

# to kill a monarch

seed: 19800725

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(berlin, germany; 2021)

1.1

III 1/1 II 1/1 I 1/1

+0 +0 +0

1/1 1/1 1/1

$\text{♩} = 60$

-31 +2 -31 +0

III  $\frac{7}{4}$   $\frac{3}{2}$   $\frac{7}{4}$   $\frac{1}{1}$

⑤ +16 -49 -31 +41 +2 +4 1.2

$\frac{6}{5}$   $\frac{11}{8}$   $\frac{7}{4}$   $\frac{13}{8}$   $\frac{3}{2}$   $\frac{9}{8}$

⑨ +0 -49

III  $\frac{1}{1}$   $\frac{11}{8}$

1.3

⑬ -31 +0

III  $\frac{7}{4}$   $\frac{1}{1}$

1.4

⑰

1.5

⑳ +41 +2 -31

III  $\frac{13}{8}$   $\frac{3}{2}$   $\frac{7}{4}$

㉔ -49 +41 +16

III  $\frac{11}{8}$   $\frac{13}{8}$   $\frac{6}{5}$

1.6

㉙ +4 +2

$\frac{9}{8}$  -1. III  $\frac{3}{2}$

(33) -49 -31 **1.7** +0

11/8 7/4 III <sup>1</sup>/<sub>1</sub>

(37) +4 +41

9/8 13/8

(41) **1.8** +2 -31 +4

III <sup>3</sup>/<sub>2</sub> 7/4 9/8

(45) +16 -49 +2 +16

6/5 11/8 3/2 6/5

**1.9** (49) -31 +2 +0 +41 -49

III <sup>7</sup>/<sub>4</sub> 3/2 <sup>1</sup>/<sub>1</sub> 13/8 11/8

(53) **1.10** +2

9/8 III <sup>3</sup>/<sub>2</sub>

(57) **1.11** -31 +0

7/4 <sup>1</sup>/<sub>1</sub>

(61) **1.12** +16 +2 +0 -31

III <sup>6</sup>/<sub>5</sub> 3/2 <sup>1</sup>/<sub>1</sub> 7/4

(65) 1.13

-49 +4 +41

III<sup>11/8</sup> 9/8 13/8

(69) +0

III<sup>1/1</sup>

(73) 1.14

+16

6/5

(77) 1.15

-31 +2 -49 +0 +41 +4 +0

III<sup>7/4</sup> 3/2 11/8 1/1 13/8 9/8 1/1

(81) -31 -49 +2

III<sup>7/4</sup> 11/8 3/2

(85) 1.16

-31 -49 +41 +0 +2

7/4 13/8 11/8 1/1 3/2

(89) -31 +16 -49 +41 -31

III<sup>7/4</sup> 6/5 11/8 13/8 7/4

1.17

(93) +4 +2

III<sup>9/8</sup> 3/2

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Example 1.18 is a musical score for a single melodic line. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various intervals and accidentals, with a boxed '1.18' label. The score is divided into measures by bar lines, with some measures containing multiple notes and rests. The notation is written on a single staff.

Example 1.19 is a single melodic line on a staff. The notation includes various intervals and accidentals, with a boxed "1.19" at the end.

105

\*  $\text{III}^{3/2}$  +2

Example 121 is a musical score for a single melodic line. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a quarter note G4, followed by a half note A4, and then a whole note B4. A fermata is placed over the B4 note. After the fermata, the key signature changes to D minor (two flats: B-flat and F-flat). The melody continues with a quarter note D5, followed by a half note E5, and then a whole note F5. The score ends with a double bar line. The example is labeled with the number 121 in a circle at the top left.

[illegible]

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[illegible]

(133) 

[illegible]

(145)

A musical score for a single melodic line on a treble clef staff. The piece begins with a common time signature 'C' and a key signature of one flat (B-flat). The melody starts with a half note G<sub>2</sub>, followed by a dotted quarter note F<sub>2</sub>. A slur covers the next four notes: a dotted quarter note E<sub>2</sub>, a dotted quarter note D<sub>2</sub>, a dotted quarter note C<sub>2</sub>, and a dotted quarter note B<sub>1</sub>. Above the staff, there are two sets of interval markings: '+0 +4' above the first pair of notes and '+2 -31' above the last pair of notes. Below the staff, there are four time signatures: '1/1' under the first measure, '9/8' under the second measure, '3/2' under the third measure, and '7/4' under the fourth measure. The piece ends with a double bar line.

[illegible]

Example 1.28 is a musical score for a single melodic line. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes several notes with pitch bends indicated by numbers above them: -49, +41, +0, -31, and +0. The time signature changes from 11/8 to 13/8, then to 1/1, 7/4, and finally back to 1/1. The score is marked with a double bar line and a repeat sign. The tempo is marked as 1.28. The score is numbered 153 in the top left corner.

157

\*  $\frac{9}{8}$   $\frac{6}{5}$   $\frac{+4}{+16}$  1.29  $\frac{+4}{+16}$   $\frac{7}{9/8}$  III  $\frac{9}{8}$

161

3/2 11/8 13/8 6/5 1/1

+2 -49 +41 +16 +0

1.30

165

III 7/4 3/2 9/8

-31 +2 +4

169

7/4 11/8 3/2 6/5 9/8 1/1

-31 -49 +2 +16 +4 +0

1.31

173

III 11/8 7/4 9/8 13/8 3/2

-31 -49 +4 +41 +2

1.32

177

III 9/8 7/4 1/1 9/8 3/2 6/5 7/4 13/8 3/2 6/5

+4 -31 +0 +4 +2 +16 -31 +41 +2 +16

1.33

181

III 1/1 11/8 9/8 13/8 6/5

+0 -49 +4 +41 +16

1.34

185

III 11/8

-49

189

1/1 7/4 6/5 3/2

+0 -31 +16 +2

1.35

193 +4 +16 +0 1.36

III<sup>9/8</sup> 6/5 1/1

197 +2 III<sup>3/2</sup>

201 1.37 +0 III<sup>1/1</sup>

205 +41 +2 -49 +4 +0 1.38

13/8 3/2 11/8 9/8 1/1

209 +16 -31 III<sup>6/5</sup> 7/4

213 +2 +0 1.39 +2 III<sup>3/2</sup>

3/2 1/1

217 +16 1.40 6/5

221 -49 III<sup>11/8</sup>

225 1.41

$\frac{3}{2}$

229 1.42

$\frac{7}{4}$   $\frac{9}{8}$   $\frac{1}{1}$   $\frac{7}{4}$   $\frac{9}{8}$   $\frac{1}{1}$   $\frac{9}{8}$   $\frac{11}{8}$   $\frac{3}{2}$

233 1.43

$\frac{1}{1}$   $\frac{13}{8}$   $\frac{6}{5}$   $\frac{13}{8}$   $\frac{3}{2}$

237

$\frac{1}{1}$   $\frac{7}{4}$   $\frac{11}{8}$   $\frac{1}{1}$

2.1

$\frac{9}{8}$   $\frac{4}{3}$   $\frac{3}{2}$

III II I

+0 +4 +0 +0 +2

241

$\frac{1}{1}$   $\frac{3}{2}$   $\frac{9}{8}$

2.2

$\frac{9}{8}$   $\frac{4}{3}$   $\frac{3}{2}$

III II I

+4 +0 +2 +2 +0

245

$\frac{11}{8}$   $\frac{13}{8}$

2.3

$\frac{4}{3}$   $\frac{9}{8}$

III II I

+4 +2 +2 +0 +0 +4

249

$\frac{9}{8}$   $\frac{1}{1}$   $\frac{3}{2}$   $\frac{9}{8}$   $\frac{11}{8}$

2.4

$\frac{1}{1}$   $\frac{3}{2}$   $\frac{3}{2}$

III II I

+2 +0 +4 +2

253

$\frac{9}{8}$



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The musical score for "The Rose Tree" consists of a vocal melody and a guitar accompaniment. The vocal line is written in treble clef with a key signature of one flat (B-flat major). The guitar accompaniment is written in bass clef and includes a complex sequence of intervals and a key signature change to D major (two sharps). The guitar part is divided into two systems. The first system shows a sequence of intervals: 11/8, 3/2, 7/4, and 11/8. The second system shows a sequence of intervals: 3/2, 3/2, 12/11, and 11/8. The guitar part also includes a key signature change to D major (two sharps) and a final interval of 11/8. The score is marked with a 2.5 time signature and a 261 measure mark.

Musical notation for Example 6-10, showing a single staff with various intervals and time signatures.

(285)

\*  $7^{\cdot}$   $-6$   $+32$   $+40$   $7^{\cdot}$   $+40$   $+5$   $-45$

$\text{III } 13/8$   $\text{II } 13/8$   $\text{III } 5/4$   $5/4$   $11/8$   $3/2$

**3.3**

13/12

III 1/1 II 13/12 I

-47 -8 -47 -47 -8

1/1 13/12 13/12

289

III<sup>13/8</sup> 7/4 I<sup>13/8</sup> 9/8

-6 +22 +32 -4

**3.4**

1/1

III 13/12 II 13/12 I

-47 -47 -8 -8 -47

1/1 13/12 13/12

293

III<sup>11/8</sup> 3/2 III<sup>13/8</sup>

+5 -45 -6

297

7/4 II<sup>13/8</sup> III<sup>5/4</sup> 5/4

+22 +32 +40 +40

**3.5**

13/12

III 1/1 II 13/12 I

-47 -8 -47 -47 -8

1/1 13/12 13/12

301

I<sup>5/4</sup> III<sup>11/8</sup> 3/2

-22 +5 -45

**3.6**

13/12

III 13/12 II 1/1 I

-47 -8 -47 -8 -47

13/12 1/1 13/12

305

13/8 I<sup>13/8</sup> III<sup>5/4</sup> I<sup>5/4</sup>

-6 +32 +40 -22

309

II<sup>11/8</sup> 3/2

+5 -45

**3.7**

1/1

III 1/1 II 1/1 I

-8 -47 -47 -47 -47

13/12 1/1 1/1

313

III<sup>9/8</sup>

-43

317

11/8 7/4 1/1 5/4 13/8 1/1 13/8 7/4 13/8 3/2 1/1

+5 +22 -47 +40 -6 -47 -6 +22 -45 -6 -47

4.1

1/1

III 5/4 II 5/4 I

-47 -47 +40 -47

1/1 5/4 1/1

321

+5

11/8

4.2

5/4

III 13/10 II 13/8 I

-47 +40 +40 -6 -47

5/4 13/10 1/1

325

-6 +8 +22 +8

III 13/8 7/4 II 7/4 7/4

329

+5 -45 +26 -6 +22 +9

I 11/8 3/2 III 5/4 I 13/8 7/4 II 6/5

4.3

13/10

III 5/4 II 13/8 I

+40 -6 -47 -47 -6

1/1 13/8 13/8

333

+8

III 7/4

337

-4 +34

I 3/2 13/8

4.4

5/4

III 13/10 II 13/8 I

+40 -47 -6 -47 -6

1/1 13/8 13/8

341

-37 +22

II 7/4 I 7/4

4.5

1/1

III 1/1 II 1/1 I

+40 -6 -6 -47 -6

13/10 1/1 13/8

345

+45 -4 -6 -4 +9 +34 +34 -2 -37 +9

III 11/8 3/2 1/1 3/2 6/5 9/8 7/4 6/5

13/8 13/8

349

+45 +34 -4 -2 -4 -6 -37

11/8 3/2 9/8 13/8 3/2 1/1 7/4

**5.1**

III 16/11 8/7 II 14/11 I

-6 -6 +45 -6 -37

1/1 16/11 8/7

353

III<sup>6/5</sup>

357

+9 +45 +31

6/5 11/8 I<sup>7/4</sup>

III<sup>13/8</sup> 7/4

+34 -37

**5.2**

III 8/7 14/11 II 16/11 I

-6 -37 +45 -6 -37 +45

8/7 16/11 14/11

361

I<sup>11/8</sup> -4 II<sup>9/8</sup> -2

**5.3**

III 8/7 8/7 II 1/1 I

-37 -6 -6 -37 +45 -37

8/7 8/7 14/11

365

III<sup>3/2</sup> 13/8 II<sup>7/4</sup> +31

-35 +3

369

9/8 -33 III<sup>9/8</sup> -2

**5.4**

III 1/1 II 1/1 I

-6 -37 -37 -37

8/7 1/1 1/1

373

III<sup>3/2</sup> 1/1 7/4 13/8 9/8

-35 -37 +31 +31 -33

377

1/1 13/8 6/5 11/8 9/8 7/4 13/8

-37 +3 -22 +14 -33 +31 +3

**6.1**

III 4/3 II 1/1 I

-37 -35 -37 -37

4/3 1/1 1/1

381

The image displays a musical score for the song "The Great Escape" by The Beatles, specifically the guitar and bass parts. The score is written in standard musical notation with a key signature of one flat (Bb) and a common time signature (C). The guitar part is on the top staff, and the bass part is on the bottom staff. The score is divided into measures, with fret numbers and chord diagrams provided for each measure.

The score is organized into measures, with fret numbers and chord diagrams provided for each measure. The measures are numbered 385 through 413. The fret numbers are indicated by a '+' sign for natural notes and a '-' sign for flat notes. The chord diagrams are labeled with Roman numerals (I, II, III) and ratios (e.g., 8/5, 4/3, 6/5, 1/1, 13/8, 11/8, 7/4, 3/2, 5/4, 12/11, 16/11, 1/1).

The measures are as follows:

- Measure 385: Fret +14, Chord II 11/8.
- Measure 386: Fret +14, Chord 11/8.
- Measure 387: Fret +3, Chord I 13/8.
- Measure 388: Fret -32, Chord II 9/8.
- Measure 389: Fret +47, Chord III 7/4.
- Measure 390: Fret -22, Chord II 3/2.
- Measure 391: Fret +14, Chord I 6/5.
- Measure 392: Fret +3, Chord 13/8.
- Measure 393: Fret -32, Chord III 9/8.
- Measure 394: Fret +47, Chord II 7/4.
- Measure 395: Fret -33, Chord I 3/2.
- Measure 396: Fret +5, Chord 13/8.
- Measure 397: Fret +14, Chord III 11/8.
- Measure 398: Fret +14, Chord 11/8.
- Measure 399: Fret +30, Chord II 11/8.
- Measure 400: Fret -49, Chord III 5/4.
- Measure 401: Fret +16, Chord 11/8.
- Measure 402: Fret -33, Chord 3/2.
- Measure 403: Fret +33, Chord III 7/4.
- Measure 404: Fret -17, Chord I 7/4.
- Measure 405: Fret +14, Chord II 11/8.
- Measure 406: Fret +0, Chord III 5/4.
- Measure 407: Fret -49, Chord I 5/4.
- Measure 408: Fret +18, Chord 9/8.
- Measure 409: Fret +0, Chord 5/4.
- Measure 410: Fret -35, Chord II 11/8.
- Measure 411: Fret -46, Chord 13/8.
- Measure 412: Fret -17, Chord 7/4.
- Measure 413: Fret +33, Chord III 7/4.
- Measure 414: Fret +18, Chord II 9/8.
- Measure 415: Fret +0, Chord 5/4.

**6.8**

III  $\frac{1}{1}$  II  $\frac{1}{1}$  I

-35 +14 12/11 1/1 1/1

11/8 11/8 7/4 11/8 1/1 9/8 13/8

417

421

11/8

**7.1**

III  $\frac{3}{2}$  II  $\frac{3}{2}$  I

+14 +14 +16 1/1 3/2 1/1

11/8 13/8 7/4

425

**7.2**

III  $\frac{13}{8}$  II  $\frac{13}{12}$  I

+14 +16 -46 1/1 13/12 3/2

11/8 11/8

429

433

11/8 13/8

**7.3**

III  $\frac{3}{2}$  II  $\frac{13}{8}$  I

+14 +16 -46 +14 1/1 13/8 13/12

11/8 11/8

437

**7.4**

III  $\frac{12}{11}$  II  $\frac{11}{8}$  I

+16 +14 -35 -46 +14 1/1 11/8 13/8

441

445

11/8

7.5

12/11

III 1/1 II 12/11 I

+16 -35

12/11 1/1 3/2

(449) -33

11/8

7.6

1/1

III 1/1 II 1/1 I

-35 -35 +16 -35

1/1 1/1 12/11

(453) -44 -15 -31 -48

1<sup>13</sup>/8 7/4 III<sup>9</sup>/8 5/4

(457) -31 -33 -35 +17 -35 +34 -33 +6

III<sup>9</sup>/8 3/2 1/1 11/8 1/1 7/4 3/2 13/8

8.1

22/13

III 11/8 II 16/13 I

-35 +17 -35 -35 +6

11/8 1/1 16/13

(461) -35 -31 -48 -33

1/1 9/8 5/4 3/2

(465) +46 +17 -33

1<sup>13</sup>/8 II<sup>11</sup>/8 3/2

8.2

11/8

III 22/13 II 16/13 I

+17 -35 +6 -35

1/1 16/13 16/13

(469) +34

7/4

(473) +19 -43

III<sup>3</sup>/2 II<sup>11</sup>/8

8.3

16/13

III 1/1 II 16/13 I

+17 +6 +6 -35

22/13 1/1 1/1

(477) +46 -25

III<sup>13</sup>/8 7/4

8.4

1/1

III 1/1 II 1/1 I

+6 +6 -35 +6

1/1 1/1 16/13

481

-33

$I^{3/2}$

7

$III^{1/1}$

+6

Musical staff 481-484: Treble clef, key signature of one flat. Staff 481 starts with a circled 481 and a sharp sign. It contains a half note G4 with a -33 interval, followed by a double bar line. Staff 482 has a half note A4 with a +6 interval. Staff 483 has a half note B4 with a +6 interval. Staff 484 has a half note C5 with a -35 interval, followed by a half note D5 with a +6 interval. Above the staff, a diagram shows three positions: III (1/1), II (1/1), and I (16/13). To the right of the staff, a diagram shows three positions: III (1/1), II (1/1), and I (16/13).

485

+21

6/5

-25

7/4

+8

3/2

+21

6/5

Musical staff 485-488: Treble clef, key signature of one flat. Staff 485 starts with a circled 485 and a sharp sign. It contains a half note G4 with a +21 interval, followed by a half note A4 with a -25 interval, then a half note B4 with a +8 interval, and finally a half note C5 with a +21 interval. Below the staff, the intervals 6/5, 7/4, 3/2, and 6/5 are indicated.

9.1

1/1

III 3/2 II 3/2 I

+6 +6 +8 +6

1/1 3/2 1/1

489

+46

13/8

+10

9/8

Musical staff 489-492: Treble clef, key signature of one flat. Staff 489 starts with a circled 489 and a sharp sign. It contains a half note G4 with a +46 interval, followed by a half note A4 with a +10 interval, and finally a half note B4 with a +6 interval. Above the staff, a diagram shows three positions: III (1/1), II (3/2), and I (1/1). To the right of the staff, a diagram shows three positions: III (1/1), II (3/2), and I (1/1).

493

+10

$III^{9/8}$

+21

6/5

Musical staff 493-496: Treble clef, key signature of one flat. Staff 493 starts with a circled 493 and a sharp sign. It contains a half note G4 with a +10 interval, followed by a half note A4 with a +21 interval, and finally a half note B4 with a +6 interval. Below the staff, the intervals  $III^{9/8}$  and 6/5 are indicated.

9.2

3/2

III 9/8 II 4/3 I

+6 +8 +10 +6 +8

1/1 4/3 3/2

497

-23

$II^{7/4}$

+8

$III^{3/2}$

+46

-39

+12

$II^{11/8}$

$I^{9/8}$

$III^{13/8}$

Musical staff 497-500: Treble clef, key signature of one flat. Staff 497 starts with a circled 497 and a sharp sign. It contains a half note G4 with a -23 interval, followed by a half note A4 with a +8 interval, then a half note B4 with a +46 interval, and finally a half note C5 with a -39 interval. Below the staff, the intervals  $II^{7/4}$ ,  $III^{3/2}$ ,  $II^{11/8}$ ,  $I^{9/8}$ , and  $III^{13/8}$  are indicated.

9.3

9/8

III 4/3 II 3/2 I

+6 +10 +10 +8 +6 +6

1/1 4/3 3/2

501

-21

$II^{7/4}$

+21

$III^{6/5}$

+14

$III^{9/8}$

-4

5/4

Musical staff 501-504: Treble clef, key signature of one flat. Staff 501 starts with a circled 501 and a sharp sign. It contains a half note G4 with a -21 interval, followed by a half note A4 with a +21 interval, then a half note B4 with a +14 interval, and finally a half note C5 with a -4 interval. Below the staff, the intervals  $II^{7/4}$ ,  $III^{6/5}$ ,  $III^{9/8}$ , and 5/4 are indicated.

9.4

1/1

III 1/1 II 1/1 I

+10 +8 +10 +6 +10

1/1 4/3 9/8

505

-39

11/8

+46

$I^{13/8}$

Musical staff 505-508: Treble clef, key signature of one flat. Staff 505 starts with a circled 505 and a sharp sign. It contains a half note G4 with a -39 interval, followed by a half note A4 with a +46 interval, and finally a half note B4 with a +6 interval. Below the staff, the intervals 11/8 and  $I^{13/8}$  are indicated.

509

-4

$III^{5/4}$

-21

7/4

+12

+14

3/2

9/8

-39

11/8

+10

1/1

-21

7/4

-4

5/4

+10

1/1

+23

8/5

-21

7/4

+14

9/8

3/2

Musical staff 509-512: Treble clef, key signature of one flat. Staff 509 starts with a circled 509 and a sharp sign. It contains a half note G4 with a -4 interval, followed by a half note A4 with a -21 interval, then a half note B4 with a +12 interval, and finally a half note C5 with a +14 interval. Below the staff, the intervals  $III^{5/4}$ , 7/4, 3/2, 9/8, 11/8, 1/1, 7/4, 5/4, 1/1, 8/5, 7/4, 9/8, and 3/2 are indicated.



**10.1**

III 3/2 II 11/8 I  
+10 +10 +12 +10 -39

1/1 3/2 11/8

513 -4 +10 +12 -39 -35

5/4 1/1 3/2 11/8 I 9/8

**10.2**

III 3/2 II 11/8 I  
+10 +12 +12 +10 -39

3/2 3/2 1/1

517 +23 -21 -2 +23

III 8/5 8/5 7/4 II 5/4

521 +12 +14 +30

I 11/8 II 9/8 I 7/4

**10.3**

III 1/1 II 11/8 I  
+12 -39 +10 -39 -39 +10

12/11 11/8 11/8

525 -35 +23 +47

III 9/8 I 8/5 III 5/4

**10.4**

III 55/32 II 55/32 I  
-39 -39 +23 +10 -39

1/1 55/32 11/8

529 +12 -37

11/8 3/2

533 -36 -8 +47 +47

II 13/8 7/4 III 5/4 5/4

**10.5**

III 1/1 II 55/32 I  
-39 +23 +23 -39

55/32 1/1 1/1

537 +12 -25 +25 +37 -36 -8

I 11/8 III 11/8 3/2 8/5 13/8 7/4

**10.6**

III 1/1 II 1/1 I  
+23 +23 -39 +23

1/1 1/1 55/32

541 +47 +12 -8 +23

I 5/4 11/8 III 7/4 1/1

**11.1**

13/8 13/8 1/1 I

23 -36 +23 +23

13/8 1/1 1/1

(549)

**11.2**

III -36 1/1 II +23 -36 13/8 I +23 1/1

The musical score for 'The Rose Tree' is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 9/8. The score begins with a circled number 557 and an asterisk. The melody starts with a quarter rest, followed by a quarter note G4, a half note A4, and a quarter note Bb4. A slur connects the A4 and Bb4 notes, with a '-32' marking above the slur. The melody continues with a quarter rest, a quarter note G4, a half note A4, and a quarter note Bb4. A slur connects the A4 and Bb4 notes, with a '-50' marking above the slur. The score ends with a double bar line. The time signature changes from 9/8 to 5/4 at the end of the piece.

**11.3**

13/10

13/8

5/4

I

13/8

5/4

561 

Figure 11.4 shows musical notation for the sequence of intervals in the first system of the 'The Well-Tempered Clavier'. The notation includes three staves: a bass staff, a middle staff with a 12/8 time signature, and a treble staff. Above the staves, Roman numerals III, II, and I are placed. Intervals are indicated by numbers: 5/4, 13/10, 13/8, 10/9, and 36/32. Below the staves, specific interval values are given: -36, +10, -39, 13/10, +23, 1/1, +10, -36, and 13/10.

(565)

\*  $\Pi^{3/2}$   $\text{I}^{11/8}$

+25 -39 13/10 1/1 13/10

**11.6**

III  $\frac{13}{10}$  II  $\frac{13}{10}$  I

-36 +10 +10 -36 +10

13/10 13/10 1/1

(577)

-50

II  $\frac{5}{4}$

**11.7**

III  $\frac{1}{1}$  II  $\frac{1}{1}$  I

+10 -36 +10 +10

1/1 13/10 1/1

(581)

-21 +14

III  $\frac{7}{4}$  9/8

(585)

+12 -39 +10 -4 -21 +14 -39 -50 -4 +10 -50 -21

III  $\frac{11}{8}$  3/2 5/4 7/4 11/8 9/8 13/8 5/4 1/1 13/8 7/4

(589)

+12 -39 -4 +14

3/2 11/8 5/4 9/8

**12.1**

III  $\frac{18}{13}$  II  $\frac{16}{13}$  I

+10 +14 +10 +10 -50

9/8 1/1 16/13

(593)

-4

II  $\frac{5}{4}$

**12.2**

III  $\frac{18}{13}$  II  $\frac{16}{13}$  I

+14 +10 -50 -50 +10

1/1 16/13 16/13

(597)

+18 -9 +12

III  $\frac{9}{8}$  I  $\frac{13}{8}$  II  $\frac{3}{2}$

(601)

-21 +2 -4 +18 -9

I  $\frac{7}{4}$  II  $\frac{11}{8}$  I  $\frac{5}{4}$  III  $\frac{9}{8}$  II  $\frac{13}{8}$

**12.3**

III  $\frac{18}{13}$  II  $\frac{18}{13}$  I

+14 -50 -50 +14 +10 -50

18/13 18/13 16/13

(605)

+19 -46

7/4 III  $\frac{9}{8}$

609

613

617

621

625

629

633

637

12.4

13.1

13.2

13.3

13.4

13.5

13.6

III 1/1 II 1/1 I

-46 +37 -46 -46

1/1 10/9 1/1

641

-42 +40 +5 -44 -5 -23

III<sup>9/8</sup> II<sup>9/8</sup> III<sup>11/8</sup> 3/2 13/8 II<sup>13/8</sup>

645

-44 -5 +23 +40 -46 +5 +5 -44 +23

III<sup>3/2</sup> 13/8 7/4 1/1 11/8 11/8 3/2 7/4

5/4 9/8

649

-46 +40 -5

1/1 5/4 13/8

14.1

III 3/2 II 3/2 I

-46 -46 -44 -46

1/1 3/2 1/1

653

-44 +23

3/2 III<sup>7/4</sup>

14.2

III 4/3 II 3/2 I

-46 -42 -44 -46

9/8 1/1 1/1

657

+42 -42

II<sup>5/4</sup> III<sup>9/8</sup>

14.3

III 4/3 II 1/1 I

-42 -44 -46 -44

1/1 1/1 3/2

661

+25 +44

II<sup>7/4</sup> III<sup>5/4</sup>

665

-40 +42 +7 -42

II<sup>9/8</sup> 5/4 11/8 3/2

14.4

III 1/1 II 1/1 I

-42 -44 -44 -44

4/3 1/1 1/1

669

+25 -3

7/4 III<sup>13/8</sup>

673

11/8 1/1 5/4 3/2 13/8 1/1 7/4 5/4

677

1/1 7/4 3/2 13/8 3/2

681

II<sup>5/4</sup> III<sup>9/8</sup> 5/4 5/4 11/8

15.1

III 4/3 II 12/11 I

685

16/11 1/1 16/11

III<sup>6/5</sup> I<sup>7/4</sup> II<sup>5/4</sup>

15.2

III 12/11 II 4/3 I

689

III<sup>11/8</sup> 3/2 7/4 I<sup>7/4</sup>

15.3

III 1/1 II 14/11 I

693

III<sup>9/8</sup> 6/5 II<sup>9/8</sup>

15.4

III 14/11 II 14/11 I

697

III<sup>13/8</sup> 7/4

15.5

III 1/1 II 14/11 I

701

I<sup>7/4</sup> III<sup>3/2</sup> 13/8 7/4 I<sup>6/5</sup> III<sup>9/8</sup>

15.6

14/11

III 14/11 II 1/1 I

+25 +7 +25 +7 +25

14/11 1/1 14/11

705

+48

I<sup>13/8</sup>

15.7

14/11

III 1/1 II 14/11 I

+7 +25 +25 +25 +7

14/11 1/1 14/11

709

-24

III<sup>7/4</sup>

+27

II<sup>3/2</sup>

713

-35

III<sup>13/8</sup>

-6

7/4

+29

9/8

+11

5/4

15.8

1/1

III 1/1 II 1/1 I

+25 +25 +7 +25

1/1 1/1 14/11

717

-35

III<sup>13/8</sup>

+11

5/4

721

+29

9/8

+25

11/8

-24

1/1

-6

7/4

+29

9/8

16.1

9/8

III 9/8 II 1/1 I

+25 +29 +25 +25

9/8 1/1 1/1

725

+27

3/2

+11

5/4

+44

III<sup>6/5</sup>

+44

6/5

+27

II<sup>3/2</sup>

16.2

1/1

III 9/8 II 9/8 I

+29 +25 +25 +29 +25

9/8 9/8 1/1

729

-6

-35

13/8

7/4

733

+29

III<sup>9/8</sup>

+44

5/4

+11

11/8

-20

III<sup>13/8</sup>

-35

7/4

-6

+29

9/8

+11

5/4

+44

II<sup>6/5</sup>

16.3

III 9/8 II 1/1 I  
+25 +29 +29 +25 +25

737 9/8 9/8 1/1 +44  
III<sup>6/5</sup>

741 -20 -35  
11/8 II<sup>13/8</sup>

16.4

III 9/8 II 16/13 I  
+29 +25 +25 -35

745 -6 -2 1/1 1/1 16/13 +11  
7/4 III<sup>7/4</sup> II<sup>5/4</sup>

749 +33 +6 +44 +31 -20  
III<sup>9/8</sup> I<sup>13/8</sup> III<sup>6/5</sup> 11/8 3/2

16.5

III 9/8 II 16/13 I  
+29 +25 -35 -35 +25

753 1/1 16/13 16/13 -2 +17 +11 +6  
III<sup>7/4</sup> II<sup>11/8</sup> I<sup>5/4</sup> II<sup>13/8</sup>

16.6

III 18/13 II 1/1 I  
+29 -35 -35 +29 +25 +29

757 18/13 18/13 9/8 +6 +44  
III<sup>13/8</sup> II<sup>6/5</sup>

16.7

III 18/13 II 1/1 I  
-35 +29 +29 -35 +29 -35

761 -20 +31 18/13 18/13 18/13 -2  
11/8 3/2 III<sup>7/4</sup>

765 +17 -33 +6  
II<sup>11/8</sup> 3/2 13/8



**16.8**

III 18/13 II 18/13 I

+29 -35 -35 +29 -35

18/13 18/13 1/1

(769)

III<sup>7/4</sup>

+34

Musical staff 16.8: Treble clef, key signature of one sharp (F#). The staff contains a series of notes with various accidentals and dynamics. Above the staff, there are three diagrams showing fingerings for III, II, and I positions. The first diagram shows III with +29 and -35, II with -35 and +29, and I with -35. The second diagram shows III with 18/13, II with 18/13, and I with 1/1. The third diagram shows III with 18/13, II with 18/13, and I with 1/1. The staff starts with a circled measure number 769. The staff ends with a double bar line.

**16.9**

III 18/13 II 18/13 I

-35 +29 -35

1/1 1/1 1/1

(773)

II<sup>11/8</sup> 3/2

-20 +31

III<sup>5/4</sup>

-48

Musical staff 16.9: Treble clef, key signature of one sharp (F#). The staff contains a series of notes with various accidentals and dynamics. Above the staff, there are three diagrams showing fingerings for III, II, and I positions. The first diagram shows III with -35, II with +29, and I with -35. The second diagram shows III with 18/13, II with 18/13, and I with 1/1. The third diagram shows III with 18/13, II with 18/13, and I with 1/1. The staff starts with a circled measure number 773. The staff ends with a double bar line.

**16.10**

III 1/1 II 1/1 I

-35 +29 -35 -35

1/1 18/13 1/1

(777)

11/8 3/2

+17 -33

Musical staff 16.10: Treble clef, key signature of one sharp (F#). The staff contains a series of notes with various accidentals and dynamics. Above the staff, there are three diagrams showing fingerings for III, II, and I positions. The first diagram shows III with -35, II with +29, and I with -35. The second diagram shows III with 18/13, II with 18/13, and I with 1/1. The third diagram shows III with 18/13, II with 18/13, and I with 1/1. The staff starts with a circled measure number 777. The staff ends with a double bar line.

(781)

III<sup>9/8</sup> 11/8

-31 +17

Musical staff 16.11: Treble clef, key signature of one sharp (F#). The staff contains a series of notes with various accidentals and dynamics. The staff starts with a circled measure number 781. The staff ends with a double bar line.

(785)

1/1 5/4 13/8 1/1 3/2 9/8

-35 -48 +6 -33 -31

Musical staff 16.12: Treble clef, key signature of one sharp (F#). The staff contains a series of notes with various accidentals and dynamics. The staff starts with a circled measure number 785. The staff ends with a double bar line.

(789)

Musical staff 16.13: Treble clef, key signature of one sharp (F#). The staff contains a series of notes with various accidentals and dynamics. The staff starts with a circled measure number 789. The staff ends with a double bar line.