

175
Primo libro / la foregara C. 175. Cantina appena

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Gray Scale



Vogel 4490

3.3. Musica

Nur für LiS! Hb

- Aus Vor exemplar
mit viel Anstoss

Ganassi (Sylvester di -)

Opera Intitulata Fontegara ... Venetia p. Syl-
di ganassi ... hautor (?) proprio. 1535.

[Wenig freihändig. auf 20 Bl. 175 Lezungen. Vokal,
fuerer per auf dem Vorblatt folgende Griffe sind
die auf der Vorderseite des Buchensel befreundeten
Notiz: non del Autors Hand!]

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0 1 2 3 4

Gray Scale

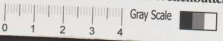


Signor ~~domenico~~ io unimando la regola ^{apena} di diminuire co 300 / ^{cutura}
Composte su ungiueto. Et tutti sono difereti Et ancora abante libro p la lira
T sieme ancora co la regola di insegnare di uola da tassi: Tequal leant
ua parechiat p u gentilomo fiorotin. ma si mdo ui T acomodo p seruir al
cu amico dta 5^a nostra qlla se ne po acomodar Et io ne apure chia
ro unaltra copia p d gentilomo di sopra dito: Et il peio suo sia Anno
sich se ditto sera al pposito d suo amico qlla se ne veruna se an dta
no la potra co sua comodita rimandar mele. // il uino ch ebe dalla
5^a nostro me da la uita y certo: dil th io li resto molto obligado: Et peo
do th qlla mi scrixi adouer essere di curto ammetia pero io lo aspetta Et
aspetalo co gra d'otrio. p al cura ch'auza legitima: altro no ditto nostra
signoria. solu ch'l signor idio la co serui nela sua gratia: //

Siluestro seruo di qlla ff

[Faint, illegible handwritten text, likely bleed-through from the reverse side of the page.]

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Gray Scale



0 1 2 3 4

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Gray Scale





3.3. Musi



CAllo Illustrissimo & Serenissimo Principe di Venetia
Andrea Gritti Siluestro dal Fontego.

E stato uisto in ogni tēpo che tutti li imperatori. R. & Duci quāto piu sono stati maggiori o per grandezza di stato. O p diuinita de engegno tanto piu hauer abbraciato li poueri seruitori & subditi sui & quando da q̄lli glie stato offerto dono alcuno delle fatiche sue auenga che piciole & humile fussino ala grandezza loro niētedimeno nō q̄llo hauer sdegnato. Anci benignamēte accettato. Io p tūto. Illustri. P. pigliato ardire p li ante detti essempli offerisco do: & dedico a. V. subli. la p̄sente opa mia de il flauto intitulatione. Qual fo certo: douer essere a. V. subli. Cara pcio che la Eccellētia della musica e tale & tanta che socrate philosopho dico il giudicato sapiētirissimo dal oraculo de Apoline essendo nel ottagesimo anno de la sua uita q̄lla audissimamēte apparso & conobbe alla fine quāta forza haueffi posto la natura in lei che oltra che da Aristotile nella politica sua e numerata fra le arte engenue & da Platone neli sui libri di lezze laudata p molte uie fu da Aristozeno chiamata anima hauēdo opinione che lanima nostra fusse essa harmonia longo farebbe si le lode sue uolestē io al presente cōtare cō li essempli di Claudio Nerone & altri impatori onde. V. subli. si degnera. Illustri. P. di accettarla cō hilare aīo a bē che questo sia pouero ricōpēso ala grādezza de beneficii che io da. V. Eccellētia & tutta la casa mia hauemo receputo & p benignita sua cōfermati al uiuere nostro ne dubito ponto che uscēdo essa opa in luce sotto il nome di tanto & si. Illustri. P. nō debba al desiato porto a riuare. Qual p me fara uisto si presto che il lieto segno di la facia sua scorgo onde haro poi sp̄erāza a magior ip̄resa di puenire & q̄lla ala alteza sua dedicar & cōsecrar.

C Nissuno ardisca per āni uinti. x̄imi de stampare ne far stampare ne in alcuno altro loco stampata far uēder la p̄sente opera ne alcu na altra cō simile senza licētia de lo auttore sotto pena di p̄dere le opere che fussero stampate & de ducati diece p cadauna che fusse ritrouata si al stampadore come al uēditore cō nel priuilegio & gratia nello eccelso senato della Illustrissima Signoria di Venetia cōc. sia si contiene. Vale

Dechiaration del suo termine.

Cap. i.

Voi hauete a sapere cōe tu tti li instrumenti musicali sono rispetto & cōparatione ala uoce humana macho degni p tanto noi si afforzeremo da q̄lla iparare & imitarla: onde tu potresti dire cōe fara possibile conuicia cosa che essa proferisce ogni parlare dil che nō credo che ditto flauto mai sia simile ad essa huma



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na uoce & io te rrispondo che cosi come il degno & pfecto dipintor imita ogni cosa creata ala natura con la uariation di colori cosi con tale instrumento di fiato & corde potrai imitare el proferire che fa la humana uoce: & che il fia la uerita il dipintor imita li effetti dela natura cō li uarii colori & q̄sto pche la profusa uarii colori il simile la uoce humana anchora c̄sta uaria con la tuba sua con piu e manco audacia & cō uarii pferiri: & s̄il dipintore imita li effetti de natura cō uarii colori lo instrumēto imiterà il proferir della humana uoce cō la proportion del fiato & offuscation della lingua con lo agiuto de deti & di q̄sto ne o fatto esperiētia & audito da altri sonatori farsi intēdere cō il suo sonar le pole di c̄sta cosa che si poteua bē dire a q̄llo instrō nō mācarli altro che la forma dil corpo humano si cōe si dice ala pintura bē fatta nō mācarli solū il fiato: si che hauei a essere certi del suo termine p dire rason de poter imitar il plar.

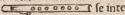
¶ Dechiaration di esso flauto.

Cap.2.

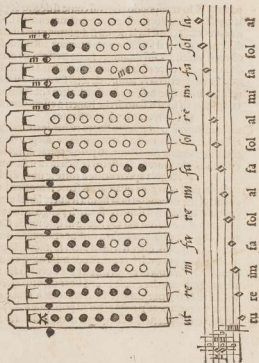
Questo instrumēto nominato flauto richiede tre cose prima el fiato seconda la mano terza la lingua quāto al fiato la uoce humana cōe magistra ne insegna douer essere pceduto mediocralmente pche quando il cātor cāra alcuna cōposition cō parole placabile lui fa la pnūcia placabile se giocōda & lui cō il mō giocō cō po uolēdo imitar s̄ise effetto si pcedera il fiato mediocro accio si possa crescere e minuir ali sui tēpi.

¶ Regola apertamente a tutte le uoce di esso instrumento.

Cap.iii.

Questo ordine & regola quale al presente ti mostro ho eletto la piu facile che a me fiato possibile dil che di cho cōme tu uederai nela figura seguēte tātū flauti quāte saranno le uoce che porterà el flauto p ordine generale & disotto il flauto p flauto li pongo la sua nota: & auertirai cōe il flauto ha uoce otto cioe busi il primo che e disora uia del flauto in q̄sto modo  se intendera la uoce che serue al d̄to grosso dapoī sarà uno altro ordine che quādo lhauera le uoce negre ouer piene significa douerli stropar cioe coprir & q̄lli nō serāno pieni se intēderāno essere aperti alcuni serāno mezzi negri cō unali tera marate c̄sta uoce tali si coprirāno la mita e piu e manco secondo che seranno le sustentatione necessarie ala uera harmonia & aduertisse che le uoce di esso flauto ordinarie sono tredese delle quale noue si di mandeno graue che e dala prima uoce di sotto ascēdēdo infina tutte apre le sequēre quatro si dimande no schili & si pnunciano cō fiato acuto: & le graue cō fiato graue: & p piu tua facilità ti meto il nome di tutte le uoce a nota p nota accio tu possi praticare parte dil cāto & il nome di sopra la nota: ti seruira p lo ascēdere dapoī tu descēderai p il nome suo disotto la nota: & quādo tu nō hauesti cognitione ne pratica

de intendere la uoce piglia il flauto p tua guida che
ben farai guidato & prima fara lordine del sopra in
la pprieta di be quadro elquale ordine te parturi-
ra tri effetti prio p li secodo p il tenor in pprieta di
be mole terzo p il basso in pprieta de musica finta
dapoï seguita unaltra dedution del soprano in pro-
prietà de bemole elquale fara dui effetti prima pfi
secodo p il tenore in pprieta de musica finta dapoï
seguita il sopran in pprieta de musica finta ilqual
fa solo uno effetto pfi dapoï seguita lordine del te-
nor p be quadro elqual fa dui effetti uno pfi laltro
p il basso in pprieta di bemole dapoï seguita uno
ordine del basso in pprieta di be quadro elqual fa
solovno effetto pfi dapoï seguita lordine dele suste-
tation lequale fanno tri effetti prio p il sopran secō-
do p il tenor terzo p il basso p liqual ordini & effet-
ti serai noto p li soi essempli fari ināti dela chiaue
del sopran & tenore come si potra uedere poste le
sue chiaue inanti quelle dil sopran nota che te inse-
gno il mō del sopra e tenor e basso p essere diserete
cioe se ti coprirai le uoce in uno loco medemo de di
tocanto tenor e basso nō pcederai cō uoce simile p
che il canto ti formera alcuna uolta uno semitono
doue il basso e tenore p li medemi bufi ouer uoce
pnūciera uno tono p tanto ti dago il modo dil can-
to tenore e basso.



figurativa

The image shows a musical score for a lute with 12 strings. The notation is arranged in two columns of six strings each. The notes are written on a single-line staff for each string. The sequence of notes is: re, mi, fa, sol, la, mi, fa, sol, re, mi, fa, er, im, fa, fol, al, im, fa, fol, al, fa. The notes are written in a stylized, historical notation. The word 'figurativa' is written at the top of the page. The page number '3' is visible in the top right corner.

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Regola

The image displays a musical score titled "Regola" on a single page. The score is organized into three main sections, each consisting of 12 numbered staves (1-12) and a central vocal line. The staves are numbered 112 through 222. Each staff contains a series of circles representing notes, with some circles filled in to indicate specific pitches. The central vocal line contains solfège syllables: "ut re mi fa sol la" for the first section, "re mi fa sol la mi fa sol la fa sol al mi fa sol" for the second, and "fa sol al mi fa sol la fa sol al mi fa sol" for the third. The notation is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The paper shows signs of age, including some staining and wear.

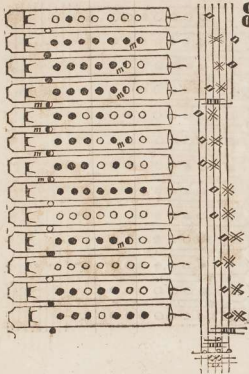
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0 1 2 3 4

Gray Scale



figuratiua

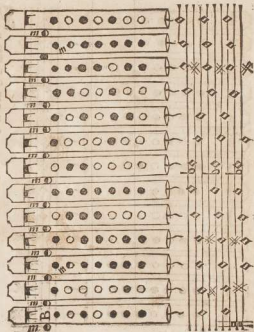


CModo di trouare sete uoce de piu de lordinario. c. 4.
CSapi lector mio dignissimo che molti anni ho esperi
 mentado el mō de sonar & diletatomi di uedere &
 praticare con tutti li primi sonatori che a mio tēpo
 sono stati onde che mai ho trouato homo degno in
 tale arte che piu dele uoce ordinarie habi esercitato
 dil che potrebbono hauere agiōto una de piu o due
 uoce onde hauēdo io effaminato tal modo ho tro
 uato q̄llo che altri nō ha saputo nō che in loro sia
 ignorato tal uia ma p fatica lasciato cioe sette uoce
 de piu de lordinario detto dele quali ti daro tutta la
 cogritione: & prima aduertisse che li flauti quali so
 no formadi da uari maestri sono differēti luno dal
 altro nō solo del foro ma nel cōpassar le uoce & an
 chora nel uēto & tali maestri alcuni di loro son dif
 ferēti nel cordare esso instrō p cā del suo sonar ua
 riado luno da laltro anchora lorechio: & p tal disse
 rētia nasce uno uariato modo di sonar q̄llo de uno
 maestro e q̄llo de ualtro & così ti mostrero la uia de
 piu maestri p li segni q̄li hāno differenti li q̄li segni

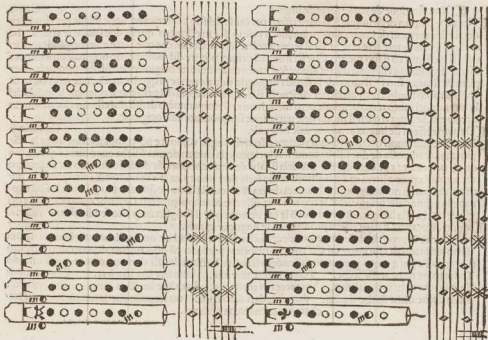


modo che si segna far

farãno dimostrati ne la figura di flauti; le sette uo-
 e da me trouate con le comune. 13. sono. 20. lequale p
 tiremo in tre parte cioe. 9. graue. 7. acute e. 4. sopra
 acure; & colí come ho detto le noue graue si pronú
 cia cõ fiato graue & le. 7. con fiato acuto & le. 4. ultri
 me cõ fiato acutissimo; & se p forte tu douesse sonar
 alcuni flauti nõ giulti in cõmodi; imita quello che il
 generale di ogni homo dignissimo di liuto che sca
 dendoli a sonar uno liuto de una terza persona lui
 primamente lo ricerca p tutto diligentemente & se
 gli son alcuna corda falsa lui lo agiuta cõ lo tasto &
 anchora con lo dito meglio lui po il simile farai an
 chora tu; se a te bisogna sonar flauti de maestri no
 ui pcederai come te insegno p le figure sequente
 & se non te reuscisce in tal modo e tu nauerai da in
 uestigar di coprir e scoprir una e due uoce de piu e
 manco anchora cõ proportionar il fiato con sto mo
 do uegnerai in luce del modo di potere sonarlo sia
 che instrumento si uoglia; tu fai bene che doue mi
 ca la natura bisogna che larte sia maestra.



Le settevoce de pia



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Gray Scale



Dimostrazione de uarie: sorte de lingua.

Nota che il moto della lingua si fa uarii effetti per causa del suo proferir con uarie sillabe per tato interderai esser tre moti de lingua ditte originale. Il primo si e in esemplo queste due sillabe te che, te che te che. Il secondo tere tere tere te. Et il terzo lere lere le. Et sapi che questi tre moti originale contengono in si li estremi cō il suo mezzo. Che sia il uero il primo pferire dil moto primo originale prociede per sillabe che causano effetto crudo & aspro: & il moto terzo de ditte originale per sillabe piaceuole ouer plane: & il mezzo suo sie il moto de la secōda originale il quale moue in questo modo, tere tere tere te & chel sia moto mediocre tu uedi chel cōtiene in si due: sillabe la pria del prio moto originale la secōda del la seconda del moto terzo originale pero uiene hauere il temperamēto di q̄sti dui estremi cioe de durezza e tenerezza. Seguita ti daro il modo dele uariatione sue produtte dale originale.

De uarie effetti de lingua produtte dale originale.

Capitolo. 6

Nota che i diti moti originali si causa alcuni effetti de lingua cōpiuta e nō comptuta: cioe meza la cōpiuta fara composta de due sillabe come son l'originale: la mezza de una sillaba ouer litera i questo modo cō uelocita. t t t t. ouer d d d d: & dela sillaba de de ge che ouer da de di do du. pero intenderai poter mutar la prima litera in ogni altra: si come seria ta te ti to tu. ca che chi co cu: & i altri modi: & anchora causa uno nome de lingua chiamata dretta & riuersa la drita sie q̄lla che piu pferisse le silabe cōmo e la prima delle originale: & la rouerfa sera q̄lla che mancho proferira le silabe como e la terza originale: & chel sia la uerita dopandose cō la sua uelocita pde il suo pferire p tato se adimadara riuersa.

Modo de praticar li uarii effetti produtti da le lingue originale.

Capitolo. 7

Nota come io procedo da le litere uocale accioche possi inuistichar quala silaba ouer litera la natura ti habia dotato di esprimere tal che con piu uelocita pcedēdo cō q̄sto ordine deponendori li tre moti originali e poi a moto p moto io distendero li sui uarii effetti da essi deriuati: cioe in questo modo Teche teche teche teche teche. Tere tere tere tere tere. Lere lere lere lere lere. Et a piu modi Tacha teche richi tocho tuchu. Tara tere tiri toro ttrn. Lara lere liri loro luru. che non scri dacha deche dichi docho duchu. dara daredari daro daru. uo secondo che la natura hopera il terchara chare chari charo charu.



zo moto dele originale non pro

duse altro effetto si nō che la serue media de una sillaba come ditto inanti. Nota che uolendo tu esser citarti in alcuno moto di queste lingua sopra ditto in nela prima originale tu inuistigerai alcune de q̄le sillabe qual piacera a te & esercitarla che con la frequentatione la farai ueloce dela originale medio cre il simile farai ma etiā in questo modo con uelocita di modo cō espicar una sillaba de tre: litere: cioe in questo modo tar ter tir tor tur: dar der dir dor dur: char cher chir chor chur: ghar gher ghir ghor ghur: il simile dela terza originale lauerai di procedere cō questo modo lar ler lir lor lur & anchora si sprai come tutti li effetti de lingua sia una sillaba dreta e l'altra riuersa la dretta sie la prima sillaba la contraria sie la seconda.

C Dechiaraatione della lingua di testa egorza & e exalar il fiato per comodo della lingua. **Cap. 8.**
 Nota che tutti li effetti che fa la lingua dritta si adimanda lingua di testa pche la occupa il fiato di sotto il palato & apresso i denti & la lingua riuersa fara lingua di gorza p la occupatione del fiato che la fa apresso la gorza & trouasi un'altra lingua laquale nō proferisse sillaba niuna & il moto suo sie da uno labro a l'altro & per occupar il fiato arente i sapri la si domanda lingua di testa.

C Modi di far la pratica della mano quanto al diminuir. **Cap. 9.**
 Et prima serai noto che sono dui effetti che causeno el far della mano uno lo effetto & pratica di far la lingua laltro e il mō de diminuir & uno senza laltro nō puo far la mano & chel sia la uerita hauēdo tu la miglior lingua che hauer si possi senza la intelligentia del diminuir in uano ti affaticare: si: el si / mile in contrario: pero tu intenderai che altro nō e diminuir che uariare la cosa ouer processo che di natura se dimostra: fodate simplice: onde delquale diminuir ne nasce uarii modi & aduertisse che q̄sto diminuir consiste in uarie diminutione cioe proportione modi ouer uie & processi dissimili luno da laltro come minime semiminime come seni crome del qual ordine seranno diuisi li sui uarii effetti in quatro parte cioe simplice cōposto: particular: & generale: il primo ordine o modo fera quādo tu procedera il tuo diminuir in una sola specie diminuta: cioe tutto di semiminime ouer tutti de crome & in altri figure pur che siano una spacia sola de figura & questo si domandeno simplice deminu



te: & il semplice de proportion sera quando cō il tuo diminuir procederai de una sola specie de proportion: ouero per il segno solo per il quale tu larai inanti semplice de uie fara quando uno gopetto s'omigliera a laltro & altri mouimenti simile cosi in cadentie come per li mezz.

¶ Che cosa sia el procedere composto.

Cap. io.

¶ Hauendo dechiarito di sopra che il semplice deminute sie prociedere cō una sorte minuta el composto fara adunq; quādo el cōtenea in si varie minute cioe semiminime e crome e semicrome: cosi anchora il semplice de proportion la simplicita e cognosciuta p il diminuir in una sola proportion ouero p il segno suo adunq; il modo composto sera quando procederai il diminuir con varie proportion il simile deleuie cusi come se intende semplice quādo una cadentia & moto nō sera uariato uno da laltro & la cadentia alaltra il cōposto fara quando la cadentia & moto faranno uariate: cioe che uno moto & cadentia siano dissimile luno da laltro e moto alaltro.

¶ Ordine del semplice in particular & general.

Cap. ii.

¶ El diminuir del semplice in particolare: e: quādo lui a delle tre parte le due semplice: & una composta come faria che tu procedesti el diminuir semplice de uie & proportion & cōposto diminute il simile semplice de proportion & minute & cōposto de uie: & anchora semplice diminute e uie & composto de proportio & pche delle tre parte le due sie semplice & una cōposta p tal causa fara semplice in particular. Si che tu hai da uedere che parte son le semplice & anchora le: composte el semplice generale: sie quando el sera semplice de queste tre parte cioe diminute e proportione uie.

¶ Ordine del composto particular e generale.

Cap. 12.

¶ El diminuir dello cōposto particular anchora esso sera quando el contigera in se due parte composte & una semplice cioe cōposto de uie e proportion e semplice diminute ouer cōposto diminute e proportion e semplice de uie ouer cōposto diminute e uie e semplice de proportion il cōposto generale fara quādo contenera in se la cōpositione diminute e uie & proportion & essaminando bene tal modo & ordine nō dubito che in breue farai instruto ala uera cognitione: & sequitando ti mostraro cō li esempi i ditti effecti piu claramēte del diminuir dapoi la pratica seguirero con quello miglior modo che sera possibile.

exēpi del diminuir

Essemplo del diminuir simplice in particular de minute & pportion i particular p essere cōposto de uie

Essemplo del diminuir simplice in particular de pportion e uie in particular p essere cōposte diminuir

Essemplo del diminuir simplice in particular diminuir e uie in particular p essere cōposto de pportio



exēpli del diminuir

Essempla del diminuir simplice general 'cioe de minute e uie & proportio'

Essempla del diminuir cōposto i pticular de 'minute e uie i pticular p'esser simplice de proportio

Essempla del diminuir cōposto i pticular de pportio e uie i pticular p'esser simplice de minute

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Essempla del diminuir cōposto i particular de minute, e uie i particular p esser semplice de pportio

Essempla del diminuir cōposto general: general p essere cōposto de minute e uie e pportio

¶ Modo & pratica del diminuire.

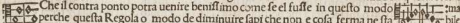
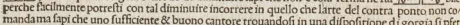
Cap. 13.

¶ Di sopra hauemo mostrato la natura de ogni sorte de diminuire hora seguirò parte per parte a tale cognitione con ogni facilità a me possibile si del salto ouer moto della seconda & terza e quarta e quinta & di ogni altro moto così mediati come non mediati. E prima procedero con il moto della seconda laquale ti sarà comoda ad ogni altro moto non mediato: con uarie uie de spezzamenti in tempo perfetto & platione imperfetta: cioè q. O: similmente ne seguirò imperfetti con la prolacione imperfetta come qui. C. & aduertisse che l'ordine de q̄sto signo richiede la batuda sopra la breue & in q̄sti la fembreue dato che il più deli cantori & sonatori non considerano altro che lo acomodarli della batuda

† ii



p tanto farai nel modo che a te piacerà pur che tu intendi la lor differentia dappoi seguita la terza quarta quinta con li sui mezzi & le cadentie sue & con tale ordine procedero il diminuir con uarie proportion & modi li diti segni & così come te insegno gli diti segni cō uarii proportion simelmēte e di necessity insegnarte adimminuire essa sesqualtera cō uarie pportion & p non pcedere in lungo ho pensato riportarte el medemo diminuir fatto sopra li diti segni q̄llo medemo farai sopra la sesqualtera & ti causerà uarie pportion lequali te dimostrero in fine della prima e secōda e terza e quarta regola q̄llo arà parturito & cō tali ordini in molti modi ti farà cōmodissima; & nota come io farò q̄llo moto ouer atto quale .e. sotto li diti segni: in sesqualtera inanci li predicti segni come la figura dimostrerà: & inanci che ti mostri la pratica del diminuir ti aduertiro di alcune parte necessarie & prima mente .e. da considerate che nel far le diminutione habino similitudine si nel fine come nel principio: cioè quando tu uollesse diminuir el moto della tertia & ogni altra consonantia senza mezzo alcuno come fara. u r mi. ur fa. ur sol: similmente. re fa. mi. la. mi mi & fa fa: & in ciascuno modo che si troua se: tu principiarai il tuo diminuir in q̄llo loco medemo sel fara ur o re o mi o fa: q̄llo fera ouer nella sua ottaua lequali cō rispondeno al suo principio si di foto come di sopra: & similmente procederai il suo fine sel suo fine fera moto de terza sia qual si uolgia ascendente ouer descendente tu farai el fine de le tue minute con il moto medesimo; & di qua nascerà uno contra punto con ragione essercitato: perche tu sia alcuna uolta piu libero ti uolgio concedere due ragione ouer tre di poter insir di tal ordine la prima sie che lo contra punto potrà essere di tal sorte che anchora che il suo finale fusse el descendere ouer lo ascendere de una seconda ouer ogni altra consonantia senza mezzo in questa forma

 Che il contra punto potrà uenire benissimo come se el fusse in questo modo  ma bile

perche questa Regola o modo de diminuir sapi che non e cosa ferma ne sia stabile perche facilmente potresti con tal diminuir incorrere in quello che larte del contra punto non comanda ma sapi che uno sufficiente & buono cantore trouandosi in una dispositione di gorgia si pfer ta dato che lui cognoscesse nel suo diminuir comettesse alcun errore uolendo o uedendo uno discorsio bellissimo non machera di non conseguire il suo intento perche fara la sua gorgia tanto neta & ue



loce che tali mezzi benche in essi fusse qualche errori faranno per la sua bellezza tolerati ne el senso offenderano & certamente altro non e diminuirre che dornamento al contra ponto: cosi tu il simile potrai con tale uia de diminuire uedendo uno tuo discorso commodo & diletteuole la secoda e terza Ragionete che tu potrai rompere lordine del suo principio e fine per la sincopa;perche tal sincopa po tra uignir con ragione & alcuna uolta fara patire el contra ponto perche el tera ipossibile che in uno ueloce diminuire non nasca qualche errore per tanto per le ragione di sopra legate ti concedo questo arbitrio;nota come la prima regola sera guida delle altre de molte cose & dirotene alcune prima nel principio delle regole sera dimostrarli li segni & intenderassi douer essere in tutti li altri luoghi si bé non li scriuo cosi anchora ti riuertisco la seiqualtera a questo modo uo ar to de seconda non speza da & quello inten derassi cascar in tutti li moti de seconda senza mezzo il medemo de lla seconda speza da;terza quarta quinta anchora tu uederai alcuni essempli su li diti marzine liquali te'infegnara poter acomodarti delli arti diminuti in uarii moti & questo faccio accio tu possi cauar costrutto di ogni cosa quancunque non fusse conformi al suo sugietto e de questi essempli sera su la ditta prima regola con il medemo ordin: potrai acomodarti in le altre regole seg uit a la pratica di esso diminuire



REGOLA

The image shows a handwritten musical score for a piece titled "REGOLA". The score is written on five staves. The first two staves are marked with a "C" and a "3", indicating a common time signature and a triplet. The first staff is numbered "1" and the second "2". The third staff is marked "meno di scem" and "da assente" and is numbered "3". The fourth staff is marked "seconda sprezza" and is numbered "4". The fifth staff is numbered "5". Above the first staff, there are five numbers: 1, 2, 3, 4, and 5, which correspond to the five staves. The music consists of rhythmic patterns of eighth and sixteenth notes, with some rests and dynamic markings like "p" (piano) and "P" (piano). The notation is in a historical style, with some notes having stems that are not clearly defined.

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Gray Scale



PRIMA

6 7 8 9 10

The musical score consists of five staves, numbered 6 through 10. Each staff contains a series of rhythmic figures and notes. The notation is dense, with many notes beamed together. The first staff (6) begins with a treble clef and a common time signature. The subsequent staves continue the melodic and rhythmic development. The notation includes various note values, stems, and beams, characteristic of early manuscript notation.

* ii

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Gray Scale



REGOLA

A handwritten musical score for a piece titled "REGOLA". The score consists of five staves, numbered 6 through 10. Each staff begins with a treble clef and a common time signature (C). The notation is written in black ink on aged, yellowed paper. The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. The notation is dense and characteristic of 17th or 18th-century manuscript notation.

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Gray Scale



PRIMA

11

Handwritten musical score for PRIMA, consisting of five staves of music. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). The music is written in a single system across five staves, with a key signature of one flat (B-flat) and a common time signature (C). The notation is dense, featuring many beamed notes and slurs. The paper shows signs of age, including some staining and discoloration.

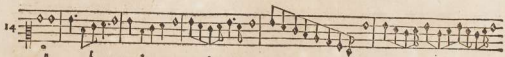
Herzog August Bibliothek Wolfenbüttel



Gray Scale



REGOLA



Maio lescen
da deffenauer 1



Herzog August Bibliothek Wolfenbüttel



Gray Scale



PRIMA

The image shows a page of handwritten musical notation for a part labeled 'PRIMA'. The page is numbered '42' in the top right corner. The music is written on five staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a common time signature. The fourth staff has a treble clef and a common time signature, with a '6' written below the staff. The fifth staff has a treble clef and a common time signature, with '6', '7', and '8' written below the staff. The music is written in a style characteristic of 18th or 19th-century manuscripts.

Herzog August Bibliothek Wolfenbüttel



Gray Scale



REGOLA

A handwritten musical score for a piece titled "REGOLA". The score consists of six staves, numbered 1 through 6 on the left. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is written in a historical style, featuring various note values, rests, and bar lines. The music is organized into measures across the staves. The paper is aged and shows some staining.

Herzog August Bibliothek Wolfenbüttel



Gray Scale



PRIMA

The image shows five staves of musical notation for a vocal part labeled 'PRIMA'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several dynamic markings: a 'p' (piano) marking on the third staff, and a 'B' (forte) marking on the fifth staff. The music is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The notation is dense and melodic, typical of an 18th or 19th-century manuscript.

B

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REGOLA

The image shows a page of handwritten musical notation for a piece titled "REGOLA". The score is arranged in five staves, each labeled with a number: 7, 8, 9, 10, and 11. The notation is written in a historical style, likely from the 16th or 17th century. Each staff begins with a clef (likely a soprano or alto clef) and a key signature. The music consists of a series of rhythmic patterns and melodic lines, with various note values and rests. The paper is aged and shows some staining at the bottom.

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Gray Scale



PRIMA

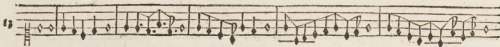
The image displays five staves of musical notation, likely for a vocal or instrumental part labeled 'PRIMA'. The notation is written on five-line staves and consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. The music is organized into measures by vertical bar lines. The notation includes various note heads, stems, and beams, with some notes having flags or beams that cross the staff lines. The overall style is characteristic of early modern or Baroque manuscript notation.

• i i

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REGOLA



Moto letterza
affrettate



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PRIMA

The image shows a page of musical notation for a piece titled "PRIMA". The page is numbered "15" in the top right corner. The music is written on five staves. The notation includes various ornaments, such as mordents and grace notes, and fingerings are indicated by numbers 6, 7, and 8. The music is written in a style characteristic of 18th or 19th-century manuscripts, with a focus on melodic lines and decorative elements. The staves are connected by a single line, and the notes are often beamed together in groups. The overall appearance is that of a historical musical manuscript.



REGOLA

A handwritten musical score for a piece titled "REGOLA". The score is written on five staves. The first staff is a vocal line in treble clef with a soprano C-clef. The second staff is a vocal line in treble clef with an alto C-clef. The third staff is a vocal line in treble clef with a tenor C-clef. The fourth and fifth staves are for a keyboard instrument, with the fourth staff in treble clef and the fifth staff in bass clef. The music is written in a historical style, featuring a variety of note values including minims, crotchets, and quavers, along with rests and dynamic markings such as "p" (piano) and "f" (forte). The notation includes slurs, ties, and some ornaments.

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Gray Scale



PRIMA

The image shows a page of musical notation for a piece titled "PRIMA". The page is numbered "46" in the top right corner. The music is written on five staves. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. There are also dynamic markings, including "p" (piano) and "P" (piano forte), and articulation marks like slurs and accents. The staves are connected by a brace on the left side. The paper shows signs of age, with some discoloration and wear.

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Gray Scale



REGOLA

A handwritten musical score for a piece titled "REGOLA". The score is written on five staves. The first four staves are for voices, with the first staff labeled "Soprano" and the others "Alto", "Tenore", and "Basso". The fifth staff is for a keyboard instrument, labeled "Cembalo". The music is in a single system and consists of a series of rhythmic patterns, likely a canon or a similar contrapuntal exercise. The notation includes various note values, rests, and clefs. The fifth staff has five measures numbered 1 through 5, indicating specific points of interest or entry points for the keyboard part.

Moto lento
dissonante

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PRIMA

The image shows a page of musical notation for a piece titled "PRIMA". The page is numbered "42" in the top right corner. The music is written on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is characterized by frequent slurs and ties, suggesting a continuous melodic line. The second staff has a dynamic marking of "p" (piano). The third staff has a dynamic marking of "f" (forte). The fourth staff has a dynamic marking of "p" (piano). The fifth staff has a dynamic marking of "f" (forte). The music concludes with a double bar line and a fermata. The letters "6", "7", "8", and "c" are placed below the staves, likely indicating measure numbers or section markers.



REGOLA

A handwritten musical score consisting of five staves. The notation is in a single system, with each staff containing a line of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The key signature is one flat (B-flat), and the time signature is 3/4. The music is written in a clear, historical hand.

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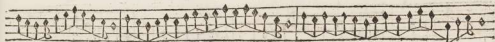


Gray Scale



PRIMA

18



c ii

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Gray Scale



REGOLA

A handwritten musical score for a piece titled "REGOLA". The score is written on five staves. The first staff is in treble clef with a 7/8 time signature. The second staff is in alto clef with an 8/8 time signature. The third staff is in bass clef with a 10/8 time signature. The fourth and fifth staves are in tenor clef with a 11/8 time signature. The music consists of rhythmic patterns and melodic lines, with various note values and rests. The notation is in black ink on aged paper.

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PRIMA

19

The image displays five staves of musical notation, likely for a vocal part labeled 'PRIMA'. The notation is written in a historical style, featuring a single treble clef on the first staff and a single bass clef on the fifth staff. The music consists of a series of notes, many of which are beamed together in groups, suggesting a fast or rhythmic passage. The notes are connected by a continuous line, and there are various accidentals (sharps and flats) throughout. The paper shows signs of age, with some staining and a slightly yellowed tone.

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Gray Scale



0 1 2 3 4

REGOLA

C^3

Moto de qua-
ta affendante

C^3

Herzog August Bibliothek Wolfenbüttel



PRIMA

Musical score for PRIMA, measures 6, 7, and 8. The score is written on five staves. The first staff is marked with a '6' above the first measure, a '7' above the second measure, and an '8' above the third measure. The music consists of a series of eighth and sixteenth notes, often beamed together, with some measures containing slurs and accents. The notation is in a single system across five staves.

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Gray Scale



REGOLA

Handwritten musical score for 'REGOLA', consisting of five staves numbered 6 through 10. The notation is in a single system with a common time signature. The music features a variety of note values, including minims, crotchets, and quavers, with some notes marked with accents. The key signature is one flat (B-flat). The score is written on five-line staves with a treble clef. The first staff (6) begins with a common time signature. The second staff (7) has a small section of music written on a separate line to the left. The third staff (8) continues the melody. The fourth staff (9) shows a change in the bass line. The fifth staff (10) concludes the piece with a final cadence.

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Gray Scale



PRIMA

The image shows a page of handwritten musical notation for a piece titled "PRIMA". It consists of five staves. The top staff contains a melodic line with a sawtooth contour, starting on a high note and moving down in a series of steps, then jumping up to the next higher note, and repeating this pattern. The lower staves contain a bass line with a similar sawtooth contour, moving up and then down in steps. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The paper is aged and shows some staining.

D

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REGOLA

Organo de
Bontone 1

A handwritten musical score for the piece 'REGOLA'. The score is written on five staves. The first staff is labeled 'Organo de Bontone 1' and includes performance markings 'p', 'x', '3', '5', and '5'. The second staff is marked with a '2'. The third staff is marked with a '3'. The fourth staff is marked with a '4'. The fifth staff is marked with a '5'. The music is written in a style characteristic of 17th-century manuscript notation, featuring various note values, rests, and clefs. The paper shows signs of age, including some staining and discoloration.

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Gray Scale



PRIMA

6

7

8

A musical score for a PRIMA part, consisting of five staves of music. The score is divided into three measures, labeled 6, 7, and 8. The notation includes various rhythmic values, accidentals, and slurs. The first staff shows a melodic line with a series of eighth notes and a final half note. The subsequent staves show more complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The music is written in a single system across five staves.

D ii

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REGOLA

Handwritten musical score for 'REGOLA', consisting of five staves. The notation is in a single system with a common time signature. The first staff is marked with a '6' and the second with a '7'. The music features a variety of note values, including minims, crotchets, and quavers, with some notes beamed together. The score is written in a clear, historical hand.

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Gray Scale



REGOLA

1 2 3 4 5

♩ 3

Moto de quinta
affordente

The image shows a page from a handwritten musical manuscript. At the top center, the word "REGOLA" is written. Below it, five measures of music are indicated by the numbers 1, 2, 3, 4, and 5. The first measure is marked with a treble clef and a "3" above it. The first system consists of five staves. The second system is labeled "Moto de quinta" and "affordente". The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The manuscript is written in black ink on aged, yellowish paper.

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Gray Scale



PRIMA

The image shows a page of musical notation for a piece titled "PRIMA". The page is numbered "5" in the top left and "29" in the top right. The music is written on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). Above the first staff, there are markings: a "6" above the first measure, a ">" above the second measure, and a "2" above the eighth measure. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The music is written in a style characteristic of 18th or 19th-century manuscript notation.

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REGOLA

Handwritten musical score for 'REGOLA'. The score consists of five staves of music. The first four staves are numbered 6, 7, 8, and 9 on the left. The fifth staff is labeled 'Quinta de fessones' on the left. The music is written in a single system with a common time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The fifth staff contains five numbered measures (1-5) with specific rhythmic patterns.

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0 1 2 3 4

Gray Scale



Handwritten musical score for PRIMA, page 25. The score consists of five staves of music. The first four staves are connected by a brace on the left. The fifth staff is also connected to the fourth. The music is written in a single system with a common time signature. The notation includes various note values, rests, and dynamic markings. The fifth staff has three measures labeled with the numbers 6, 7, and 8 below them. The letter 'E' is written at the bottom right of the page.

E

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Gray Scale



REGOLA

A handwritten musical score for a piece titled "REGOLA". The score is written on six staves, numbered 2 through 6. Each staff begins with a treble clef and a common time signature (C). The notation is dense, featuring many beamed eighth and sixteenth notes, often with stems pointing upwards. The music is organized into measures by vertical bar lines. The paper shows signs of age, with some staining and wear.

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PRIMA

The image displays five staves of musical notation for a section titled "PRIMA". The notation is dense and complex, featuring a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests. The melodic lines are highly active, with frequent sixteenth-note runs and intricate phrasing. The staves are arranged vertically, and the notation is written in a traditional style with a clear staff line and a key signature of one flat (B-flat). The overall appearance is that of a high-quality musical score from a historical or classical collection.

e ii

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Gray Scale



REGOLA

A handwritten musical score for a piece titled "REGOLA". The score is written on five staves. The first four staves are numbered 7, 8, 9, and 10 from top to bottom. The fifth staff is numbered 1. The music is written in a single system with a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are three distinct melodic phrases labeled 1, 2, and 3, which are repeated across the staves. The paper shows signs of age, with some staining and wear.

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PRIMA

The image shows a page of musical notation for a first violin part, labeled 'PRIMA'. The page is numbered '23' in the top right corner. The music is written on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation consists of a series of eighth and sixteenth notes, with some slurs and accents. The second and third staves continue the melodic line. The fourth staff features two trills, labeled with the numbers '4' and '5', indicating fingerings. The fifth staff concludes the piece with a final cadence. The paper is aged and shows some wear.

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Gray Scale



REGOLA

Chor lenta
terza



Herzog August Bibliothek Wolfenbüttel



PRIMA



Herzog August Bibliothek Wolfenbüttel



Gray Scale



REGOLA

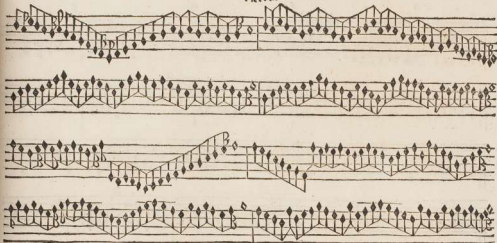
DDeclaration del diminuir li segni semplici della passata Regola prima.

Cap. 14.

Nota che questo passato diminuire della dita prima regola uogliandola exercitar sopra la sesqualtera ti afformera la proportion subfesqualtera laquale: formada de doi numeri differenti. Cioe ineguale. Et si dimanda de minor: inegualita de inegualita p essere de doi numeri differenti: de minor per essere il numero minor inanci al mazor a questo modo. 2. 3. E perche tal diminuir cascha per tempo due *minime et lafesqualtera* tre adunque a formarsi dita proportion si po caular unaltra proportion laqual si dimanda



PRIMA



sesquitercia la forma di numeri sie in questo modo. 4. 3. Et si dimanda de mazzor inequalita & questo per essere il numero mazzor inanci il minor. Et uoler formar dita proportion sia di mutar le figure delle minute cioe delle semiminime in minime; il simile le altre minute. Con questo ordine si forma dita proportion. Et che sia il uero de. 4. semiminime; mutandole in minime uien a essere la dita proportio perche in la sesquialtera porta il tempo tre minime pero fara. 4. minime contro a tre della sesquialtera; seguita ti auera uia del diminuir in proportion sesqui quarta.

F

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Gray Scale



REGOLA

Moto de feces
de ascendente

The musical score consists of five systems of staves. The first system is marked with a '1' and contains five measures. The second system is marked with a '2' and contains five measures. The third system is marked with a '3' and contains five measures. The fourth system is marked with a '4' and contains five measures. The fifth system is marked with a '5' and contains five measures. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The overall tempo is indicated as 'Moto de feces de ascendente'.

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Gray Scale



SECONDA

6

7

8

9

10

A musical score consisting of five staves. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The music is written in a single system across five staves. The first staff begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values and articulation marks. The piece concludes with a double bar line at the end of the fifth staff.

F ii



REGOLA

6

7

8

9

10

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Gray Scale



SECO : DA

31



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Gray Scale



REGOLA

11
12
13
14
seconda de foudente
1 2 3 4 5

Herzog August Bibliothek Wolfenbüttel

0 1 2 3 4

Gray Scale



SECONDA

A handwritten musical score consisting of five staves. The notation is dense, featuring many beamed notes and slurs. The first staff begins with a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of two flats. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of two flats. The fifth staff has a bass clef and a key signature of one flat. The music is written in a style characteristic of 18th or 19th-century manuscripts.



REGOLA

A handwritten musical score for a piece titled "REGOLA". The score consists of five staves, numbered 1 through 5 on the left side. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is dense, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The music is written in a clear, historical hand. The paper shows signs of age, with some staining and discoloration.

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Gray Scale



SECONDA

A handwritten musical score consisting of five staves. The notation is dense, featuring many beamed notes and rests. The key signature changes throughout the piece, with flats appearing in various positions. The music is written in a cursive, historical style. The first staff begins with a treble clef and a key signature of one flat. The second staff continues with similar notation. The third staff shows a change in key signature to two flats. The fourth and fifth staves continue the melodic and harmonic development. The notation includes various rhythmic values and articulation marks.

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Gray Scale



REGOLA

A handwritten musical score for a piece titled "REGOLA". The score is written on five staves, numbered 7, 8, 9, 10, and 11 from top to bottom. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like *p* (piano) and *pp* (pianissimo). The music features complex rhythmic patterns and melodic lines, with some notes beamed together. The paper shows signs of age, including some staining and discoloration.

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Gray Scale



SECONDA

A musical score consisting of five staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The music is written in a single system across five staves. The notation is dense, with many beamed notes and rests.

c ii

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Gray Scale



REGOLA

Moto de tereza ascendente

12

13

14

1

2

3

4

5

1

2

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Gray Scale



SECONDA

35

Handwritten musical score for 'SECONDA' on page 35. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style characteristic of 18th-century manuscript notation, featuring many beamed sixteenth and thirty-second notes. The second staff has a similar notation style. The third staff is marked with a '6' below it. The fourth staff is marked with a '7' below it. The fifth staff is marked with an '8' below it. The notation includes various note values, rests, and dynamic markings.

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Gray Scale



REGCLA

A handwritten musical score for a piece titled "REGCLA". The score consists of five staves, numbered 3 through 7 on the left margin. Each staff begins with a treble clef and a common time signature (C). The notation is dense, featuring a variety of note values including minims, crotchets, and quavers, along with rests and dynamic markings such as 'p' (piano) and 'f' (forte). The music is written in a single system across the five staves, with some notes spanning across staff boundaries. The paper shows signs of age, with some staining and wear.

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Gray Scale



SECUNDA

36



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Gray Scale



REGOLA

8a

9

10

11

12

Terza del fondente

1 2 3 4 5

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Gray Scale



0 1 2 3 4

SECONDA



REGOLA

A handwritten musical score for a piece titled "REGOLA". The score consists of five staves, numbered 2 through 6 from top to bottom. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is a single melodic line on each staff, featuring a variety of note values including minims, crotchets, and quavers, along with rests and phrasing slurs. The music is written in a clear, historical hand.

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Gray Scale



SECONDA



H 11

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Gray Scale



REGOLA

The image shows a page from a handwritten musical manuscript. At the top center, the title "REGOLA" is printed. Below the title are five staves of music, each beginning with a measure number: 7, 8, 9, 10, and 11. The notation is a form of early modern musical notation, likely lute tablature, consisting of rhythmic values (such as minims, crotchets, and quavers) and letters (possibly indicating fret positions) written on a five-line staff. The music is written in a single system across the five staves. The paper is aged and shows some staining.

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Gray Scale



SECONDA

39



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Gray Scale



REGOLA

Moto se quarta
allegretto

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SECONDA

6

7

8

The image shows a page of handwritten musical notation, likely a score for a string instrument. The page is titled "SECONDA" at the top center and is numbered "45" in the top right corner. The music is organized into three measures, labeled "6", "7", and "8" at the top. Each measure contains five staves of music. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The staves are connected by a brace on the left side. The paper shows signs of age, with some staining and discoloration.

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Gray Scale



REGOLA

6
7
8
9
10

The image shows five staves of handwritten musical notation, numbered 6 through 10. Each staff begins with a treble clef and a common time signature (C). The notation is dense, featuring a variety of note values including minims, crotchets, and quavers, along with rests, accidentals (sharps, flats, naturals), and slurs. The paper is aged and shows some staining.

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Gray Scale



SECOND A

A handwritten musical score consisting of five staves. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. It features various note values, stems, and beams, with some notes having flags or beams that suggest sixteenth or thirty-second notes. The staves are connected by a single line, and there are occasional clef-like symbols and other markings. The handwriting is clear but somewhat compact.

1

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REGOLA

Quarta di
ffondate

The image shows a page from a musical manuscript with five staves of music. The title 'REGOLA' is centered at the top. The first staff is marked with a '1' and the instruction 'Quarta di ffondate'. Above the first staff, there are five numbered annotations: '1', '2', '3', '4', and '5', each pointing to a specific measure or group of notes. The music is written in a historical style, likely 17th or 18th century, with a treble clef and a key signature of one flat. The notation includes various note values, rests, and ornaments. The paper is aged and shows some staining.

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Gray Scale



SECONDA

Handwritten musical score for five staves. The score is labeled "SECONDA" at the top center. The staves are numbered 6, 7, 8, 9, and 10. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *pp*. The music is written in a system of five staves, with a double bar line at the end of the fifth staff. The bottom right of the page contains the number "1 ii".



REGOLA

A handwritten musical score for a piece titled "REGOLA". The score consists of five staves, numbered 6 through 10 on the left margin. Each staff begins with a treble clef and a common time signature (C). The notation is dense, featuring a variety of note values including minims, crotchets, and quavers, along with rests and phrasing slurs. The music is written in a dark ink on aged, slightly yellowed paper. The overall style is characteristic of 18th-century manuscript notation.

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Gray Scale



SECONDA

13

The image shows a page of handwritten musical notation, labeled 'SECONDA' at the top center and '13' in the top right corner. The page contains five staves of music. The notation is dense, featuring a variety of rhythmic values including eighth and sixteenth notes, as well as rests. There are several dynamic markings, including 'p' (piano) and 'B' (forte), scattered throughout the score. The handwriting is clear and consistent, typical of a professional composer's manuscript. The paper shows signs of age, with some slight discoloration and wear at the edges.

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REGOLA

Moto de quinta
affon leone

1

2

3

4

5

Herzog August Bibliothek Wolfenbüttel



Gray Scale



SECONDA

44

A handwritten musical score consisting of five staves. The score is divided into three measures, labeled 5, 6, and 7. Each measure contains a complex melodic line with many sixteenth notes. The notation includes various rhythmic values, accidentals, and phrasing slurs. The paper is aged and shows some staining.

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Gray Scale



REGOLA

The image shows a page of musical notation for a piece titled "REGOLA". It consists of five staves of music, numbered 6 through 10 on the left. The notation is in a single system, with each staff containing a line of music. The music is written in a style characteristic of 18th-century manuscript notation, featuring various note values, rests, and ornaments. The first staff (6) begins with a treble clef and a key signature of one flat. The music is marked with dynamics: *Quinta d.* and *ff* (fortissimo) are written on the first staff, and *ff* is written on the second staff. The music is divided into five measures, numbered 1 through 5 below the staves. The notation includes many sixteenth and thirty-second notes, often beamed together, and various rests. The paper is aged and shows some staining.

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Gray Scale

SECOND A

95

A handwritten musical score consisting of five staves. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The music is written in a single system across five staves. There are several diamond-shaped ornaments or symbols placed above and below the notes. At the bottom of the score, there are two measures marked with the numbers '6' and '7', and a small 'x' at the end of the fifth staff.

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Gray Scale



RECOLA

A handwritten musical score for a piece titled "RECOLA". The score consists of five staves, numbered 2 through 6 from top to bottom. Each staff begins with a treble clef and a common time signature (C). The notation is dense, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The music is written in a single system across all five staves, suggesting a multi-measure rest or a complex rhythmic structure. The paper shows signs of age, with some staining and discoloration.

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Gray Scale



SECONDA

A handwritten musical score consisting of five staves. The notation is dense, featuring many beamed notes and rests. The staves are arranged vertically, with the first staff at the top and the fifth at the bottom. The handwriting is clear and consistent throughout the page.

K ii

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REGOLA

7

8

9

Gheorgza prima 1

2

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SECONDA

A handwritten musical score consisting of five staves. The notation is dense, featuring many beamed notes and slurs. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a treble clef and a common time signature. The fifth staff begins with a bass clef and a common time signature. A small number '3' is written below the third staff. The paper is aged and yellowed.

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Gray Scale



REGCLA

A handwritten musical score for a piece titled "REGCLA". The score consists of five staves, numbered 3 through 7 from top to bottom. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of 16th or 17th-century lute tablature, featuring a mix of rhythmic values (minims, crotchets, quavers) and accidentals. The notation includes many accidentals, particularly flats and naturals, and some notes are marked with diamond-shaped symbols, likely representing fret positions. The staves are connected by a single vertical line on the left side. The paper shows signs of age, with some staining and discoloration.

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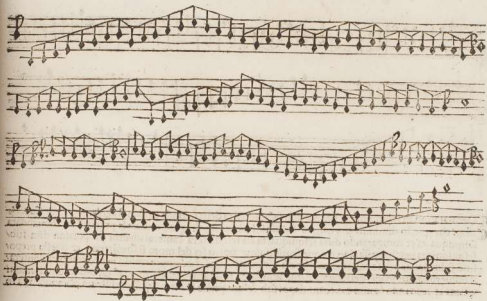


Gray Scale



SECOND A

42



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Gray Scale



Declaration del diminuir in proportion sesquiquarta della seconda passata Regola. Cap. 15.
 Sapi che questo diminuir con cinque semiminime contro di quatro causa la proportion demandata sesquiquarta et comparando ditte sesquiquarta ala sesquialtera causerai unaltra proportion dita sub sesquiquinta perche passarano cinque semiminime contro sei del moto sesquialterato et questa proportion subdaro che di sopra non ti habbi cosa alcuna dito sapi che sempre quando in una comparation sera il numero minor inanti del magior si ghe agiongie a tal numero quel sub quasi dicar che dicendosi sesquiquinta et trouando in uno concento dapoi sub sesquiquinta se intende essere distruta & annullata la se





pra dita sesquiquinta cōe qui. 5. a. 4. 4. a. 5. 6. a. 5. e. 5. a. 6. nō tio dīro n̄ dechlarato dīscpra i p̄cipii et termi
 ni de le proportion per non essere nostra consideration in questa scientia ma sol questo pocho ti bastera
 perche a me e stato necessario mostrarti questo pocho di modo accio possi nel tuo diminuir esercitarti
 con piu arte che a te fara polssibile ma volendo tu tale cognitione di tutte le proportion essavnerai gli
 autori quali di questa facuta et scientia hanno pienamente parlato et recitando io altro sarebbe super
 fluo et non al preposito nostro ma sequitando procedero la terza regola che diminuisse in la propo: tō
 sesquialtera.



REGOLA

Moto de feçon
da effeñdente

A handwritten musical score for a piece titled "REGOLA". The score is written on five staves, numbered 1 to 5 on the left. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is characterized by a steady eighth-note rhythm. Above the first staff, the numbers 1, 3, 4, and 5 are placed, likely indicating measures or sections. The notation includes various note values, rests, and dynamic markings such as *p* and *f*. The paper shows signs of age, with some staining and discoloration.

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0 1 2 3 4

Gray Scale



TERZA

x ii



REGOLA

The image shows a page from a handwritten musical manuscript. At the top center, the word "REGOLA" is printed. Below it, there are five staves of music, numbered 6, 7, 8, 9, and 10 from top to bottom. Each staff begins with a treble clef and a common time signature (C). The notation is dense, featuring a variety of note values including minims, crotchets, and quavers, along with rests and bar lines. The ink is dark, and the paper shows signs of age with some staining and discoloration. The right edge of the page shows the binding of the book, with the edges of the following pages visible.

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Gray Scale



TERZA

9



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Gray Scale



REGOLA

Handwritten musical score for 'REGOLA' consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first four staves are numbered 11, 12, 13, and 14. The fifth staff is numbered 15 and includes the instruction 'Seconda de sfondate' written vertically to its left. The fifth staff also features five numbered annotations (1-5) above specific notes. The manuscript is written in dark ink on aged paper.

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Gray Scale



TERZA

52

A handwritten musical score consisting of five staves. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The music is written in a single system across five staves. The first staff begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values, rests, and dynamic markings. The bottom staff contains three measures numbered 6, 7, and 8. The paper is aged and shows some staining.

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Gray Scale



REGOLA

A handwritten musical score consisting of six staves, numbered 2 through 7 on the left. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The paper is aged and yellowed.

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3100 TERZA

53

A handwritten musical score consisting of five staves. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The score includes various musical symbols such as clefs, time signatures, and dynamic markings. The paper shows signs of age, with some staining and wear.

M

Herzog August Bibliothek Wolfenbüttel



Gray Scale



REGOLA

7

B

5

C

11

The image shows a page of handwritten musical notation for a piece titled "REGOLA". The notation is arranged in five staves, each with a label on the left: "7", "B", "5", "C", and "11". The music is written in a historical style, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The paper is aged and shows some staining.

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Gray Scale



TERZA

A handwritten musical score consisting of five staves. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The music is written in a single system across five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values and rests, with some notes marked with a 'p' for piano. The overall style is characteristic of 18th-century manuscript notation.



REGOLA

12

13

14

1

2

3

4

5

6

Moto moderato
affindecise

1

2

Detailed description: This is a page of handwritten musical notation. At the top center, the word 'REGOLA' is written in capital letters. The page contains five staves of music. The first three staves are numbered 12, 13, and 14 on the left. The first three staves have a treble clef, and the last two have a bass clef. The notation includes various note values, rests, and dynamic markings. Below the first three staves, there are six numbered measures (1-6) with a bracket underneath. To the left of the fourth staff, the tempo and mood are indicated as 'Moto moderato' and 'affindecise'. The fifth staff is numbered '1' and '2' on the left. The handwriting is in dark ink on aged paper.

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TERZA

55

The image shows a page of handwritten musical notation for a piece titled "TERZA". The page is numbered "55" in the upper right corner. The music is arranged in five staves. The first staff contains the main melodic line, starting with a treble clef and a common time signature. The second and third staves provide harmonic accompaniment. The fourth staff contains three measures labeled with the numbers 7, 8, and 9, which appear to be specific measures or sections of the piece. The fifth staff continues the musical notation, ending with a double bar line and a repeat sign. The handwriting is in black ink on aged, slightly yellowed paper.

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Gray Scale



REGOLA

A handwritten musical score for a piece titled "REGOLA". The score consists of five staves, numbered 3 through 7 on the left side. Each staff begins with a treble clef and a common time signature (C). The notation is dense, featuring a variety of note values including minims, crotchets, and quavers, along with rests and accidentals. The music is written in a single system across the five staves, with some notes extending across staff boundaries. The paper shows signs of age, with some staining and wear.

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TERZA

57



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Gray Scale



REGOLA

8

9

10

11

1

2

3

4

5

Terza de flandese

Detailed description: This is a page of handwritten musical notation for a piece titled 'REGOLA'. It features five staves of music. The first four staves are numbered 8, 9, 10, and 11 from top to bottom. The fifth staff is marked with numbers 1 through 5 above it, indicating specific measures. The notation includes various note values, rests, and bar lines. The instruction 'Terza de flandese' is written in the left margin of the fifth staff.

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Gray Scale



TERZA

A handwritten musical score for a piece titled "TERZA". The score is written on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a common time signature. The music is written in a style characteristic of 18th or 19th-century manuscript notation. There are several slurs and phrasing marks throughout the piece. The bottom staff has two measures marked with the number "6" and "7".

2

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Gray Scale



REGOLA

A handwritten musical score for a piece titled "REGOLA". The score consists of five staves, numbered 1 through 5 on the left side. Each staff begins with a clef and a key signature of one flat (B-flat). The notation is a mix of eighth and sixteenth notes, often beamed together in groups. The music is written in a single system across the five staves. At the end of the fifth staff, there is a measure with a "4" written above it, indicating a four-measure rest or a specific rhythmic marking. The paper shows signs of age, with some staining and wear.

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Gray Scale



TERZA

58

A handwritten musical score consisting of five staves. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The music is written in a single system across five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'f' (forte). The paper shows signs of age, with some staining and a slightly yellowed tone.

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Gray Scale



REGOLA

A handwritten musical score for a piece titled "REGOLA". The score consists of five staves, numbered 7, 8, 9, 10, and 11 from top to bottom. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is dense, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The music is written in a clear, historical hand. The staves are connected by a single vertical line on the left side.

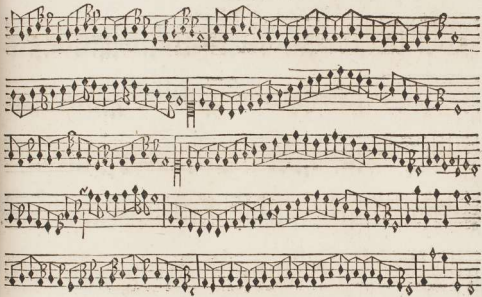
Herzog August Bibliothek Wolfenbüttel



Gray Scale



TERZA



Herzog August Bibliothek Wolfenbüttel



Gray Scale



REGOLA

Moto de quar
ta affettuosa

Musical score for 'REGOLA', consisting of five staves of music. The score is marked with measures 1 through 5. The tempo and mood are indicated as 'Moto de quarta affettuosa'. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The music is written in a single system across five staves.

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Gray Scale



TERZA

60

6 7 8

pp p

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Gray Scale



REGOLA

A musical score for a piece titled "REGOLA". The score consists of five staves, numbered 6 through 10 on the left margin. Each staff begins with a treble clef and a common time signature (C). The notation is dense, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The music is written in a single system across the five staves, with some notes extending across staff boundaries. The paper is aged and shows some staining.

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TERZA

61



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Gray Scale



REGOLA

Quarta da
ffonente

The image shows a page from a handwritten musical manuscript. At the top center, the word "REGOLA" is written in capital letters. On the left side, the text "Quarta da" is written above "ffonente". The music is arranged in five staves, numbered 1 through 5 from top to bottom. Each staff contains a series of notes, primarily eighth and sixteenth notes, with stems pointing upwards. Above the first staff, there are five numbered annotations: "1", "2", "3", "4", and "5", each positioned above a specific group of notes. The manuscript is written in dark ink on aged, slightly yellowed paper. The right edge of the page shows the binding of the book, and a sliver of the following page is visible on the far right.

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Gray Scale



TERZA

6

7

The image shows a page of handwritten musical notation on five staves. The notation is dense and complex, featuring a variety of rhythmic values, including sixteenth and thirty-second notes, and rests. The staves are arranged vertically, and the music is written in a historical style. The first staff begins with a treble clef and a common time signature. The second staff uses a different clef, possibly an alto or tenor clef. The third staff continues with a similar clef. The fourth and fifth staves also use different clefs, likely bass clefs. The notation includes many accidentals and dynamic markings, such as 'p' for piano. The overall appearance is that of a manuscript page from an 18th or 19th-century music book.

o i'

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Gray Scale



REGOLA

A page of handwritten musical notation for a piece titled "REGOLA". The score consists of five staves, numbered 6, 7, 8, 9, and 10 from top to bottom. Each staff contains a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The notation is written in a historical style, likely from the 17th or 18th century. The paper shows signs of age, with some staining and discoloration.

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TERZA

63



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Gray Scale



REGOLA

meno de qui:
in affrettate

The image shows a page from a handwritten musical manuscript. At the top center, the word "REGOLA" is written in capital letters. Below it, there are five staves of music, each beginning with a measure number from 1 to 5. The first staff has the tempo and performance instructions "meno de qui:" and "in affrettate" written to its left. The music is written in a single system across five staves. The notation includes various note values, rests, and dynamic markings. The paper is aged and shows some staining.

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TERZA

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RÈGOLA

6
7
8
9
10

Quinta de
flautate

1 2 3 4 5

Detailed description: This block contains five staves of musical notation for the piece 'REGOLA'. The staves are numbered 6 through 10. The notation is in a single system with a common time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. The fifth staff (measure 10) includes five numbered fingerings (1-5) above the notes. The instrument is identified as 'Quinta de flautate' (Flute V).

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Gray Scale



TERZA

65



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Gray Scale



RECOLA

A handwritten musical score for a piece titled "RECOLA". The score consists of six staves, numbered 2 through 6. Each staff begins with a treble clef and a common time signature (C). The notation is dense, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The music is written in a single system across the six staves. The paper shows signs of age, with some staining and wear.

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Gray Scale



TERZA

A handwritten musical score consisting of five staves. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The music is written in a single system across the five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'pp' (pianissimo). The paper shows signs of age, with some staining and wear.

p ii

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Gray Scale



REGOLA

7

8

9

1

2

3

1

2

*moto primo
decel. tantis*

Herzog August Bibliothek Wolfenbüttel



Gray Scale



TERZA

6

A handwritten musical score for a piece titled "TERZA". The score is written on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes, with some slurs and dynamic markings. The second staff continues the melody with similar rhythmic patterns. The third staff features a prominent melodic line with a wide interval, possibly a tritone or a similar dissonance, marked with a 'v' above it. The fourth and fifth staves continue the piece with more complex rhythmic figures and slurs. The handwriting is clear and professional, typical of a composer's manuscript.

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Gray Scale



REGOLA

A handwritten musical score consisting of five staves, numbered 3 through 7 on the left. Each staff begins with a clef and a key signature. The notation includes various note values, rests, and bar lines. The music is written in a historical style, likely from the 17th or 18th century. The paper is aged and shows some staining.

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Gray Scale





REGOLA



Dechiaration del diminuir in proportion sesqualtera de la passata Regola terza, Cap. 16.

In questo capitolo presente tu farai aduertito come el diminuir de la sesqualtera dinanzi dimostrata seruirà anchora per essa sesqualtera & tale proportion e composta de dui numeri differenti cioe in questo modo. 3. a. 2. 6. a. 4. 9. a. 6. Doue il numero maggiore cõtiene in se una uolta el minore & de piu una parte media & pertal causa si domanda' sesqualtera. Et per tanto el diminuir porta sei semiminime per



TERZA

69



tempo & nel moto non sesqualterato. Ne porta quatro di esse semiminime dil che comparando sei semiminime a quatro nenaſſe ditta proportion ſeguireremo unaltra regola laquale cauſara la proportion ſuper tripartiens quartas & di tale proportion ti daro la uia e modo come dimoſtreno li preſenti numeri come qui. 7. a. 4. Ma per eſſere alquanto laborioſa. Et incōmoda ne faro di ogni moto uno & ſimilmente de le cadentie

Q

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Gray Scale



REGOLA

Handwritten musical score for five staves, numbered 1 to 5. The score is written in a historical style with a treble clef and a 4/4 time signature. It features a complex melodic line with many slurs and ornaments. The notation includes various note values, rests, and dynamic markings. The paper is aged and shows some staining.

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Q VARTA

A handwritten musical score consisting of five staves. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The staves are arranged vertically, with the first staff at the top and the fifth at the bottom. The music appears to be a single melodic line, possibly for a violin or flute. The handwriting is clear and consistent throughout the piece.

Q ii

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Gray Scale



REGGIA

A handwritten musical score for a piece titled "REGGIA". The score is written on five staves, numbered 6 through 10. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring a variety of note values including minims, crotchets, and quavers, as well as rests and ornaments. The notation is dense and fills most of the staves. The paper shows signs of age, with some staining and wear.

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Gray Scale



Q V A R T A

97



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Gray Scale



REGOLA

Handwritten musical score for 'REGOLA', consisting of five staves of music. The notation includes various note values, rests, and dynamic markings. The staves are numbered 11, 12, 13, 14, and 15 on the left margin. The music is written in a historical style, likely from the 17th or 18th century.

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Gray Scale



QVARTA

92



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Gray Scale



REGOLA

A handwritten musical score for a piece titled "REGOLA". The score is written on five staves. The first two staves are numbered 16 and 17, while the remaining three are numbered 1, 2, and 3. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *mf* and *f*. The music is written in a single system across the five staves.

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Gray Scale



Q VARTA

A handwritten musical score consisting of five staves. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The music is written in a single system across five staves. The notation includes various rhythmic values, accidentals, and phrasing slurs. The paper shows signs of age, with some staining and discoloration.

R

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Gray Scale



REGOLA

A handwritten musical score for a piece titled "REGOLA". The score consists of five staves, numbered 4 through 8 on the left margin. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is a form of figured bass, with rhythmic values indicated by stems and beams, and pitch indicated by numbers (1-7) placed above or below the notes. The music is written in a single system across the five staves. The notation includes various rhythmic figures, such as eighth and sixteenth notes, and rests. The paper is aged and shows some staining.

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Gray Scale



QVARTA

The image shows a handwritten musical score for a quartet, titled "QVARTA". It consists of five staves of music. The notation is a form of shorthand, likely for a specific instrument or voice part, featuring a series of notes connected by stems. The notes are mostly eighth or sixteenth notes, and the stems are often grouped together. The score is written on aged, slightly yellowed paper. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a treble clef and a key signature of one flat. The third staff begins with a bass clef and a key signature of one flat. The fourth and fifth staves begin with treble clefs and a key signature of one flat. The music appears to be a single melodic line for each part, possibly a vocal line or a line for a specific instrument like a flute or violin.

R ii

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Gray Scale



REGOLA



¶ Declaratiō della passata regola quarta che diminuiffe in proportiō sup tripartiens quartas. Cap. 17.
¶ In questa quarta regola che fa il diminuir in proportiō supertriptiens quartas. E anchora essa formada di doi numeri in questo modo come ditto ho. 7. a. 4. Et perche nel tēpo pfecto & imperfecto cade per batuda quatro semiminime & il diminuir. 7 per tanto pigliando ditto diminuir. 7. E comparato al quatro causera la sopradita pportion. Et uolendo tu essercitare con il ditto diminuir contro ala sciliter tu farai la pportio dita sciliter e. 7. a. 6. chel sia la uerita el diminuir porta. 7. semiminime & la sciliter. 6. Per tanto e ditto sciliter. Et dato che io douesse seguirar el modo della proportione di qua quale e. 8. a. 4. e. 4. a. 2. lo per piu breuita ti riporterò ala prima regola con questo ordine commutar le figure ouer minute. Et che tu sia certo mutando tu le semiminime in minime ueni a causar di questa proportiō perche i segni di moti per tempo. Li cascha due minime & il diminuir quatro per ho uiene a essere il numero de dita proportiō che sono. 8. a. 4. e. 4. a. 2. Come ditto disopra.

¶ Declaratiō de gli effetti causati de gli atti diminuiti. Capitulo. 18.
¶ Nota che latro che diminuiffe la seconda ascendente per lo esemplo fatti su li marzine si comprende quelli mutando il suo finale ti seruira per la seconda non spezada descendente & la seconda spezada descendente che e al numero. xi. ouer sei ti po seruir per terza ascendente con salto come se uede nelli esempj. Dapoi si uede gli atti che diminuiffe la semibreue in uno loco medemo a numero. 13. Ligual ti serue per il moto dela terza ascendente & la seconda descendente spezada con salti come si uede per lo esemplo. Dapoi segue latro della seconda spezada che son al numero. 6. El qual ti serue anchora per la terza descendente & seconda ascendente non spezada. Dapoi seguita li atti della terza al numero. 6.





Liquali ti acomoda per la seconda ascendente spezada & per la semibreue in uno loco medemo & essa semibreue spezada te seruira in uno loco medemo. Dapoi sequita la terza descendente al numero. 4. La qual te serue per la terza spezada con salti senza il suo mezo nel fin. Ouer per la seconda spezada ascendente & seconda non spezada & quarta e quinta. Et ogni altro motto descendente senza mezo. Et sapi che non ti scriuio pur assai parte de piu che se potria perche non dubito che questo non sia bastate de fatti uenir in cognitiō del tutto quello po parturir i ditti atti diminuite dapoi sequita il moto de quarta ouer atti ascendente a numero. 7. El qual te serue per li ditti atti in seconda ascendente non spezada & spezada con salto ouer terza descendente con salti de terza e quinta. Nel suo final & altri modi quādo considerari li atti a uno per uno. Dapoi sequita la quinta descendente a numero. 3. Laqual ti seruira per li ditti atti la semibreue in uno loco isteso spezada con uno moto de seconda ouer terza descendente con il suo mezo. Dapoi sequita la quinta. Ascendente a numero. 6. Vederai lo effemplo elqual te dimostrera poderte acomodar per li atti anchora la terza ascendente spezada con salti ouer seconda ascendente & descendente con salti & il modo de cadētia. Seguita la quinta descendente a numero. 6. Lo effemplo ti mostra il comodo della terza descendente spezada con salti & seconda ascendente e quinta spezada descendente con salti: & con lo medemo modo potrai cauar simile constructo in tutte le altre regole come ditto nel capitolo. 13. Et auertisse come alcuni di questi atti diminuiti ti parera & sera in qualche parte fora de proposito al suo moto ma sapi che simili atti obserua solum batuda a batuda. Et non li sui mezi alcune uolte nel suo fine sequita intenderai il riporto de tutti li moti.

¶ Riporto de tutti li moti diminuiti.

Capitulo. 17.

Hauendo io dechiarato ogni moto & atto diminuito li effetti sui partinente ala intelligentia & pratica
 del diminuir ilche eslaminando bene gli moti diminuiti di ogni processo nela nostra prima regola. Sa
 pi che ogni moto di seconda ascendente & descendente foda e diminuita & per salti ouero spezata il si
 mile trouerai nela seconda e terza e quarta regola. Et uolendo tu alcuna uolta di tal moto uariare ad
 uertirai che alcune de queste seconde diminuite possono essere pronunciate semplice come si uede per
 li essempli in su le marzine considerando tempo a tempo come inanti e ditto cioe commoto de una
 semibreue alaltra come da essa deriua & questo perche tu sapi procedere in parte il tuo sonar ale fize
 cō modo fermo cōtro al figurato. Et questo a te sia certo che io con infiniti modi & uarii processi te ha
 rei potuto in tale specie dimostrato el diminuir uario: ma io sanamente ho dubitato non fusse a te par
 turito confusione grandissima perche cognoscendo io uolendo tu esercitarti come disopra ho ditto
 con questa utile & breue dimostratione potrai ueramente peruenire ad ogni atto diminuito qual pia
 cera a te & seguitando intenderai che ogni specie di diminuir & simelmente gli moti farāno dimostra
 ti con la figura del numero. Et gli atti sera dimostrati li si numeri solum nel principio. Et intende
 rai essere in ogni altri lochi de gli atti quali si cōprendera neli essempli dela prima e seconda e terza
 e q̄tra regola & ogni moto & atto diminuito i la pria regola seguita il medemo in le altre cōe dito e in
 ti nel capitolo. 3. Simelmente farai noto come io ho pcedesto el moto dela seconda spezata in due mi
 rime per salti accio tu possi imparare a diminuire la minima alaltra & questo per diminuir il tempo
 mezo de una proportion & mezo de unaltra si come poi far duno tempo alaltro. Et anchora una mi
 nima in uno loco medemo ouer in uni sono per la sincopa & altre ocorentie & piu te diminuifio una
 semibreue in unisono ilquale te seruira per diminuir la breue e longa e massima uolēdola diminuir.
 ¶ Ordine e modo di potere diminuir ogni moto che a te piacerà. Capitolo. 2o.
 ¶ Volendo tu diminuir uno pcesso o moto de una terza mediata cōe si uede in principio di q̄sto essem
 plo & uolēdola diminuir non proportionalmente anchora tutta di crome anderai ala prima regola al
 nu. 1. del moto dela terza ascēdēte & pigliarai l'atto diminuito de tutto crome che e a nume. 4. de l'ati





& ti trouerai quello effetto che se dimostra per lo esemplo seguēte. Dapoi la terza seguita il moto de seconda ascendēte spezada de due minime & una minima in vnifono. Pero ti riporto al numero quarto di moti de la seconda ascendente pigliādo el quarto numero deli atti diminuiti & fera quello che ne lo esemplo si dimostra. Dapoi la seconda segue la cadentia laquale tu la trouerai al numero primo de le cadentie & torai quello atto che e a numero .2. deli atti diminuiti & fera quello che ne lo esemplo si contiene e uede con elqual modo tu potrai in ogni altro loco doue fera possibile trascorrere con tal diminuire o uoi uno & dui toni piu alti.

CRegola del diminuire in uarie proportioni.

Capitolo .21.

CVolendo tu diminuire in uarie proportion partite ouer spezate li tempi ouer batute la scimbreue breue longa e massima per lo esemplo sequente harai ogni uera cognitione. Et prima tu ferai aduertito che ogni diminutione proportionate e non proportionate nel capitolo sequente farano tale diminutione referre al segno superiore onde in tale figure harei potuto descriuere anchora piu uarie proportioni ma come piu uolte disopra e ditto confidero solo ala breuita.

RIPORTO

Nela figura di sopra si dimostra quelle dosemibreue essere la quãtita duna breue dilche la prima semibreue la trouerai alla prima regola al numero. 14. del moto dela seconda ascendente a numero. 6. deli atti diminuiti seguita la seconda semibreue laquale trouerai ala regola seconda al numero. 14. de li moti de seconda descendente & torai quello atto diminuito che è al numero quinto. Dapoi le do semibreue seguita la terza descendente laquale trouerai ne la terza regola a numero. 6. deli moti de terza descendente al numero quarto deli atti diminuiti dapoi seguita duì minime la prima trouerai nella regola quarta al numero. 10. deli moti comenzando in principio dela regola al numero primo deli atti essa minima dapoi l'altra minima la trouerai ala seconda regola al numero sesto deli moti de seconda ascendente & pigliarai la seconda minima del numero terzo deli atti diminuiti. Dapoi seguita la quinta laquale trouerai nela terza regola al numero secondo deli moti de quinta ascendente & a numero. 2. de gli atti diminuiti riportandola una quarta piu alta. Dapoi seguita la cadentia laquale trouerai nela prima regola al numero quinto dele cadentie & al numero terzo deli atti & sera quello che ne lo esempio di sopra si contiene. Per il qual modo ouer riporto dato che ti habbi riportato ad esercitare tali processi ouero discorsi ali numeri & moti dela prima & seconda & terza e quarta regola

in lo effemplo disopra mostrato. Sapi che io non te priuo pho dela tua liberta cōsciosa che in molti altri luochi chiaramente si uede ogni moto di seconda terza quarta quinta sesta sonda spezada p sal/ ti ascendenti & descendenti essere in altri modi diminuite cioe semplice composte & proportionate per tanto non solo potrai tali processi diminuire al modo che disopra ti ho mostrato: ma in altri modi che a te piacerà secondo il tuo uolere.

¶ Modo & ordine di potere diminuire la massima longa e breue.

Capitolo. 22.

¶ Sapientissimo mio lettore nello effemplo disopra si comprende quelle do semibreue essere quāto fu se una breue. Et secondo che io ti ho scritto il modo per lo effemplo ditto del diminuire quele dose/ mibreue i principio. Sapi che cō questo ordine dato tu potrai comodarti di diminuire una massima ef longa e breue in questo modo tu uedi chiaramente quelli dui moti diminuiti sopra le antedite do semi breue in che modo procedano per tanto ritrouando tu in quel luogo uoi una figura massima. Et uolē dola diminuire bisogna duplicare quelli moti diminuiti tante uolte quante sarà il ualore de essa massima & simelmente la longa & breue & ogni altra maggiore figura per ilqual ordine ho uoluto che la prima regola sia principio fondamento & maestra dela seconda e terza e quarta ne le quale el simile trouerai quanto li moti & simelmente uolendo diminuire tal figure non proportionate duplicarai li ditti moti in una sola proportionē che a te piacerà ma uolendo tu praticare de questa mistura aduertir/ se che quando tu farai dui o tre passi fa che tali diminuire sia differentiato luno da laltro accio sia delectuole & grato & ogni compositione de uie: & questo farà per fine dela materia anteditta con ilqual modo & fine potrai peruenire ad ogni disiderio tuo. Et io con ogni diligentia ho preso fatica intolerebile in dimostrarli ogni facilità che a me è stato possibile onde p nō mancare ala promessa a te da me data e necessario patisca una noua fatica in darti regola o modo partenēte e necessaria a lo artificio del sonare ilqual principio con la giuto de Dio: & de la gratia tua seguitando ti mostrero.

¶ Regola & ordine del sonare artificioso.

Capitolo. 23.

¶ In questo sequente capitolo si darà uia di alcune parricole necessarie al nostro sonare artificioso come uanzi ti promesse nel capitolo primo quale chiarisse il suo termine & prima intenderai che uolendo

tu imitare la ragiõe bisogna sia imitatrice alo sufficiente & perito cantore e dibisogno procedere uno sonar composto di tre specie la prima e specie di imitatione la seconda di prontezza & la terza di galanteria & sapi che queste tre specie sono uniti insieme cioe che mai una senza l'altra non si deba esercitare la prima de le tre anredette la principale e la imitatione; & tale quale fara causata la imitatione simel faranno la prontezza e galanteria per tanto ti daro notitia quanto sia questa imitatione & doue sia der uata & modo di esercitarla & el simile dela prontezza e galanteria come seguendo intenderai.

CDechiaration dela imitatione e prontezza e galanteria. Capitolo. 24.
CSapi che la imitatione deriua da lartificio la prontezza dal fiato & la galanteria dal tremolo de diti la imitatione adunque debbe imitare la uoce humana cioe che essa ale uolte cresce & manca; per imitare la natura de le parole come e dechiarato nel capitolo secondo quale te insegna el modo di procedere con il fiato colli la imitatione che quando tu farai in una uoce medesima con lartificio. Varii li effetti effetti dico suauì & uiuaci si come fa la uoce humana; ma e dibisogno anchora come disopra e stato ditto che tale imitatione debbe essere acompagnata dala prontezza & galanteria perche la prontezza deriua dal fiato per tanto se la imitatione sera suauè ouer placabile o uiuacè el simile fara la prontezza & galanteria difficile farebe dimostrare gli uarii effetti dela prontezza como fa la imitatione se non con il parlare; perche la prontezza non potra dimostrare li sui uarii effetti come suauè e uiuaci simili ala imitatione saluo per la esperientia; come se tu uolesti procedere con uno fiato di prontezza estrema e necessario prima procedere con fiato quietissimo & dappoi con uno fiato superbissimo con il qual modo congnoscerai lo effetto dela estrema prontezza; & uolendola alquanto temperare procederai con uno fiato mediocre & dappoi augumetarai tal fiato piu e macho secòdo le occasione fiche p tale esperiètia farai chiaro de ogni uario effetto necessario ala prontezza; altri mèti non si potrebe dimostrare ditti effetti. Ma molto e dibisogno anchora che tu sia gouernato da una discretion bona. La galanteria dimostra piu facilmente li suoi effetti; perche non solamente lei dimostra con il parlare; ma anchora con la regola figuratiua come fa la imitatione; & primamente questa specie di galanteria deriua e nasce dal tremolo del dito in su la uoce di esso flauto. Per tanto el si ritroua alcune uoce che tremolandole uariano unetza & piu e mancho; & alcune al tre ariano uno tuono alcune uno; semitono & alcune altre piu de

tono e mächò de tono come diesis & mancho de diesis; lequale parte lo rethia nõ fara capace giudicare uero e che uno istrumento di corde o duna corda sola lo dimostra per la diuisione fatta del compasso &c: Adunque la galanteria uiuace & augmentata fara quella che fara il uariare duna terza o piu o manco; & la mediocre opera la quantita duno tuono e manco; la suaue ouer placabile fara quella che uariara uno semituono & piu e mancho parte dun semituono; per elqual ordine & uia farai di ogni intelligentia pertinente alla imstrazione prontezza & galanteria come seguendo arai cognitione di tal modo di per regola figurata.

Capitulo, 25

TIl modo che fara atto & necessario al artificio che caufara la imitatione come disopra intedesti e simili alla regola q̄le e in principio del trattato nostro che te insegna tutte le uoce lequale sono dimostrate nelli flauti in figura di mostrati. Per tanto qua farai aduertito che ala imitatione uiuace & gagliarda fara da noi posto la litera sequente come qui. v. suso al flauto; & quella uoce che uoglio che col dito tu tremoli per cau farri una galateria fara segnato la presente litera. T: Laquale litera nascera apreso la uoce ouer dito che debe tremolare & così con el medemo ordine & modo fara la imitatione placabile & suaue laquale armonica sua uita fara dimostrate per la sequente litera. S. Laqual litera fara euidente suso il flauto & tal uoce fara da tremolare; & questo T piu tosto che altro il T. da noi e posto perche tremolo comincia per. T. uiuace per. V. & suaue per. S. onde se la imitatione fara uiuace anchora la galanteria fara uiuace & se suaue il tremolo ouer galanteria fara suaue; ma la prontezza laqual dal fia to deriva aduertirai di procedere le sue uarieta di uiuace e suaue modo con la esperienza bene considerata intreuendoli la tua bona discretione; & sapi & ben nota che tale ordine & modo fara da me inteso per flauti de uno maestro solo. Per tanto se con altri non potesti in questo essercitarti bisogna industriarti con coprire & discoprire una o due uoce o piu o manco come inteadesti nel capitolo qui to elquale te insegna afare quelle sette uoce de piu perche doue manca la natura bisogna latte esser maestra per tanto fara asufficiencia ditto perche essendo tu atto a q̄sti parti nõ e dubio che con la tua bona discretione nõ perueni al desiato porto & fine di tale istrumento come la figura dimostrate. Nota che ogni uoce la poi far suaue con questo modo scoprendo un poco la uoce & darli tanto manco fiato si bon non metto per tante esse uoce.

s 4

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Gray Scale



Dechiaraçion del fuoer termine.	Capitolo. 1.	Dechiaraçion de diminuire in propoçtion sesqui/	
Dechiaraçion di esso flauto.	cap. 2	quarta della passata seconda regola.	cap. 15
Regola aptenente a tutte le uoce disopra ditte. ca. 3		Dechiaraçion del diminu ir in propoçtion sesqui/	
Modo di trouare sette uoce de piu del ordinario. 4		tera dela passata regola terza.	cap. 15
Dimostrazione de uarie forte de lingua. cap. 5		Dechiaraçion dela passata regola quarta che dimi/	
De uarii effetti de lingua produrre dale origine. ca. 6		nuisse in ppoçtiõ sup tripartiens quartas. ca. 17	
Modo de praticar li uari effetti produte da le len/		Gli effetti cau sadi da gli atti diminuiti.	cap. 18
gue originale. cap. 7		Riporto de tutti li moti diminuiti.	cap. 19
Dechiaraçion de la lingua di testa e gorza & il pro/		Ordine e modo de potere diminuire ogni moto	
cedere il fiato per il comodo ala lingua. cap. 8		che a te piacera.	cap. 20
Modi de far la pratica della mano quanto al dimi/		Regola del diminuire in uarie propoçtion.	cap. 21
nuire. cap. 9		Modo & ordine di potere diminuire la massima lã	
Che cosa sia il procedere composto. cap. 10		gae breue	cap. 22
Ordine del semplice in particular & genetal. cap. 11		Regola & ordine del sonar artificioso	cp. 23 /
Ordine del composto in particular e generale. ca. 12		Dechiaraçion dela imitatione pronteza e galanra	cap. 24
Modo & pratica del diminuire. cap. 13		ria	
Dechiaraçion del diminuir dela passata prima rego/		Dimostrazione dela regola figurata	cap. 25
la. cap. 14			

Impressum Venetiis per Syluestro di ganassi
dal fontego sonator della illustrissima si
gnoria di Venetia hautor pprio.

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✠ * i i a b c d e f g h i k l m n o p q r f.

FINIS.

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Gray Scale



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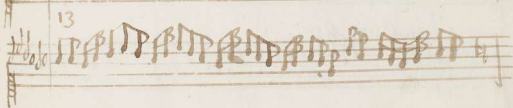
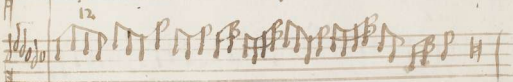


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Gray Scale





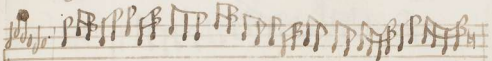
Handwritten musical notation on four staves, numbered 14, 15, 16, and 17. Each staff contains a single melodic line with various rhythmic values and clefs. The notation is in brown ink on aged paper.

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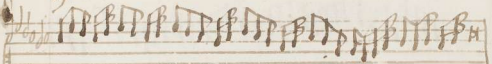


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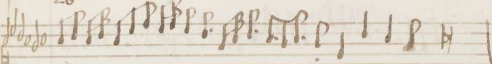
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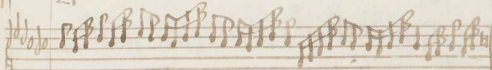
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20



21

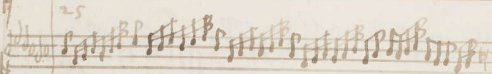
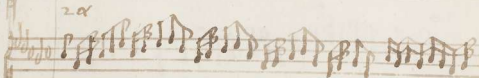
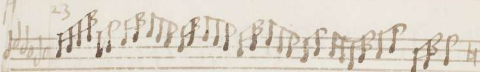


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Gray Scale





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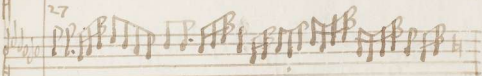
Gray Scale



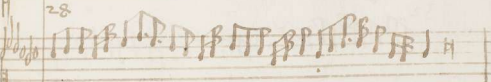
26



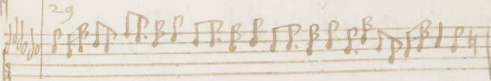
27



28



29



Handwritten musical notation on four staves, numbered 30, 31, 32, and 33. The notation is in brown ink on aged paper. Each staff begins with a clef and a time signature. The music consists of rhythmic patterns of notes and rests.

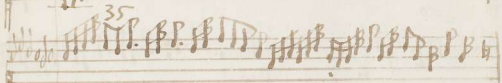
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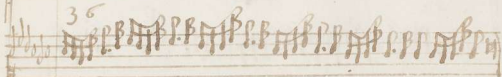
34



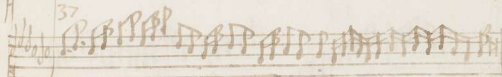
35



36



37

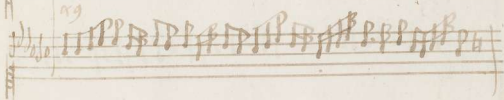
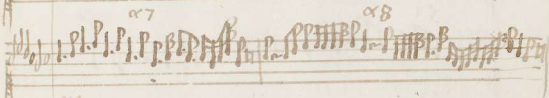
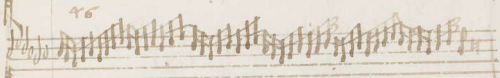
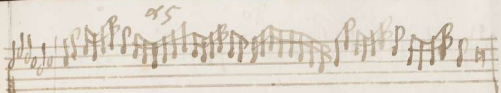


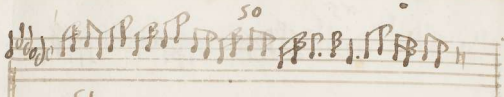
Handwritten musical score on four staves. The first staff is numbered 38 and the second staff is numbered 39. The notation includes various rhythmic values and melodic lines. The fourth staff contains a dense, rapid passage of notes.



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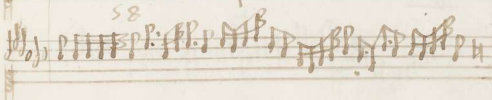
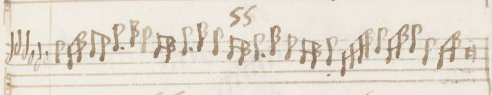
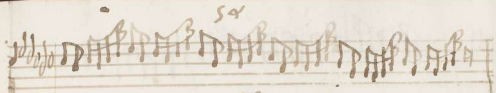


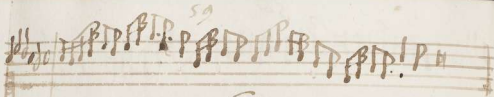
Herzog August Bibliothek Wolfenbüttel



Gray Scale







Herzog August Bibliothek Wolfenbüttel



Gray Scale



Handwritten musical notation on four staves, numbered 63, 64, 65, and 67. The notation is in a historical style, likely from a manuscript. Each staff begins with a clef and a time signature. The music consists of rhythmic patterns and melodic lines.



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Gray Scale



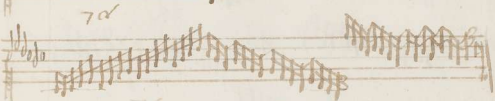
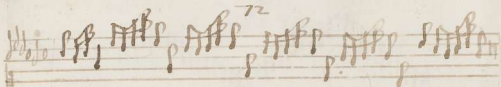


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Gray Scale





Handwritten musical notation on four staves, numbered 76, 77, 78, and 79. The notation consists of dense, rhythmic patterns of notes and rests, characteristic of early manuscript notation. The staves are arranged vertically, with the numbers 76, 77, 78, and 79 positioned above the respective staves. The notation is written in brown ink on aged, yellowed paper.

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Gray Scale



80

81

82

83

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Gray Scale





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88

89

90

91

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Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature. The notation is dense and rhythmic, with various note values and rests. A small number '92' is written above the staff.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature. The notation is dense and rhythmic, with various note values and rests. A small number '93' is written above the staff.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature. The notation is dense and rhythmic, with various note values and rests. A small number '94' is written above the staff.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature. The notation is dense and rhythmic, with various note values and rests. A small number '95' is written above the staff.

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Gray Scale



Handwritten musical notation on four staves, numbered 96, 97, 98, and 99. The notation is written in brown ink on aged paper. Each staff begins with a treble clef and a common time signature (C). The notes are written in a dense, rhythmic style, characteristic of early printed music. The staves are numbered 96, 97, 98, and 99, with the numbers written in the upper right corner of each staff.

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Gray Scale



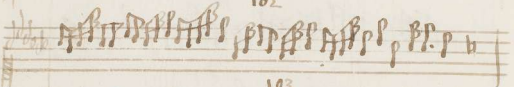
100



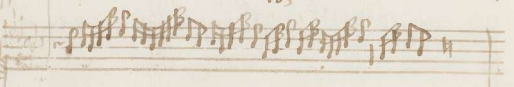
101



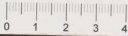
102



103

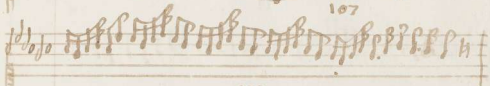
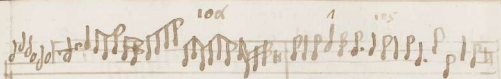


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Gray Scale





Handwritten musical score on four staves. The notation is in brown ink on aged paper. The score is divided into four systems, each with a measure number above it: 109, 110, 112, and 113. Each system consists of two staves. The notation includes various note values, rests, and bar lines. The first system (109) shows a melodic line with eighth and sixteenth notes. The second system (110) continues the melody with similar rhythmic patterns. The third system (112) features a more rhythmic pattern with dotted notes. The fourth system (113) concludes with a series of eighth notes and rests.

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Handwritten musical notation on four staves, numbered 114, 115, 116, and 117. The notation is written in brown ink on aged paper. Each staff begins with a treble clef and a common time signature (C). The music consists of rhythmic patterns of notes and rests, with some staves featuring slanted lines of notes.

114

115

116

117

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Gray Scale

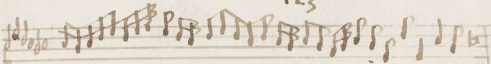


Handwritten musical notation on four staves, numbered 118, 119, 120, and 122. The notation is in brown ink on aged paper. Each staff begins with a treble clef and a common time signature (C). The music consists of rhythmic patterns of notes and rests, with some slurs and dynamic markings. The numbers 118, 119, 120, and 122 are written above the staves.

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123

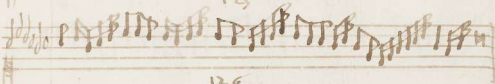


Andre

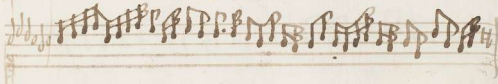
124



125



126





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Gray Scale



6 131 132 96

133 134 135

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Gray Scale



Handwritten musical notation on four staves, numbered 136, 137, 138, and 139. The notation is in a historical style, likely from a manuscript collection. Each staff begins with a clef and a time signature. The music consists of rhythmic patterns and melodic lines.

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Gray Scale



141

142

143

144

145

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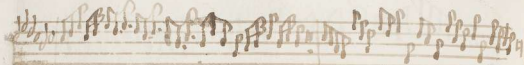
Gray Scale



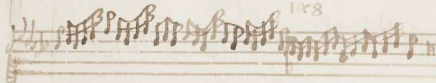
x

146

147

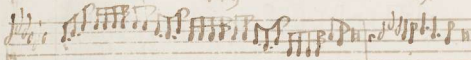


148

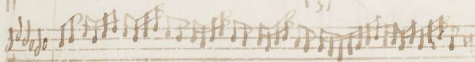


149

150



151



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Gray Scale



152

153

154

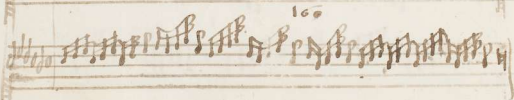
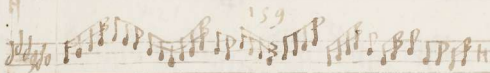
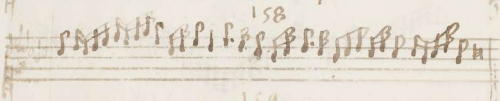
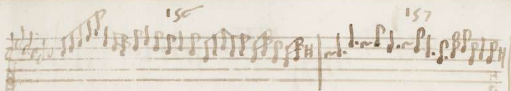
155

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0 1 2 3 4

Gray Scale





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Gray Scale



161

162

163

164

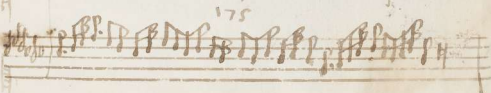
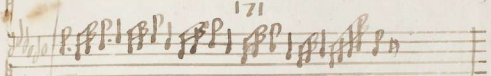
Handwritten musical notation on four staves, numbered 165, 166, 167, 168, and 169. The notation is in a historical style, possibly early printed or manuscript notation, featuring a treble clef and a key signature of one flat (B-flat). The notes are written in a dense, rhythmic pattern, characteristic of early printed music.

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Gray Scale





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Gray Scale





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Gray Scale



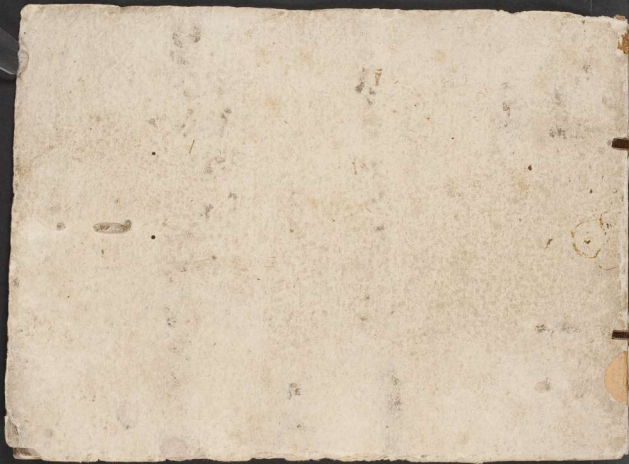
W^o

Herzog August Bibliothek Wolfenbüttel



Gray Scale





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Gray Scale

