

Vault
MT6
G38
v.2

E S E M P J
DELLA
SCUOLA DELLA MUSICA
DI
CARLO GERVASONI

*Si vendono in Milano,
in Parma, ed in Piacenza.*

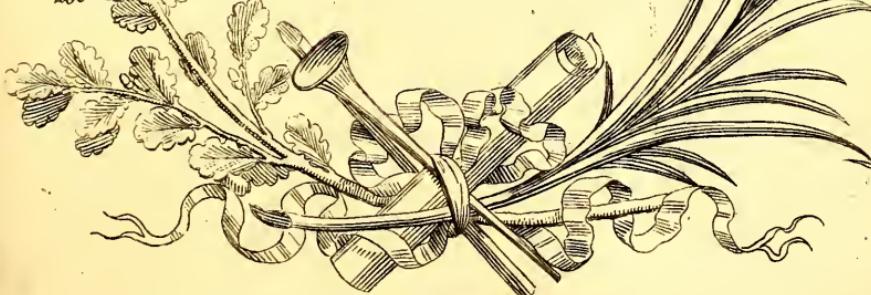


Fig. 1.

CARATTERI MUSICALLI

	Massima	Lunga
Figure		
	di otto misure	di quattro
Pause		

Breve	Semibreve	Minima
di due	di una	di mezza

Seminimina	Croma	Semicroma
di un quarto	di mezzo quarto	di un respiro

Biscroma	Quarticroma	
di mezzo respiro	di un quarto di respiro	

7. 2

g 3863

v. 2

116

894637

CARATTERI MUSICALI

Fig. 2

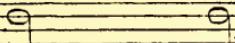
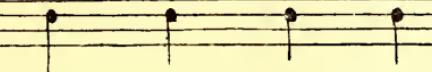
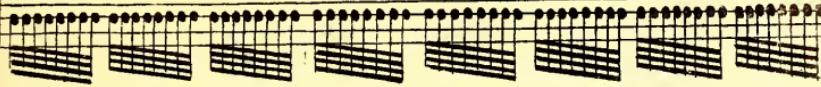
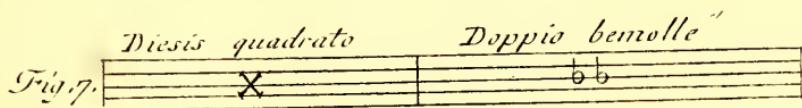
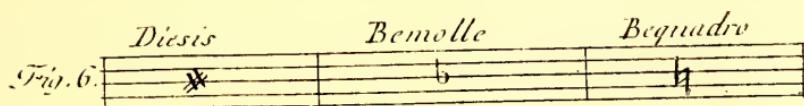
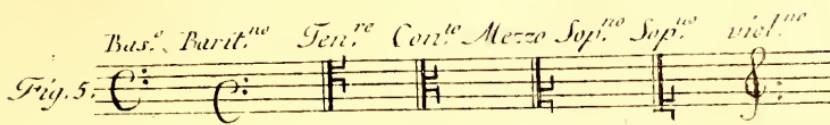
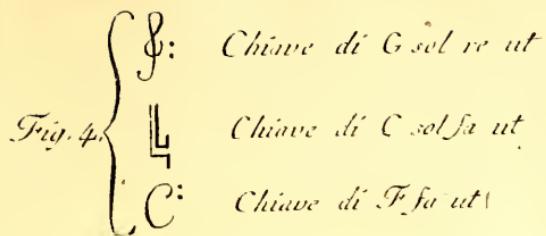
*una Semibreve equivale**a due Minime**ovvero a 4 Semiminime**ovvero a 8 Cromie**ovvero a 16 Semicrome**ovvero a 32 Biscrome**ovvero a 64 Quarticrome*

Fig. 3.



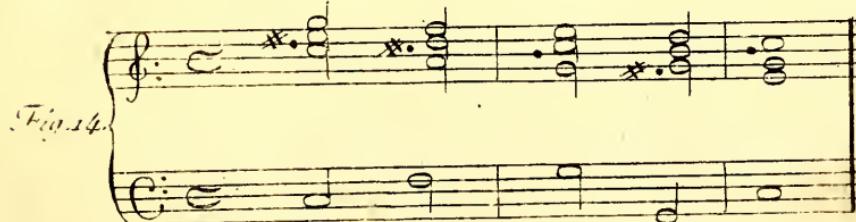
CARATTERI MUSICAVI

4



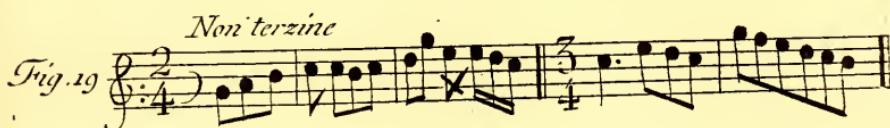
CARATTERI MUSICALI

5.



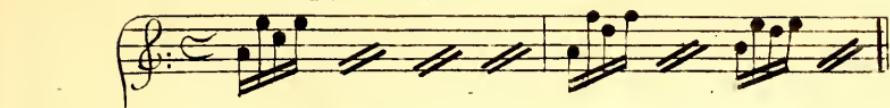
CARATTERI MUSICALI

6.



CARATTERI MUSICALI

Abbreviazioni



Effetto



Arpeggio



Fig. 22.

Effetto



Segue



Fig. 23.

Effetto



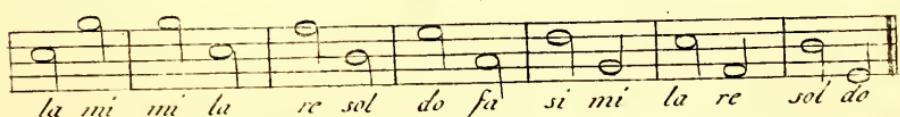
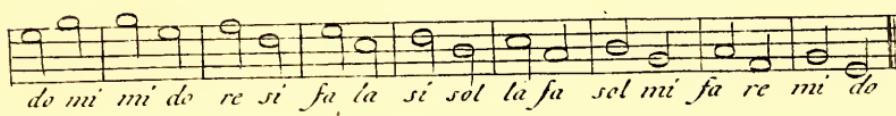
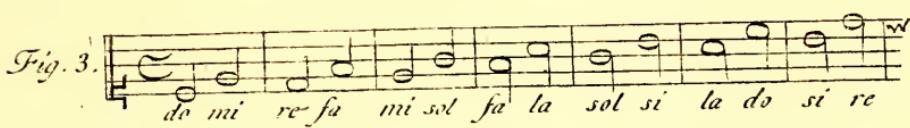
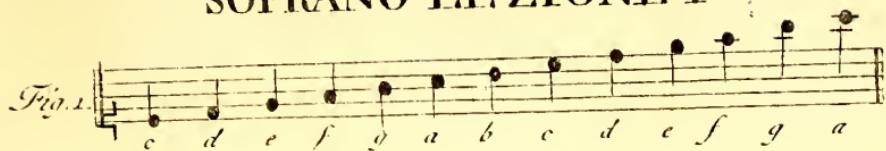
Fig. 24.



CARATTERI MUSICALI



SOPRANO LEZIONE I



SOPRANO LEZIONE 1

Fig. 6

do la si mi do fa re

sol mi mi sol re fa do mi si re la de

Fig. 7

do si re do mi re fa mi mi fa re mi do re si do

Fig. 8

do do re re mi mi mi mi re re de de

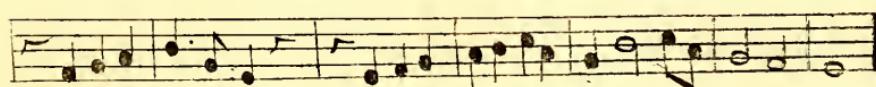
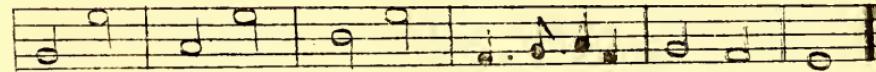
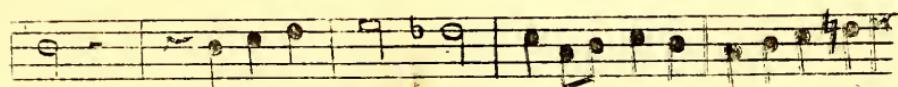
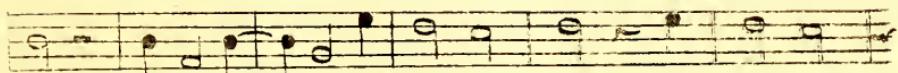
Fig. 9

do re mi fa mi do mi sol fa de sel do

la do si do do mi re la si re do sol la de fa la

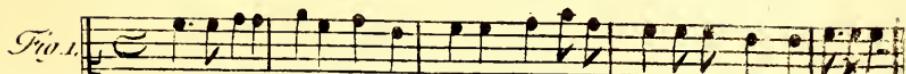
sol si mi sol fa la re fa mi sol do mi fa re sel fa
mi do di si la fa fa mi re mi fa re do mi re si do de

SOPRANO LEZIONE II



SOPRANO LEZIONE III.

12



Sublitate Deo omnis terra servite Domino in letitia



Cantate sono = ri an=gelici co = ri



*cantate cantate et De = = um lauda = te
A = men*

Rec.



Mundi neglecta pompa et vanitate superiora chari-



tate atque amore divino undique ornata triumphat jubil-



lando anima in se tranquilla et consolata et consolata

CONTRALTO LEZIONE I.

23.



CONTRALTO LEZIONE I. 14.

Fig. 6.

sol mi la fa si sol do la re si
mi do do mi si re la do sol si fa la mi sol

Fig. 7.

sol fa la sol si la do si
re do do re si do la si sol la fa sol

Fig. 8.

sol sol la la si si do do do do si si la la sol sol

Fig. 9.

do re mi fa sol mi fa sol fa mi fa re
mi do la sol fa re sol fa mi do fa mi re mi do re
sol la si do re si re fa mi do mi sol fa re sol si do

CONTRALTO LEZIONE II.^{25.}



CONTRALTO LEZIONE III.

16.

Fig. 1.

Sum accensa dulci amore Celi gaudia meditando

Fig. 2.

Semper felix exultabo exultabo

Fig. 3.

Amen

Rec.

Fig. 4.

Heu quam tenebrosa et tetra est terra nostra

magis quam deforme et vile ex te hoc universum

animq; amanti deum cordi querente in se Celi trophyum

TENORE LEZIONE I.

17.

Fig. 1.

Fig. 2.

do re mi fa sol la si do do si la sol fa mi re do

Fig. 3.

do mi re fa ni sol fa la sol si la do si re

Fig. 4.

do fa re sol mi la fa si sol do la re

Fig. 5.

si mi mi si re la do sol si fa la mi sol re fa do

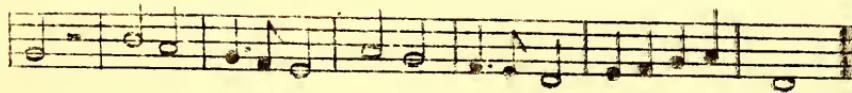
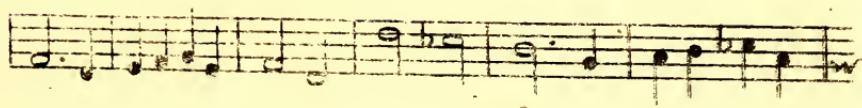
la mi mi la re sol do fa si mi la re sol do

TENORE LEZIONE I.



TENORE LEZIONE III.

19.



TENORE LEZIONE III.

xxv.

Fig. 1.

Morti cordis premitentis Celi querienti
promeventis gesta insignia celebrate

Fig. 2.

Danteante plausu jubilante jubilante

Fig. 3.

A
men

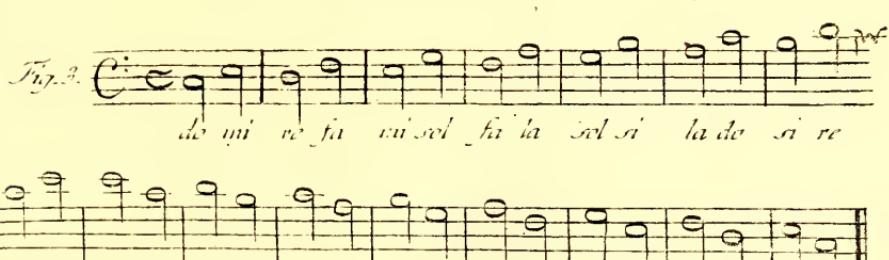
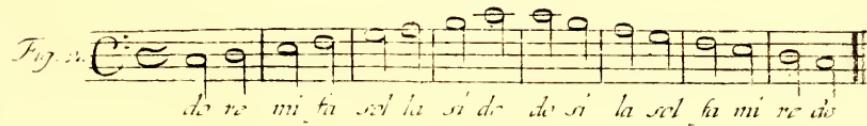
Rec.

Fig. 4.

Quis dabit mihi nunc arma et vi-
gorem ut vincam tantum ostium surrem

gorem ut vincam tantum ostium surrem

BASSO CANTANTE LEZIONE I.



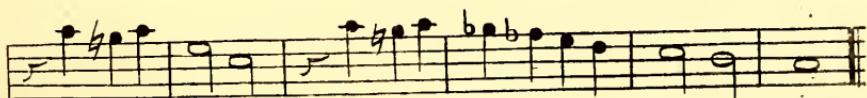
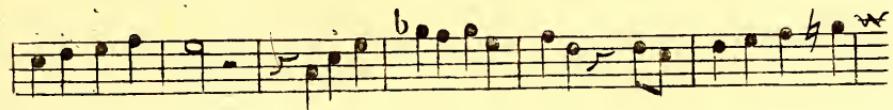
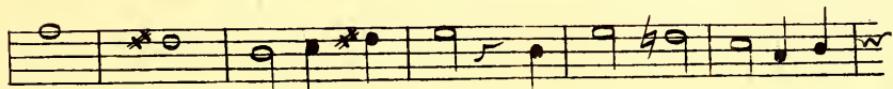
BASSO CANTANTE LEZIONE I.

22.



23.

BASSO CANTANTE LEZIONE II.



BASSO CANTANTE LEZIONE III. 24.

Fig. 1. *Duilia mundana phantasmata insana credite a me*

Fig. 2. *Certe meum filia aor islanditie nonem transibunt ad se*

Fig. 3. *men*

Rec.

Fig. 4. *In Celo collo cata felix est nostra*

spes imo beatà nostra superat vota ab illo relin-

cente aula suprema quotidie donis suis manus eterna

CEMBALO LEZIONE I.

25.

Fig. 1.



Fig. 2.



Fig. 3.

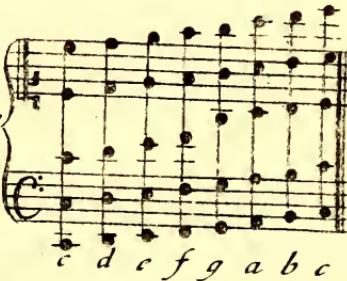


Fig. 4.

Two staves of musical notation on a five-line staff system. The top staff starts with a C-clef and the bottom staff starts with a G-clef. The notes are represented by small dots. The notation is divided into two sections: "Note in riga" (top) and "Note in spazio" (bottom). The notes in "Note in riga" are: c c g b d f a c. The notes in "Note in spazio" are: b g e c c a f d.

Fig. 5.

Two staves of musical notation on a five-line staff system. The top staff starts with a C-clef and the bottom staff starts with a G-clef. The notes are represented by small dots. The notation consists of two measures of music, each with a different pattern of notes.

26.

CEMBALO LEZIONE I.

Figg. 6.

Figg. 7.

Figg. 8.

CEMBALO LEZIONE II.

27.

Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



CEMBALO LEZIONE II. 28.

Fig. 5.

Musical score for Cembalo Lezione II, Figure 5. The top staff is in treble clef, common time, and one sharp. It consists of six measures of sixteenth-note patterns and eighth-note chords. The bottom staff is in bass clef, common time, and one sharp. It consists of four measures of eighth-note chords.

Fig. 6.

Musical score for Cembalo Lezione II, Figure 6. The top staff is in treble clef, common time, and one sharp. It consists of six measures of sixteenth-note patterns and eighth-note chords. The bottom staff is in bass clef, common time, and one sharp. It consists of four measures of eighth-note chords.

Fig. 7.

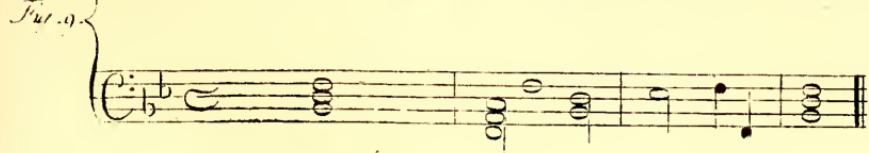
Musical score for Cembalo Lezione II, Figure 7. The top staff is in treble clef, common time, and one sharp. It consists of six measures of sixteenth-note patterns and eighth-note chords. The bottom staff is in bass clef, common time, and one sharp. It consists of four measures of eighth-note chords.

Fig. 8.

Musical score for Cembalo Lezione II, Figure 8. The top staff is in treble clef, common time, and one sharp. It consists of six measures of sixteenth-note patterns and eighth-note chords. The bottom staff is in bass clef, common time, and one sharp. It consists of four measures of eighth-note chords.

CEMBALO LEZIONE II.

29.



CEMBALO LEZIONE II.

30.

Fig. 13.



Fig. 14.



Fig. 15.



Fig. 16.



CEMBALO LEZIONE II.

31.

Fig. 27.



Fig. 18.



Fig. 19.



Fig. 20.



CEMBALO LEZIONE II.

32.

Fig. 21.

G: b
C: b

Fig. 22.

G: b
C: b

Fig. 23.

G: b
C: b

Fig. 24.

G: b
C: b

CEMBALO LEZIONE II.

27

Fig. 25.

The image displays four staves of musical notation for harpsichord, labeled "Fig. 25." The notation is as follows:

- Staff 1:** Treble clef, common time (indicated by "4"). The first measure consists of a bass note followed by a sixteenth-note pattern. The second measure starts with a bass note followed by eighth-note pairs. The third measure begins with a bass note followed by a sixteenth-note pattern. The fourth measure starts with a bass note followed by eighth-note pairs.
- Staff 2:** Bass clef, common time (indicated by "4"). The first measure consists of eighth-note pairs. The second measure starts with a bass note followed by eighth-note pairs. The third measure begins with a bass note followed by eighth-note pairs. The fourth measure starts with a bass note followed by eighth-note pairs.
- Staff 3:** Bass clef, common time (indicated by "4"). The first measure consists of eighth-note pairs. The second measure starts with a bass note followed by eighth-note pairs. The third measure begins with a bass note followed by eighth-note pairs. The fourth measure starts with a bass note followed by eighth-note pairs.
- Staff 4:** Bass clef, common time (indicated by "4"). The first measure consists of eighth-note pairs. The second measure starts with a bass note followed by eighth-note pairs. The third measure begins with a bass note followed by eighth-note pairs. The fourth measure starts with a bass note followed by eighth-note pairs.

CEMBALO LEZIONE III.

34

Fig. 1.

5 6 5 6 5 6 5 6 5 6

5 6 5 6 5 6 5 6 5 6

Fig. 2.

5 6 5 6 5 6 5 6 5 6

5 6 5 6 5 6 5 6 5 6

Fig. 3.

b7 5 b7 5

Fig. 4.

7 5 7 5

Fig. 5.

7 5

Fig. 6.

5 5

Fig. 7.

5 7 5

Fig. 8.

4 7 5

Fig. 9.

5 6 7 8 5 6 7 5

Fig. 10.

5 6 7 8 5 6 7 5

Fig. 10.

5 6 7 8 5 6 7 5

ORGANO LEZIONE I.

35.

Fig. 1.

Fig. 2.

ORGANO LE ZIONE II.

36.

Fig. 1.

G: 2/4

C: 2/4

Fig. 2.

G: 2/4

C: 2/4

B-flat, A-sharp

G: 2/4

ORGANO LEZIONE II.

Fig. 3.

Musical score for organ, Fig. 3. The top staff is in G major, common time, with a treble clef. It contains six measures of music with various note heads and stems. The bottom staff is in C major, common time, with a bass clef. It contains five measures of music with note heads and stems.

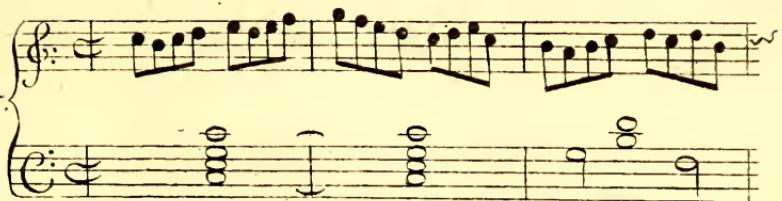
Musical score for organ, Fig. 3. The top staff is in G major, common time, with a treble clef. It contains six measures of music with various note heads and stems. The bottom staff is in C major, common time, with a bass clef. It contains five measures of music with note heads and stems.

Fig. 4.

Musical score for organ, Fig. 4. The top staff is in G major, common time, with a treble clef. It contains six measures of music with various note heads and stems. The bottom staff is in C major, common time, with a bass clef. It contains five measures of music with note heads and stems.

Musical score for organ, Fig. 4. The top staff is in G major, common time, with a treble clef. It contains six measures of music with various note heads and stems. The bottom staff is in C major, common time, with a bass clef. It contains five measures of music with note heads and stems.

ORGANO LEZIONE II.

Fig. 5.*Fig. 6.*

39

ORGANO LEZIONE II.

Fig. 7.

Fig. 8.

ORGANO LEZIONE III.

40.

Grave

Figs.

The musical score consists of six staves of handwritten notation for organ. The notation is in common time, indicated by a '3/4' or '4/4' signature. The first staff is labeled 'Grave' and 'Figs.'. The music features various note heads, stems, and bar lines, typical of organ tablature. The handwriting is clear and legible, showing the composer's intent for the piece.

ORGANO LEZIONE III.

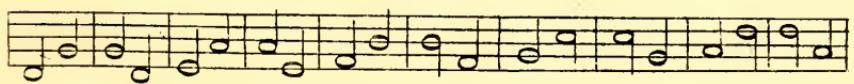
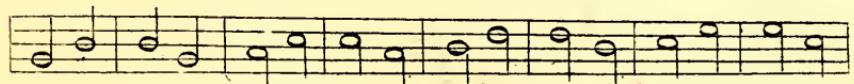
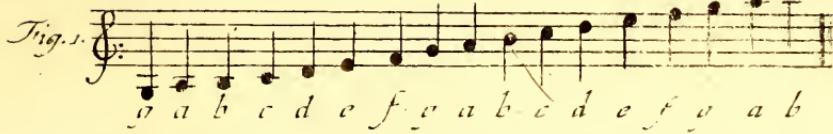
Fig. 2

The image shows a handwritten musical score for organ, labeled "Fig. 2". The score is composed of five staves of music, each with a different key signature and time signature. The first staff starts with a key signature of one flat and a common time, followed by a treble clef. The second staff starts with a key signature of one flat and a common time, followed by a bass clef. The third staff starts with a key signature of one flat and a common time, followed by a treble clef. The fourth staff starts with a key signature of one flat and a common time, followed by a bass clef. The fifth staff starts with a key signature of one flat and a common time, followed by a treble clef. The music consists of various note heads, stems, and rests, with some notes having vertical lines through them. There are also some horizontal lines connecting notes. The handwriting is somewhat messy and appears to be done in ink or pencil.

VIOLINO LE ZIONE I.

42

0 1 2 3 5' 1 2 3 5' 1 2 3 5' 1 2 3 4

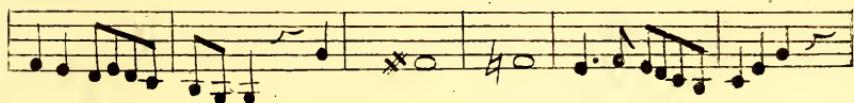


VIOLINO LEZIONE I.

43.

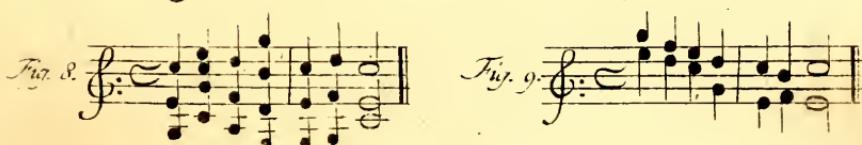


VIOLINO LEZIONE II.



VIOLINO LEZIONE III.

45.



VIOLA LEZIONE I.

46.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

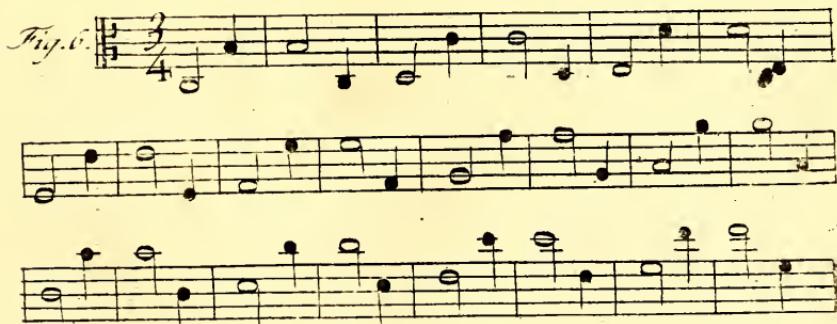
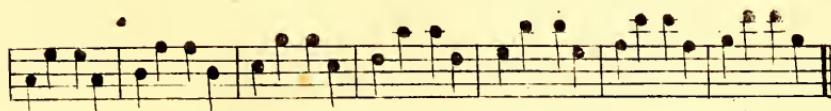
Fig. 1.

Fig. 2.

Fig. 3.

VIOLA LEZIONE I.

47.



VIOLA LEZIONE II.

48

Tut. 1

Tut. 2

VIOLA LEZIONE III.

49.



A line of musical notation for the viola. It consists of two measures. The first measure starts with a sharp sign. Fingerings are indicated above the notes: 3 1 2 4 1 3 4 2 1 2 3 1 1 3 4 1. The second measure starts with a sharp sign. Fingerings are indicated above the notes: 2 0 3 1 3 2 4 2. The music is in common time.

A line of musical notation for the viola. It consists of two measures. Fingerings are indicated above the notes: 3 0 2 0 3 0 2 0 1 4 2 4 3 4 1 4 2 4 3 4 1 4. The music is in common time.

A line of musical notation for the viola. It consists of two measures. Fingerings are indicated above the notes: 3 1 3 2 3 0 3 1 4 1 4 3 4 1 4 3 2 4 2 1 4 4 2. The music is in common time.

A line of musical notation for the viola. It consists of two measures. Fingerings are indicated above the notes: 3 2 3 4 1 2 3 4 3 1 2 3 2 0 3 2 3 0 3 1 0 1 0. The music is in common time.

VIOLONCELLO LEZIONE I.

50.

0 2 3 4 0 1 3 4 0 1 2 4 0 1 2 4

Fig. 1.

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

Fig. 2.

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

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

Fig. 3.

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

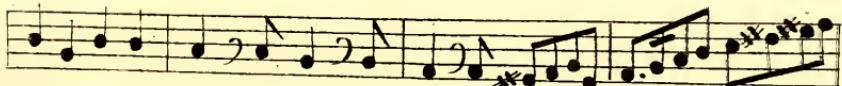
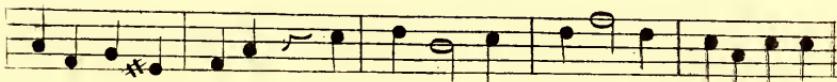
d e f g a b c d e f g a b c d

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

VOLONCELLO LEZIONE I.



VIOLONCELLO LEZIONE II.



VIOLONCELLO LEZIONE III.



CONTRABBASSO LEZIONE I.

54.

Fig. 1.

0 1 4 0 1 4 0 1 4 1 4 1 4

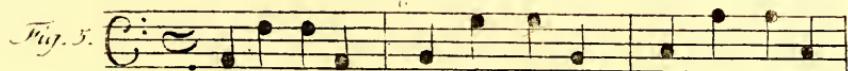
a b c d e f g a b c d e f

Fig. 2.

Fig. 3.

CONTRABBASSO LEZIONE I.

55



56.

CONTRABBASSO LEZIONE II.

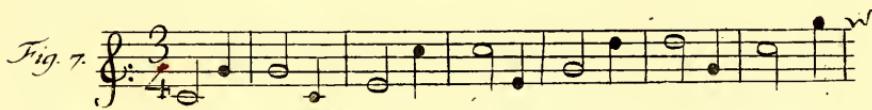
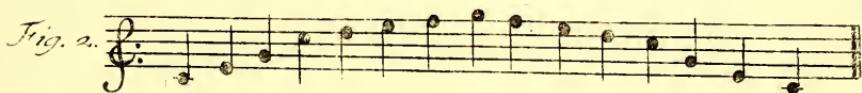
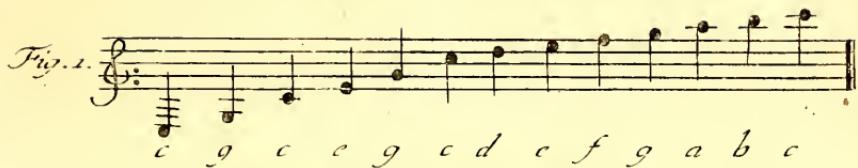


CONTRABBASSO LEZIONE III.

57.



CORNO LEZIONE I.

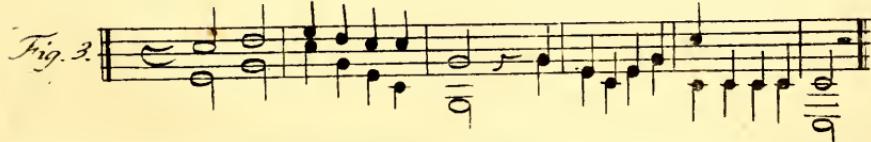


CORNO LEZIONE II.

50.

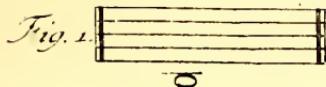


In G sol re ut



CORNO LEZIONE III.

60.



OBOE LEZIONE I.

Fig. 1.

1	●	●	●	●	●	○	○	●	●	●	●	○	○
2	●	●	●	●	●	○	●	●	●	●	●	○	●
3	●●	●●	●●	●●	●●	○○	○○	○○	●●	●●	●●	○○	●●
4	●	●	●	●	○	○	○	●	●	●	○	○	●
5	●	●	●	○	○	○	○	●	●	○	○	○	○
6	●	●	●	○	●	●	●	●	●	●	●	●	○
7	●	●	●	●	●	●	●	●	●	●	●	●	●
8	●	○	○	○	○	○	○	○	○	○	○	○	●

Fig. 2.

Two staves of musical notation for oboe, featuring eighth-note patterns.

Fig. 3.

Two staves of musical notation for oboe, featuring eighth-note patterns.

OBOE LEZIONE 1.

65

Fig. 4. This figure contains two staves of musical notation for oboe. The top staff uses common time (indicated by a 'C') and consists of six measures. The bottom staff uses common time and consists of six measures. The music consists primarily of eighth-note patterns.

Fig. 5. This figure contains two staves of musical notation for oboe. The top staff uses common time (indicated by a 'C') and consists of six measures. The bottom staff uses common time and consists of six measures. The music consists primarily of eighth-note patterns.

Fig. 6. This figure contains two staves of musical notation for oboe. The top staff uses common time (indicated by a 'C') and consists of six measures. The bottom staff uses common time and consists of six measures. The music consists primarily of eighth-note patterns.

Fig. 7. This figure contains two staves of musical notation for oboe. The top staff uses common time (indicated by a 'C') and consists of six measures. The bottom staff uses common time and consists of six measures. The music consists primarily of eighth-note patterns.

OBOE LEZIONE II.



1	.	.	.	.	o	.	.	.	o
2	.	.	.	o	.	.	.	o	.
3	..	..	..	oo	..	..	..	oo	..
4	.	.	o	o	.	.	o	o	.
5	.	.	o	o	.	.	o	o	o
6	.	o	o	o	.	.	o	o	o
7	.	o	.	o	.	o	o	.	o
8	o	o	o	o	.	o	o	o	.



OBOE LEZIONE III.

64.



TRAVERSIERE LEZIONE I.

65.

Fig. 1.

Handwritten musical notation for Fig. 1. The top staff shows a sequence of notes: d, c, f, g, a, b, c, d, e, f, g, a, b, c, d, e, f. The bottom staff shows fingerings corresponding to these notes: 1, 2, 3, 4, 5, 6, 7.

Fig. 2.

Handwritten musical notation for Fig. 2. The top staff shows a sequence of notes: e, e. The bottom staff shows fingerings corresponding to these notes: 1, 2, 3, 4, 5, 6, 7.

Fig. 3.

Handwritten musical notation for Fig. 3. The top staff shows a sequence of notes: e, e. The bottom staff shows fingerings corresponding to these notes: 1, 2, 3, 4, 5, 6, 7.

TRAVERSIERE LE ZIONE I.

66



TRAVERSIERE LEZIONE II.

67.

Fig. 1.

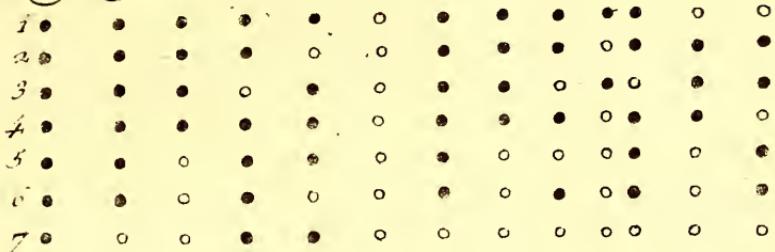


Fig. 2.



Fig. 3.



68.

TRAVERSIERE LEZIONE III.



CONTRAPPUNTO.

69.

Fig. 1.

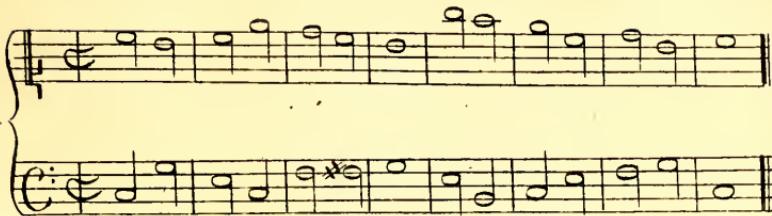


Fig. 2.

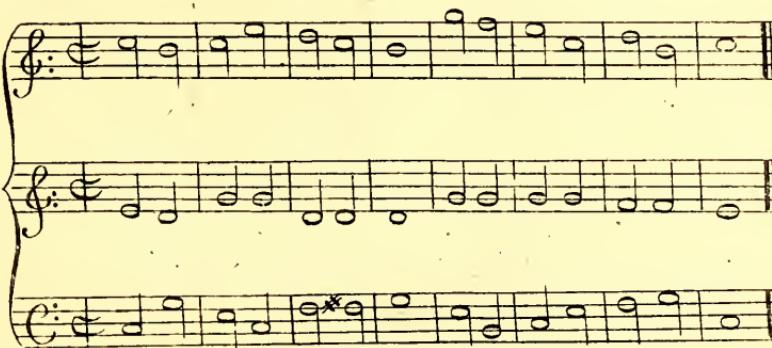
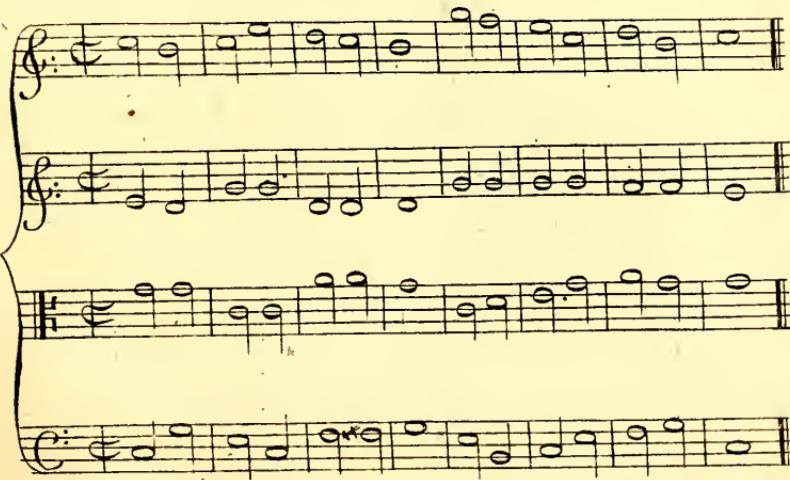


Fig. 3.



CONTRAPPUNTO.

70.

Fig. 4.

This figure consists of three staves of handwritten musical notation. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The music is in common time, indicated by a 'C' at the beginning of each staff. The notation includes various note heads and stems, with some notes having vertical lines extending above or below them.

This figure continues the musical score from Fig. 4, consisting of three staves of handwritten musical notation. The notation is in G major and common time, continuing the melodic line established in the previous figure.

Fig. 5.

This figure consists of two staves of handwritten musical notation. The top staff uses a treble clef and the bottom staff a bass clef. The music is in C major and common time. The notation includes various note heads and stems, with some notes having vertical lines extending above or below them.

Fig. 6.

This figure consists of two staves of handwritten musical notation. The top staff uses a treble clef and the bottom staff a bass clef. The music is in C major and common time. The notation includes various note heads and stems, with some notes having vertical lines extending above or below them.

Fig. 7.

This figure consists of two staves of handwritten musical notation. The top staff uses a treble clef and the bottom staff a bass clef. The music is in C major and common time. The notation includes various note heads and stems, with some notes having vertical lines extending above or below them.

Fig. 8.

This figure consists of two staves of handwritten musical notation. The top staff uses a treble clef and the bottom staff a bass clef. The music is in C major and common time. The notation includes various note heads and stems, with some notes having vertical lines extending above or below them.

CONTRAPPUNTO.

72

Fig. 9.

Fig. 10.

CONTRAPPUNTO

72.

Fig. 11.

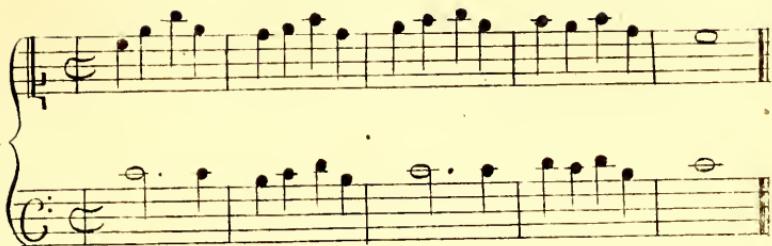


Fig. 12.



Fig. 13.

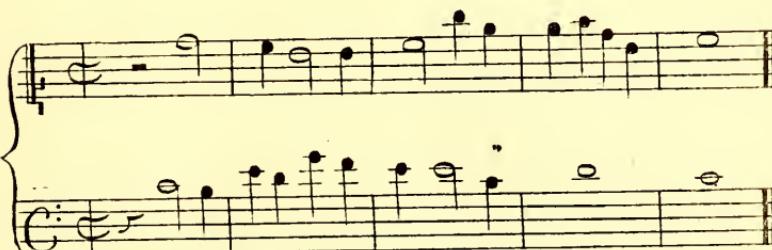
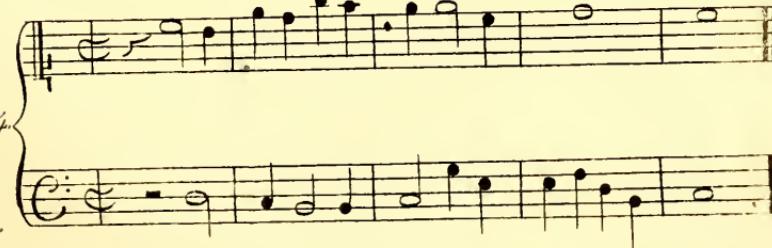


Fig. 14.



CONTRAPPUNTO.

73.



Fig. 15.

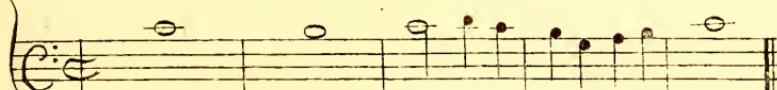


Fig. 16.



Fig. 17.

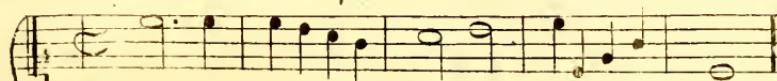
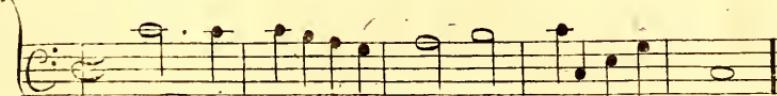
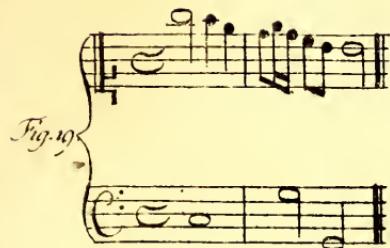


Fig. 18.



CONTRAPPUNTO.



Musical notation for Fig. 20, consisting of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The notation includes various note heads and stems.

Musical notation for Fig. 21, consisting of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The notation includes various note heads and stems.

Musical notation for Fig. 22, consisting of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The notation includes various note heads and stems.

Musical notation for Fig. 23, consisting of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The notation includes various note heads and stems.

Musical notation for Fig. 24, consisting of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The notation includes various note heads and stems.

CONTRAPPUNTO.

Fig. 25.

Fig. 26.

Fig. 27.

Fig. 28.

CONTRAPPUNTO.

76.

Fig. 29.

Musical score for Fig. 29. The top staff is in G major (indicated by a G clef) and the bottom staff is in C major (indicated by a C clef). Both staves begin with a rest followed by eighth-note patterns. The top staff has a basso continuo line with slurs and grace notes. The bottom staff has a soprano line with eighth-note chords.

Fig. 30.

Musical score for Fig. 30. The top staff is in G major (indicated by a G clef) and the bottom staff is in C major (indicated by a C clef). Both staves begin with a rest followed by eighth-note patterns. The top staff has a basso continuo line with slurs and grace notes. The bottom staff has a soprano line with eighth-note chords.

Fig. 31.

Musical score for Fig. 31. The top staff is in G major (indicated by a G clef) and the bottom staff is in C major (indicated by a C clef). Both staves begin with a rest followed by eighth-note patterns. The top staff has a basso continuo line with slurs and grace notes. The bottom staff has a soprano line with eighth-note chords.

Fig. 32.

Musical score for Fig. 32. The top staff is in G major (indicated by a G clef) and the bottom staff is in C major (indicated by a C clef). Both staves begin with a rest followed by eighth-note patterns. The top staff has a basso continuo line with slurs and grace notes. The bottom staff has a soprano line with eighth-note chords.

CONTRAPPUNTO.

77



CONTRAPPUNTO.

78.

Fig. 34.

The score contains six staves of handwritten musical notation. The top staff is in G major, common time, featuring a soprano line and a basso continuo line below it. The middle staff is in C major, common time, and the bottom staff is also in C major, common time. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests. The score is presented in a clear, legible hand.

CONTRAPPUNTO.

72

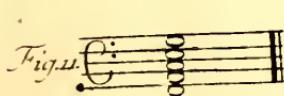
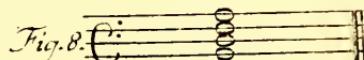
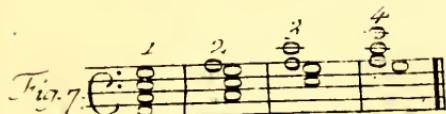
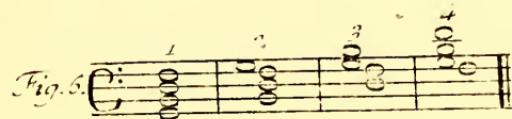
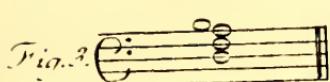
Seguito della Fig. 34.



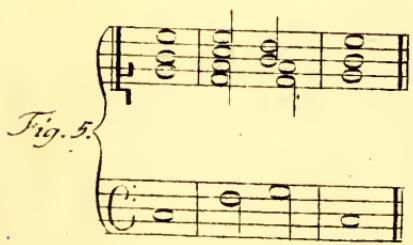
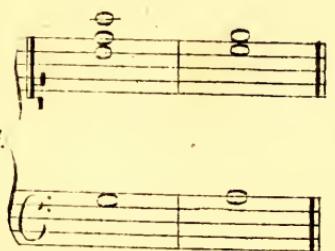
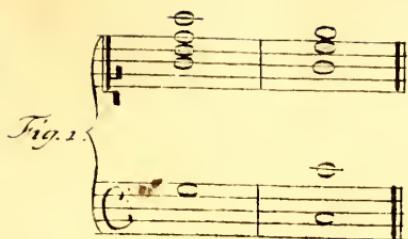
Fig. 35.



ACCORDI.



CADENZE.



MODULAZIONI.



Fig. 1.

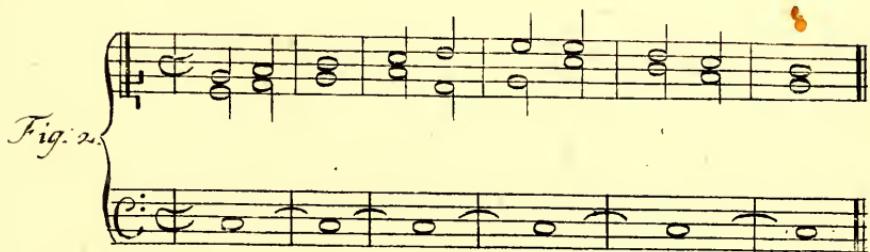


Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.



Fig. 6.



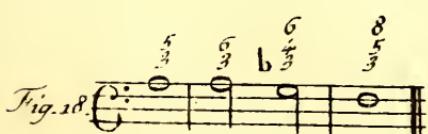
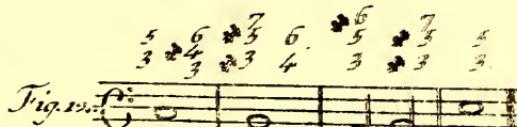
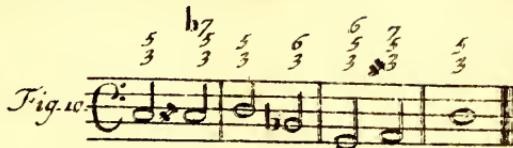
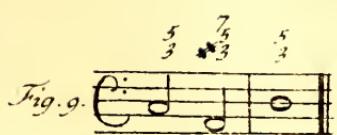
Fig. 7.



Fig. 8.

MODULAZIONI.

83.



MOVIMENTI.

84.

Fig. 1.

Fig. 2.

Fig. 3.

MELODIE.

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

Fig. 5.

Fig. 6.

80.

MELODIE.

Fig. 7.

The musical score consists of ten staves of music for piano. The first six staves are in G major (G clef) and the last four are in C major (C clef). The time signature for the first six staves is 2/4 and for the last four is 3/4. The music features various note patterns, including sixteenth-note chords and eighth-note pairs.

REGOLE DELL' ARMONIA.

87

Fig. I.

B. C.

B. F.

REGOLE DELL' ARMONIA.

Fig. 2.

1 2 3 4 5 6 7 8

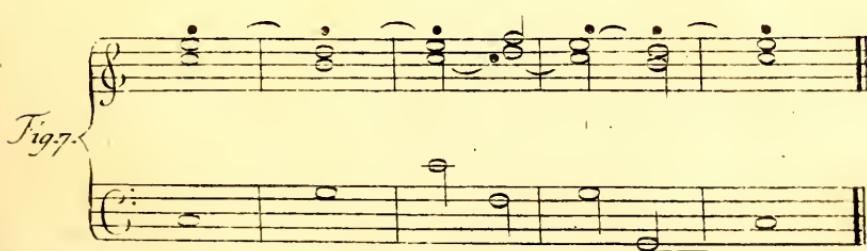
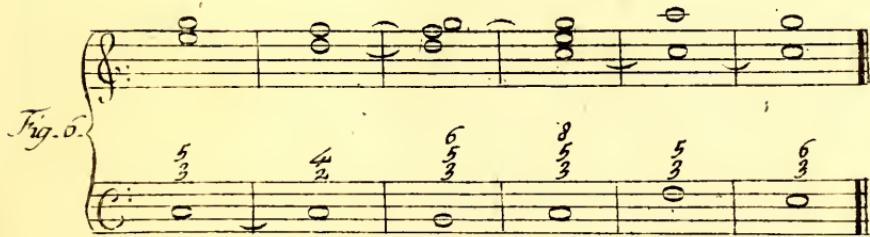
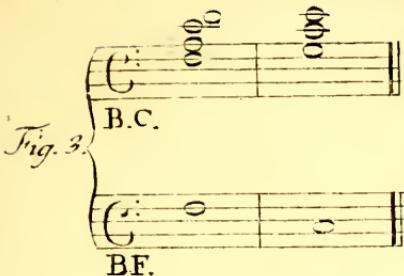
9 10 11 12

B. C.

B. F.

REGOLE DELL' ARMONIA.

89.



REGOLE DELL' ARMONIA.

90.

Fig. 8.

Two measures of music in common time (C: 4). The top measure shows a bassoon (B.C.) playing a sustained note while a piano plays a bass line. The bottom measure shows a bassoon (B.F.) playing a sustained note while a piano plays a bass line.

Fig. 9.

Two measures of music in common time (C: 4). The top measure shows a bassoon (B.C.) playing a sustained note while a piano plays a bass line. The bottom measure shows a bassoon (B.F.) playing a sustained note while a piano plays a bass line.

Fig. 10.

A single measure of music in common time (C: 4). It consists of two parts: a treble clef section with eighth-note pairs and a bass clef section with quarter notes.

Fig. 11.

A single measure of music in common time (C: 4). It consists of two parts: a treble clef section with eighth-note pairs and a bass clef section with quarter notes.

Fig. 12.

A single measure of music in common time (C: 4). It consists of two parts: a treble clef section with eighth-note pairs and a bass clef section with quarter notes.

REGOLE DELL' ARMONIA.

91.

Fig. 13.

B.C.

B.C.

Fig. 14.

B.C.

B.C.

Fig. 15.

B.C.

B.C.

Fig. 16.

B.C.

B.C.

Fig. 17.

B.C.

B.C.

REGOLE DELL' ARMONIA.

92.



Fig. 18. C. B.C.
B.F.



Fig. 19. C. B.C.
B.F.



Fig. 20. C. B.C.
B.F.

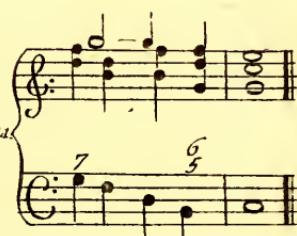


Fig. 21. C. B.C.
B.F.



Fig. 22. C. B.C.
B.F.



Fig. 23. C. B.C.
B.F.

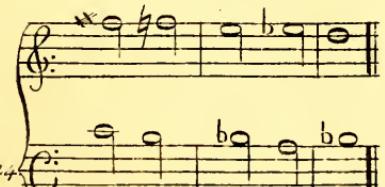


Fig. 24. C. B.C.
B.F.



Fig. 25. C. B.C.
B.F.

LICENZE.

93.

Fig. 1.

B.C.

Fig. 2.

B.C.

Fig. 3.

B.C.

Fig. 4.

B.C.

Fig. 5.

B.C.

Fig. 6.

B.C.

OTTO REALI.

94

Fig. 1.

A handwritten musical score for "OTTO REALI" consisting of six staves of music. The staves are labeled from left to right: *P. me*, *Coro.*, *C.*, *Sec. do*, *Coro*, and *C.*. The music is written in common time with various clefs (C, F, G) and key signatures. The notation includes quarter notes, eighth notes, sixteenth notes, and rests. The score is divided into measures by vertical bar lines. The first staff (P. me) starts with a C-clef and a common time signature. The second staff (Coro.) starts with a G-clef and a common time signature. The third staff (C.) starts with a C-clef and a common time signature. The fourth staff (Sec. do) starts with a C-clef and a common time signature. The fifth staff (Coro) starts with a G-clef and a common time signature. The sixth staff (C.) starts with a C-clef and a common time signature. The music concludes with a final measure ending on a C-clef and a common time signature.

OT TO REALI.

93

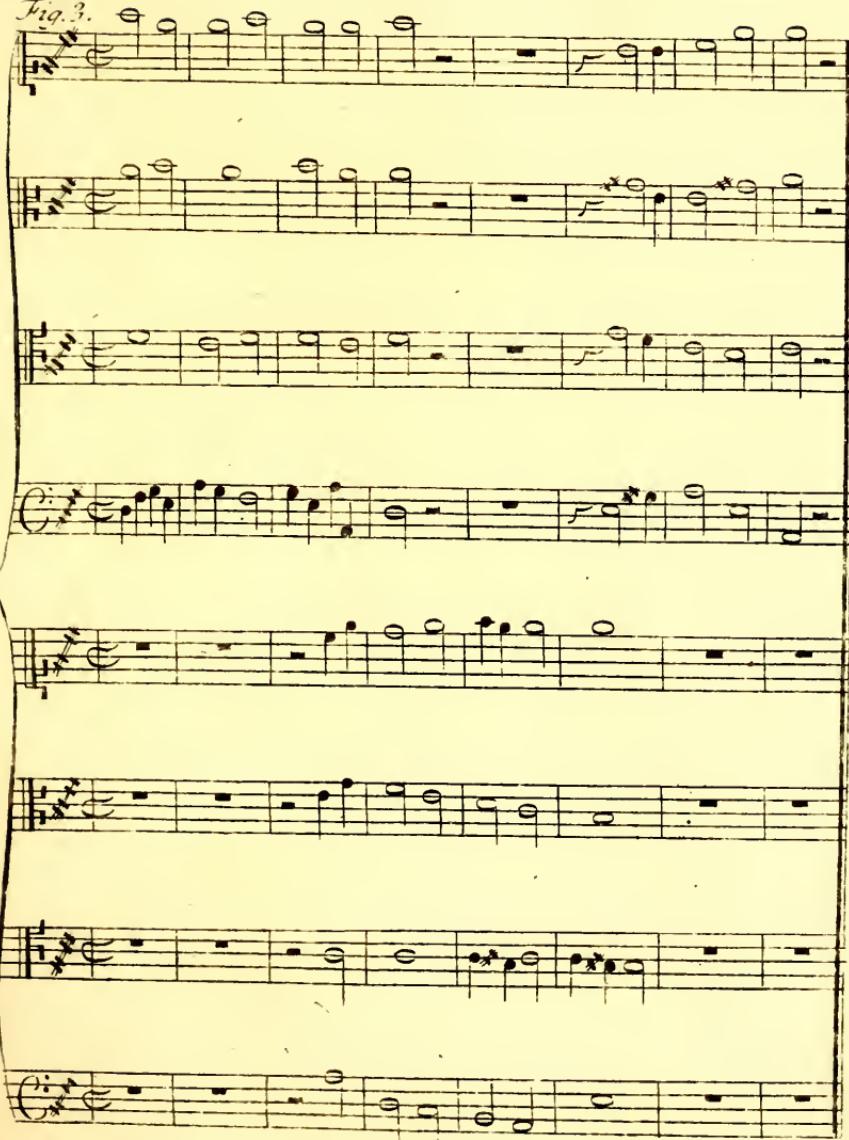
Fig. 2.

A handwritten musical score for 'OT TO REALI.' consisting of eight staves of music. The music is written in common time (indicated by a 'C') and uses a soprano C-clef. The notes are primarily quarter notes, with some eighth and sixteenth note patterns. The score includes various rests and dynamic markings. The first staff begins with a series of eighth-note pairs. The second staff features a mix of eighth and sixteenth notes. The third staff contains mostly eighth notes. The fourth staff includes a measure with a single eighth note followed by a sixteenth-note pattern. The fifth staff consists entirely of eighth notes. The sixth staff features a mix of eighth and sixteenth notes. The seventh staff includes a measure with a single eighth note followed by a sixteenth-note pattern. The eighth staff concludes with a final eighth note.

OTTO REALI.

95.

Fig. 3.



OTTO REALI.

97.

Fig. 4.

Sicut erat in principio et nunc et semper

Sicut erat . . . et in secula in

Sicut erat . . . et in secula in

Sicut erat . . . et in secula in

Sicut erat . . . et in secula in

OTTO REALI.

98.

Secu lorum a:men

Secu lorum a:men

Secu lorum a:men

et in secula seculo rum a:men

secula seculorum seculorum a:men

secula seculorum seculorum a:men

secula seculorum seculorum a:men

secula seculorum seculorum a:men

OTTO REALI.

94.

A handwritten musical score consisting of five systems of music, likely for organ or choir. The music is written on five-line staves. The lyrics, written in a cursive Gothic script, are as follows:

et nunc et semper et in secula in secula seculorum
et nunc et semper et in secula in secula seculorum
et nunc et semper et in secula seculorum
et nunc et semper et in secula seculorum
et nunc et semper et in secula seculorum
et in secula seculorum
et in secula seculorum

OTTO REALI.

se cu lorum amen a men

se cu lorum amen a men

se cu lorum amen a men

lo rum amen a men

secula seculorum amen a men

lo rum amen a men

secula seculorum amen a men

secula seculorum amen a men