

TABLATURE

1. FANTASIA - Perino Fiorentino

D-Sl G.I.4 I, ff. 66v-67r

1 2 3 4 5 6

1

7 8 9 10 11 12

7

13 14 15 16 17 18

13

19 20 21 22 23 24

19

25 26 27 28 29 30

31 32 33 34 35 36

29

37 38 39 40 41 42

34

[illegible]

38

42

$\begin{array}{c} \nearrow \\ \searrow \end{array}$	$\begin{array}{c} \nearrow \\ \searrow \end{array}$	$\begin{array}{c} \nearrow \\ \searrow \end{array}$	$\begin{array}{c} \nearrow \\ \searrow \end{array}$	$\begin{array}{c} \nearrow \\ \searrow \end{array}$	$\begin{array}{c} \nearrow \\ \searrow \end{array}$	$\begin{array}{c} \nearrow \\ \searrow \end{array}$	$\begin{array}{c} \nearrow \\ \searrow \end{array}$	$\begin{array}{c} \nearrow \\ \searrow \end{array}$	$\begin{array}{c} \nearrow \\ \searrow \end{array}$
	a	a	b	a	b	a	a	a	b
c	d	a	b	a	d	b	a	d	b
c	c	a	d	c	c	a	c	c	a
a		c	a		c		a	d	c

47

f f f f	c a a a	B B f D	a c a D	D B B a
B a f c	D a f D	a a a a	a D B a	B B a a
a c a a	f a a a	f B B B	c c a a	c D D D

52

[illegible]

57

\parallel	\nearrow		\parallel	\nearrow	\parallel	\nearrow
a	a	a	a	a	a	a
\searrow	\searrow	\searrow	\searrow	\searrow	\searrow	\searrow
c	c	c	c	c	c	c
a	a	a	a	a	a	a
\searrow	\searrow	\searrow	\searrow	\searrow	\searrow	\searrow
c	c	c	c	c	c	c
a	a	a	a	a	a	a
\searrow	\searrow	\searrow	\searrow	\searrow	\searrow	\searrow
c	c	c	c	c	c	c
a	a	a	a	a	a	a

63

\nearrow	\parallel	\nearrow	\parallel	\nearrow	\parallel	\nearrow	\parallel		\odot
a	a	a	b.	b	a	c	a	b	d
b			b.	b	b	c	c	d	c
c	a.	b	d	c	a	a	e	a	c
a	b	d	c	a	c	a	.	a	a

69

2. RECERCAR - Francesco da Milano - Ness App. 31

D-Sl G.I.4 I, ff. 67v-68r

1

8

15

22

29

36

42

81

85

90

[illegible]

94

The Rose Tree
 G major, 3/4 time
 12 measures

99

3. Fantasia 4 - Joan Matelart

D-Sl G.I.4 II, ff. 61v-62r

1

9

17

24

31

38

45

4. Fantasia 1 - Joan Matelart - 7F

D-Sl G.I.4 II, f. 60v

1

7

13

18

23

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[illegible]

43

5. Fantasia 2 - Joan Matelart - 7F

D-Sl G.I.4 II, ff. 60v-61r

1

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10

24

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44

6. Fantasia 3 - Joan Matelart - 7F

D-Sl G.I.4 II, f. 61v

1

6

12

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23

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35

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45

7. Fantasia 6 - Joan Matelart - 7F

D-Sl G.I.4 II, f. 62r

1

7

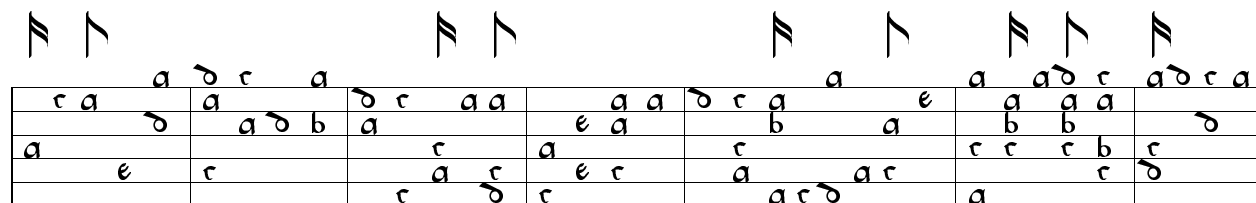
13

19

26

33

40

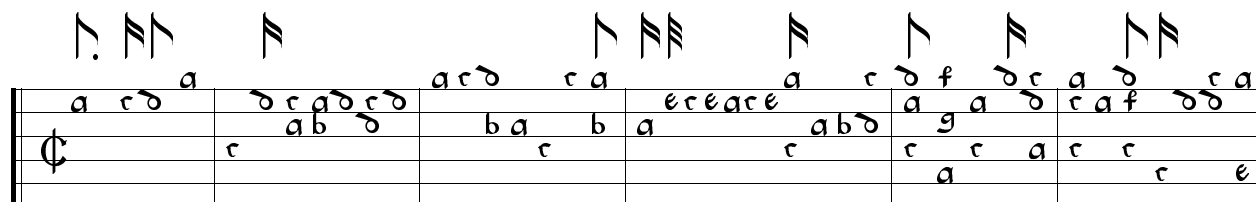


47

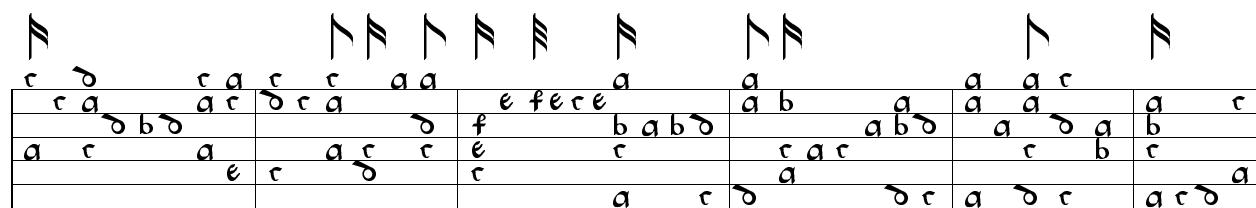


8. Fantasia 5 - Joan Matelart

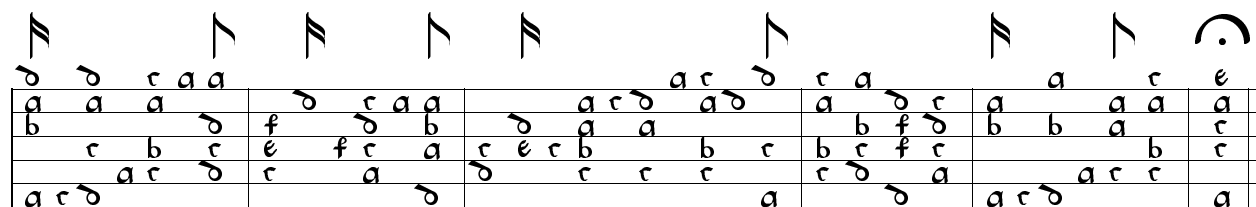
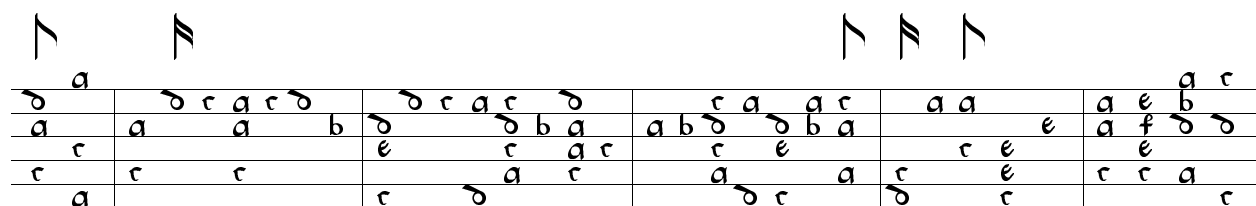
D-Sl G.I.4 II, f. 62v



1



7



18

9. Fantasia 7 - Joan Matelart - 7F

D-Sl G.I.4 II, ff. 62v-63r

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44

10. Fantasia 8 - Joan Matelart - 7F

D-SI G.I.4 II, f. 63r

1

8

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38

11. Fantasia 9 - Joan Matelart - 7F

D-Sl G.I.4 II, f. 63v

Measures 1-6 of Fantasia 9. The notation is on a three-staff system. Above the staves are rhythmic flags. The notes are written in a stylized, early printed font. Measure 1 starts with a C-clef and a common time signature. Dynamics like 'f' and 'a' are present.

1

Measures 7-12 of Fantasia 9. The notation continues on the three-staff system. Measure 7 starts with a new line of notation. Dynamics like 'f' and 'a' are present.

7

Measures 13-18 of Fantasia 9. The notation continues on the three-staff system. Measure 13 starts with a new line of notation. Dynamics like 'a' and 'f' are present.

13

Measures 19-24 of Fantasia 9. The notation continues on the three-staff system. Measure 19 starts with a new line of notation. Dynamics like 'f' and 'a' are present. The piece ends with a fermata-like symbol.

1

11

16

21

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35

Handwritten musical notation on a four-staff system. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and dynamic markings (f, f). The notes are written in a stylized, handwritten style.

35

41

Handwritten musical notation on a four-staff system. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and dynamic markings (f, f). The notes are written in a stylized, handwritten style.

41

45

Handwritten musical notation on a four-staff system. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and dynamic markings (f, f). The notes are written in a stylized, handwritten style.

45

49

Handwritten musical notation on a four-staff system. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and dynamic markings (f, f). The notes are written in a stylized, handwritten style.

49

13. Fantasia 11 - Joan Matelart

D-SI G.I.4 II, f. 64r

1

8

14

21

27

33

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46

14. Fantasia 12 - Joan Matelart

D-Sl G.I.4 II, f. 64v

1

7

13

19

15. Fantasia 14 - Joan Matelart

D-Sl G.I.4 II, f. 64v

1

8

15

21

26

32

38

16. Fantasia 15 - Joan Matelart

D-Sl G.I.4 II, f. 65r

1

8

14

20

17. Fantasia 13 - Joan Matelart - 7F

D-Sl G.I.4 II, ff. 65v-66r

1

9

16

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36

75 76 77 78

79

79 80 81 82

83

83 84 85 86

87

87 88 89 90

91

91 92 93 94

96

95 96 97 98

101

99 100 101 102 103 104

105

18. FANTASIA

D-Sl G.1.4 III, f. 10v

[illegible]

1

[illegible]

9

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

20

32

[illegible]

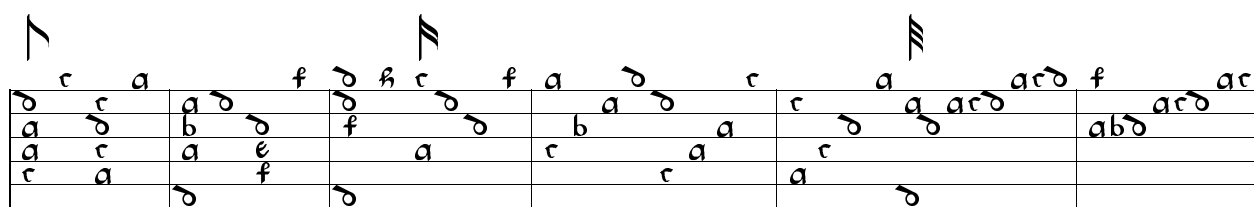
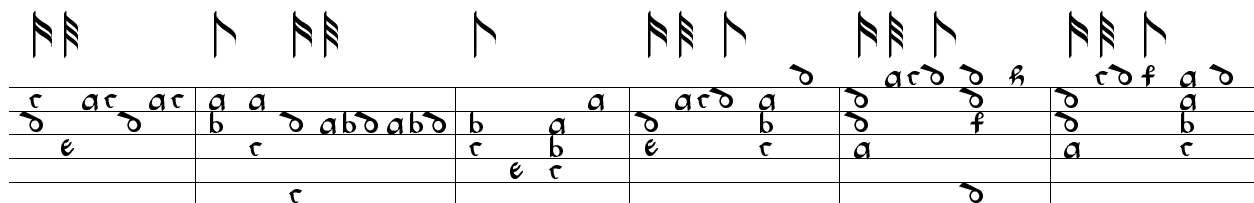
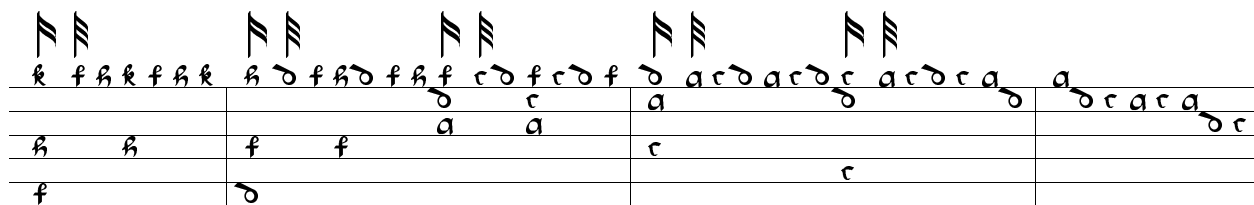
44

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

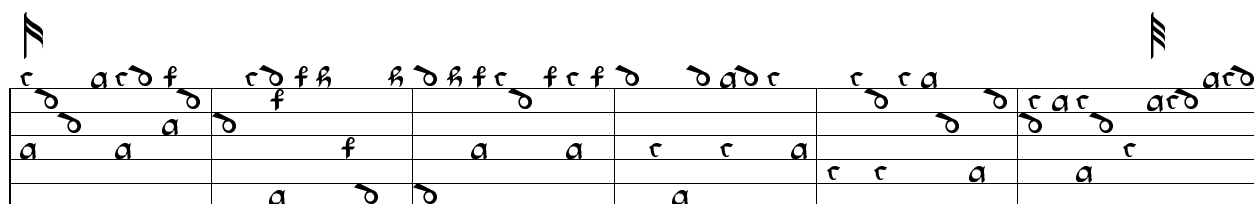
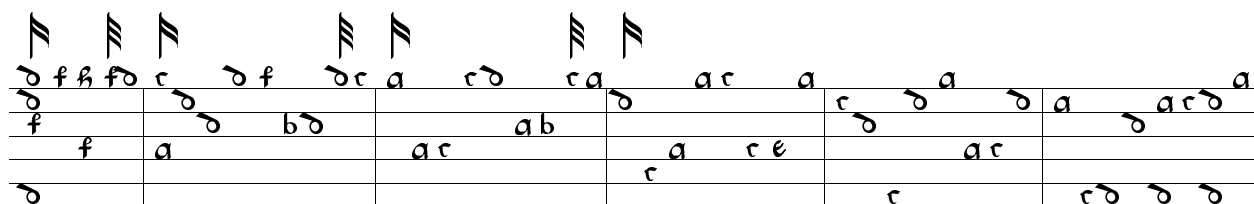
59

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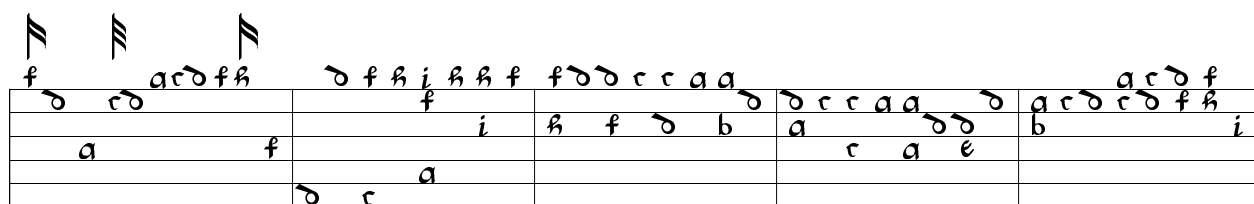
70



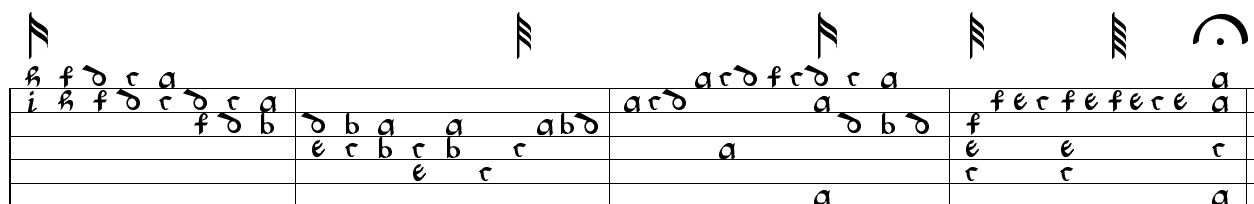
51



62



68



73

20. FANTASIA

D-Sl G.I.4 III, ff. 10v-11r

1

8

15

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40

$\frac{a}{\delta b a}$	$\frac{a}{b a b \delta} \quad \frac{a}{\delta b a}$	$\frac{a}{b a b \delta} \quad a c \delta$	$a \quad c a c \delta f \delta c a \quad c a$	$\delta c a \delta$
c	c	a	a	$b \delta b a$
a	a		c	$\delta \quad a$

[illegible]

21. FANTASIA - Santino Garsi or Lorenzino - 7F8D

D-Sl G.I.4 III, ff. 25v-26r

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47

52

b a	a a a a	a a	a a a a	a a	a
b a b a a	b a b b	b a b b		b a a a	a a a a
c . c b	c c c	c c	a	c c	a a a
a	a	a a	a a a	a a a	c c

/a

52

58

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

58

64

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

64

67

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

/a

67

77

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

77

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

a

77

85

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

85

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

[illegible][illegible]

c	c	e	e	f	f	c	c	e	e	f	f
acccera caccera								ccaccera			
e				er		acccera		ccaccera		eracccercera	

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

22. FUGA - 7F

D-SI G.I.4 III, f. 29v

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

23. FANTASIA - 7F9D

D-SI G.I.4 III, f. 47v

1

1

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13

24. RECERCAR

D-SI G.I.4 III, f. 48v

9

9

18

18

25. RECERCAR

D-Sl G.I.4 III, ff. 48v-49r

26. FANTASIA - Kaspar Seliecki

D-Sl G.1.4 III, ff. 53v-54r

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12

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68

76

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92

99

107

114

1

7 a

11

16

/a

24

28

28. FANTASIA 2 - Francesco da Milano - Ness 28

CH-Bu F.IX.70, p. 41

1

11

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29. FANTASIA 3 - 7F

CH-Bu F.IX.70, p. 41

1

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17

30. FANTASIA 4 - Francesco da Milano - Ness 75

CH-Bu F.IX.70, pp. 41-42

1

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31. FANTASIA 5 - 7F8D

CH-Bu F.IX.70, p. 42

1

12

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44

52

32. FANTASIA 7 on Vestiva i colli

CH-Bu F.IX.70, pp. 43-44

1

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16

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33. FANTASIA 6 - 7F

CH-Bu F.IX.70, p. 43

1

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34. FANTASIA 8 - Melchior Neusidler - 7F

CH-Bu F.IX.70, pp. 44-46

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35. FANTASIA 11 - 7F

CH Bu F.IX.70, pp. 48-49

1

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24

System 1: A musical score system with three staves. The top staff contains various musical notations including eighth and sixteenth notes, rests, and dynamic markings like 'f'. The middle and bottom staves contain letter-based notation (a, b, c, d, e, f, g) and rests. The system concludes with a double bar line.

System 2: A musical score system with three staves. It continues the notation from the previous system, featuring a mix of musical notes and letter-based notation. The system ends with a double bar line.

31 a a

System 3: A musical score system with three staves. It continues the notation, including musical notes, rests, and letter-based notation. The system ends with a double bar line.

34 a a

System 4: A musical score system with three staves. It continues the notation, including musical notes, rests, and letter-based notation. The system ends with a double bar line.

a

System 5: A musical score system with three staves. It continues the notation, including musical notes, rests, and letter-based notation. The system ends with a double bar line.

41

a

1

8

15

20 a

26

33

39

45

51

a

a

a

a

37. FANTASIA 10 - Melchior Neusidler

CH-Bu F.IX.70, p. 47

1

7

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38. FANTASIA 13

CH-Bu F.IX.70, p. 51

1

1

7

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40. FANTASIA 14 - Jacob de Retz - 7F

CH-Bu F.IX.70, p. 52

[illegible]

1

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

12

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

23

\mathbb{N}	\mathbb{N}	\mathbb{N}	\mathbb{N}	\mathbb{N}	\mathbb{N}						
c	d	a	c	d	a	c	d	a	c	d	a
d	a	c	d	a	c	d	a	c	d	a	c
a	c	d	a	c	d	a	c	d	a	c	d
c	d	a	c	d	a	c	d	a	c	d	a
d	a	c	d	a	c	d	a	c	d	a	c
a	c	d	a	c	d	a	c	d	a	c	d
c	d	a	c	d	a	c	d	a	c	d	a
d	a	c	d	a	c	d	a	c	d	a	c
a	c	d	a	c	d	a	c	d	a	c	d
c	d	a	c	d	a	c	d	a	c	d	a
d	a	c	d	a	c	d	a	c	d	a	c
a	c	d	a	c	d	a	c	d	a	c	d
c	d	a	c	d	a	c	d	a	c	d	a
d	a	c	d	a	c	d	a	c	d	a	c
a	c	d	a	c	d	a	c	d	a	c	d
c	d	a	c	d	a	c	d	a	c	d	a
d	a	c	d	a	c	d	a	c	d	a	c
a	c	d	a	c	d	a	c	d	a	c	d
c	d	a	c	d	a	c	d	a	c	d	a
d	a	c	d	a	c	d	a	c	d	a	c
a	c	d	a	c	d	a	c	d	a	c	d
c	d	a	c	d	a	c	d	a	c	d	a
d	a	c	d	a	c	d	a	c	d	a	c
a	c	d	a	c	d	a	c	d	a	c	d
c	d	a	c	d	a	c	d	a	c	d	a
d	a	c	d	a	c	d	a	c	d	a	c
a	c	d	a	c	d	a	c	d	a	c	d
c	d	a	c	d	a	c	d	a	c	d	a
d	a	c	d	a	c	d	a	c	d	a	c
a	c	d	a	c	d	a	c	d	a	c	d
c	d	a	c	d	a	c	d	a	c	d	a
d	a	c									

33

<div style="display: flex; justify-content: space-around; align-items: center;"> ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ </div>																
B	B	f	B	f	a	d	c	c	a	b	a	c	a	c	a	a
i	i	.	i	f	d	a	a	d	c	b	b	.	d	c	b	a
k	i		f	B		a				a	c		a	a	a	b
B				B	a	c	b		d	a	c		d	c	a	a

43

\nearrow	\parallel	\equiv	\parallel	\curvearrowright
d	$d \ c \ a$	$c \ d \ a \ c$	$d \ c \ a$	$d \ c$
a		$a \ b \ d$	$a \cdot \ d \ b \ a$	$a \ b \ a$
	$c \ a$	c	$a \cdot \ b \ b \ d \cdot$	$d \cdot \ d \ b \ a$
$c \ d$	a		$a \cdot \ b \ b \cdot$	$a \cdot \ d \ b \ a$
				a
				$d \ b$
				a

54

41. FANTASIA 15 - Melchior Neusidler

CH-Bu F.IX.70, pp. 53-54

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6

15

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35 36 37 38 39

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40 41 42 43 44

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45 46 47 48 49

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50 51 52 53 54

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55 56 57 58 59

60

60 61 62 63 64

42. FANTASIA 16

CH-Bu F.IX.70, p. 54

1

1 2 3 4 5 6 7 8 9 10

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11 12 13 14 15 16 17 18 19 20

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19 20 21 22 23 24 25 26 27 28

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27 28 29 30 31 32 33 34 35 36

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36 37 38 39 40 41 42 43 44 45

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46 47 48 49 50 51 52 53 54 55

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43. FANTASIA 17

CH-Bu F.IX.70, p. 55

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44. FANTASIA 18 - Jud. Wormaciensis - 7F

CH-Bu F.IX.70, pp. 55-56

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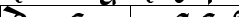
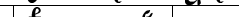


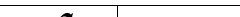
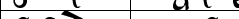
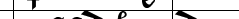
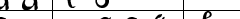
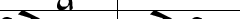
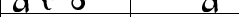

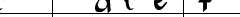
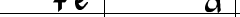
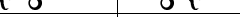
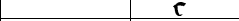
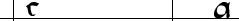
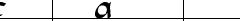
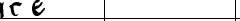
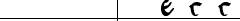




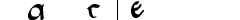





46. FANTASIA 21 - Pomponio da Bologna - 7F8D

CH-Bu F.IX.70, p. 58



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

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

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[illegible]

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[illegible]

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

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47. FANTASIA di Napoli 20

CH-Bu F.IX.70, pp. 57-58

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48. FANTASIA BELLISSIMI 22 - 7F8D

CH-Bu F.IX.70, pp. 59-60

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

53

62

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

62

69

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

69

77

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

77

84

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

84

91

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

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49. RECERCAR 2

CH-Bu F.IX.70, pp. 77-78

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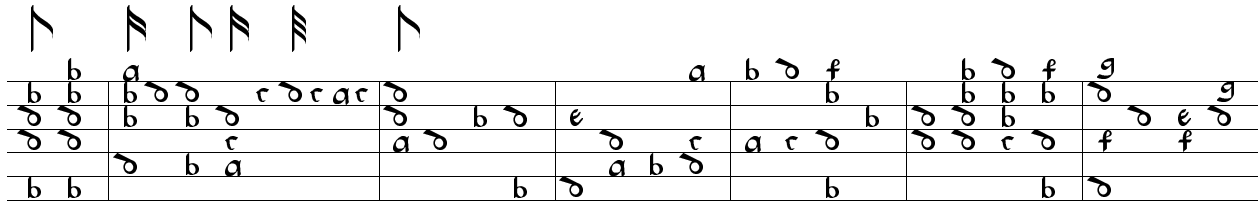
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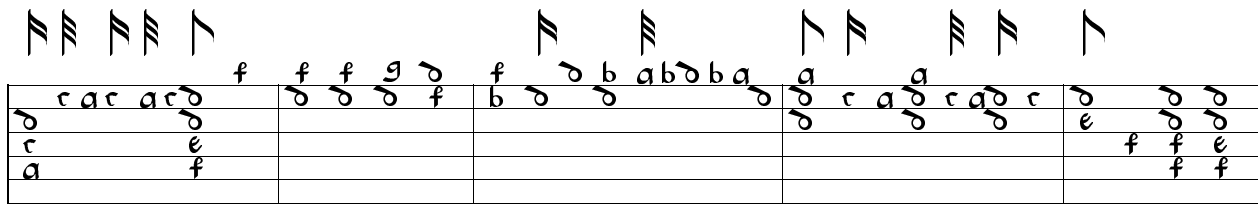
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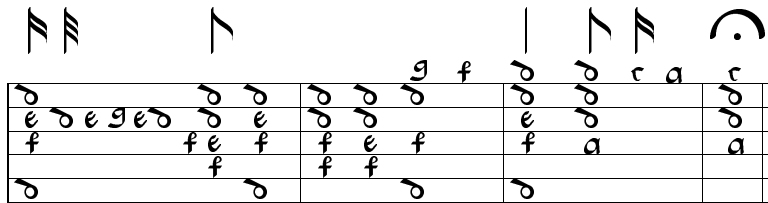
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50. RECERCAR 1

CH-Bu F.IX.70, p. 76

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51. FUGA - Diomedes Cato - 7F8D

PL-LZu M 6983, ff. 65v-66r

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52. FUGA - Diomedes Cato - 7F

PL-LZu M 6983, ff. 66v-67r

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53. FUGA - 7F8D

PL-LZu M 6983, ff. 67v-68r

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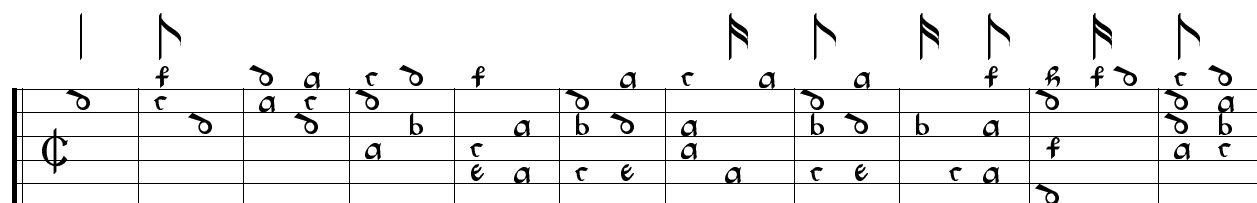
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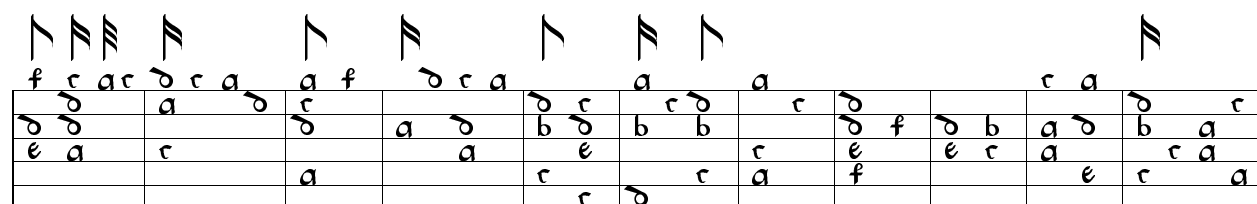
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54. FANTASIA

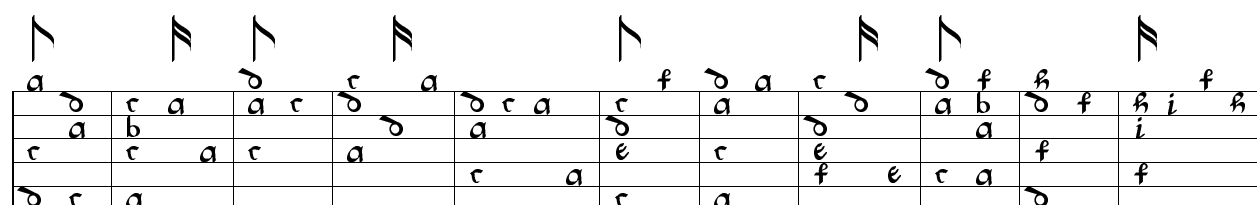
PL-LZu M 6983, ff. 76v-77r



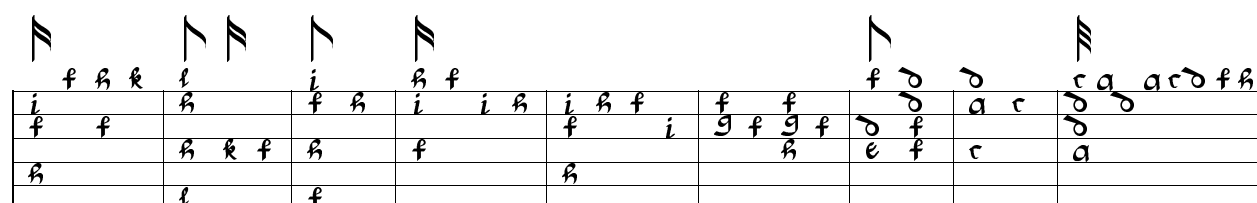
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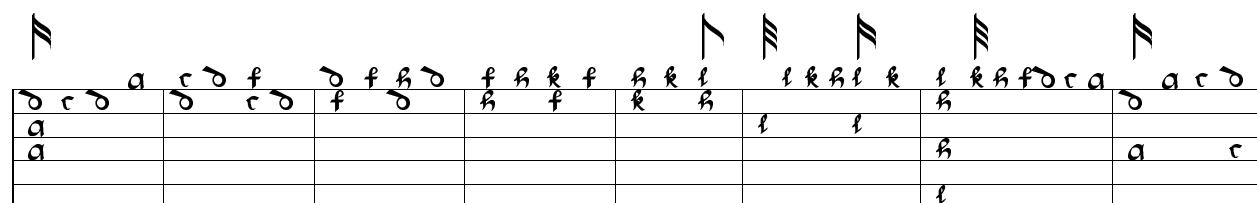
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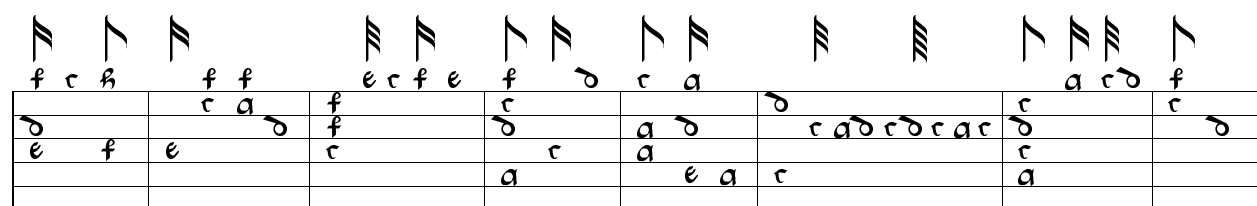
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55. FUGA

PL-LZu M 6983, f. 101v

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59. FANTASIA

DK-Kk Thott 841,4o, f. 102r

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60. FANTASIA

DK-Kk Thott 841,4o, f. 102v

1

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61. FUGA - 7F

A-Lla hs.475, f. 50r

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62. FANTASIA - Melchior Neusidler - 7F8D

A-Lla hs.475, ff. 69v-70v

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38 39 40 41

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54 55 56 57

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58 59 60 61

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

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101

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104

63. Fantasia - Francesco da Milano - Ness 2

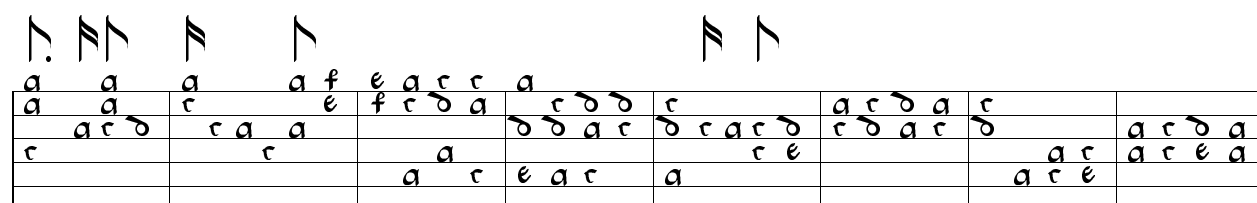
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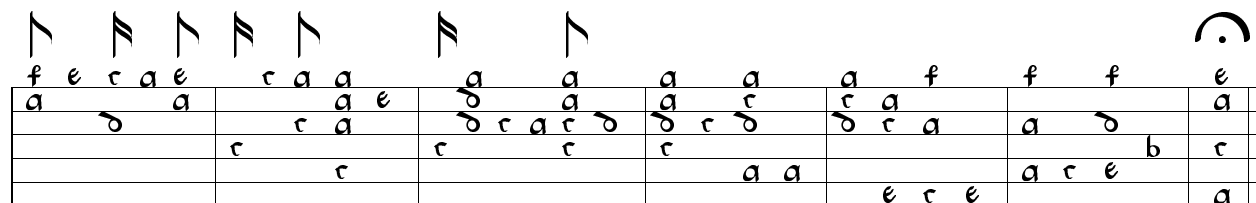


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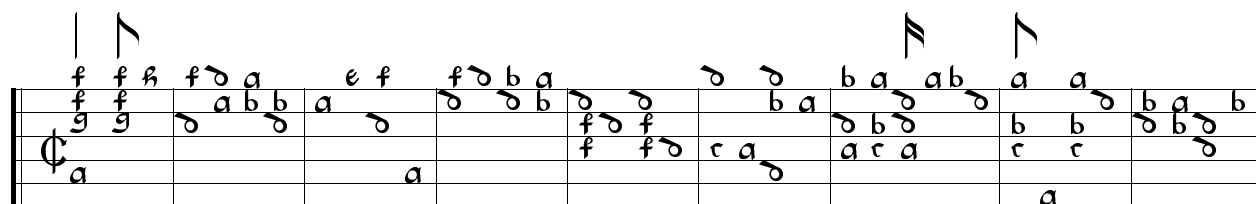
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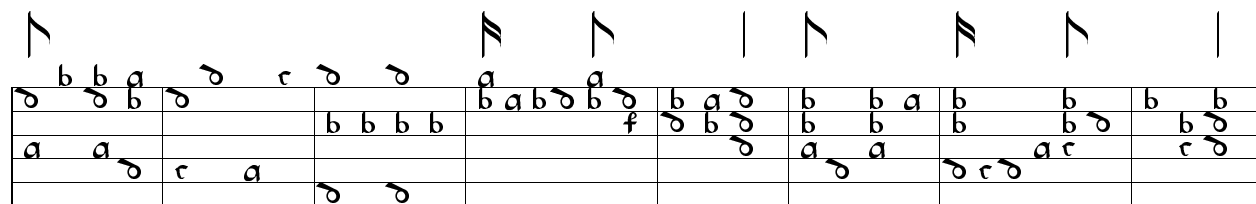
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64. Fantasia

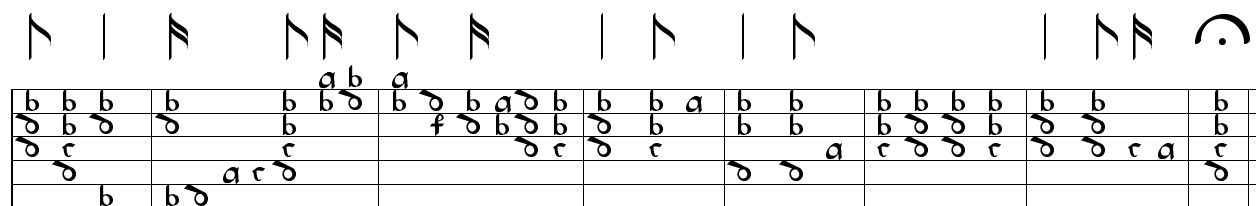
CZ-Pnm XIII.B.237, no 1



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18

65. FANTASIA - 7F

D-B Mus.40141, ff. 204v-205r

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66. FANTASIA - 7F

D-B Mus.40141, f. 205r

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67. FANTASIA - Juden zu Mainz - 7F

D-B Mus.40141, ff. 205v-206r

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68. FUGA 1

D-LEm II.6.15, p. 23

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69. FUGA 2

D-LEm II.6.15, p. 23b

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70. FUGA 3 - 7F

D-LEm II.6.15, pp. 23b-23c

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71. FUGA 4 - 7F

D-LEm II.6.15, pp. 24-25

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72. FUGA 5 - 7F

D-LEm II.6.15, p. 26

1

73. FUGA

D-LEm II.6.15, p. 33

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17

74. FUGA - Albert Dlugoraj - 7F8D

D-LEm II.6.15, p. 37

Measures 1-7 of the fugue. The notation is in a single system with three staves. The first staff has a treble clef and a common time signature. The second and third staves have a bass clef. The notation includes various musical symbols such as notes, rests, and accidentals.

Measures 8-16 of the fugue. The notation is in a single system with three staves. The first staff has a treble clef and a common time signature. The second and third staves have a bass clef. The notation includes various musical symbols such as notes, rests, and accidentals.

8

Measures 17-24 of the fugue. The notation is in a single system with three staves. The first staff has a treble clef and a common time signature. The second and third staves have a bass clef. The notation includes various musical symbols such as notes, rests, and accidentals.

17

Measures 25-31 of the fugue. The notation is in a single system with three staves. The first staff has a treble clef and a common time signature. The second and third staves have a bass clef. The notation includes various musical symbols such as notes, rests, and accidentals.

25 /a

a/a

Measures 32-37 of the fugue. The notation is in a single system with three staves. The first staff has a treble clef and a common time signature. The second and third staves have a bass clef. The notation includes various musical symbols such as notes, rests, and accidentals.

32

/a

/a

Measures 38-44 of the fugue. The notation is in a single system with three staves. The first staff has a treble clef and a common time signature. The second and third staves have a bass clef. The notation includes various musical symbols such as notes, rests, and accidentals.

38

a

a

Measures 45-49 of the fugue. The notation is in a single system with three staves. The first staff has a treble clef and a common time signature. The second and third staves have a bass clef. The notation includes various musical symbols such as notes, rests, and accidentals.

45

/a

76. FANTASIA 2 - Raphael de Viola

D-LEm II.6.15, pp. 42-43

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77. FANTASIA 3 - Giovanni Maria da Crema

D-LEm II.6.15, pp. 44-45

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78. FANTASIA 4 - 7F

D-LEm II.6.15, pp. 45-46

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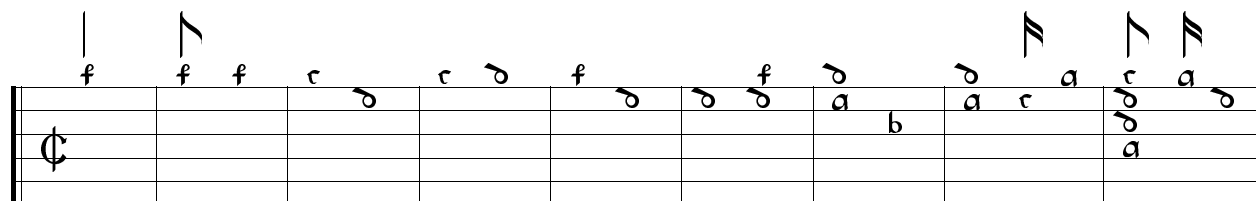
13 14 15 16 17 18

19 20 21 22 23

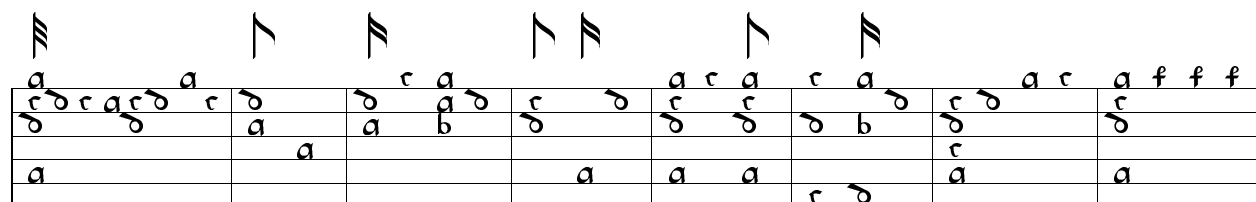
24 25 26 27 28

79. FANTASIA 5 - 7F

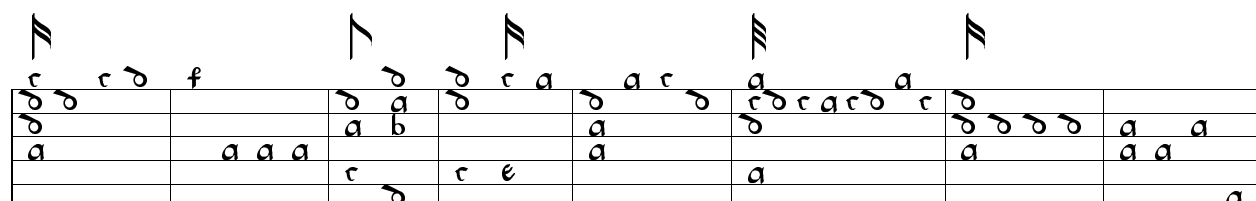
D-LEm II.6.15, pp. 46-47



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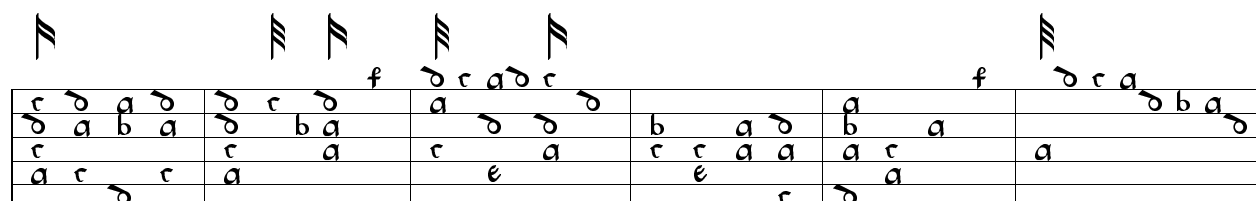
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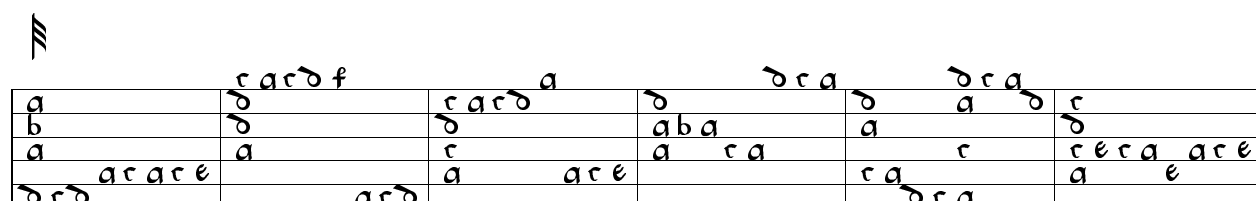
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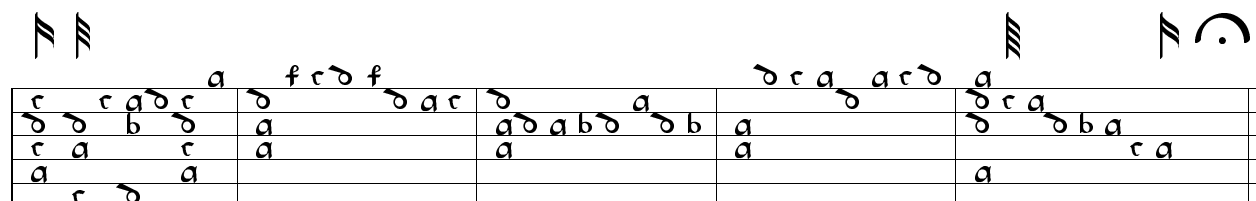
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80. FANTASIA 6 - Juden von Maintz - 7F

D-LEm II.6.15, pp 48-49

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81. FANTASIA 7

D-LEm II.6.15, pp. 50-51

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82. FANTASIA 9 - 7F

D-LEm II.6.15, pp. 54-55

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83. FANTASIA 8 - Francesco da Milano arr. Gregory Howet - Ness 33

D-LEm II.6.15, pp. 52-53

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56 57 58 59 60 61 62 63 64

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74 75 76 77 78 79 80 81 82

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92 93 94 95 96 97 98

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84. FANTASIA 10 - Gregory Howet - 7F

D-LEm II.6.15, pp. 56-58

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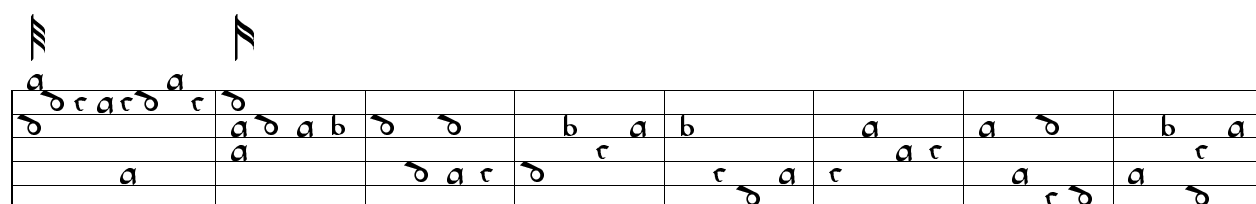
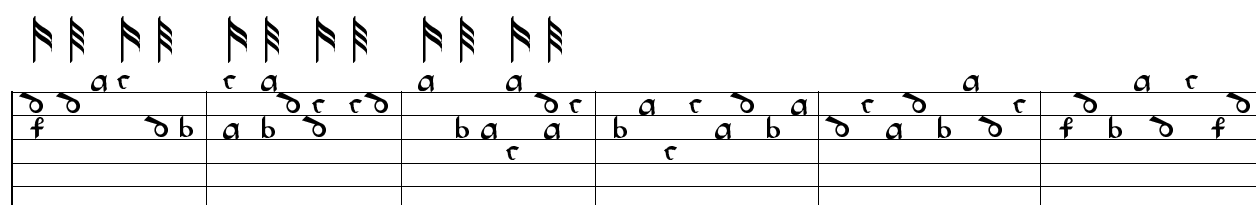
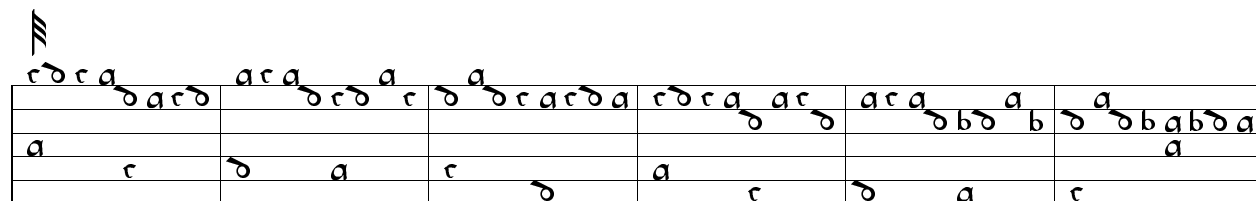
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85. FANTASIA 11 - Albert Dlugoraj - 7F

D-LEm II.6.15, pp. 58-59

[illegible]

1

$\begin{matrix} \text{\textit{f}} \\ \text{\textit{f}} \end{matrix}$	$\begin{matrix} \text{\textit{f}} \\ \text{\textit{f}} \end{matrix}$	$\begin{matrix} \text{\textit{f}} \\ \text{\textit{f}} \end{matrix}$	$\begin{matrix} \text{\textit{f}} \\ \text{\textit{f}} \end{matrix}$	$\begin{matrix} \text{\textit{f}} \\ \text{\textit{f}} \end{matrix}$	$\begin{matrix} \text{\textit{f}} \\ \text{\textit{f}} \end{matrix}$	$\begin{matrix} \text{\textit{f}} \\ \text{\textit{f}} \end{matrix}$	$\begin{matrix} \text{\textit{f}} \\ \text{\textit{f}} \end{matrix}$
b	d	a	c	f	a	c	d
e				f	c		

8

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

15

\parallel	\nearrow \parallel	\nearrow	\parallel	\nearrow \parallel	\parallel	\parallel \parallel \parallel \parallel \parallel \parallel	\parallel \parallel \parallel
a d d r	d d	a a	d r f d	a r d	a b d a r	b a d	d r d
e e r	e	a r a			a b e	r a	r
a		r e				e r a	a
d							a

24

[illegible]

32

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

36

a

86. FANTASIA - Diomedes Cato

D-LEm II.6.15, p. 59

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87. FANTASIA 12 - Melchior Neusidler - 7D

D-LEm II.6.15, pp. 60-61

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88. RICERCAR - Albert Dlugoraj? - 7D

D-LEm II.6.15, pp. 462-463

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Handwritten musical notation on a five-line staff. Above the staff are various rhythmic symbols: vertical lines, slanted lines, and groups of slanted lines. The notation includes notes with stems and flags, and some notes are marked with 'f' (forte) and 'r' (ritardando). The notes are written in a shorthand style, with some notes having stems and flags. The staff is divided into measures by vertical lines.

50

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic symbols: vertical lines, slanted lines, and groups of slanted lines. The notation includes notes with stems and flags, and some notes are marked with 'a' (accendo) and 'b' (breve). The notes are written in a shorthand style, with some notes having stems and flags. The staff is divided into measures by vertical lines.

56

a

89. RICERCAR 10 - 7F

D-LEm II.6.15, pp. 478-479

1

7

13

19

25

31

a

90. RICERCAR - 7F

D-LEm II.6.15, pp. 508-509

Measures 1-5 of the Ricercar. The notation is on a single staff with a C-clef and a common time signature. It features a series of eighth and sixteenth notes, often beamed together, with dynamic markings like 'f' and 'fz'.

Measures 6-11 of the Ricercar. The notation continues on a single staff, showing a variety of rhythmic patterns and dynamic markings.

6

Measures 12-17 of the Ricercar. The notation continues on a single staff, with dynamic markings like 'f' and 'fz'.

12

Measures 18-23 of the Ricercar. The notation continues on a single staff, with dynamic markings like 'f' and 'fz'.

18

Measures 24-29 of the Ricercar. The notation continues on a single staff, with dynamic markings like 'f' and 'fz'.

24

Measures 30-35 of the Ricercar. The notation continues on a single staff, with dynamic markings like 'f' and 'fz'.

30

Measures 36-41 of the Ricercar. The notation continues on a single staff, with dynamic markings like 'f' and 'fz'.

36

91. Kowaly - 7F8C

D-LEm II.6.15, pp. 520-521

1

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

10

\parallel	\nearrow	$\parallel \parallel \parallel$	\parallel		\parallel	$\nearrow \parallel$	\nearrow	\parallel	\nearrow
a a	b a	b a b a	c a c d c a c	b	f i i h	g a b	b a	b d	f
b	d c	d	c a r d c a c	d	i i	a b	a b	d	g
c	c c	c		c	h f	d c	a	a	h
d	e	a	c	a			d		f

18

[illegible]

27

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

34

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

41

[illegible]

50

APPENDIX

92. FANTASIA - Melchior Neusidler - 7F8D

D-W Guelf. 18.7 III, ff. 210v-211v

1

7

11

15

21

26

32

33 34 35 36

37

37 38 39 40 41

42

42 43 44 45 46 47

48

48 49 50 51 52

53

53 54 55 56 57

58

58 59 60 61 62

63

63 64 65 66

67