

Dear Renaissance lute music lover,

Melchior Newsidler was the firstborne son of Hans, the famous early 16th century German lute teacher and inaugurator. Melchior's brother Conrad also became a lutenist, by whom a handful, mainly choral pieces have survived in a few obscure manuscripts of German provenance f. ex. Hainhofer.

Melchior spent time in Italy, and published his first two lute-books there in 1566. His music is highly influenced by Italian style, but one can also discern a link to earlier South Germans like Gintzler in his musical idiom.

Those first two books were in Italian tablature. They were later transcribed to German tablature and published in 1573 by Benedict de Drusina, who had published a collection of lute music in 1556.

The work you see here, was published in 1574 in German tablature, from the printshop of Bernhard Jobin, apparently as a reaction to MN being accused of neglecting his national type of tablature. (See foreword) There is indication, (Ness?) that it was later also published in Italy, in Italian tablature, but no such book seems to have survived. Printer Jobin had published two collections of lute music in 1572 and 73, containing pieces by Newsidler in a new, somewhat easier to read German typeset, the one also used in the present work. I struggled a bit at the beginning, but soon became familiar with this strain of German tablature, which is absolutely not insurmountable.

Anyway, some of the music presented here, definitely belongs in the "hard to play" category, and represent a challenge for today's players. But it also contains a few charming branle like German dances which are not too demanding. And he says:

"For someone, to whom my works are unknown, these pieces may seem difficult to learn. I give the advice, to first try the lesser pieces, of which there are several to be found herein. Study them diligently and be attentive on the concordances and chords, and how I've ordered them. Whoever does so, will thereby learn a lot, so that the other pieces that are a bit more difficult, will thereafter be much easier to learn."

The players for whom parts of these books were intended must have had a degree of competence rarely seen today. I've often wondered if they played on smaller lutes than we do, to accomodate all those high position chords and extreme stretches, or if there could be other musical, historical or cultural explanations to the virtuosity.

According to Arthur Ness, who has done ample research on MN, he was one of the most prolific composers of his age, with more than 200 pieces scattered among a great number of prints and manuscripts, notably, Herwarth (Ms. 266) and not least Besard, there wrongly ascribed to Fabrizio Dentice, another outlandish virtuoso.

MN had connections with famous Augsburg patricians, a.o. the Fuggers. (Der Fuggerin Dantz). Ness' 1984 dissertation is highly recommended reading for anyone who wishes to dig deeper into this material. For further biographical data, see "New Grove" and History of the Lute".

For readers of German, I've included Melchior's foreword. There he a.o. speaks warmly of the need for adding a 7th course, tuned to F3, so that the music should be sweeter and more correct. Strangely, however, he uses that 7th diapason very sparingly. I've marked it below.

Note that the flags are not duplicated for each measure, and only reappear when changing value, for easy prima-vista playing.

Hope you enjoy this music. If you have comments or questions, or spot errors, pls. drop me a mail!

Göran Crona
October 2004

(Paul O'Dette has since recorded Melchior)

Der Durchleuchtigsten Hochgebornen Fürstin und Frawen/ Frawen Dorothea/ Pfalzgräfin bei Rein/ Hertzogin in
Beiern/ Wittiben/ der Königreich Denmarck/ Schweden und Norwegen/ geborne Princessin und Erbin/ meiner
Genedigsten Fürstin und Frawen.

Durchleüchtigste Fürstin/ Genedigste Fraw/ deren gnedigen gutthaten/ die von E.F.D. Ich und die meinigen empfangen
haben/ bin ich unvergessen/ hab auch offtermals gedacht/ wie E.F.D. Ich meiner danckbarkeit underthänigste
anzeigung geben könnte/ diewiel ich dann weiß/ das E.F.D. neben andern hochlöblichen Fürstlichen tugenten/ auch die
holdselige Musicam lieben/ Sonderlich aber mit dem kunstlichen und lieblichen Instrument der Lauten gebürliche
freud und ergänzlichkeit suchen/ und aber der Allmächtig Gott mit diser kunst mich auch etwas (ohne rhum zumelden)
begabt/ habe E.F.D. Ich mein gutwillige wolmeinung unterthänigst zuerkennen geben wölle/ und derhalben von
etlichen der fürnemsten und besten Composnisten/ so mir bekant/ etliche künstliche Muteten liebliche Frantzösische/
Italianische/ und teutsche Stuck/ Iten etlich fröliche teütsche Tänz/ Passo e mezo/ Saltarelli und Fantaseien zusammen
gesucht auff die Lauten gesetzt/ in ein Buch geordnet/ und E.F.D. hiermit dediciern unnd zuschreiben wollen/
hoffendlich (?) werde nicht allein meinem lieben Vatterland Teutscher Nation ehrlich und löblich/ auch allen der
Lauten und Musicken liebhabern dienstlich und nützlich sein/ Sonder auch E.F.D. werde daran ein Genedigs unnd
günstigs wolgefallen haben/ deren ich mich hiemit Underthänigst befelhen thue.

E.F.D

Unterthänigst Dienstwilliger

Melchior Newsidler

Vorred an den günstigen Leser

Gunstiger lieber Leser/ Ich hab vor etlichen Jaren zwei Lautenbücher in Italienischer Tabulatur im Druck geben/
Erstlich darum/ das ich verhoffet/ es würde dem kleinstenteil diser Kunstliebhabern/ in Teutsche und andern Landen
mit derselben Tabulatur gedient werden/ Darnach das ich auch noch meiner/ von Gott mir verlihenen Gabe/ unserm
lieben Vaterlande/ bei fremden Nationen/ dahin sich dann unsere Teutsche Lautentabulatur nicht erstreckt/ die
nachrede hülfle ableinen/ als solten die Teutschen nur ein grobe/ Bauerische und Bachantische Musicam haben/ Aber
nach dem ich in erfahrung kommen/ das mirs etliche dahin deuten/ als solte ich es merenteils aus und zu meines lieben
Vaterlands verachtung gethon haben/ bin ich verursacht worden dahin zutragen wie ich erstlich mich solcher falscher
auflage entschütten möchte und dann auch dem überigen theil Liebhaber der Lauten zu willen würde/ Habe derohalben
diß Teutsche Lautenbuch mit sonder grossem fleiß/ mühe und arbeit zum Druck bracht/ und an tag gegeben. Auch
damit sich jederman darein richten könne/disen bericht darüber thun wollen. Wiesvol vil Jar her die Lauten mit eilff
Seiten breuchlich gewesen/ so befind ich doch im grund/ nach dem die Musica in kunst und lieblichkeit hoch gestigen /
das man auff solchen Lauten fast die aller artigsten und lieblichste Concordantzen oder griffe nit haben kan/
derohalben hab ich auff ein weg gedacht/ dadurch solcher mangel möchte erstattet werden. Ob nun wol die anzal der
Seiten / nach eines jeden gutduncken mag gemehret werden/ ich auch hiemit niemanden will ordnung geben haben/ das
erst nit mache/ wie er will/ so muß doch/ wie in allen dinge/ also hie auch/ mags gehalten werden/ und kan unsere
heutige Musica auff der Lauten noch mit einer Saite/ sampt ihrer Octafe zu den vorigen eilffen also ergänzt und
perficiert werden/ das ein Laute mit 13 Seitten recht bezogen/ eines jeden gesangs Clausulen erzeichen und
vollkömlich geben mag.

Es soll aber dise neie Seite sampt irer Octafe underhalb des grossen Bomharts gezogen werden/ Unnd ob sie wol
umb ein Quart/ das ist/ ein Octafe vom f. (4.er Chor) tiefer gestimmt werden/ auch solcher zug in Clausulen und
Finalen/ ein schöne Resonantz/ und vil Noten oder Stimmen under dem Bomhart gibt/ das etliche griffe zubekommen/
die man der tieffe halber in keinem andern weg völlig haben kan/ So gibt es doch in der application eine grosse
unordnung / unnd ungeschicklichkeit/ können auch vil der schönsten und lieblichsten Concordantzen nit gegeben
werden/ die auff ein andern weg gar leicht und bequemlich zugreifen und zuschlagen/ seind auch der selben tieffen
Compositionen nit so vil/ das man uhrenthalben obbemeste unsömligkeit in dise Kunst einführen solte. Derhalben
ziehe ich disen neuen untersten Bomhär sin niderer / unnd das auß folgenden ursachen: Dann erstlich find ich/ das inn
der recht alten und gemeinen Scala/ welche aller alten unnd neuen Componisten einiger grund und Regel ist/ nit mehr
dann ein Noten unter dem Gamaut/ auch fast alle die beste Kunstuck nit tieffer componiert seind. Nun ist aber der ober
oder grosse Bomhart auff einer gemeinen Lauten mit eilff Seitten/ wann der lähr geschlagen wirt/ das rechte natürliche

1 Benedicta est colorem [Josquin]

Melchior Newsidler 1574

1. System of musical notation with rhythmic flags above and notes below.

Notes: f a a a c e f e c e a c a c e f e f e f e c e

Staff 1: c c b c b c b c a

Staff 2: c c a c d c a c d c

5. System of musical notation with rhythmic flags above and notes below.

Notes: f e c e f c e c e f e a a

Staff 1: f e c e f c e c e f e a a

Staff 2: c c a c a c c a c a b c b a

Staff 3: a a c e a c a e c a e c

8. System of musical notation with rhythmic flags above and notes below.

Notes: a a b c a c b c b c d a c d c a d d c a c a c a c d c d a c a c e a

Staff 1: a a b c a c b c b c d a c d c a d d c a c a c a c d c d a c a c e a

Staff 2: b c e b c e c b e c c d a c d a c c e c c a c c

Staff 3: a a c e a c a e c a e c a a

11. System of musical notation with rhythmic flags above and notes below.

Notes: c c a a f f e c c a

Staff 1: c c a a f f e c c a

Staff 2: a a b b c a b c d d f c c a c d a c a c d c a c d c d a a d a c d c a d c d

Staff 3: c c b e c c e a c e f e c a a

15. System of musical notation with rhythmic flags above and notes below.

Notes: a a e e c e f e f e c e a a

Staff 1: a a e e c e f e f e c e a a

Staff 2: a a d f c d d f c d a c d a d a d c a c a c d a d c a c d a c

Staff 3: c c e c c e a c e f e c a a

18. System of musical notation with rhythmic flags above and notes below.

Notes: d c a a c e a e c e e c e c a a e e a a d c a c

Staff 1: d c a a c e a e c e e c e c a a e e a a d c a c

Staff 2: a e c e e c e e c e a a a b c b b b c b c b b c c c d a c d a c d

Staff 3: c a c e c e e c e e a a e a a e a a

22. System of musical notation with rhythmic flags above and notes below.

Notes: d d c a d c d c a c d c a c a c e a a c e c e c e a a c c e e c a e c a c a e c a

Staff 1: d d c a d c d c a c d c a c a c e a a c e c e c e a a c c e e c a e c a c a e c a

Staff 2: c a a e c a c d c a c d e c e e c a e c a c a e c a

Staff 3: c a e c a e c a e c a e c a e c a

25. System of musical notation with rhythmic flags above and notes below.

Notes: a c a c a d d c d c d a c d a a a c a c a c d d c d a a c e c f e c e f f e c e c a

Staff 1: a c a c a d d c d c d a c d a a a c a c a c d d c d a a c e c f e c e f f e c e c a

Staff 2: c c c e a c a c a c d c d a a c c b c a c c c

Staff 3: e c a a c c e f e a e c a a

29. System of musical notation with rhythmic flags above and notes below.

Notes: e c a c a c e f f d c a c a c d c a d e c a e c a c a c e a e f e f e f e c e

Staff 1: e c a c a c e f f d c a c a c d c a d e c a e c a c a c e a e f e f e f e c e

Staff 2: f d c a c a c d c a d e c a e c a c a c e a e f e f e f e c e

Staff 3: e e

31

a a

34

36

38

42

46

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52

54

56

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

59

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

62

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

65

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

69

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

73

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

76

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

78

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

81

δ a c d c a c a	c a c d c a	e e f a c a
e c c b e c b c b e b	c c b c g c g c	e e b
c a c e e	a	f f c c

84

84

87

87

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92

92

96

96

99

99

102

102

104

104

108

108

3

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

6

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

12

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

16

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

20

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

26

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

32

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

37

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

43

p	h k h a	a c c c	p e c e h	h	h k l k l k h
p	a d c	a a d c a	c c c c	h l k h l k l	h k l k l k h
h	h p	c a e c	e e c	i l k h l k l	i k
h	h g			h k l	h k l k l k h
p				h	h h

47

p	$\text{a h k h p h k h k p h k}$	h a c d c	a c a	a a
p	a i h	p a p c d	a c a e	a a
a	a h	g c	a c e e c e	d c d c a c
e	e h p	h c	c	c
				a a

3b Qui propheticæ (secunda pars) [Ludwig Senfel]

Melchior Newsidler 1574

41

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

47

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

52

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

Handwritten musical score for '3c Qui Expansis (tertia pars) [Ludwig Senfel]' by Melchior Newsidler (1574). The score is written on a system of three staves (treble, alto, and bass clefs) and includes various musical notations such as notes, rests, and bar lines. The piece is divided into measures, with measure numbers 4, 7, 11, 14, 17, 21, 24, and 27 indicated on the left side. The notation includes letters (a, b, c, d, e, f, g, h, i) and rhythmic symbols (vertical lines with flags) above the notes. The score is presented in a clean, black-and-white format.

33

37

41

44

47

50

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 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

5

9

14

18

23

28

31

34

38

i h f h *f i i h f f* *f d c a d c a* *c a c a c a c d f*
h h g h g h g h g e g *g g f* *o o c c* *o o*
f h i f h *f h f h* *f e e e c a* *a* *f f*

42

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

46

o d c a f g *f o o* *f f f f f f i g* *f h f o o f* *b a b a o b o a b o b*
f a *g f f g* *f o f o f o* *o o o g f g g* *g h f o o f* *o o* *o b o a b o b*
o *f o o* *o f o o* *f f* *f* *h h* *h c f g f* *a* *o*

52

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

58

f h i f h f h i h *f i f h* *f o o* *o d c a d c a* *c*
f g h f f *i g f h* *o o o* *o o* *o o*
h h h *f* *f h h* *f f e c a* *a*

a

4 (2) In te domine speravi a 5 (prima pars) [Iohan Lupus]

Melchior Newsidler 1574

38

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

42

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

45

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

48

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

52

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

56

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

61

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

65

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

69

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

74

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

79

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

4 (2b) Et propter nomen tuum (secunda pars) [Iohan Lupus]

Melchior Newsidler 1574

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

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

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

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

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

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

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

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

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

38

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

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

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

42

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

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

c a a c | a e c

45

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

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

c c | c c | c c | e c | c c | c c c e

50

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

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

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

54

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

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

e e | c c | e c c c | b c | c c c | c c c

c a | a | e g

59

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

g g e e | e c | e c

62

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

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

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

66

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

c a c | e c | a c e c

69

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

c c e c e c e f e f e c e | f f f f | f f f f e f c e

c c e | c c | c c a c

72

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

77

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

81

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

5 Si bona suscepimus a 5 [Verdelot]

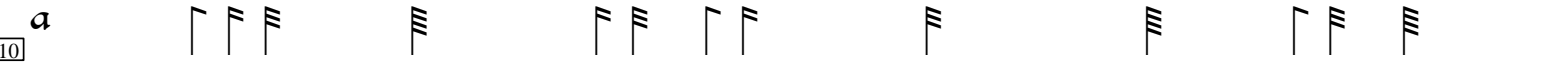
Melchior Newsidler 1574



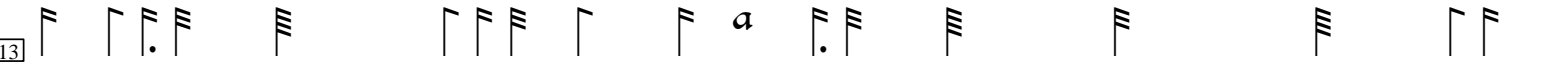
a	a	b a	a b d a	d d	d b	a a b d
c c a c a c a c e	a a c a e e c e a	c a c a c c e	e a e f e c	a a c c c	f a e c f	f e c f a



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



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



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



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



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



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



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



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



36

39

42

46

50

53

57

61

65

69

Musical notation for exercise 69, featuring rhythmic patterns and a three-staff system with notes a, b, c, d, e, f.

72

Musical notation for exercise 72, featuring rhythmic patterns and a three-staff system with notes a, b, c, d, e, f.

75

Musical notation for exercise 75, featuring rhythmic patterns and a three-staff system with notes a, b, c, d, e, f.

79

Musical notation for exercise 79, featuring rhythmic patterns and a three-staff system with notes a, b, c, d, e, f.

81

Musical notation for exercise 81, featuring rhythmic patterns and a three-staff system with notes a, b, c, d, e, f.

84

Musical notation for exercise 84, featuring rhythmic patterns and a three-staff system with notes a, b, c, d, e, f.

87

Musical notation for exercise 87, featuring rhythmic patterns and a three-staff system with notes a, b, c, d, e, f.

90

Musical notation for exercise 90, featuring rhythmic patterns and a three-staff system with notes a, b, c, d, e, f.

93

Musical notation for exercise 93, featuring rhythmic patterns and a three-staff system with notes a, b, c, d, e, f.

96

c
 a
 g
 b
 c

99

c
 a
 e
 c

102

c
 a
 e
 c

104

c
 a
 e
 c

107

c
 a
 e
 c

110

c
 a
 e
 c

114

c
 a
 e
 c

4

4

7

7

10

10

13

13

16

16

20

20

23

23

26

26

29

29

31

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

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

c c b c c a c c c a e

35

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

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

c c c c a c c c c e

38

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

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

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

41

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

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

c b c c a c e a c e

43

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

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

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

46

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

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

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

50

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

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

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

54

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

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

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

58

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

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

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

94

97

100

103

106

4

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

7

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

10

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

14

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

18

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

22

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

26

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

30

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

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

34

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

37

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

40

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

45

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

48

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

52

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

	≡		≡		≡	≡		≡	≡		≡		≡	≡	≡	≡		≡	≡	≡	≡	≡	
--	---	--	---	--	---	---	--	---	---	--	---	--	---	---	---	---	--	---	---	---	---	---	--

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

5	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

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

9	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

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

14	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡
----	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

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

17	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡
----	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

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

21	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡
----	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

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

24	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡
----	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

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

28	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡
----	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

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

32	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡	≡
----	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

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

a

37

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

42

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

46

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

51

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

55

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

61

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

66

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

71

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

74

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

78

84

90

95

100

105

109

115

121

128

System 128: Three staves of music. The top staff has notes: d a c, b d c d, a c, a b b d b d a c, f b a, d c c b a b c d, c d b a, a c d a c, a c d a c. The middle staff has notes: c a f, a c d f, d a a c d a, c a f, a a c a a, c a c a c, a a c e. The bottom staff has notes: a f, a c d f, d a a c d a, a f, a a c d, f a e c, a c e c, d f c.

135

System 135: Three staves of music. The top staff has notes: f, d c a, a b, a a b d d c a c, b a a f d a, d a c d a, d c a c a c d c d c a c, a. The middle staff has notes: c c a c, a a c c, a c a c, e c, e a c, e a c, a c. The bottom staff has notes: d f, c a, c a f, a, c a, e c, e c, a c.

139

System 139: Three staves of music. The top staff has notes: d c a d c d c a c, f b d a, d c d, a a c d a c d, a. The middle staff has notes: c e a, f c a c e a e a c e f c, f c a, b a b a b d b, e. The bottom staff has notes: a a, c d, f c a c e e f c, f c, c.

142

System 142: Three staves of music. The top staff has notes: c a c a c d, a c d, c a a a a c a c a c d c a, a, c a c a c. The middle staff has notes: a b f b a b d, b d c d a c d d b, d b d b a a d d b, a c d a c. The bottom staff has notes: c c e c, c a a, c a, c a c e f, e a c a c f.

145

System 145: Three staves of music. The top staff has notes: a, d c d c d a c d, a, a e a e e c e, f e f e c e f, a a d, c a c d c a, d c a c d. The middle staff has notes: a b, e c a e e c e, f e f e c e f, b d c d, d c a d c a, d b a a b d. The bottom staff has notes: c e, c e, c f c, a c, a c a a, c a a, c d.

148

System 148: Three staves of music. The top staff has notes: d d b a, a c a c d c, f d c a a c a c d c a, a b a c, d d b a. The middle staff has notes: c a c a c, a a c e, c c a c, a b a c a c, c a c, d d b a. The bottom staff has notes: f c e c, d f c, d f c a, c d f a, c d f a, f e a a c.

153

System 153: Three staves of music. The top staff has notes: d d, a e f, d d, d d. The middle staff has notes: f a e f, f e f e c, f. The bottom staff has notes: a a, a.

46

Musical notation for exercise 46, consisting of three staves. The notation includes notes (c, a, b, d, e, f) and rests (o) with various rhythmic markings above them.

50

Musical notation for exercise 50, consisting of three staves. The notation includes notes (c, a, b, d) and rests (o) with various rhythmic markings above them.

38

43

48

53

58

63

68

71

75

a

1. *acefh* *fec a a* *c a c e a e* *a e c a a c* *a a a c*

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

6 *efh* *fec a* *a a a a a c* *a a c e f h* *c e f e c*

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

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

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

14 *a a c a a* *a d c a c* *a a d c d c a* *a a e* *e e c*

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

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

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

21 *e e c a* *e f c* *a a a* *a a c e f e f e c e* *a c a* *a c d a* *a a*

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

25 *f e f e c e c e f* *f e f c* *e a a* *a e c a a c* *d c a c d* *a c d*

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

28 *a* *c d a* *c d c d c a* *a a c e a c e a* *e* *a* *c*

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

31 *a* *a* *e c f e* *c c g e g* *e c a* *c c g h g h g e g*

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

36

39

43

48

53

57

61

64

10 Du fond de ma pensee a 4 [Orlando Lassus]

Melchior Newsidler 1574

Musical notation system 1 (measures 1-4). It consists of three staves with rhythmic flags above and various letters (c, d, h, f, i, a, b, g, e, k) below. The letters are arranged in a way that suggests a specific rhythmic pattern or a form of musical shorthand.

7 Musical notation system 2 (measures 5-8). Similar to the first system, it features three staves with rhythmic flags and letters (k, l, h, g, e, h, i, l, k, h, g, h, g, e, g, h, k, l, k, h, f, h, d). The letters are arranged in a way that suggests a specific rhythmic pattern or a form of musical shorthand.

13 Musical notation system 3 (measures 9-12). It consists of three staves with rhythmic flags and letters (c, a, e, a, e, e, c, e, a, a, a, c, a, d, c, d, a, c, d, a, c, a, b, b, a, b, a, c, a). The letters are arranged in a way that suggests a specific rhythmic pattern or a form of musical shorthand.

16 Musical notation system 4 (measures 13-16). It consists of three staves with rhythmic flags and letters (c, d, c, d, c, a, c, d, a, a, f, d, b, c, d, c, a, c, d, d, f, g, d, d, c, d, c, d, c, a, c, d, f, h, c, d, a, f, a, a, f, e, c, a, d, a, f, a, c, e, a). The letters are arranged in a way that suggests a specific rhythmic pattern or a form of musical shorthand.

20 Musical notation system 5 (measures 17-20). It consists of three staves with rhythmic flags and letters (c, c, a, c, d, a, c, a, c, d, c, a, a, b, b, d, b, a, f, e, f, e, f, e, c, e, a, a, d, c, d, c, a, c, c, c, a, a). The letters are arranged in a way that suggests a specific rhythmic pattern or a form of musical shorthand.

64

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

68

a										
c										
c										
a										

33

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

38

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

40

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

43

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

46

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

49

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

54

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

57

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

60

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

6 7 8 9

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

10 11 12 13

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

14 15 16 17

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

18 19 20 21

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

22 23 24 25

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

26 27 28 29

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

30 31 32 33

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

34 35 36 37

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

38 39 40 41

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

37

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

a a c

a a c e a h

e e e c c

a a e a

42

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

a a

a a c e c e a c

a c

45

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

a c

e a c c

c e e c c

48

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

a c

c a c

a c e a

51

a c e c a c e a

c c

e a a

14 Si natem presces a 4 [Tomas Crequilon]

Melchior Newsidler 1574

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

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

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

 e a h a e c a c e f

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

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

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

 c e c c e c c

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

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

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

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

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

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

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

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

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

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

 c e f e c c b c c b c e c b c e g d

 e c c c e c

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

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

 c b c c c c e e c

 e c a e c c a

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

 c e c e f e c e f e c e f e f e f e c e c e c e f e c f c f e c e f

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

 c a c e c c

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

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

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

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

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

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

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

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

15 Bon Iuor mon Cour a 4 [Orlando Lassus]

Melchior Newsidler 1574

Measures 1-4 of the piece. The notation includes three staves with notes and rhythmic symbols (vertical lines with flags) above them. The notes are in a simple, rhythmic style characteristic of early 16th-century lute tablature.

Measures 5-6. Continuation of the musical notation with three staves and rhythmic symbols.

Measures 7-9. Continuation of the musical notation with three staves and rhythmic symbols.

Measures 10-12. Continuation of the musical notation with three staves and rhythmic symbols.

Measures 13-16. Continuation of the musical notation with three staves and rhythmic symbols.

Measures 17-20. Continuation of the musical notation with three staves and rhythmic symbols.

Measures 21-23. Continuation of the musical notation with three staves and rhythmic symbols.

Measures 24-26. Continuation of the musical notation with three staves and rhythmic symbols.

Measures 27-30. Continuation of the musical notation with three staves and rhythmic symbols.

a

16 Quando io Penso al martire a 4 [Archadelt]

Melchior Newsidler 1574

5

5

9

9

13

13

17

17

21

21

24

24

27

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34

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

38

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

42

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

45

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

48

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

51

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

54

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

58

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

61

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

37

41

45

49

53

59

63

66

69

18 Il ciel che rado virtù a 4 [Archadelt]

Melchior Newsidler 1574

1

6

9

13

17

21

26

30

36

40

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

f e f h f c e a

c e a a

43

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

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

d a c e c f c h c

a a

46

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

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

c e a a c a c e e a

d c a d c a c e e a

49

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

c d c a c d c a c

c a e a e c a a

5

a c a c a c e f | f e f e f e c e f f | l k h k l h | f d c d f d c c d

9

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

13

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

17

a a a d a c a c a | d d h d f i f i f h f d d c a d c d c a c | d d d d f d f h d f h

21

f f h j | h h h f i f h f h i f h | f d c h | f d c a d a a c d

25

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

29

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

33

d d f d f g d d | d c d a c a d a d c a c a d c d c d c a | a c d d d h

37

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

35

Musical notation for exercise 35, consisting of four staves with notes and accidentals, and rhythmic flags above.

39

Musical notation for exercise 39, consisting of four staves with notes and accidentals, and rhythmic flags above.

7 8 9 10 11 12 13 14 15 16

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

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

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

17 18 19 20 21 22 23 24 25 26

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

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

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

27 28 29 30 31 32 33 34 35 36

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

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

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

37 38 39 40 41 42 43 44 45 46

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

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

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

47 48 49 50 51 52 53 54 55 56

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

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

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

57 58 59 60 61 62 63 64 65 66

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

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

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

67 68 69 70 71 72 73 74 75 76

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

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

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

77 78 79 80 81 82 83 84 85 86

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

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

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

87 88 89 90 91 92 93 94 95 96

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

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

e e e e e e e e e e c b c e c e b c

48

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

54

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

59

a a a c e c a a a a c

63

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

68

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

73

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

78

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

82

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

86

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

90

94

100

104

109

21 Quanto il mio duol senza conforto sia a 4 [Orlando Lassus]

Melchior Newsidler 1574

7

11

15

19

23

29

34

38

41

43

Exercise 43, measures 1-3. The notation consists of three staves. The first staff contains notes and rests with dynamic markings above it. The second and third staves contain notes and rests. The notes are:
 Measure 1: a, c, d, c, d, a, c, d, a, c, c, c, d.
 Measure 2: c, f, e, f, e, c, e, f, f, f, d, d, c.
 Measure 3: d, d, c, f, h, f, d, h, f, h, e, f, e, c, c.

47

Exercise 47, measures 1-5. The notation consists of three staves. The first staff contains notes and rests with dynamic markings above it. The second and third staves contain notes and rests. The notes are:
 Measure 1: f, g, e, g, c, d, a, h, d, f, d, c, d, c, a, c.
 Measure 2: a, c, d, a, c, d, a, c, d, c, d, c, e, a, c.
 Measure 3: d, c, f, d, d, c, d, c, d, c, d, c, f, f, e, f, e, f, e, c, e.
 Measure 4: a, d, d, c, f, f, e, f, e, f, e, c, e.
 Measure 5: e, f, e, c.

First system of musical notation with rhythmic flags and a three-line staff containing letters (a, c, b, e, f, g, h) representing notes.

Second system of musical notation, starting with a measure number '5' in a box. Includes rhythmic flags and a three-line staff with letters.

Third system of musical notation, starting with a measure number '11' in a box. Includes rhythmic flags and a three-line staff with letters.

Fourth system of musical notation, starting with a measure number '15' in a box. Includes rhythmic flags and a three-line staff with letters.

Fifth system of musical notation, starting with a measure number '19' in a box. Includes rhythmic flags and a three-line staff with letters.

Sixth system of musical notation, starting with a measure number '25' in a box. Includes rhythmic flags and a three-line staff with letters.

Seventh system of musical notation, starting with a measure number '28' in a box. Includes rhythmic flags and a three-line staff with letters.

Eighth system of musical notation, starting with a measure number '32' in a box. Includes rhythmic flags and a three-line staff with letters.

Ninth system of musical notation, starting with a measure number '37' in a box. Includes rhythmic flags and a three-line staff with letters.

41

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

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

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

46

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

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

c c b c e e c c c b c e e c e e c c c b c b c b b

51

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

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

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

56

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

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

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

59

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

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

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

63

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

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

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

67

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

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

f f c e a c e a c e a

23 Was wirt es doch des wunders noch [Ludwig Senfl]

Melchior Newsidler 1574

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

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

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

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

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

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

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

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

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

24 Mein fleiss und müh a 4 [Ludwig Senfl]

Melchior Newsidler 1574

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

36

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

40

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

32

36

40

44

48

1

5

8

11

15

18

22

8

∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
a	a	c	d	a	c	a	a	c	
a	a	a	a	a	a	a	a	a	a

14

∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
a	a	c	d	a	c	a	a	c	
a	a	a	a	a	a	a	a	a	a

20

∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
a	a	c	d	a	c	a	a	c	
a	a	a	a	a	a	a	a	a	a

25

∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
a	a	c	d	a	c	a	a	c	
a	a	a	a	a	a	a	a	a	a

34

∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
a	a	c	d	a	c	a	a	c	
a	a	a	a	a	a	a	a	a	a

45

∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
a	a	c	d	a	c	a	a	c	
a	a	a	a	a	a	a	a	a	a

55

∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
a	a	c	d	a	c	a	a	c	
a	a	a	a	a	a	a	a	a	a

65

∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
a	a	c	d	a	c	a	a	c	
a	a	a	a	a	a	a	a	a	a

70

∟	∟	∟	∟	∟	∟	∟	∟	∟	∟
a	a	c	d	a	c	a	a	c	
a	a	a	a	a	a	a	a	a	a

29 Ein lieblicher und sehr guter Tanz & Folget der Hupffauff

Melchior Newsidler 1574

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

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

10.

c	c	f	k	h	g	h	h	c	d	f	f	d	c	c	f	k	h	g	h	h	i	h	f	d	f	h
d	f	d	h	h	h	h	h	h	d	c	d	a	d	c	f	d	h	h	h	h	d	f	d	d	d	d
e	c	k	h	f	h	e	k	l	k	f	c	e	c	c	e	c	h	f	h	e	k	l	k	f	f	e
c	c	h	k	f	h	h	h	c	a	c	a	c	d	a	c	h	k	f	h	h	d	i	f	d	d	d

19.

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

29.

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

40.

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

51.

c	c	f	k	h	h	g	e	g	h	h	h	c	d	f	d	f	d	c	c	f	k	h	c	h	c	h	c
d	f	d	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h
e	k	h	f	h	e	k	l	k	h	k	f	c	e	c	c	e	c	e	c	e	k	h	f	k	h	f	f
c	c	h	k	h	h	h	h	h	h	h	h	c	a	c	a	c	d	a	c	e	h	k	h	f	f	f	f

62.

g	e	g	h	h	h	i	h	j	f	d	f	h	f	h	d	f	h	f	d	c	a	c	d	d	f	h	i	h	j
h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h
h	e	k	l	k	h	k	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	
h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h

74.

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

86.

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

30 Fuggerin Tanz & Folget der Hupffauff

Melchior Newsidler 1574

Handwritten musical notation for measures 1-6. The notation consists of two staves per measure, with rhythmic flags above the notes. The notes are primarily 'a', 'c', 'd', and 'g'.

Handwritten musical notation for measures 7-11. The notation consists of two staves per measure, with rhythmic flags above the notes. The notes include 'a', 'c', 'd', 'g', 'f', and 'h'.

Handwritten musical notation for measures 12-16. The notation consists of two staves per measure, with rhythmic flags above the notes. The notes include 'a', 'c', 'd', 'g', 'f', and 'h'.

Handwritten musical notation for measures 17-22. The notation consists of two staves per measure, with rhythmic flags above the notes. The notes include 'a', 'c', 'd', 'g', 'f', and 'h'.

Handwritten musical notation for measures 23-29. The notation consists of two staves per measure, with rhythmic flags above the notes. The notes include 'a', 'c', 'd', 'g', 'f', and 'h'. A double bar line is present between measures 23 and 24.

Handwritten musical notation for measures 30-36. The notation consists of two staves per measure, with rhythmic flags above the notes. The notes include 'a', 'c', 'd', 'g', 'f', and 'h'.

Handwritten musical notation for measures 37-44. The notation consists of two staves per measure, with rhythmic flags above the notes. The notes include 'a', 'c', 'd', 'g', 'f', and 'h'.

Handwritten musical notation for measures 45-48. The notation consists of two staves per measure, with rhythmic flags above the notes. The notes include 'a', 'c', 'd', 'g', 'f', and 'h'. A double bar line is present between measures 45 and 46.

31 Die alt Schwiger & Volget der Hupffauff

Melchior Newsidler 1574

8

8 9 10 11

12

12 13 14 15

16

16 17 18 19

24

24 25 26 27

32

32 33 34 35

39

39 40 41 42

46

46 47 48 49

32 Wann ich des morgens frü auffsteh & Volget der Hupffauff

Melchior Newsidler 1574

Handwritten musical notation for the first system, including rhythmic flags and notes on a three-line staff.

Handwritten musical notation for the second system, including rhythmic flags and notes on a three-line staff.

Handwritten musical notation for the third system, including rhythmic flags and notes on a three-line staff.

Handwritten musical notation for the fourth system, including rhythmic flags and notes on a three-line staff.

Handwritten musical notation for the fifth system, including rhythmic flags and notes on a three-line staff.

Handwritten musical notation for the sixth system, including rhythmic flags and notes on a three-line staff.

33 Der alten Weiber Tantz & Volget der Hupffauff

Melchior Newsidler 1574

Handwritten musical notation for measures 1-8. The notation consists of two staves per measure. The upper staff contains rhythmic symbols (vertical lines with flags) and letters (a, b, c, d, e, f, g, h). The lower staff contains rhythmic symbols and letters (a, c, e, g). Measure 1 starts with a repeat sign. Measure 8 ends with a repeat sign.

Handwritten musical notation for measures 9-14. Similar notation to the previous system, with two staves per measure. Measure 9 starts with a repeat sign. Measure 14 ends with a repeat sign.

Handwritten musical notation for measures 15-20. Similar notation to the previous systems, with two staves per measure. Measure 15 starts with a repeat sign. Measure 20 ends with a repeat sign.

Handwritten musical notation for measures 21-28. Similar notation to the previous systems, with two staves per measure. Measure 21 starts with a repeat sign. Measure 28 ends with a repeat sign.

Handwritten musical notation for measures 29-38. Similar notation to the previous systems, with two staves per measure. Measure 29 starts with a repeat sign. Measure 38 ends with a repeat sign.

Handwritten musical notation for measures 39-47. Similar notation to the previous systems, with two staves per measure. Measure 39 starts with a repeat sign. Measure 47 ends with a repeat sign.

Handwritten musical notation for measures 48-50. Similar notation to the previous systems, with two staves per measure. Measure 48 starts with a repeat sign. Measure 50 ends with a repeat sign.

36 Mein hertz ist frisch mein gmüt ist frey & Volget der Hupffauff

Melchior Newsidler 1574

1
 c d d c a a h f c d c a c d f d c c a c c d d c a a c a c d f
 a a b d b a a b d b d f o f c d o o c a o f a a a a a a a a b a d a
 a .: c c c c f f a c a a a c b c b c c d b a b a c c
 c .: c c a a d f a a c a c a a a a a a a a a

10
 h h f d c a a c d f d c c a d c c a c d o f o f d o o c d o c a o c f e f f d c
 o o b a o o c d a c d o b a a a a a o c a c d a c d o o f o f d o o c a o c f e f f d c
 f e c a a e f c b a b b a a a c a c d a c d o o f o f d o o c a o c f e f f d c
 d f c a a e f a c c b c c a c a c d a c d o o f o f d o o c a o c f e f f d c

18
 a b d b d a d a c f o d o o c o b r o b b a a a a a a b b a a c d a c d o o f o f d o c d c a
 b b d b d a d a c f o d o o c o b r o b b a a a a a a b b a a c d a c d o o f o f d o c d c a
 d a a f g f o b o b b a a a a a a b b a a c d a c d o o f o f d o c d c a
 d a a f g f o b o b b a a a a a a b b a a c d a c d o o f o f d o c d c a

26
 c e f e f f d a c a b d b d a d a c f o d o o c o b r o b b a a a a a a a a b b a a c d a c d
 o o c e f e f f d a c a b d b d a d a c f o d o o c o b r o b b a a a a a a a a b b a a c d a c d
 a e a c g h i g b a b d a d a c f o d o o c o b r o b b a a a a a a a a b b a a c d a c d
 a e a c g h i g b a b d a d a c f o d o o c o b r o b b a a a a a a a a b b a a c d a c d

34
 c d c a h f c d c a c d f d c c a c c d a c a a a c d f h f d o c a c d f
 a .: b a a b a h o f o f c d o o c a o f a a a a a a a a b a d a c d f h f d o c a c d f
 c .: c c c c f f a c a a a c b c c a c c a a b a a b a d a c d f h f d o c a c d f
 a a a d f a a a c c c c c c a a a a a a a a b a d a c d f h f d o c a c d f

45
 d c a c a a c d o f d c a c a c f e f f d c a b d b d a c f o d o b r o b b a a a b d b d
 b a a b a a a d a c d o o f d o o c a c a c f e f f d c a b d b d a c f o d o b r o b b a a a b d b d
 c b c c c a c d o o f a b r d o o c a c a c f e f f d c a b d b d a c f o d o b r o b b a a a b d b d
 c c c a c d o o f a b r d o o c a c a c f e f f d c a b d b d a c f o d o b r o b b a a a b d b d

55
 o b b a c c d a c d o f d c a c a c f e f f d c a b d b d a c f o d o b r o b b a a a b d b d
 a c b c c a c d o o f a b r d o o c a c a c f e f f d c a b d b d a c f o d o b r o b b a a a b d b d
 d c a a c c d a c d o o f a b r d o o c a c a c f e f f d c a b d b d a c f o d o b r o b b a a a b d b d
 d c a a c c d a c d o o f a b r d o o c a c a c f e f f d c a b d b d a c f o d o b r o b b a a a b d b d

65
 b a a a
 o b b d c c d a
 a c b c c a
 d c a a

10

a	c	a	e	a	e	c	a	a	c	a	e	a	e	c	a	a	c	e	a	e	a	a	a
c	.	δ	a	c	c	δ	c	a	c	δ	c	c	δ	c	c	a	c	c	δ	a	δ	a	c
c	.	a	a	c																			
a	e	a	c	a	a	e	a	a	a	e	a	a	a	a	e	a	a	e	a	c	a	a	a

19

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

28

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

37

e	c	e	e	a	c	a	e	c	a	a	e	c	a	a	e	c	e	a	a	a	a	a	a	a	c	a	a
a	a	c		c	δ	c	δ	c	δ	e	c	δ	a	c	c	δ	c	a	c	c	δ	c	e	a	a	e	c
a	c																										
a				a	a	a	e	a	c	a		a	c	a	a	a	e	a		a		a		a		a	

47

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

57

a	c	a	e	c	e	a	c	e	c	a	e	c	c	a	a	a	a	a	a	a	e	c	e	a	a	a	a	a	a		
c			a	a	δ	c	a	δ	c	c	a	e	c	e	a	c	c	δ	δ	c	c	a	a	a	e	c	e	a	δ	c	a
e	a	c	c	a	c	e	c	e	c	a	a	c	c	a	a	c	c	a	a	c	c	a	a	c	c	a	a	a	a	a	

67

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

77

a	c	a	e	c	e	c	a	c	e	a	a	e	c	e	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	
c			a	a	c	δ	δ	c	e	a	c	e	c	c	δ	c	a	c	δ	c	a	c	δ	c	.					
c																														
a	a	c	c	a	a	c	e	a	e	a	c	c	c	a																

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

a a c e f c e f h k l k h g h a h f e c a h h f e h f e c f
 a a d a d a d a h a h a c a e c e c a a a a f c d d a
 c a c d c d a d d a d f a h k k e c d c a a a a c d a
 c a c e a c e h h k h h h a c e a c c h h h a a a
 a e h h k h h h a c e a c c h h h a a a

e c a a a h h f e f h f e c e f e c a a a a a a c e f e
 a d e c e a a f a a f c d d a a c a e a d a a a a c a
 c a c g g c g c a a c d c c d c : 3 c :c d d a c a
 a a h a h a a c a a a a : e e c a c

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

a a a c e f c e c e f h k l k h h g e g h h f e c
 a d c a a d a a d a d a h a a h h k l k h k a a c d
 c d c c d c a c a c d d a d i a h h h k l k h k a c d
 a c a c a c e h h k h e h h h h a c

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

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

8

15

21

26

31

37

41

44

47

a	h	f	c	e	f	e	e	h	h	f	h	f	h	f	h	h	h	f	h															
a	f	e	f	f	f	f	f	a	f	g	f	f	h	h	i	h	f	h	i	h	f	h	i	h	f	h	i	h	f	h	k	l	k	l
g	h	a	c					3	f	h	f	h	f	h	f	h	f	h	f	h	f	h	f	h	f	h	f	h	f	h	k	l	k	l
a				a				a																										

56

h	h	h	f	h	f	h	h	h	h	f	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h
k	l	k	f	f	f	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h
k	l	k	f	f	f	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h	h
h			h																																	

64

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

71

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

78

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

84

i	f	h	f	i	h	i	f	h	f	i	h	f	i	h	f	i	h	f	i	h	f	i	h	f	i	h	f	i	h	f	i	h	f	i	h	f	i	h

89

d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	
f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f	f
d																																						

93

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

100

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

44

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

48

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

53

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

58

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

62

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

65

$\text{f i f g i f b d a b d a}$	$\text{f i f g i f b d a b d a}$	d h i f h i l
g f g i c	g f g i c	f d f g f
a a	a a	d

68

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

71

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

74

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

a

78

Exercise 78 musical notation.

81

Exercise 81 musical notation.

88

Exercise 88 musical notation.

94

Exercise 94 musical notation.

99

Exercise 99 musical notation.

104

Exercise 104 musical notation.

109

Exercise 109 musical notation.

113

Exercise 113 musical notation.

119

Exercise 119 musical notation.

125

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

130

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

137

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

143

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

150

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

156

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

162

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

166

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

170

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

6

11

15

19

23

27

30

34

75

Musical notation for exercise 75, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody consists of eighth and quarter notes with various accidentals. The bass line is mostly whole notes.

78

Musical notation for exercise 78, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody includes a triplet of eighth notes. The bass line has some half notes and quarter notes.

84

Musical notation for exercise 84, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is primarily quarter notes with some eighth notes. The bass line is mostly whole notes.

91

Musical notation for exercise 91, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody includes eighth and quarter notes. The bass line has some half notes and quarter notes.

97

Musical notation for exercise 97, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is mostly quarter notes. The bass line has some half notes and quarter notes.

103

Musical notation for exercise 103, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody includes eighth and quarter notes. The bass line has some half notes and quarter notes.

109

Musical notation for exercise 109, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is primarily quarter notes. The bass line is mostly whole notes.

115

Musical notation for exercise 115, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is primarily quarter notes. The bass line is mostly whole notes.

120

Musical notation for exercise 120, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody includes eighth and quarter notes. The bass line has some half notes and quarter notes.

124

Musical notation for exercise 124, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of a single melodic line with notes and rests, and a bass line with notes and rests. The exercise is divided into four measures.

129

Musical notation for exercise 129, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of a single melodic line with notes and rests, and a bass line with notes and rests. The exercise is divided into four measures.

137

Musical notation for exercise 137, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of a single melodic line with notes and rests, and a bass line with notes and rests. The exercise is divided into four measures.

143

Musical notation for exercise 143, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of a single melodic line with notes and rests, and a bass line with notes and rests. The exercise is divided into four measures.

150

Musical notation for exercise 150, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of a single melodic line with notes and rests, and a bass line with notes and rests. The exercise is divided into four measures.

155

Musical notation for exercise 155, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of a single melodic line with notes and rests, and a bass line with notes and rests. The exercise is divided into four measures.

159

Musical notation for exercise 159, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of a single melodic line with notes and rests, and a bass line with notes and rests. The exercise is divided into four measures.

167

Musical notation for exercise 167, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of a single melodic line with notes and rests, and a bass line with notes and rests. The exercise is divided into four measures.

173

Musical notation for exercise 173, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of a single melodic line with notes and rests, and a bass line with notes and rests. The exercise is divided into four measures.

177

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

182

d d f g d f g d f g f g d f g d f h f h f d f h i f h i f h i h i h f h

185

d h d f d h f d g f d d l i h l i g l i f i f h i h f i g f b f b d f d b f d b

189

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

193

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

196

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

202

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

hh i fi hihf hihd fhihf d c a c d d c f c h f i h f h i f h k l h h h

i f g i f g f f f d d f i h f h i f h k l h h h

f f f f d d f i h f h i f h k l h h h

f f f f d d f i h f h i f h k l h h h

f f f f d d f i h f h i f h k l h h h

f f f f d d f i h f h i f h k l h h h

8 f d c d c a h f h i h f h h h h i h l k h f h f d c

g f b d d d f g h k l k l k h k f f h i h l k h f h f d c

h f b d d d f g h k l k l k h k f f h i h l k h f h f d c

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

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

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

13 c a d a b a b h l i h f d d c d c d c a c d d d d h d f h

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

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

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

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

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

19 f d c d c a a a c d f h i h f h i h f d c a c d c a

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

43

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

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46

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

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49

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

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52

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

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44 Fantasia

Melchior Newsidler 1574

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

7

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

12

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

17

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

24

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

28

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

33

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

38

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

45

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

53

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

59

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

45 Fantasia supra Anchor che col partire [Rore]

Melchior Newsidler 1574

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

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

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

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

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

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

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

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

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

45

f e c e f e c a

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

49

c a a c a

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

53

a

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

59

e f e a c a

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

63

f e f c g c d d c a c

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

68

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

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