be  
 ee hg e e a eaee e ded e ac aeddfe e  
 a aa dae d d a

a a aeda f fh fhfdea e a a a  
 a a e hi hi i d ede aaa d babbba ba  
 a b a dabb i f a a ffe abb d dc d d  
 eb ea e h ea e e ae e ea  
 e dae e e f h e e a a ae  
 a aaa e

ae d a b a a aa f fe fhf h f d e ae  
 b d b bb dba b b d f f h d a a a  
 ee e e e b e a h f ae ea e a e  
 da e d f e d e a acde h f aee ae e e  
 d d e ffe d ad

dae dfe ae dae d f h fh fhf  
 e i h f e f e e e f e e e a aea aaa a  
 a d f e d b a a b  
 a a e e e e e e e e a a

ae da e ac d f e a h da ed f e d e a h f e d f h f d d e  
 d a ad a a daae f a da d a ah b d  
 df ba a d e dab d a i d  
 ee e ea ac fe e f a e e  
 e e e e e e e e

d h h h f e d e h h h f h d e h h f d e a f f d e a  
 d i i i h e d a a a d d d h a e  
 f i i i f a b d f b b b d a b a i i b e d a  
 f f f f e e a a a b e a f f f h o l e a f e e a  
 d d d f a e d d d h a e d e a e e



Canzon Hafleri. 3.

Musical notation for the first system, consisting of five staves. The notation includes rhythmic symbols above the staves and letter-based notes (a, b, c, d, e, f, g) on the staves. The first staff has notes: e e a f d a e d a c d f a f a i a f. The second staff has notes: a e e e a e e. The third staff has notes: a f f f f f f. The fourth staff has notes: c c. The fifth staff has notes: a f f f f. There are also some letters below the staves: d a f c a f f i f i.

Musical notation for the second system, consisting of five staves. The notation includes rhythmic symbols above the staves and letter-based notes (a, b, c, d, e, f, g) on the staves. The first staff has notes: f e f n i n i f i a f f i a f a. The second staff has notes: f f f f. The third staff has notes: f d f. The fourth staff has notes: e f. The fifth staff has notes: a a a. There are also some letters below the staves: a a a.



Subplementum folii.

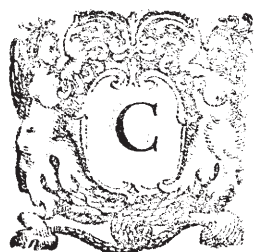
TOCATA M. GALILEI.

Musical notation for the first system of the Tocata, consisting of five staves. The notation includes rhythmic symbols above the staves and letter-based notes (a, b, c, d, e, f, g) on the staves. The first staff has notes: e d d e e e a a. The second staff has notes: a a a a a d e d d e a a. The third staff has notes: a a a a e e e f a e a d b a a. The fourth staff has notes: e e e e e e e f a e a a e e e. The fifth staff has notes: e d e c a a e. There are also some letters below the staves: a a a a a a a.

Musical notation for the second system of the Tocata, consisting of five staves. The notation includes rhythmic symbols above the staves and letter-based notes (a, b, c, d, e, f, g) on the staves. The first staff has notes: d e a e a f d e e a a. The second staff has notes: a e d e a e e a a a e e e f d b b a a. The third staff has notes: e f f e f d b a a f e f f d e d d d b d a d b. The fourth staff has notes: e e e e e e e a e a e e e. The fifth staff has notes: a e d e e e e e e e. There are also some letters below the staves: a a a a a a a.

Musical notation for the third system of the Tocata, consisting of five staves. The notation includes rhythmic symbols above the staves and letter-based notes (a, b, c, d, e, f, g) on the staves. The first staff has notes: e a d a f. The second staff has notes: a a a a a. The third staff has notes: a d b b e e e. The fourth staff has notes: e b b e e e e. The fifth staff has notes: e a e a a a a. There are also some letters below the staves: a a a a a a a.

Five empty musical staves at the bottom of the page, intended for additional notation.



First system of musical notation with notes and a treble clef. Dynamics include *fff*. A large letter 'C' is positioned to the left of the staff.

Canzon.

Second system of musical notation with notes and a treble clef. Dynamics include *fff* and *f*.

Third system of musical notation with notes and a treble clef. Dynamics include *f* and *fff*.

Fourth system of musical notation with notes and a treble clef. Dynamics include *f* and *fff*.

Fifth system of musical notation with notes and a treble clef. Dynamics include *f* and *fff*.

Sixth system of musical notation with notes and a treble clef. Dynamics include *f* and *fff*.

Seventh system of musical notation with notes and a treble clef. Dynamics include *f* and *fff*.

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

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

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

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

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

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

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

Quem vidistis Pastores? Joh. Leon. Hassleri.



o J o o J J J J J

Musical notation system with vocal line and lute tablature. Includes notes like 'a e d' and 'd e a'.

otete. 4. Voc.

First system of musical notation with vocal line and lute tablature. Includes notes like 'e e e e a' and 'a e'.

Second system of musical notation with vocal line and lute tablature. Includes notes like 'e a' and 'a e a e'.

Third system of musical notation with vocal line and lute tablature. Includes notes like 'e e a' and 'e e e'.

Fourth system of musical notation with vocal line and lute tablature. Includes notes like 'g h g z' and 'e e e'.

Fifth system of musical notation with vocal line and lute tablature. Includes notes like 'd e a e' and 'e e e'.

Sixth system of musical notation with vocal line and lute tablature. Includes notes like 'a a e a e d' and 'e e e'.

Quem vidistis? 4. Voc. Joh. Leon. Hafferi.

First system of musical notation with five staves. The top staff contains rhythmic notation. The lower staves contain letter-based notation (e.g., f, e, c, d, g, h) and some numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

Second system of musical notation with five staves, continuing the letter-based notation from the first system.

Third system of musical notation with five staves, continuing the letter-based notation.

Fourth system of musical notation with five staves, continuing the letter-based notation.

Fifth system of musical notation with five staves, continuing the letter-based notation.

Sixth system of musical notation with five staves, continuing the letter-based notation.

Seven system of musical notation with five staves, continuing the letter-based notation.







a ac eaf ee aaeaf e hfele e eaa a e a a fe  
 de eef d eedf ee f eaf ee aed eeeae deca a eed  
 d d afed f ee df edf eda e f dae ddf  
 a e e e ae e eege e e ea at  
 e e e e e ea eaf eee aae

af eefee ea  
 ef dfe d d e  
 e deaed d d  
 a aa  
 ee a



Subplementum folii.

d d ge d db  
 d d d dbd e ed bdbd d ddb b d dbd d  
 e e d bbd e edee eab d d dbd aed e d  
 f f d bba b d d daee d d affe fba  
 f d b f e fbae ff

ad ba  
 b ed b ed eab  
 d eae af d b a f d a  
 d dba a edf d b a  
 e d d ed e d db d  
 d eae af d b a f d a  
 d dba a edf d b a

b a b  
 b ed b dd e d  
 b a a deo a b a a a a f f e f  
 d b a deo a bda  
 d d f edf d  
 d d e e d ee b  
 d c d d d d d e

e db a b d dbdb b baba b  
 b bb bdb b b db  
 a b a a d b b ba a  
 d d e d d d e

aā



First system of musical notation with five staves. The first staff begins with a large 'M' in a decorative frame. The notation includes various rhythmic values (e.g., minims, crotchets) and letter-based notes (a, e, f, h, d, c, b) on a five-line staff.

Second system of musical notation with five staves, continuing the piece with similar rhythmic and letter-based notation.

Third system of musical notation with five staves, continuing the piece with similar rhythmic and letter-based notation.

Fourth system of musical notation with five staves, continuing the piece with similar rhythmic and letter-based notation.

Fifth system of musical notation with five staves, continuing the piece with similar rhythmic and letter-based notation.

Sixth system of musical notation with five staves, continuing the piece with similar rhythmic and letter-based notation.

Ecce Mariagenuit nobis. 5. Vocum. Joh. Leon. Hafl.

First system of musical notation with four staves. The notation includes rhythmic symbols above the staves and letters (a, e, f, g, h, i, b, c) representing notes. The first staff begins with a treble clef and a common time signature.

Second system of musical notation with four staves, continuing the piece. It features various rhythmic patterns and note values.

Third system of musical notation with four staves. The notation continues with complex rhythmic structures and note values.

Fourth system of musical notation with four staves. This system includes a variety of rhythmic figures and note values.

Fifth system of musical notation with four staves. The notation continues with complex rhythmic structures and note values.

Sixth system of musical notation with four staves. This system includes a variety of rhythmic figures and note values.

Seven empty musical staves at the bottom of the page, indicating the end of the printed music on this page.

Dulcissimi ben mio. 4. Voc. Joh. Leon. Hasleri.



First musical system with vocal line and four staves of accompaniment. Includes a treble clef and various rhythmic markings.

Adrigali.

Second musical system with vocal line and four staves of accompaniment. Includes a treble clef and various rhythmic markings.

Third musical system with vocal line and four staves of accompaniment. Includes a treble clef and various rhythmic markings.

Fourth musical system with vocal line and four staves of accompaniment. Includes a treble clef and various rhythmic markings.

Fifth musical system with vocal line and four staves of accompaniment. Includes a treble clef and various rhythmic markings.

Sixth musical system with vocal line and four staves of accompaniment. Includes a treble clef and various rhythmic markings.

Seventh musical system with vocal line and four staves of accompaniment. Includes a treble clef and various rhythmic markings.



Musical notation with notes and lyrics: f deae ds hf deae d f dea eefh  
 ddea a eb f deae d edea e d de de cae d d  
 d dba a df f d d a  
 e f a f

Adrigali.

Musical notation with notes and lyrics: e f h e e a a e f h e e f h  
 da da ded a da da  
 dd da d dba a bd db a d ba ad dao ad  
 ae eaf a a ea ea a a a e aaf aad aaf  
 ed f de ae ds f f ed

a a

a a

Musical notation with notes and lyrics: a ae afe afeefffff f e f hf deae f de ae  
 ee eed ee eed deae dae hf hf deae d ed  
 ddd da dd ddb d ddb d hf ds d ba ad d da dba  
 e ee a e e a a fe ae ae ea ae ae  
 afa a aae a a e e a f e e e e

a

a

a a

a

Musical notation with notes and lyrics: f dea cf dea a a f e f d e a  
 e de de d de a da e da eed ea a a d f f d e  
 d d b d e d d e d e e d d d b d d db ad e hf d e  
 ee ea ae e e ee ea e e ea e f a h e e  
 ee e a a a a a f a e f e e e e

a

a

a

a

Musical notation with notes and lyrics: ae a af fed f dea ef ed f dea ea h h d f h  
 eda ea eed d d d d a a a a  
 d ed ea ed d d e d a a d b a b b a b b b d ba a  
 a ee e ea e e a a a a e h h e e f  
 a d d e a a

a a

Musical notation with notes and lyrics: f dea ad h f h d f e e f h f d e h f d e ad ea a a af e d  
 a b b f d d a f f e e hf da e d f f e a a b d b a d ba ed e d d  
 b b d d a g g f f f d f f f d b a b d d e d d f f  
 ee a f f a a ea f h f a e f e ee e e a e  
 d d d f f da e e d a d a a

Musical notation with notes and lyrics: faea af e d fa e e a e ae e d d e f h h f e d d e f h f d f h i h  
 ee ee dd e ac d d da e d h daa dd d d f f f f  
 ddd ee dd b da bb a a t d b b da f g f  
 a e a a e e a a f a a c a f f h h  
 a ea ee a e e f e e e e d f d h h  
 e d f h h a a d d f a

a

a a



First system of musical notation for 'Vattene pur erudél'. It consists of two systems of staves. The first system has five staves with various rhythmic markings above and notes below. The second system has four staves with notes and rests. The notation includes various note values and rests, with some notes marked with 'f' (forte) and 'a' (accusato).

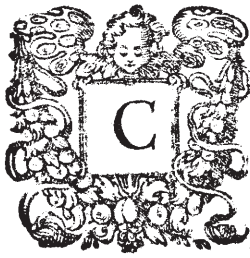


Secunda Pars. La trel Sang.

Second system of musical notation for 'Vattene pur erudél'. It consists of four systems of staves. The first system has five staves with notes and rests. The second system has four staves with notes and rests. The third system has four staves with notes and rests. The fourth system has four staves with notes and rests. The notation includes various note values and rests, with some notes marked with 'f' (forte) and 'a' (accusato).







od d o d J JJ JJ J J JJ J

aaa	b	aa d e a	d a	d d e d	b a
	db		b f f a b d	f f d b a a b	d
			e	e	a
				e e e	a

anzonette 4. Voc.

J JJ JJ JJ JJ J J J

a	e	d e a	e e e	a d	e
a	d f d	aa a	ee a a	e d a	d a e d e a
abb d	f d f	b	f f	d d a f d	d f f b d a b
e	e e e	e a	e a e	e a	e a e
d	e e f e a	e e a	e a e e	e e e	d e
	d a e d	d	e		

J J J J JJ JJ J J JJ JJ JJ JJ

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

J J JJ JJ JJ JJ JJ JJ JJ JJ

e	d f d e a	e e f f f d d f	a e a a e d		
a a	a a d a e	a a e d d e e d f f	a e a		
b e e	d d b f	a a b d d b b d f d	d d b d d b		
e e e a	a a e	aa a e e	e e e f e e	a e e	
e e	e e e e a e	e e	e f f e a e		
e d e	d e d a		f f		

J J JJ JJ JJ JJ JJ JJ JJ JJ

d	e e d f	a a d e a	a a e	e d f d e a	
a e	d f f e f e	a a a a a b e e a	d e a a	a a d a e	
b d	f g f	b b a b f d f a	a d e e d b	f	
e	f e f e	e e b e e e e	a a e e e a a	e	
e	f e	e d e e e b e	e e f e a e e e e		
f	a		d e d e d a d		

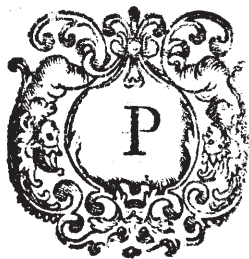
J J JJ JJ JJ JJ JJ JJ JJ JJ

e	e d f f d d f a e	a a e d d e e d f d e a	aa		
a a b d	d b b d d	d d d d d d b b d f d d	f e a a		
aa	a e e	e e e f e e a e	e f e e e		
e a e	e	e f f e a e	e a e		
		f f			

J J J JJ JJ JJ JJ JJ JJ JJ

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





Musical notation for the first system, including a treble clef, a key signature of one flat, and a common time signature. The melody is written on a single staff with notes and rests. Below the staff, the lyrics 'uis quæ tu es sibelle.' are written in a Gothic script. The system ends with a double bar line and a repeat sign.

Continuation of the musical notation for the first system, showing the lower staves with their respective notes and rests. The lyrics 'uis quæ tu es sibelle.' are repeated below the staves.



Musical notation for the second system, including a treble clef, a key signature of one flat, and a common time signature. The melody is written on a single staff with notes and rests. Below the staff, the lyrics 'uand je voy ce bel oeil.' are written in a Gothic script. The system ends with a double bar line and a repeat sign.

Continuation of the musical notation for the second system, showing the lower staves with their respective notes and rests. The lyrics 'uand je voy ce bel oeil.' are repeated below the staves.



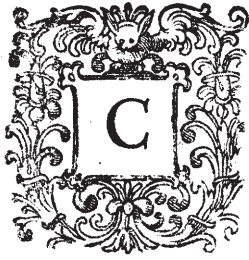
Musical notation for the third system, including a treble clef, a key signature of one flat, and a common time signature. The melody is written on a single staff with notes and rests. Below the staff, the lyrics 'ie' est pour mon pucelage.' are written in a Gothic script. The system ends with a double bar line and a repeat sign.


Continuation of the musical notation for the third system, showing the lower staves with their respective notes and rests. The lyrics 'ie' est pour mon pucelage.' are repeated below the staves.

Final continuation of the musical notation for the third system, showing the lower staves with their respective notes and rests. The lyrics 'ie' est pour mon pucelage.' are repeated below the staves.





Chi vuol veder. J. L. H.

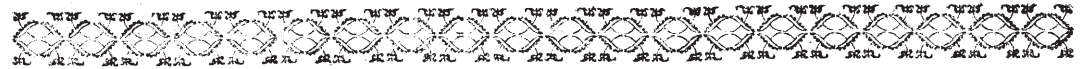




  
 a d f h a e e d f f f h f d e e e d f h a e e

anzonet. 4. Vocum.



  
 e h h i h e h f d e e e d e e f d e e h f d e d e e e a e e h h f d e d d f h f



  
 d f h i h e a e d f h e f e e f h e f e e e a a d d d d e d d



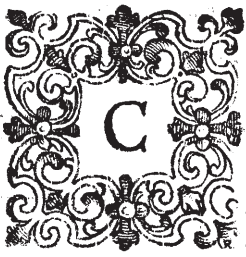

  
 a e a a d e e a e a e

isento ohime morie. 4. Voc. J. L. H.


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


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

Fugendo auda. 4. Vocum. J. L. H.



Musical notation for the first system, featuring a treble clef and a common time signature. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Below the staff, there are several lines of letter-based notation (a, c, e, f, g, b, d) representing the pitch of the notes.

anzonet.

Second system of musical notation, continuing the piece with similar rhythmic and letter-based notation as the first system.

Third system of musical notation, featuring a variety of rhythmic values and letter-based notation.

Fourth system of musical notation, consisting of a single staff with letter-based notation.



Musical notation for the fifth system, starting with a treble clef and a common time signature. It includes rhythmic notation and letter-based notation.

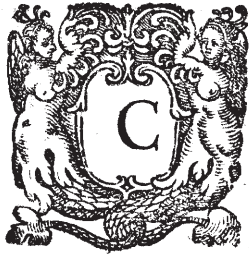
ubplementum folii. E. M. A.

Sixth system of musical notation, continuing the piece with rhythmic and letter-based notation.

Seventh system of musical notation, featuring rhythmic and letter-based notation.



Ach Fräulein zart. Joh. L. H.



FF F FFF F F.FF F GF F

accfdacade	a	edd	eea	aaef	efed
ddeeddecedb	bdecedddf	eda	eede	fedd	
cdfdddfdddf	bdd	ddf	ddda	ddd	ddf
ee	aef	a	ee	eafe	ea
fea	a	a	d	afa	aa

antio Germanica,

a

FF F F GF FF FF F F F FF F F.F F FF F F F

ea	fea	aa	f	ea	aa	eea	ade	a	d	e
bbd	e	d	ed	d	eedeed	d	eedeed	d	d	d
dbd	dda	d	d	f	dd	d	d	f	dd	ddd
e	e	e	e	e	e	e	e	e	e	e
adf	a			a	f	e	e	e	e	f

a

a

FF F F F F F FF F GF F

aae	aedde	a	aa	aedde	af	acdf	eda	a	f	d
a	d	e	d	a	abb	a	db	d	bb	a
abdded	dd	bd	da	bb	df	d	bd	bd	fd	f
a	a	e	ea	f	e	aa	ee	ea	f	e
e	e	a	a	aa	e	a	d	d	aa	a

a

F FFF F F.FF F.FF F.FF F GF F.F F GF

e	ch	fe	aced	fed	fea	ace	fea	eda	ef	fa
d	d	a	e	d	e	d	e	d	e	d
d	b	a	a	da	d	ab	da	d	f	d
a	a	a	a	ea	a	ae	a	af	af	e
e	e		e	e	a	e	e	e	a	

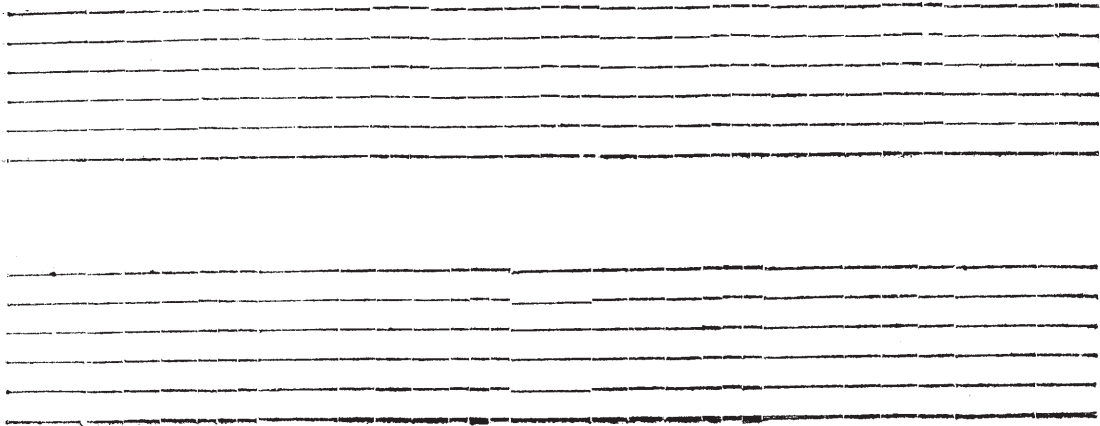
FFF F F.FF F F.FF GF FF F

f	ee	f	ea	e	d	e	a	e	d	e
f	dd	f	d	e	d	e	d	d	b	b
A	df	dd	ddf	ddd	ddf	ddf	b	d	f	f
a	e	a	ea	e	e	ea	a			
a	e	e	a	a	afa	a	d			

a

a

a



Ich hab's gewagt. Joh. L. H.



FF F F F FF FF FF

Staff with musical notation and lyrics: a ea e fch fch d e a ee fceae

anzonet, 4. Voc.

FF F F FF FF FF F FF FF F F

Staff with musical notation and lyrics: eaf e f fch fch d e a ee fceae fch e e

FFF F F F F FF F F

Staff with musical notation and lyrics: a ee f cea a ee f ea a a a

F F FF F FFF F FF F

Staff with musical notation and lyrics: ef e ee aa a f e f e a a e ac

F F F FF FF F FF

Staff with musical notation and lyrics: e da e e da a e e f e a a f e da

FF F FF F F FF F

Staff with musical notation and lyrics: a ee d ee a ac a f h f e h f e f e e

F F F FF F FF F F FF F

Staff with musical notation and lyrics: ea a a e f e e a e f e e a e



Ein alter Greiß/r. Joh. L. h.



Γ F Γ F \* F    F F    F F    F    F F

a e	e f h e f e e a	a e e a e e e	e h h e e
aaa		a e e f e e f f e	f a e
	d d	f	e d e e a
	e e		e e e e
	h	e e e	h a e e
			a a a

antio Germanica,

F   F F F F    F F F F F F    F F F F    F F F F

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

F F F    F F    F F F    F    F    F F F F F F F F

h h f e e e e a e	a	a	a e	a a e e a e a
aa a e a a a f	a e e e	a	aaa	a e e e
e d e e a a e e	a d	e	e a e d	d f d f e
e g e b e b e e e	e	e	e	e
e g e e e	e e e e	a a a	a	

F F    F F F F F F    F F    F F F F F    F F

a a	a e e a e a	a a a	a a e
e e e	a e e f a e e a e e a	e d e e e	e a e e
d e e a e a	e e f f e d f e f e f e	d d d f e f e f e e e f	z e e f
e e e b e b e e e	e e b e e e e e e	e e e	e e
e a e e a e e g	e e a e e e a a e	e e	e e e
a f e e a	a a e a e	e e	e e

Γ Γ F F Γ F F F    Γ Γ    Γ F F F F F F F F F F F F F F

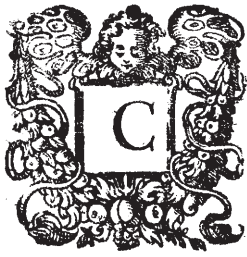
e e f e e g h e g h	a e e e a a a a	a e a a e e	h f e e
f f h e f f e h h e	a e e e f e e e e e e e e	a f e e e f	f e f a
f h h f f f h h f	e e f d d f f e e d f f	Γ e d d e	e h f
e e e e e e e	e e e e e e e e e e e e e	e e e e e e e	e e e e h e e e
e e	e e a e e e a e e e	a a a	f f e a e

F F F F F F F F    F    F F F F F F F F F F

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

F F F F    F F F F    F    F F F F F F F F F F

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



FF F FF FF FF FF FF F

a aaea eaea eaea eaea a  
 a aaaa eea a a a eaeae  
 e eae e a ee a a e a ed  
 e eebe e e b e ee  
 e a e e a e e a

antio matutina,

C FF . FF F FF F C FF

a aeaeae a e aeaeae eaea a a h f  
 a a a a eae ae ae a a eaeae a a e  
 e e e e a ee a a e a e d e  
 e e e b e e b e e e e g e  
 e e e e e e e a e a e

F FF FF FF F FF F F FF

aea aeaeae eaea eaea eaea eaea aef haea  
 aaa e a a e a a a a a a a a  
 ae d a d a ae a ea a a  
 ebe e e ae ebe e e  
 a a e ae a e e e e

F FF FF CFF FF F C FF FF F F F F

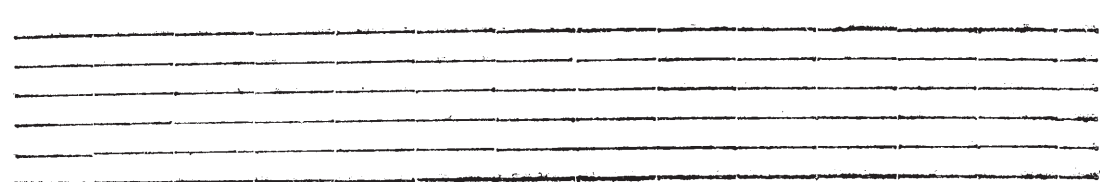
ee aeaeae eaf eaeae a h f e a aeaeae e aeaeae f  
 e a aa a a a a eef aa e a ae a ea  
 e e g e e g eb e e e e  
 e a e a a a a a e a

F F F FFF FF FF FF FF CFF

aea e a a ea a aeaeaeefef haeae aeaeae eaf  
 a a a a ea ae a a a e a aa  
 a a e a dea e b e a a a a  
 ee ee e e e e e e e

FFFF FF

aeaeae a  
 a e aeae  
 e aeae e dea  
 a a











Pſalmus R. Davidis 42. E. M. A.



odod o o. ododo o. ♪ ♪    ♪ ♪ ♪

aea                                    aeaea                                    ae                                    a

dedede    dedede    dae dae    edae    d

adddaab    d    addbdda    a                                    dd

a-aea-a    a    aea-aea    a                                    a

a-ae                                    a                                    a                                    a

e d                                    d

Ze ein Hirsch ſäyret.

♪ ♪    ♪ ♪    o ♪ ♪    ♪ ♪    ♪    ♪ ♪    ♪ ♪

ea                                    ae                                    d                                    e                                    a

e daede    a                                    dae dae    ed                                    a                                    d                                    ede dae    dca

d                                    a                                    dba    d                                    a                                    dd                                    b                                    d                                    ab    d                                    a                                    dba

a                                    e                                    a                                    a                                    a                                    ae                                    a                                    a                                    e

e                                    d                                    a                                    d                                    ea                                    a                                    d

a a

a

o. odod o. odod o. odod o o. odod o. ♪ ♪    ♪

eedea    e f f f f d e    a    e f d e    ae                                    e e d e a                                    e                                    a e d    ea

ddddd    d    d d d d d    e    de a a d e d    d    d d d d e d e    d    d a e d

dda f d d    d    a a a f d    d    d d a a d d    b    d d f d d a d    a                                    d

a                                    a a a a    a                                    a a f a    e    a e                                    a a                                    e                                    a                                    a                                    a

a                                    a                                    a                                    a                                    a                                    e e a                                    a e a

d                                    d                                    d                                    d                                    d                                    d

a

aa a

a

♪ ♪    ♪ ♪    ♪ ♪    ♪ ♪    o. ♪ ♪    ♪    ♪    ♪ ♪    o. ♪    ♪ ♪

ed f e    d f d    e d e a e a    e f                                    a e d    f f                                    f    d e    a e a                                    e a e d    f d a

d                                    d                                    d                                    e                                    d                                    da e d                                    dd                                    d                                    dd                                    e                                    d e a                                    d                                    d                                    e a

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

a                                    a                                    a                                    a                                    a                                    a                                    a f                                    e                                    a                                    a                                    a                                    a

d                                    a                                    a                                    a                                    a                                    a                                    a                                    a                                    a                                    a

a a

♪    ♪    ♪    o. ♪    ♪ ♪    ♪ ♪    ♪ ♪    ♪ ♪    o

edea    a e                                    e                                    d                                    e                                    a

a                                    d e                                    d                                    d                                    d                                    d                                    e d                                    d e a e                                    d e a

a                                    a d                                    b                                    d                                    f                                    d                                    d b a                                    o                                    b                                    a                                    d b a

e                                    ea                                    d e a                                    a                                    f                                    e                                    a                                    a                                    e a

d                                    ae                                    ae d                                    ae                                    a

a a

a

a

Empty musical staves for notation.

Pavana de Angleterra.



First system of musical notation with notes and a large 'P' initial.

avana prima.

Second system of musical notation.

Third system of musical notation.

Fourth system of musical notation.

Fifth system of musical notation.

Sixth system of musical notation.

Seventh system of musical notation.

Pavana de Angleterra.

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat. The notation includes rhythmic symbols (minims, crotchets) and a series of letters (a, b, c, d, e, f, g) representing the notes. The system is divided into four measures.

Handwritten musical notation for the second system, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes rhythmic symbols and letters. The system is divided into four measures.

Handwritten musical notation for the third system, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes rhythmic symbols and letters. The system is divided into four measures.

Handwritten musical notation for the fourth system, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes rhythmic symbols and letters. The system is divided into four measures.

Handwritten musical notation for the fifth system, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes rhythmic symbols and letters. The system is divided into four measures.

Five empty musical staves, each consisting of a five-line staff, provided for further notation.

Pavana Englese.



First system of musical notation with five staves and a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values and accidentals.

avana secunda

Second system of musical notation, continuing the piece. It features five staves with rhythmic notation and a treble clef.

Third system of musical notation, continuing the piece. It features five staves with rhythmic notation and a treble clef.

Fourth system of musical notation, continuing the piece. It features five staves with rhythmic notation and a treble clef.

Fifth system of musical notation, continuing the piece. It features five staves with rhythmic notation and a treble clef.

Sixth system of musical notation, continuing the piece. It features five staves with rhythmic notation and a treble clef.

Seventh system of musical notation, continuing the piece. It features five staves with rhythmic notation and a treble clef.

Pavana Englese secunda.

s e e e a a e e e a a a e a

e s e a e s e e s e e s e e a

a a s e e e e e e e e e e e

a e e e e e e e e e e e e e

e s e e e e e e e e e e e e



Pavana Englese tertia.



e a | a ee | caae e | a ee | s es s e |
   
 a aa | a ssee | a a | s s s d |
   
 e b e | e | a e | b e |
   
 e e | a | e e | a e |

avana tertia. a

e c a

e a | e aea | a ae | a ae | a ae |
   
 a a | e e | a a | a ae | a ae |
   
 e e | e e | e e | e e | e e |
   
 e e | e e | e e | e e | e e |

cae | cae | a | e e | e e |
   
 a a | e e | a a | a a | a a |
   
 e e | e e | e e | e e | e e |
   
 e e | e e | e e | e e | e e |

e e | e e | e e | e e | e e |
   
 a a | e e | s s | s s | s s |
   
 e e | e e | e e | e e | e e |
   
 e e | e e | e e | e e | e e |

e a | e a | e a | e a |
   
 e e | e e | e e | e e |
   
 e e | e e | e e | e e |
   
 e e | e e | e e | e e |

a a | a a | a e | e e |
   
 e e | e e | e e | e e |
   
 e e | e e | e e | e e |
   
 e e | e e | e e | e e |

e e | e e | e e | e e |
   
 a a | a a | a a | a a |
   
 e e | e e | e e | e e |
   
 e e | e e | e e | e e |

e e ca ca

Pavana Englese tertia.

First system of musical notation. It consists of five staves. The top staff has a treble clef and a 'B' time signature. The notes are: *ea* a a a ea | *eca eb be be esa*. The second staff has a treble clef and notes: *eea eea aee ea* | *ee e eea e*. The third staff has a treble clef and notes: *a eea e c dea ae* | *s e s*. The fourth and fifth staves are empty.

Second system of musical notation. It consists of five staves. The first staff has a treble clef and notes: *hgegeg h eea e e e* | *ebc a a ae e hgegeg*. The second staff has a treble clef and notes: *a a c e eea e* | *caa*. The third staff has a treble clef and notes: *e eb e* | *a a ede*. The fourth and fifth staves are empty.

Third system of musical notation. It consists of five staves. The first staff has a treble clef and notes: *ees eae eee eae e b e* | *b e b e eee*. The second staff has a treble clef and notes: *e a ae dea* | *es ssesee*. The third staff has a treble clef and notes: *da ed ed d deae e* | *s e*. The fourth and fifth staves are empty.

Fourth system of musical notation. It consists of five staves. The first staff has a treble clef and notes: *e acc ea eh gege e b e ae a e hgege h e*. The second staff has a treble clef and notes: *a e a a ae a a ee e e e aa ee e e e*. The third staff has a treble clef and notes: *a a ac a a ee e e e e s s e s*. The fourth and fifth staves are empty.

Fifth system of musical notation. It consists of five staves. The first staff has a treble clef and notes: *ed e edhd e e a a*. The second staff has a treble clef and notes: *eea e ee a a eae eae*. The third staff has a treble clef and notes: *e e ee ea a a s seceeee a dea*. The fourth and fifth staves are empty.

Sixth system of musical notation. It consists of five staves. The first staff has a treble clef and notes: *eea e ac a e e e e gh gege e b e a e ea e*. The second staff has a treble clef and notes: *a a eae a s a a eeee a*. The third staff has a treble clef and notes: *a a ac e s a deae e e b e*. The fourth and fifth staves are empty.

Seventh system of musical notation. It consists of five staves. The first staff has a treble clef and notes: *h g h g e g h e h g e d e e d d d d e d e d e d d e*. The second staff has a treble clef and notes: *ee e e e e e ea e e e*. The third staff has a treble clef and notes: *s s e e e e e e e e e e*. The fourth and fifth staves are empty.



Pavana quarta.



Handwritten musical notation for the first system, including a treble clef, a key signature of one flat, and a 4/4 time signature. The notation consists of a single melodic line with rhythmic values and a corresponding line of letters (s, d, e, a, f, s, d, e, f, f, a, s, a, d, d, e, s, a) representing the notes.

avana quar et ta.

Handwritten musical notation for the second system, continuing the melody with letters: d, e, s, d, e, a, a, a, e, d, s, d, a, e, a, a, d, s, a, s, a.

Handwritten musical notation for the third system, including a bass clef and letters: s, d, e, a, e, d, s, e, d, s, a, f, e, f, a, s, a, a, s, e, e, s, e, s, e, e, e, e, e, s.

Handwritten musical notation for the fourth system, including a bass clef and letters: a, e, d, d, b, d, d, e, b, e, e, e, a, a, b, d, b, d, e, d, a, b, a, a, d, a, e.

Handwritten musical notation for the fifth system, including a treble clef and letters: d, e, a, a, e, s, a, e, d, d, e, d, e, d, e, s, d, e, a, s, s, s, a, s, a, s, a.

Handwritten musical notation for the sixth system, including a treble clef and letters: e, d, s, s, a, a, d, d, a, e, e, a, e, a, d, b, a, a, a, e, d, a, e, d, d, e, d, d, d, s, d, d, d, d, d, d, d, d, a.

Handwritten musical notation for the seventh system, including a bass clef and letters: a, a, b, d, b, d, a, a, e, d, e, d, d, d, e, a, d, e, d, e, d, e, e, e, a, e, d, a, e, d, a, b, d, a, e.

Pavana quarta.

Musical notation for the first system, featuring a treble clef and a key signature of one flat. The notation includes a series of rhythmic figures and notes on a five-line staff.

Musical notation for the second system, continuing the melodic and rhythmic patterns from the first system.

Musical notation for the third system, showing further development of the piece's motifs.

Musical notation for the fourth system, with a small 'a' marking above the staff.

Musical notation for the fifth system, continuing the piece's structure.

Musical notation for the sixth system, featuring a variety of rhythmic patterns.

Musical notation for the seventh system, concluding the piece with a final cadence.



Pavana quarta.

β ββ β ββββ

fde aa a d af a f d eea a

d d aed ed a a a d dca

bbd ab bd d a a a d bd b d

ee cae a

β ○

dededeae

e d a

á

S

β β β β

s s s d e s d e a d e a e a a

d d e d e a d e a e a a

a d b d b a

ubplemen a tum Passage.

β β β β

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

a a b d a e a e d

d d e d e a d e a a e d

a

β ββ ββ ββ β

d a g h g h g e g h s d e a a e d e d e a e d s h d s d e a

d e a a e e

d b a e a e e a

d e a a a

β β β β β β β

e d s e h d a a e a e a a a e d e d e a e d e a d e

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

e d e e a e e a e e a e

a e e a a a

β ○

dededeae

e d a

a

Pavana M. Aloii.



avana quinta. &

Staff 1: a ae eeae eeeefh hgeghag hahf fah

Staff 2: ae a a a

Staff 3: e e b e a

Staff 4: h f

Staff 1: fefh eefefefee eeae a aee eaeaa a a a a

Staff 2: a a ae aa e a ea aaa e d

Staff 3: a e ae a e dea e e d

Staff 4: e e a b a ee e a a

Staff 1: aaeefee eeaeef hafee aeaeefea aee f e e e f e e e f h hgeghag

Staff 2: eae a a e a

Staff 3: deo a b e a f e

Staff 4: a ee a e e ee e e

Staff 1: hfeea e e e ee see aeef e e f e e e f h f e e e

Staff 2: e ee e e d f e e hgegh h g e e f

Staff 3: e f f d d e e e e e e e e e e

Staff 4: h e e e e e e e e e e e e e e e e

Staff 1: e eaeeea e a a a

Staff 2: a f e e e e e a ea a a

Staff 3: e e dea e e

Staff 4: a e a a

Empty musical staves.



ΓFF F F I ΓFF F F

a d ca a a a e  
 a dba a ba e aa ad b e  
 b a bd dba b bf dba a  
 e a d e e e b  
 a a a aed d

avana sexta.

F Γ FF Γ F FF FF F Γ F F

d d e a d eaa a a a aed deae  
 a aedee e a eee a a aaba d  
 d a dbaf dba a d e de b dba  
 e a e a d e e e e dea  
 a d e a a a a

F FF F F F F

a a aed edea  
 eeeaceee a a aed ab a ad a ae  
 a babb d ba b d d a  
 e a ed ae e a e

F F FF F FF F Γ Γ F Γ

ae adca ded eaea a a d ead  
 e dba e e aadea a a ad  
 b df baba dea e dea e b b  
 d e a d eade a a d d

FF Γ F F F F FF FF FF F

eaed ed a a ad e d f a de  
 b bad aa eaba b b a d ab db a  
 d ba bba e d b b f d ab db a  
 a e e a a ad e e f a e f a e b  
 a da a e a a d a a d

F F I F F FF F

a a ea dea a aedea a  
 a a aed a eee a dba a abdabd babb d a d b a  
 dbabd aba f b d d a b b  
 e e e e a e a dea

F F F F F F FF

a aed aed f  
 eadb a ab abd d abd a ab d a  
 aba e en a e a e f a e  
 e a a aed ed a e a a

Pavana Lachrimæ. V. S.

F F FF FF I.F.F.F F F

Handwritten musical notation on a five-line staff. The first line contains notes: a, ae, d, e, a, ea, eesee, e, ed, ea. The second line contains notes: ba, ea, adee, ee, ees, s, sece, esa, aa. The third line contains notes: b, s, s, s, s, a, dba. The fourth line contains notes: a, e, b, e, e, eebe, a. The fifth line contains notes: ed, e, e, e.

FFF F .F .FFF FFF F F.F FFF F

Handwritten musical notation on a five-line staff. The first line contains notes: adeda, h es, ad e a, deaa, a. The second line contains notes: eee, aa a, ea, a, ede, eee, adea. The third line contains notes: a, d, e, d, d, s, ba, d, d, ssdba, a, de, d. The fourth line contains notes: e, ea, e, e, b, e, a, e, e, e. The fifth line contains notes: e, ed, e, e, e, d, e, a, d, e, a.

F F.F FF F .FFF F F

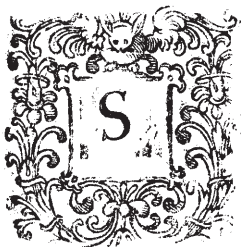
Handwritten musical notation on a five-line staff. The first line contains notes: a, ae, de, ae, da, ed, ea, a, ade, ade, ade, ea, ea. The second line contains notes: a, ae, d, a, a, dea, eee, aa, a. The third line contains notes: ea, e, a, e, e, e, e, e, a, e, d, a, e. The fourth line contains notes: ee, e, e, e, e, e, e, a, ee, a. The fifth line contains notes: a, a, e, e, a.

F FF .FFF F FF FF FF FF FF F

Handwritten musical notation on a five-line staff. The first line contains notes: dedea, h eos, aed, e a, aed, ea. The second line contains notes: dbaba, ab, ace, a. The third line contains notes: e, a, e, e, a, e, a, a, ed. The fourth line contains notes: e, a, e, e, d, e, a, a, ed. The fifth line contains notes: e, d, e, a, d.

F FF F FF F (C)

Handwritten musical notation on a five-line staff. The first line contains notes: a, a, a, a, a, a, a, a, a, a. The second line contains notes: eee, ad, ea, e, dea, ea, ea, eee, ea. The third line contains notes: a, dea, e, dea, ea, eee, ea, ee, a. The fourth line contains notes: e, e, e, e, e, e, e, e, e, e. The fifth line contains notes: a, a, a, a, a, a, a, a, a, a.



F F F F F F F F F

Handwritten musical notation on a five-line staff. The first line contains notes: d, e, a, d, a, e, s, e, s, e, s. The second line contains notes: a, a, a, a, a, a, a, a, a, a. The third line contains notes: a, a, a, a, a, a, a, a, a, a. The fourth line contains notes: a, a, a, a, a, a, a, a, a, a. The fifth line contains notes: a, a, a, a, a, a, a, a, a, a.

FF F F F F F (C)

Handwritten musical notation on a five-line staff. The first line contains notes: d, e, a, d, e, a, d, d. The second line contains notes: a, a, a, a, a, a, a, a. The third line contains notes: a, a, a, a, a, a, a, a. The fourth line contains notes: a, a, a, a, a, a, a, a. The fifth line contains notes: a, a, a, a, a, a, a, a.

Respondens Lachrima, T. K.



Musical notation with rhythmic flags (F, FF) and notes on a staff.

avana septima.

Musical notation with rhythmic flags and notes on a staff.

Musical notation with rhythmic flags and notes on a staff.

Musical notation with rhythmic flags and notes on a staff.

Musical notation with rhythmic flags and notes on a staff.

Subplementum.

Musical notation with rhythmic flags and notes on a staff.

Musical notation with rhythmic flags and notes on a staff.



Pavana octava. V. S.



F F FF FFF F FF FF F F  
 a b d b a b a b d f f f d d b a b a  
 d e d d b d e d b d e d  
 d d d f d e a e  
 a b a d e a a b d d

avana 8. a a a a

F F FF FF F FF F FF FF  
 a d b a b a d f f f d d d b b a a b d a  
 a b d d b d d e a e d a e d e a d d d d d  
 b d b d d d d b a e d e d d  
 a d e a e a e a f f f  
 a b a d e a b d

a a a

F FFF FF FFF FF FFF FF FFF FFF FFF  
 b a b a d b a f f f f d b a b a  
 b b b d d d d d b f d b d d b d e d  
 d e d d b e d e d b d i g b d e d  
 a e d e a d f a e d e a a e d e a d b  
 b d d a e d e a d b

F F I FF F FF F FFF F FFF F FFF F  
 b b a a b d b a b a a a f f f b  
 b b b e e d e d d a a b b d  
 b b b e d b d d d b b d  
 d e d d e a a b a a d e a a a  
 b b a a a b a a d e a a d d a b

a a

F F F F FF FFF FF F FF  
 d a i f b d a b a b a d e d b a e d d e a e  
 e b g d e b d b b a d e d b d e d b d  
 d a a b d a b a e d a e d e a a  
 d b d a b a b d b a

a a a a

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Paffomezo incerti Authoris. b. dur.



F FFF F F F F F

aea a fefc a e  
 a ed ed ed ded e da d e dd  
 d d dd e d f dab a d aed  
 e a e e e a eae a  
 a eae a

affomezo in C. fol fa ut B. dur. Variatio prima.

F FF F FF F F F F F F F

ae aea fefca a a  
 eddea e aed d e edefe a a e e  
 dafdede dd dae d f e deda e aed d de d f  
 f e a e aeeb ee a ee  
 a ce ee e a

F FFFF F F FFFF F FF FFF

a fefcaea e ag  
 eda e a ed de d a e f h  
 eda de d deda d ab d dedaed de d a e h  
 e eb e e e e a e a ee e bc eb e ge  
 a ef e f e e a ac a e e e a e

F FFFF F FF FF FF 2.F F F FF

fefe feca a a  
 ha a e da eaed ea aed e a acdee  
 d dea dae d a aed d d d de d ba  
 e ae e e ae e e e e a ca  
 g e a e a e a a a a a eae a d

FF F FFFF F FFFF F FFFF F

f aedea a haeeeee  
 d ea e aed ea a  
 a d ab a d ed e d d d ea d e aed  
 a ac e a e a e a e b e e  
 e eae a a ee ee aeee a ee a

FF F F F F

afe a ee fa f dea a e  
 ea aca d edea d ea d e d  
 e ea e e a e e ea e ae  
 eea a aee eea a dea a

F FFF F FF F FF

f edea a aea a a  
 a d e ae d ea a dea a ed a  
 a d a ae d dea d d e dea ed de d  
 e a e e e ae ee a e e ea ee e ae  
 ed e a ace a e a

Paffomezo incerti Authoris. b. dur.

F FF F F .3. FF F FF FF F FF F F

F FF F F F F FF FF

F FF FF F F FF

F F F F .4. F F

F FF F F FF F FF FF F FF

FF F FF F F FF FF F F FF

F F FF FF F F FF F FF

a

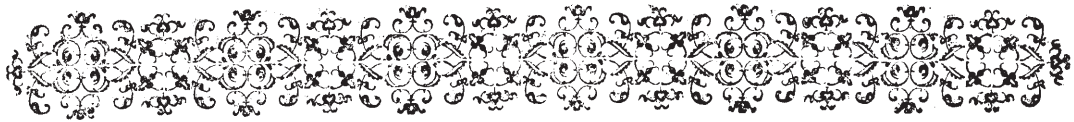


F
F
F
F

a
a
a
a

F
F
FF
O

a
a
a



Subplementum.

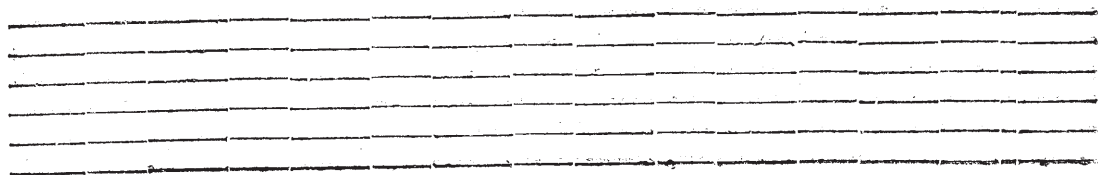
F
F
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FF
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F
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a

F
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F
F
F
F
F
F

F
F
F
F
F
F
F
F





Passomezo D. Laurentzini Romani.



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

affomezo in F, faut a B. dur. variatio prima.

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

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

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

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

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

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



(70)

66

Passomezo D. Laurentzini Romani.

First musical staff with notes and clef. The notes are: d, e f f d, e f d e a a, a e d b a. The staff is divided into four measures.

Second musical staff with notes and clef. The notes are: d, c d e, f d e a, e f d f d e a e, a e e a e d f d. The staff is divided into four measures.

Third musical staff with notes and clef. The notes are: e, e d f d e a, e a e a, d a b d b a a, d a a d e a, d d b a d, d d d, d. The staff is divided into four measures.

Fourth musical staff with notes and clef. The notes are: a e a e d e a, a a a, a e d e a, a a e d e a, a a a, a a a, e e e e a, a e. The staff is divided into four measures.

Fifth musical staff with notes and clef. The notes are: a, f d e a, e a, e, e, d e d e. The staff is divided into four measures.

Sixth musical staff with notes and clef. The notes are: a e d, d e d e a, a, d e a, d b a d b a, a a e e e a, e e e a, e e a, e e a e e. The staff is divided into four measures.

Seventh musical staff with notes and clef. The notes are: f e d f, a e d, a, d e a, d b a, a a e e a, a a a f a. The staff is divided into four measures.

First system of musical notation. The top staff shows rhythmic notation with notes. Below are four staves of tablature with letters (a, b, c, d, e, f) and numbers (1-5) indicating fret positions.

Second system of musical notation, continuing the piece with notes and corresponding tablature.

Third system of musical notation, including notes and tablature.

Fourth system of musical notation, including notes and tablature.

Fifth system of musical notation, including notes and tablature.

Sixth system of musical notation, including notes and tablature.

Seventh system of musical notation, including notes and tablature.

Passomezo D. Laurentzini Romani.

dae dea a — es de a ea a

dae | dae dea a | es de a ea a

b — b — ba a — a ad ba a e — d db aed

a | a — ca e a — a — a e — e a e — e

d — d — d a — e e — a — a — a — a

es dea ea

e | d — d — dea dea

a — adba a b a — dba dba abdba

a — a — e — a — ea — ae — e

e — de a — aed

se s s dea ae dea

d — d — d — dea a — a — a — a — a — a

a — da d — dba a — a — d — b — b — d — b — b

a — a — e a — a — a — a — a — a — a — a

a — a — a — a — a — a — a — a — a — a

ae a e

ed — ea aed | da d — dba a — a — abd — deaed | a — a

b — d — a — a — e — a — a — a — a — a — a — a

ae — d — a — a — a — a — a — a — a — a — a — a

ded — d — ed — dea — aed

a ae ed cae d — deo ae eaeds

dae | ead — ed cae | d — deo ae eaeds

e e — ea e — ae e — e a — a — a ae a — e

ea — ee a — aee a — a — a — ea — e

e — dea

ed cae d a aed a dea se s s d

ed cae | da da d dea a | a aed — a dea | se s s d

d — bd | a — a — a — a | bd — d — db a — da d —

a — a — a — a | e — dea — a — e — dea — a | a — a

d — d — d — deo | d — deo — a — a — a — a

cae a a s dea

cae a | ed ed — edaed e | d — aed — aed — dea

d — ba | a — d — abda bd | d — d — d — db

e — cae e — a — a — a | a — a — a — a

a — a — a — a | a — ea — a — a — a — a

e — d — e — dea — a — a — a — a



**β** 10. *♪♪♪♪♪ ♪ ♪♪♪♪ ♪♪♪♪*

*cdf de a*

*a d b a*  
*ca ca*  
*ca ca ca ca*  
*de a*

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

*a* *a*

*♪♪♪♪ ♪♪♪♪ ♪♪♪♪ ♪*

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

*d b* | *b d* | *a d b a* | *d d e a e*

*e e e* | *d e a a e e* | *a a e a* | *a a e a*

*d d* | *e d d e a* | *e a a e* | *a a e a*

*a*

*♪♪♪ ♪ ♪*

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

*d d e a e d e* | *d e d a e d e* | *d d*

*e a e a e e e* | *a a b d b a b* | *a*

*e e a e a* | *a e a* | *e e a*

*d e a*

*a*

*♪♪ ♪ ♪*

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

*d* | *b e d d b* | *d a b d b a a e d*

*a* | *e e e e a* | *a e e* | *a e a*

*e d d e a* | *d* | *d* | *a e*

*a* *a* *a*

*♪ ♪ ♪♪♪ ♪*

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

*a d e d e d e a e d e* | *d d e a e d* | *d*

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

*a e a a a* | *a e a* | *e a* | *a*

*d* | *a e a a* | *a a* | *a*

*e d* | *e d d e a* | *a* | *a*

*a* *a*

*11. ♪♪ ♪*

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

*d e d e a a e d* | *d a e d* | *d d b d e a e d*

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

*a a a* | *a* | *a* | *a*

*a* | *d e a* | *d*

*a*

*♪ ♪ ♪ ♪*

*a a e a a e a e d f d e a e f d e a d e a e a*

*d e a a d e a* | *a e d a e d e d d e d* | *d a* | *d d e a*

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

*a a* | *a a* | *a* | *a*

*d e* | *d a e a* | *e* | *a*

*a*

Passomèzo D. Laurentzini Romani.

First system of musical notation with four staves. The top staff contains a sequence of notes: a, c, e, a, a, a, a, e, a, a, a, a, e, f, d, e, a. The second staff contains rhythmic notation with notes below it. The third and fourth staves contain lower notes.

Second system of musical notation with four staves. The top staff contains notes: a, e, f, d, e, a, d, e, a, e, a, a, a, e, d, e, a, a, a, a, a, a, a, d, e, a, c, e, d, e, a, e, d, d. The second staff contains rhythmic notation with notes below it. The third and fourth staves contain lower notes.

Third system of musical notation with four staves. The top staff contains notes: a, a, e, f, d, e, a, d, e, a, a, e, a, a, a, a, a, a, a, e, a, c, e, d, f, d, e. The second staff contains rhythmic notation with notes below it. The third and fourth staves contain lower notes.

Fourth system of musical notation with four staves. The top staff contains notes: a, e, f, d, e, a, d, e, a, e, a, a, e, d, e, a, d, e, a, b, a, a, a, a, a, a, e. The second staff contains rhythmic notation with notes below it. The third and fourth staves contain lower notes.



Section of musical notation with four staves. Above the staves are rhythmic markings: F F.FF FF, Γ ΓF F.FF F.FF FF F.FF F.FF. The top staff contains notes: d, d, d, f, d, f, f, d, d, i, f, i, f, f, f, d, d, a, b, d, b, a. The second staff contains notes: f, g, g, f, f, i, f, d, d, a. The third and fourth staves contain lower notes.

ubplementum,

Section of musical notation with four staves. Above the staves are rhythmic markings: F.FF F.FF F.FF F.FF FF, Γ Γ F F.FF F.FF F, F.Γ FF F. The top staff contains notes: f, a, b, a, b, d, b, d, a, a, a, b, d, a, b, b, a, a, f, e, a, e, d. The second staff contains notes: d, b, a, b, d, a, b, b, b, d, b, b, d, a, a, b, d, b, a, a, f, e, a, e, d. The third and fourth staves contain lower notes.

Section of musical notation with four staves. Above the staves are rhythmic markings: F F ΓF ΓF FF F FF F F.FF F.FF FF, F Γ. The top staff contains notes: e, a, c, d, d, i, f, f, i, f, d, f, f, d, f, b, d, a, a, b, a, a, b, d, a, b, a, b, d, a, a, b, b. The second staff contains notes: a, b, f, f, a, f, e, a, a, e, a, b, b, e. The third and fourth staves contain lower notes.



F F F F F

a e f d e a

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

a e e e a d e a a e a

d e a a e a d s

racedentistoni, V. r. a

F FFF F F F F F F F

f d e a

a d a e d e a d e a d e a

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

e e a a e e a e e a

d a d e a d e a d e a

F FF F F F F F F F

a i h f

a i h f d e d e a f d e a d e a

b a b i d f f f e a d e d b a f d b

e a a e e a e a e a e

d d e a d e a

FFF F 2. F F F F F F

a e d a e

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

a d a d a d b a b d b b b a d

e a a e a a e a e a e a a a

a e d d d d e a

F F F F F F

d f d e a

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

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

e e a a e a a a a a e a e a e a

e e a a e a e a e a e a e d a e d d

F F F F F F F 3. F F

d e a

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

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

a e a a e e e a a e a a e a a

d d a d a a a d e a e

Reidani.

F FF FF F F FF FF FF F F FF FF F F FF

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

d a b d a b a a b d a a b a a d

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

d e a a a a a

d e a d e a

FF F F FF FF F F F FF FF F F FF FF F F F FF FF F

Handwritten musical notation on a five-line staff. The notes are mostly quarter notes and half notes, with some rests. The letters 'a', 'c', 'e', 'f', and 'd' are written above the notes. There are some accidentals (sharps and flats) and a fermata over a note in the fourth measure.

F FF FF FF F F F FF FF F F FF FF F F F FF FF F F F F

Handwritten musical notation on a five-line staff. Similar to the first staff, it contains notes and rests with letters 'a', 'c', 'e', 'f', and 'd' above them. A fermata is present over a note in the fourth measure.

F F F F FF FF F FF .4. F FF F F F F F F F FF

Handwritten musical notation on a five-line staff. The notation includes notes, rests, and letters 'a', 'c', 'e', 'f', and 'd'. A fermata is over a note in the fourth measure. A double bar line with a '4' below it indicates a section change.

FF F F F FF FF F FF F F F FF

V.S. &

Handwritten musical notation on a five-line staff. It includes notes, rests, and letters 'a', 'c', 'e', 'f', and 'd'. A fermata is over a note in the fourth measure. Below the staff, the text 'V.S. &' is written.

FFF F FFF F F FF F F FFF F

Handwritten musical notation on a five-line staff. It includes notes, rests, and letters 'a', 'c', 'e', 'f', and 'd'. A fermata is over a note in the fourth measure.

F F FF F F FFF F

Handwritten musical notation on a five-line staff. It includes notes, rests, and letters 'a', 'c', 'e', 'f', and 'd'. A fermata is over a note in the fourth measure.

F F I.S. F F F FF FF FF F

Handwritten musical notation on a five-line staff. It includes notes, rests, and letters 'a', 'c', 'e', 'f', and 'd'. A fermata is over a note in the fourth measure. Below the staff, the text 'I.S.' is written.

FF F F FFF FFF F F FFFF F

Handwritten musical notation on a five-line staff. The notes are: d e d e a a | a b b | b b f | f e e a e | a e e a f | f e e | a e | a e e a | e | e

FF F FF FF FF FF F F FFF FF F F F FF

Handwritten musical notation on a five-line staff. The notes are: a a | d d | e d e a e a | a | d d b b | a d b a | b b a | d b a | b | b | d | b d | a e | d e a

F F F F FF F F F F FFFF F F

Handwritten musical notation on a five-line staff. The notes are: f a | d b | a e d | a | d e a | a e d | e d | a e a | f d e | a | a c | e a e a

F G.F F FF FF F F

Handwritten musical notation on a five-line staff. The notes are: e | d | a e d a f d e d e a | a | a a | e d f a | f a f i a f | f a | i a f | i a | i a | b

F FFF F FFF F FF FFFF

Handwritten musical notation on a five-line staff. The notes are: a e d e a | e d f | f | f | d a e e | f d e a e | a | a e a | a | b o b | e | d f | f a f a | a d a | e d a | a e o d | e a e d | d d e | d | d f | d b | d | f a | i | i | d | f o b a b | d | d b a b | d | b | a e

FFF FFF F F FFF F FF F FFF

Handwritten musical notation on a five-line staff. The notes are: d b | a | a b | b | d | d b a b | a | d b | a e | d | f | a a e e | e a | e | a e e | f e e a e e | a | e e a | f e e f | e | e d a | d | e d a | a e d f | e a | e c a

F FF F F FF G.F FF FF F

Handwritten musical notation on a five-line staff. The notes are: e | d f a f d | e | a | e | a | e | e d f d | e | d | a | d | d | d | d | d | a b d b | a | e a | a | e f | a e | a | a | a | a | a b d b | a | e e a | a | e e | e e



F FF FF FF FF FF

Handwritten musical notation on a five-line staff. The notes are represented by letters: e, d, f, d, f, d, e, a, d, e, a, a, a, b, b, a, a, a, b, b, b, b, a, a, e, d, a, e, e, d, f, d, e. There are also some lowercase letters 'a' and 'b' written below the staff.

FF FF FF FF

Handwritten musical notation on a five-line staff. The notes are represented by letters: f, d, e, a, e, a, d, e, a, e, d, a, e, a, e, d, a, e, a, e, d, e, a, d, e, a, e, a, e, d, e, a, a, a, e.

F FF F FF F FF FF F

Handwritten musical notation on a five-line staff. The notes are represented by letters: d, e, d, e, a, d, d, b, a, a, e, a, a, a, a, a, b, d, a, b, b, a, b, a, b, a, d, b, e, d, b, b, a, b, a, b, d, a, e, d, e, a, e, a, e.

F F FF FF F F F F F F F F F

Handwritten musical notation on a five-line staff. The notes are represented by letters: d, e, a, a, e, a, a, d, e, a, e, d, d, b, e, a, e, d, e, d, e, a, e, d, d, e, a, e, f.

F F FF F F F F F F FF F F F F F F F F

Handwritten musical notation on a five-line staff. The notes are represented by letters: f, d, e, d, f, d, e, d, a, d, a, e, d, f, a, f, d, e, a, e, d, f, d, e, e, a, e, d, d, d, b, a, a.

F F F F F F F F F F F F F F F F F F

Handwritten musical notation on a five-line staff. The notes are represented by letters: a, e, d, e, d, a, d, d, d, d, d, d, d, e, d, f, f, f, f, f, f, f, d, d, e.

F F F F F F F F F F F F F F F F F F

Handwritten musical notation on a five-line staff. The notes are represented by letters: d, a, e, d, a, f, d, a, e, a, e, a, f, e, d, a, e, d, d, d, f, b, d, f, a, e, e, a, a, e, a, a, a, e, e, e, a, e, a, f, a, d, e, a, a, e, d.

F FFF 9. F F FF FF FF FF F F

a edf edf ae de a  
 e da d d d d a abd ab d a a  
 a d db d d d abd ab db a bd b bdbb  
 e aa f ae a e a a a  
 a c d d ea aed ed dea

& & V.S.

FF F F F F F F

aedf ed f aef e f a a  
 e d eda aa e aed ed ad e d abd  
 a d d d d d d d d d d d d d d  
 e e ae a e e ae a  
 a a a a a a a a e

a a a a

F F F F F F F F

ae d a fdea  
 bd ad dbab a ae d dea e a d d  
 d b d bbdabbd d dba ddb b acabd ab d d  
 a aeace ceace a ea e aea ae aea  
 d d dea aed ed

a a

.10. F FF FF F FF FF FF

a e ae dea  
 d dea d dba aed a dba dba d  
 d d ea d b a b dba d  
 aed aed cea a ed dea

V.S. a a

FF FF F FF FF FF FF

deaedae aedea aee feea  
 d abd dba aed aed e dea  
 ba e ea a d dea  
 e a a ee

a

F FF F F F FF

a ae aedeae d  
 a ac ac daed ed d a  
 abdab d d  
 aea eeaeaea dea

a

F FF FF FF F

aba fdea dea  
 abd dba adba dea dea  
 abd d b dba dba d  
 ea ea  
 dea ee a

a

F FF FF F O

faf iaf ba aed aed fdfdfdfdeae

α



Subplementum.

FF F FFF FF FF F F.2. FF FF FF FF

α

Chorea Anglica.

F F.3. F F FFF FF FF F F.4. F FFFF FF FF FF

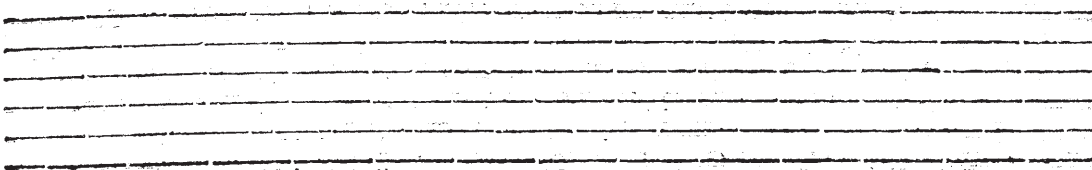
α

F F .5. F F FFF .9. F FF FFF F FF

α

F F O

α



Saltarello. V. S.



**F F F F F F**

edf aed aed aed

aed a a a a a a

a a a a a a

a a a a a a

altarello. a a

**F F F F F F F F F F**

a a a a a a a a

abd aed d e d b abd b a db a

e aed a e e a e a aed

a a a a a a a a

**F F F F .2.F FF**

dea a e aedfdeaeaedfdea

abd ba ad daed dba

e aed a a a a

dea a a a a

**FF FF FF FF**

aba aedfdeaeaedfdea

a abd dba a ae dea aed e

b abd dbabd d a dba a

e a ea a

d a

**F FF FF**

ea a ae aededeae dea

dea ababa aedaed ed d a dba

d dbdba e a a b db abd

e a a e

**F F.FF F O**

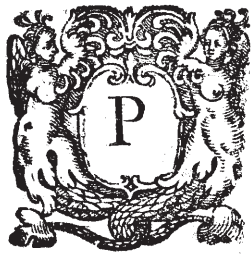
a e e e e e e e e e e

aed ede d aed

a a a a a a

aed a a a

Empty musical staves for practice or continuation.



First musical system with four staves. Above the staves are rhythmic notations: two eighth notes, two eighth notes, two eighth notes, two eighth notes, two eighth notes, two eighth notes. The staves contain letters representing pitch:   
 Staff 1: eea ae eee f h af eef eee f f f eh  
 Staff 2: ae a e a ee e f f a  
 Staff 3: fd ead d d d d  
 Staff 4: e e e ee e ea e e e e f  
 Staff 5: a h ae a e eae a

Passomezi in G sol re ut b. dur. debeat esse variatio prima, sed est secunda.

Second musical system with four staves. Above the staves are rhythmic notations: eighth, eighth, quarter, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth. The staves contain letters:   
 Staff 1: hf eea e hf ee ea f ee eee f f h af h e h f e e e f h  
 Staff 2: a f e a e e f ee ee ea a f e ee a f e a  
 Staff 3: h f d e a f f f f f  
 Staff 4: e e e e e e e e e e g e h g e b e  
 Staff 5: b e e a e h e f e a a f e  
 Staff 6: a a e e e a a h h h a

Third musical system with four staves. Above the staves are rhythmic notations: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The staves contain letters:   
 Staff 1: f e e a a e a a h f e a e e e e a e e e a h e f h e f h f e e a  
 Staff 2: e e e e e e a e a e f e e f f a a a a  
 Staff 3: a a a a e f f f  
 Staff 4: a e a e a e e e e e e e e e e e e e e  
 Staff 5: e e e e a a a a a a a a

Fourth musical system with four staves. Above the staves are rhythmic notations: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The staves contain letters:   
 Staff 1: a a a e h e f h e e e e e a e a  
 Staff 2: e a e d e d d e a e a a a e e e f e e e  
 Staff 3: d d d d d e d e d e a e e e f f f  
 Staff 4: e e e e e a e e e e e e e e e e e e e  
 Staff 5: a a a e e e a e e e e e e e e e e e e e

Fifth musical system with four staves. Above the staves are rhythmic notations: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The staves contain letters:   
 Staff 1: h e f h e f h e e a e e f e a a a a e e h e f h e e a  
 Staff 2: e a a a a e d e e e d e e e a e e d e e a e  
 Staff 3: e e e e e e d e d d d e d d a e a  
 Staff 4: e e g e e e a e a e b e e b e  
 Staff 5: e e a e e e a e e a e e e e e e e e e e e e e

Sixth musical system with four staves. Above the staves are rhythmic notations: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The staves contain letters:   
 Staff 1: e a e a a a h e f h e a e e h e f h a a a  
 Staff 2: e e a e a a a a a a a a a d e  
 Staff 3: a a e e e d e e e d  
 Staff 4: e e e e a e e h h e a  
 Staff 5: a e a a a a a a e e b e e e e e

Seventh musical system with four staves. Above the staves are rhythmic notations: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The staves contain letters:   
 Staff 1: f e e f f e e e h e f h a a e e  
 Staff 2: e a e e e a e e e e e e a a  
 Staff 3: d e d e e e e a e e e e e e e e e e e  
 Staff 4: a a h e g h a e e b e e e e e e e e  
 Staff 5: e e a a e e e e e e e e e e e e e e e e e e



Passomezi variorum Authorum, in G sol re ut.

Staff 1: Musical notation with notes and letters a, e, f, g, h. The letters are placed below the notes on the staff.

Staff 2: Musical notation with notes and letters a, e, f, g, h. The letters are placed below the notes on the staff.

Staff 3: Musical notation with notes and letters a, e, f, g, h. The letters are placed below the notes on the staff.

Staff 4: Musical notation with notes and letters a, e, f, g, h. The letters are placed below the notes on the staff.

Staff 5: Musical notation with notes and letters a, e, f, g, h. The letters are placed below the notes on the staff.

Staff 6: Musical notation with notes and letters a, e, f, g, h. The letters are placed below the notes on the staff.

Staff 7: Musical notation with notes and letters a, e, f, g, h. The letters are placed below the notes on the staff.

Passomezi variorum Authorum, in G sol re ut.

Musical notation system 1. Treble clef. Rhythmic markings above notes. Notes: f e f e e e f | f e f e e e f | h h h f e f h | e a e a | h f h h. Bass clef. Notes: a | a e e a | a e e | a e | e a e | a

Musical notation system 2. Treble clef. Notes: e f h | a a e | e e a a e f h e f h f e e f | e a e e e a e a | a. Bass clef. Notes: a | a e e a | a e e | a e | e a e | a

Musical notation system 3. Treble clef. Notes: e a | a e d e d a e d | e a e e a a a e a e e | e e e | e a. Bass clef. Notes: a | a e e a | a e e | a e | e a e | a

Musical notation system 4. Treble clef. Notes: e e e a e a | e e a a e e e | e e a a e e e a | a a e a | a e a e. Bass clef. Notes: a | a e e a | a e e | a e | e a e | a

Musical notation system 5. Treble clef. Notes: a e e a e e f e e f | e e a e e a e a | e a | a a | e a e d e a d | e a | a e d d e d e a d | e a e a | a. Bass clef. Notes: a | a e e a | a e e | a e | e a e | a

Musical notation system 6. Treble clef. Notes: a e e f | e h f e e f e e a e e a e a | a e a e e a e a | a e | a a | a a e e e e e | e a a e e e e e. Bass clef. Notes: a | a e e a | a e e | a e | e a e | a

Musical notation system 7. Treble clef. Notes: e | a | a d e a | e d e a | e. Bass clef. Notes: a | a e e a | a e e | a e | e a e | a



First system of musical notation with five staves. The notes are written in a shorthand style with letters 'a', 'b', 'c', 'd', 'e', 'f' and accidentals. The first staff has a treble clef and a common time signature.

ntoni del Pergamasco, variatio 1.

Second system of musical notation with five staves, continuing the piece.

Third system of musical notation with five staves, continuing the piece.

Fourth system of musical notation with five staves, including a circled '2.' indicating a second ending.

Fifth system of musical notation with five staves, continuing the piece.

Sixth system of musical notation with five staves, continuing the piece.

Seventh system of musical notation with five staves, including a circled '3.' indicating a third ending.

Passamezzo, in G sol re ut. b mol.

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

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

b d d a a b d b a a

b e e e a a e a a a a

a e e f

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

e a e a a e d e d e a a e d e d e a e

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

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

e a e d e e b

a d

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

a a e a h i h d d e d

a e e a e f h h i d d a

b e h f h f e f a a

e d e e a e e d e

d d e d e

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

a b a d d d b a a b d a d

a a a e a e a a e a

e a e e e e e

a a e d

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

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

a a e d a e e e e f

e a b d a e d b e b e

a a e e e e

a e d d

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

e f e f e e e a e a e a e e e

e a e d d e d e f f

e e e b e b e e

a a e a

a

Blank musical staff with five lines.

Passomezo præcedentis toni, Diomedis.

1. J J J J J J J J J J J J J

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

Variatio 1.

J J J J J J J J J J J J J

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

J J J J J J J J J J J J J

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

J J J J J J J J J J J J J

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

J J J J J J J J J J J J J

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

J J J J J J J J J J J J J

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

J J J J J J J J J J J J J

a a a a e d e d d f d e n f f h f d e a  
 e a a d b a a d f d d d d d d d d e d d e a  
 e a d b a b d d b d d f d d d d d d d d b  
 e a e a a f h f f f e f e f e e e e e e a  
 e e d e a d d f d f



Paffomezo praecedentis toni, Diomedis.

β β β β β β β β

First system of musical notation with four staves. The top staff begins with a treble clef and a flat key signature. The notes are: ca a d efedf | a daed | a babababab | a

β β β β β β β β

Second system of musical notation with four staves. The top staff begins with a treble clef and a flat key signature. The notes are: a | a fefefefefee | a ae acdea

β β β β β β β β

3.

Third system of musical notation with four staves. The top staff begins with a treble clef and a flat key signature. The notes are: a | a a a | a a ab aed

β β β β β β β β

Fourth system of musical notation with four staves. The top staff begins with a treble clef and a flat key signature. The notes are: a fedfe acac acda e aea a

β β β β β β β β

Fifth system of musical notation with four staves. The top staff begins with a treble clef and a flat key signature. The notes are: a a a aea ace eeeea ace deaea a

β β β β β β β β

Sixth system of musical notation with four staves. The top staff begins with a treble clef and a flat key signature. The notes are: aba a a ab | aedaed ed d | caedfhdca acda efedf

β β β β β β β β

Seventh system of musical notation with four staves. The top staff begins with a treble clef and a flat key signature. The notes are: e acdea | a daed | ae aea a ae ahdca

Paffomezo præcedentis toni, Diomedis.

♩          ♪          ④.4. ♪          ♪

First system of notes:  $e\ e\ a$  |  $d\ e\ a$  |  $a\ e\ d$  |  $a\ a\ a$  |  $a\ a$

Second system of notes:  $d\ e\ a$  |  $d\ e\ a$  |  $d\ e\ a$  |  $b\ d\ b\ a$  |  $b\ a\ b\ d$  |  $b\ d\ a$  |  $b\ b\ d$

Third system of notes:  $e$  |  $e\ a$  |  $d\ e\ a$  |  $d\ e\ a$  |  $d\ e\ a$  |  $a\ e\ d\ a\ e$  |  $a$

Fourth system of notes:  $d\ e\ a$  |  $d\ e\ a$  |  $d\ e\ a$  |  $d\ e\ a$  |  $d\ e\ a$  |  $d\ e\ a$  |  $d\ e\ a$

♪          ♪          ♪          ♪

First system of notes:  $a$  |  $e\ d\ a\ e\ a$  |  $a\ f\ d\ e\ a$  |  $a\ a\ d\ f\ a\ f\ e\ f\ a$

Second system of notes:  $b\ b\ a\ d\ d\ e$  |  $d$  |  $d\ e\ a\ e\ d\ a\ e\ a$  |  $d\ b\ b\ a$  |  $a$

Third system of notes:  $a\ e\ a$  |  $a$  |  $e\ e\ a\ a\ e\ a$  |  $f\ e\ e\ a$  |  $e\ b$

Fourth system of notes:  $e\ d$  |  $d$  |  $d\ e\ a$  |  $d\ e\ a$  |  $d\ e\ a$

♪          ♪          ♪

First system of notes:  $a\ e\ d\ e\ a\ e\ d$  |  $a$  |  $a\ f\ e\ e\ a$  |  $a$

Second system of notes:  $a\ b\ d\ a$  |  $a\ d\ b\ a\ a$  |  $a\ a\ e\ e\ a\ a\ e\ e$

Third system of notes:  $d\ b\ a$  |  $b\ d\ b\ a$  |  $e\ f\ e\ e\ f\ e$  |  $a\ e\ e\ e$

Fourth system of notes:  $e$  |  $e\ a\ e\ a$  |  $e\ e\ e\ e\ e\ e$  |  $e\ e\ b\ e\ e$

♪          ♪          ♪          ♪

First system of notes:  $e$  |  $e\ e\ a\ e\ a$  |  $a\ a$  |  $d\ e\ a$  |  $a$  |  $a$

Second system of notes:  $d\ e\ e$  |  $e\ d\ d\ b$  |  $a\ d\ b\ a$  |  $a\ b\ d$  |  $a\ d\ b\ d\ b\ a$  |  $a\ a\ e\ d$

Third system of notes:  $a\ e\ a$  |  $e$  |  $b\ a$  |  $d\ b\ a\ b\ d$  |  $b$  |  $d\ b\ b\ d$

Fourth system of notes:  $b\ e\ a$  |  $e$  |  $a$  |  $e\ a$  |  $a\ e\ a$  |  $d\ e\ a\ e\ e$

♪          ♪ ♪          ♪          ♪

First system of notes:  $e$  |  $f\ d\ e\ a$  |  $a\ e\ d\ e\ a$  |  $a$

Second system of notes:  $a\ e\ d$  |  $d\ e\ d$  |  $d\ d$  |  $a$

Third system of notes:  $a\ b\ d$  |  $a\ d\ b\ a$  |  $a\ b\ d$  |  $a$

Fourth system of notes:  $a\ a\ e\ a\ e\ a\ e$  |  $a\ a$  |  $e\ e\ a\ a\ e$  |  $e$  |  $a$  |  $a\ e\ a\ e\ a\ e\ a$

♪

First system of notes:  $n\ f\ l\ n\ h\ e\ f\ h\ e\ a\ e\ e\ a$  |  $a$  |  $a\ e\ f\ a\ f\ e\ f\ a$

Second system of notes:  $e\ e\ a\ a$  |  $e\ a$  |  $f\ e\ e\ f\ e\ e\ f\ a$

Third system of notes:  $e\ a$  |  $e\ a$  |  $d\ e\ a$

Fourth system of notes:  $e\ a\ e$  |  $e\ a\ e$

♪          ④

First system of notes:  $a$  |  $a$  |  $a$

Second system of notes:  $d\ d\ e\ a$  |  $e$  |  $d\ e\ a$

Third system of notes:  $e$  |  $e\ a\ e\ a$  |  $a$

Fourth system of notes:  $e$  |  $e\ e\ a$  |  $d\ e\ a$

F F F F F F FF F FF

aeo aef a fdeea ae  
 a a a a a a a a a a a a a a a a  
 a baba dba b a a a a a a a a a a  
 ebe e b e a a e aee a a a a a a a  
 a ca a a aeo a ac a a a a a a a

Variatio 1.

F F F F F F F F F F F

aeo a egh a eae z acde  
 a aaaa a adeaca a a ac daeo db aoeba a  
 b ba da ea a e a h a a a b ba ba b a  
 e be e ca a eee e eb e ee ea a a e  
 ea ade a a e e dae d d dae d

FF FF F F F F F F

fea d ea aed adea e a e ahe  
 d de d dae d dea a a e e a fa  
 b a a da dba dba b a ad e ea ed  
 e a ac a ea dea a e a e eb  
 a aeo d a a a

F 2. F FF F FF F FF F F FF F F FF FF F

dea aa a aedde d fdeae hde a a  
 eae b dba d babd d d dba a dba a  
 ebe eb e ebe eb e a e a a a e e e  
 a aeae a e d a e e e e e e a

FF F F FF FF F FF FF FF F F F F F

ae dea e a e ea ea e ae d de  
 a a e a dea e a deac de a d  
 b a b dba e e f f e f fe f a d  
 ebe ee e a ee feee eee e d  
 a ada a a e a e e a e e

F FF FF FF F FF FF F FF

da aed eae d a d e aedf fdea  
 a aba a a a a a a de d  
 b b dbd b b a b d a  
 a a e a a e a e a aeefe  
 d de a aee a ee

F F F F

a a aed a aeaa  
 a baba dba a dbabba a abo b  
 ea e ea e b e  
 eea a e a e a e a

F F  $\odot$ .3. F FF F FF FF FF F FF F F F FF F

F F FF F F F FF F F

F FF F FF FF FF

F FF F FF FF FF FF  $\odot$ .4. F F FF FF

F F FF F F FF FF F F

F F F F F F F F

F F FF F F FF F FF

Paffomezoprecedentis toni. E. M. A.

First system of musical notation with notes and rests on a five-line staff.

Second system of musical notation with notes and rests on a five-line staff.

Third system of musical notation with notes and rests on a five-line staff.

Fourth system of musical notation with notes and rests on a five-line staff.

Fifth system of musical notation with notes and rests on a five-line staff.

Sixth system of musical notation with notes and rests on a five-line staff.

Seventh system of musical notation with notes and rests on a five-line staff.



**F FF FF F 6.F F**

First musical staff system with four measures. Dynamics: F, FF, FF, F 6.F, F. Notes: a e, a f a, a a e a e d e a a, a e d a d f f s, a e, a.

**F F F F**

Second musical staff system with four measures. Dynamics: F, F, F, F. Notes: a e, a a a, a e d a d d e d e d d, b a, b e, b e, a a e e, a a a.

**FFF F F F F F**

Third musical staff system with four measures. Dynamics: FFF, F, F, F, F, F. Notes: a e d a, a b, b e, a e, a e d a, a e d e d e a a, a b a b a a, a b b b d a, a e e a e, a e e e.

**F F F F F F F F**

Fourth musical staff system with four measures. Dynamics: F, F, F, F, F, F, F, F. Notes: d e a, a d b a d b a, a d b a, a d a e d, e e a b a d, e a b b b d b, a b a b, e e a d e a, a e a e e.

**F F F F F F**

Fifth musical staff system with four measures. Dynamics: F, F, F, F, F, F. Notes: f d a e, e a, a e d a f, a e, a d b a, a e d, a b a b a d, a e, a e a, e e a, e a e, d a e a, d e a e a, a d a a.

**F F F F 6**

Sixth musical staff system with four measures. Dynamics: F, F, F, F, 6. Notes: a e d e a a, a e e a f a, a e e, a e a a, d a a, e a a e e, a e e e, a a e, a a a a.



Paffomezoin C fol fa ut b mol.



aa a a a  
 abba bba eba a a  
 d d d f d a db db bdb d  
 e ca ead e

romecis, variatio I.

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

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

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

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

a a b a  
 f e f d e a a a a a e a a a a  
 b a a b a d b d b d a d b a b a a a a a b d  
 d d e d g f d d b d b d b e d b d b b b  
 e a e e d e e a e e e e e a e d e d e e  
 d a d e d a e a e d

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

b

a



Pastimezoin C sol fa ut b mol.

♪♪♪    ♪♪♪ .5. ♪    ♪♪♪    ♪    ♪    ♪    ♪    ♪

♫    ♫    ♫    ♫    ♫    ♫    ♫

♫    ♫    ♫    ♫    ♫    ♫    ♫

♫    ♪♪    ♪♪    ♪♪    ♪♪    ♪♪    ♪♪    ♪    ⑥.

♫    ♫    ♫    ♫    ♫    ♫

♫    ♪♪    ♪    ♪    ♪    ♪    ♪    ♪    ♪    ♪    ♪

♫    ♫    ♫    ♫    ♫    ♫    ♫

ab a a ba a



a b d f g f b a b b a b a b a f d b

Ntoni del Pergamasco, variatio 1.

a d b a b d f g f d b a b d b a a b a b a

a b a b i g f d f d a d b a a b d f a b d a b a b b a

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

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

a a f e f a b i f i f d d b a d a d a b







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

Handwritten markings at the bottom of the page, including a stylized 'f' and other symbols.















Passamezzo in F fa ut b mol.

a a | a a | b p f a | f | a | a b a d b  
 d d | e e d e | b | b a b b a | b a b d  
 e a a | e d f d | d d d b | d d d d b | b d  
 e e e e | a a | | | a e d |

a | a d b a a | b a e d f | b a | a a  
 b d b d b a | d a e d | d d | e e d  
 a e d f e f d | e | d e a | a d | e  
 d e d | | | b d | a

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

**F** **FFF** **FFF** **F** **FFF** **FFF** **F**

b d f o b a | d d a d b a | a b d a b f d b  
 a d b d b | b b b d b a b d | d d b  
 d d e a d e a | d d d a e d | a d e  
 d d a e d |

Georg Schew. a a a Variatio 1.

**F** **F** **FFF** **FF** **F**

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

**F** **F** **F** **FFF** **F** **F** **F** **2.F** **F**

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

**FF** **F** **FF** **FF** **F** **FF** **FF** **F** **FF** **F**

b a b a | d a e d b a | a b | a b a | d | b a b d  
 d d | d d b | d | b d | d b d f | g d f g | d d  
 e b e | a e d e a a | d | a e e | f d f | f a e  
 b | | | d | d |

Paffomezo in F fa ut b mol.

F F FF FF F FF FF

First system of musical notation with notes and dynamics: F F FF FF F FF FF. The staff contains notes and rests, with dynamics indicated above the staff.

F FF F F FF F

Second system of musical notation with notes and dynamics: F FF F F FF F. The staff contains notes and rests, with dynamics indicated above the staff.

F FF F FF F FF 3.

Third system of musical notation with notes and dynamics: F FF F FF F FF 3. The staff contains notes and rests, with dynamics indicated above the staff. A circled '3' indicates a triplet.

F FF FF FF

Fourth system of musical notation with notes and dynamics: F FF FF FF. The staff contains notes and rests, with dynamics indicated above the staff.

FF FF FF F

Fifth system of musical notation with notes and dynamics: FF FF FF F. The staff contains notes and rests, with dynamics indicated above the staff.

FF FF F FF FF

Sixth system of musical notation with notes and dynamics: FF FF F FF FF. The staff contains notes and rests, with dynamics indicated above the staff.

F FF FF FF FF FF FF FF 3.

Seventh system of musical notation with notes and dynamics: F FF FF FF FF FF FF FF 3. The staff contains notes and rests, with dynamics indicated above the staff. A circled '3' indicates a triplet.

Spe&tri cujusdam sonus nocturnus.E.M.A.

FF FF FF F Γ F F F

Subplemen & tum, α Variatio I. α

F F Γ FFF F F F Γ F F

F F F ⊙ .2. FF F F F F

F F F F F F F FF

F FFFF F F F F F

F F FFF ⊙ F F F F FFF

Alia variatio repetitionis, hoc signo notata.\*α

Passamezoin D. sol re ut b mol.



ae d e ea d e a d e de a  
 a ae f dae d d e  
 e e a a e e a

NCerti Authoris.

ā cā c ā acā ā

e b e f e e  
 a a a f a a de da ad a d ba  
 e a e e a e de d e a a e e a  
 e b c e e e b e e e a

ac ab aac ā  
 affe ea a e f e e b e e a  
 a ac d de d e da ed e d e de a a  
 a ae e e e a e e e e e e e e  
 ea e e e e e e e e e e e e

acā ā āacā ā  
 g h ea e e  
 a a de a f d a de a  
 d b a b a f a f e a e f de d de  
 e a e b e e e e e e e e e e  
 d e a e e e e e e e e e e e e

b c ā ā E.M.A. ā

a a a e a e e f e g h f e e  
 ae a a d de a a a e da d a a  
 d d de d e e e e a a f a a d  
 e ae ae a e e e a e e e e e  
 a e e a a e e e e e e e e e e

ā ā ā  
 b e e e b e e f d e a a e a e e d e d  
 e a d d e a a e d e d a a e d a b  
 e e e e e e a e a a e e e e e e  
 e e e e e e e e e e e e e e e e

a a e a a a e e f e e a  
 de d ed a de a a ae de a de a d a  
 d a d d e d d d d e a e d e a a  
 a a a e a a e e e e e e e e e e



Passomezo in d la sol re, b mol.

ae a e a f d e a a e d e f e e e e f a f e e a

ea e d e a e d e a a e a a e f e e e e a

ep e a e e a d b a b a f f

ace f e e e e e e e e e e e e e e e e

e a e a e a d

a a a a

aea a e d f e e a f d e a a

d e a d e a d a e d d e d d e a d e a a e d

ea a d e a d e a d e a d

e e a e e a

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

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

ea e e a e a e e a e e a e e

e e e e e e e e e e e e e e e e

eee ae d e a a e d f d e a f e

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

e a e a a e a e a e a e a e a

ea e e a d e a e e a e e a

a a

ea a e d e a a e d e a e a e e d e a e a e e e e a

d e a a a e d e a e d e a e a e e d e a e a e e e e e a

e a e

e a e a e

a a

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

e e a a a e d e d a e a a a e d

ea e a e

e e a e e a e

a b e E.M.A.

a a a a a a e e a e e

d a e d d e a e a e d e d d a e d e d e a a a e d e d e a a e d

e e

e a a e a a a a a a a a e e e e e e e e e e e e e e e e e

Paffomezo in D. fol re ut b mol.

First system of musical notation with notes and rests on a five-line staff.

Second system of musical notation with notes and rests on a five-line staff.

Third system of musical notation with notes and rests on a five-line staff.

Fourth system of musical notation with notes and rests on a five-line staff.



Subplementum.



First system of musical notation for the 'Subplementum' section, featuring notes and rests on a five-line staff.

Second system of musical notation for the 'Subplementum' section, featuring notes and rests on a five-line staff.



FF FF FF F FFF FFF F

Assomezo 8. respond. c. in 2. J. F.

FF FF FF F F FF FF FF F F F F F

FFF F F F FF F F FF F FF F FF F F F F

FF FF FF FF F F FF F FF FF F F F 2. F

F FF FF F F FF F F FF FF FF F

F F FF F F F F F F F F F F

FF F FFF F FF FF F F

FF FF FFF F F FFF F FF F

First system of musical notation with notes and rests on a five-line staff. Above the staff are rhythmic markings: FF, FF, FFF, F, F, FFF, F, FF, F. The notes are mostly quarter and eighth notes, with some rests. A 'D' is written below the first measure.

F FF F F 3.F F F F F

Second system of musical notation. Above the staff are rhythmic markings: F, FF, F, F, 3.F, F, F, F, F. The notes are mostly quarter and eighth notes. A circled '3' indicates a triplet.

F F F F F F F F

Third system of musical notation. Above the staff are rhythmic markings: F, F, F, F, F, F, F, F. The notes are mostly quarter and eighth notes.

FF FF F FFF F F FFF F

Fourth system of musical notation. Above the staff are rhythmic markings: FF, FF, F, FFF, F, F, FFF, F. The notes are mostly quarter and eighth notes.

FF FFF F F F F F

Fifth system of musical notation. Above the staff are rhythmic markings: FF, FFF, F, F, F, F, F. The notes are mostly quarter and eighth notes.

F F F FF FFF F F

Sixth system of musical notation. Above the staff are rhythmic markings: F, F, F, FF, FFF, F, F. The notes are mostly quarter and eighth notes.

F F F FF 4.F FF F

Seventh system of musical notation. Above the staff are rhythmic markings: F, F, F, FF, 4.F, FF, F. The notes are mostly quarter and eighth notes. A circled '4' indicates a quadruplet.

Paffomezo in Ala mire.

F F FF F FF F F

Notes: e, ca, a, p, e, accf, e, eaa  
 Notes: e, a, a, acc  
 Notes: d, ededeae, d, f, aed, ed, e, d  
 Notes: e, acc, e  
 Notes: ee, a

F F FF F F F FF

Notes: a, e, e, e, f, a, fe, ea  
 Notes: dea, ea, dea, e, eef, a, ag, e, deaea  
 Notes: e, dea, de, dedf, de, a, g, d  
 Notes: e, eea, e  
 Notes: ee, a, e

FF F FFF F F FF F

Notes: a, e, e, f, a, fe, accf, e, a, a  
 Notes: dea, ae, dee, a, a, a, e, f, e, e, g, acc, e, ee  
 Notes: d, a, a, d, d, a, g, h, ed, g, g, e  
 Notes: e, a, e  
 Notes: e, a, a

FF F F F F F

Notes: e, e, f, e, f, e, a, a  
 Notes: a, deae, dea, acc, e, e, ea, de  
 Notes: a, de, ea, a, ed, e, d, d, d, e, a, de  
 Notes: a, a, ee, eae, eea, ee, a  
 Notes: a, a

F FF F FF F

Notes: ac, ea, fe, a, a, accf, e, ae, a, aea  
 Notes: acc, e, e, a, d, edae, acc, dea  
 Notes: d, e, ag, e, ea, e, d, e, aed, e  
 Notes: e, ae, a  
 Notes: e, a, a

F FF FFF FF F F FF

Notes: e, e, f, e, ea, acc, e, e, e, f, e, e, e, b, e, a  
 Notes: de, d, c, acc, e, a, deae, e, ee, e, aea, aed  
 Notes: e, ee, a, d, ee, eae, e, ede  
 Notes: e, eea, e  
 Notes: e, ee, a, a

FF F FFF

Notes: ea, e, e  
 Notes: e, dea, a, e, e  
 Notes: dea, ae, f, e, e, f, e  
 Notes: e, e, e  
 Notes: a, e, e





TREE EDITION