

Fantasia in UT

Hans Kotter

Intavolierung - Anton Höger

Unisono

Sheet music for Unisono, featuring a single melodic line with various rhythmic values and accidentals. The notation includes a key signature of one flat (B-flat) and a time signature of 4/4. The piece is divided into measures, with some measures containing multiple notes or rests. The notation is written in a single staff, with a treble clef and a key signature of one flat.

Measures 1-2: *f e c a c a c e f e f e c a c e* (with a *a* below the first *f* and a *a* below the last *e*). *f f e f h k f l k k h k h f h* (with a *a* below the first *f* and a *a* below the last *h*).

Measures 3-4: *a* (with a *a* below the first *a* and a *a* below the last *a*). *c c a c e a c a e c* (with a *a* below the first *c* and a *a* below the last *c*). *c a c b e b c* (with a *a* below the first *c* and a *a* below the last *c*). *a* (with a *a* below the first *a* and a *a* below the last *a*).

Measures 5-6: *a* (with a *a* below the first *a* and a *a* below the last *a*). *c a d c d a* (with a *a* below the first *c* and a *a* below the last *a*). *a c e a c e c* (with a *a* below the first *a* and a *a* below the last *a*). *a* (with a *a* below the first *a* and a *a* below the last *a*).

Measures 7-8: *e a c e g h g h e f e c* (with a *a* below the first *e* and a *a* below the last *c*). *a* (with a *a* below the first *a* and a *a* below the last *a*). *a a a c c* (with a *a* below the first *a* and a *a* below the last *a*). *a* (with a *a* below the first *a* and a *a* below the last *a*).

Measures 9-10: *a* (with a *a* below the first *a* and a *a* below the last *a*). *c a e a e c e* (with a *a* below the first *c* and a *a* below the last *e*). *a e c a c a c d c a* (with a *a* below the first *a* and a *a* below the last *a*). *d c c a c e a e a c* (with a *a* below the first *d* and a *a* below the last *c*).

Measures 11-12: *a c b c b e b c* (with a *a* below the first *a* and a *a* below the last *c*). *c c* (with a *a* below the first *c* and a *a* below the last *c*). *c e a c e* (with a *a* below the first *c* and a *a* below the last *e*). *a* (with a *a* below the first *a* and a *a* below the last *a*).

Measures 13-14: *d c a* (with a *a* below the first *d* and a *a* below the last *a*). *c a c d a d a c* (with a *a* below the first *c* and a *a* below the last *c*). *d a d c a a e a e c e* (with a *a* below the first *d* and a *a* below the last *e*). *a* (with a *a* below the first *a* and a *a* below the last *a*).

10

Treble: a c d a c a c e f c a d | c c e c b g h g e g h
 Bass: a a a | a a a

12

Treble: e a e c e a c a c | c e a a d a c
 Bass: c c a c a c d c d c a c | d d d c c a c d

14

Treble: e a e f e c e a | c a c d a d a c
 Bass: a e a e c a c a | c c b c b e b c c c

16

Treble: d c a d | a c c b c b e b
 Bass: c a c e a d d c d c a c | c c c a c a