

Diminution I

Fray Tomás de Santa María

Handwritten musical notation for Fray Tomás de Santa María, measures 1-16. The notation includes various rhythmic values and accidentals. Annotations include: 14 Redoble (o), 15 Reyterado (d), 16 Senpillo (d), 17 a) b), 18 a) b), 19 a) b), 20 a) b), 21 a) b), 22 a) b), 23 a) b), 24 a) b), 25 a) b), 26 a) b), 27 a) b), 28 a) b), 29 a) b), 30 a) b), 31 a) b), 32 a) b), 33 a) b), 34 a) b), 35 a) b), 36 a) b), 37 a) b), 38 a) b), 39 a) b), 40 a) b), 41 a) b), 42 a) b), 43 a) b), 44 a) b), 45 a) b), 46 a) b), 47 a) b), 48 a) b), 49 a) b), 50 a) b), 51 a) b), 52 a) b), 53 a) b), 54 a) b), 55 a) b), 56 a) b), 57 a) b), 58 a) b), 59 a) b), 60 a) b), 61 a) b), 62 a) b), 63 a) b), 64 a) b), 65 a) b), 66 a) b), 67 a) b), 68 a) b), 69 a) b), 70 a) b), 71 a) b), 72 a) b), 73 a) b), 74 a) b), 75 a) b), 76 a) b), 77 a) b), 78 a) b), 79 a) b), 80 a) b), 81 a) b), 82 a) b), 83 a) b), 84 a) b), 85 a) b), 86 a) b), 87 a) b), 88 a) b), 89 a) b), 90 a) b), 91 a) b), 92 a) b), 93 a) b), 94 a) b), 95 a) b), 96 a) b), 97 a) b), 98 a) b), 99 a) b), 100 a) b).

Diego Ortiz

Handwritten musical notation for Diego Ortiz, measures 17-24. The notation includes various rhythmic values and accidentals. Annotations include: 17 a) b), 18 a) b), 19 a) b), 20 a) b), 21 a) b), 22 a) b), 23 a) b), 24 a) b), 25 a) b), 26 a) b), 27 a) b), 28 a) b), 29 a) b), 30 a) b), 31 a) b), 32 a) b), 33 a) b), 34 a) b), 35 a) b), 36 a) b), 37 a) b), 38 a) b), 39 a) b), 40 a) b), 41 a) b), 42 a) b), 43 a) b), 44 a) b), 45 a) b), 46 a) b), 47 a) b), 48 a) b), 49 a) b), 50 a) b), 51 a) b), 52 a) b), 53 a) b), 54 a) b), 55 a) b), 56 a) b), 57 a) b), 58 a) b), 59 a) b), 60 a) b), 61 a) b), 62 a) b), 63 a) b), 64 a) b), 65 a) b), 66 a) b), 67 a) b), 68 a) b), 69 a) b), 70 a) b), 71 a) b), 72 a) b), 73 a) b), 74 a) b), 75 a) b), 76 a) b), 77 a) b), 78 a) b), 79 a) b), 80 a) b), 81 a) b), 82 a) b), 83 a) b), 84 a) b), 85 a) b), 86 a) b), 87 a) b), 88 a) b), 89 a) b), 90 a) b), 91 a) b), 92 a) b), 93 a) b), 94 a) b), 95 a) b), 96 a) b), 97 a) b), 98 a) b), 99 a) b), 100 a) b).

25 Coelicus

Handwritten musical notation for Coelicus, measures 25-32. The notation includes various rhythmic values and accidentals. Annotations include: 25 Coelicus, 26 Coelicus, 27 Coelicus, 28 Coelicus, 29 Coelicus, 30 Coelicus, 31 Coelicus, 32 Coelicus, 33 Coelicus, 34 Coelicus, 35 Coelicus, 36 Coelicus, 37 Coelicus, 38 Coelicus, 39 Coelicus, 40 Coelicus, 41 Coelicus, 42 Coelicus, 43 Coelicus, 44 Coelicus, 45 Coelicus, 46 Coelicus, 47 Coelicus, 48 Coelicus, 49 Coelicus, 50 Coelicus, 51 Coelicus, 52 Coelicus, 53 Coelicus, 54 Coelicus, 55 Coelicus, 56 Coelicus, 57 Coelicus, 58 Coelicus, 59 Coelicus, 60 Coelicus, 61 Coelicus, 62 Coelicus, 63 Coelicus, 64 Coelicus, 65 Coelicus, 66 Coelicus, 67 Coelicus, 68 Coelicus, 69 Coelicus, 70 Coelicus, 71 Coelicus, 72 Coelicus, 73 Coelicus, 74 Coelicus, 75 Coelicus, 76 Coelicus, 77 Coelicus, 78 Coelicus, 79 Coelicus, 80 Coelicus, 81 Coelicus, 82 Coelicus, 83 Coelicus, 84 Coelicus, 85 Coelicus, 86 Coelicus, 87 Coelicus, 88 Coelicus, 89 Coelicus, 90 Coelicus, 91 Coelicus, 92 Coelicus, 93 Coelicus, 94 Coelicus, 95 Coelicus, 96 Coelicus, 97 Coelicus, 98 Coelicus, 99 Coelicus, 100 Coelicus.

32 Sylvestro di Ganassi

Handwritten musical notation for Sylvestro di Ganassi, measures 33-40. The notation includes various rhythmic values and accidentals. Annotations include: 33 Sylvestro di Ganassi, 34 Sylvestro di Ganassi, 35 Sylvestro di Ganassi, 36 Sylvestro di Ganassi, 37 Sylvestro di Ganassi, 38 Sylvestro di Ganassi, 39 Sylvestro di Ganassi, 40 Sylvestro di Ganassi, 41 Sylvestro di Ganassi, 42 Sylvestro di Ganassi, 43 Sylvestro di Ganassi, 44 Sylvestro di Ganassi, 45 Sylvestro di Ganassi, 46 Sylvestro di Ganassi, 47 Sylvestro di Ganassi, 48 Sylvestro di Ganassi, 49 Sylvestro di Ganassi, 50 Sylvestro di Ganassi, 51 Sylvestro di Ganassi, 52 Sylvestro di Ganassi, 53 Sylvestro di Ganassi, 54 Sylvestro di Ganassi, 55 Sylvestro di Ganassi, 56 Sylvestro di Ganassi, 57 Sylvestro di Ganassi, 58 Sylvestro di Ganassi, 59 Sylvestro di Ganassi, 60 Sylvestro di Ganassi, 61 Sylvestro di Ganassi, 62 Sylvestro di Ganassi, 63 Sylvestro di Ganassi, 64 Sylvestro di Ganassi, 65 Sylvestro di Ganassi, 66 Sylvestro di Ganassi, 67 Sylvestro di Ganassi, 68 Sylvestro di Ganassi, 69 Sylvestro di Ganassi, 70 Sylvestro di Ganassi, 71 Sylvestro di Ganassi, 72 Sylvestro di Ganassi, 73 Sylvestro di Ganassi, 74 Sylvestro di Ganassi, 75 Sylvestro di Ganassi, 76 Sylvestro di Ganassi, 77 Sylvestro di Ganassi, 78 Sylvestro di Ganassi, 79 Sylvestro di Ganassi, 80 Sylvestro di Ganassi, 81 Sylvestro di Ganassi, 82 Sylvestro di Ganassi, 83 Sylvestro di Ganassi, 84 Sylvestro di Ganassi, 85 Sylvestro di Ganassi, 86 Sylvestro di Ganassi, 87 Sylvestro di Ganassi, 88 Sylvestro di Ganassi, 89 Sylvestro di Ganassi, 90 Sylvestro di Ganassi, 91 Sylvestro di Ganassi, 92 Sylvestro di Ganassi, 93 Sylvestro di Ganassi, 94 Sylvestro di Ganassi, 95 Sylvestro di Ganassi, 96 Sylvestro di Ganassi, 97 Sylvestro di Ganassi, 98 Sylvestro di Ganassi, 99 Sylvestro di Ganassi, 100 Sylvestro di Ganassi.

Gir. Diruta

41 Boricelli

Handwritten musical notation for Gir. Diruta and Boricelli, measures 41-48. The notation includes various rhythmic values and accidentals. Annotations include: 41 Boricelli, 42 Boricelli, 43 Boricelli, 44 Boricelli, 45 Boricelli, 46 Boricelli, 47 Boricelli, 48 Boricelli, 49 Boricelli, 50 Boricelli, 51 Boricelli, 52 Boricelli, 53 Boricelli, 54 Boricelli, 55 Boricelli, 56 Boricelli, 57 Boricelli, 58 Boricelli, 59 Boricelli, 60 Boricelli, 61 Boricelli, 62 Boricelli, 63 Boricelli, 64 Boricelli, 65 Boricelli, 66 Boricelli, 67 Boricelli, 68 Boricelli, 69 Boricelli, 70 Boricelli, 71 Boricelli, 72 Boricelli, 73 Boricelli, 74 Boricelli, 75 Boricelli, 76 Boricelli, 77 Boricelli, 78 Boricelli, 79 Boricelli, 80 Boricelli, 81 Boricelli, 82 Boricelli, 83 Boricelli, 84 Boricelli, 85 Boricelli, 86 Boricelli, 87 Boricelli, 88 Boricelli, 89 Boricelli, 90 Boricelli, 91 Boricelli, 92 Boricelli, 93 Boricelli, 94 Boricelli, 95 Boricelli, 96 Boricelli, 97 Boricelli, 98 Boricelli, 99 Boricelli, 100 Boricelli.

45 G. Bassano

Diminution II

48 **Cavalieri** 49 50 51 52 **Peri**

trillo = Gruppolo = Monachina = Zimbalo = Finesse piaggié =

53 **Caccini** 54 55 56 57

58 59 60 61 Cascata Scempia | C. doppia 62 **Banchieri** | C. per ricorre il fiato | Altro C. simile 63 64 65

trillo Gruppo 66 67 68 69

70 **Calvisius** 71 72 73 **S. Patta**

74 **Franc. Rognoni** 75 76 77

78 **G. Diruta** 79 80 81 82 **M. Praetorius**

Tremoli Tremoletti = Tremoletti = Tremoli

83 84 85 86 87 88 89 90 91 92 93 94

descendens Tremoletti = ascendens descendens = Trillae = Trillo =

95 96 97 98 99 100

Groppi = Groppi = Tiratae = Trillo =

101 102

Der ander Trillo = Altro = Altro = Altri =

con Accento **Monteverdi** Ribattuta di gola R. bei Caccini R. doppia bei Herbst = Esclamazione viva | E. piu viva

Salve, o Regina' 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

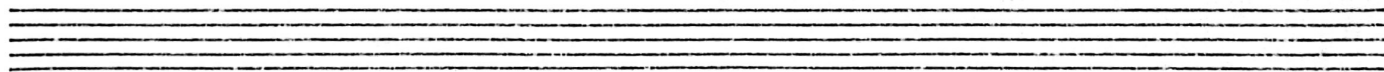
ebendort

moi 7a

Canzon. La Zambecara'

(instrumental)

Handwritten musical score for "Canzon. La Zambecara" (instrumental). The score is written on five systems of grand staves (treble and bass clef). The notation is in a 19th-century style, featuring various note values, rests, and dynamic markings. The first system includes a repeat sign and a key signature change to one sharp. The second system includes first and second endings. The third system features complex chordal textures. The fourth and fifth systems continue the melodic and harmonic development. The piece concludes with a double bar line and repeat dots.



/ moi 7b

Canzon à 4, dita
La Zambecara

1

2.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, with a final measure containing a whole note chord. The lower staff is in bass clef and contains a continuous eighth-note pattern. A handwritten '2.' is written to the left of the first measure.

The second system of musical notation consists of two staves. The upper staff features a complex melodic line with many beamed sixteenth notes and some accidentals. The lower staff provides a harmonic accompaniment with chords and some moving lines. There are some handwritten markings like '(4)' and '*' in the lower staff.

The third system of musical notation consists of two staves. The upper staff has a more static, chordal texture with some moving lines. The lower staff continues the eighth-note pattern from the first system, with some variations in the rhythm.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with some beamed notes. The lower staff has a more active line with many beamed sixteenth notes, possibly representing a dance rhythm.



Fantasia Megra

Andrea Gabrieli 5a

Handwritten musical score for measures 1, 2, and 3. The notation is in G major (one sharp) and 4/4 time. Measure 1 features a treble clef with a series of eighth notes ascending and then descending. Measure 2 continues the treble line with a half note and a quarter note, while the bass line has a half note and a quarter note. Measure 3 shows a treble line with a half note and a quarter note, and a bass line with a half note and a quarter note.

Handwritten musical score for measures 4, 5, and 6. Measure 4 has a treble line with a half note and a quarter note, and a bass line with a half note and a quarter note. Measure 5 continues the treble line with a half note and a quarter note, and the bass line with a half note and a quarter note. Measure 6 shows a treble line with a half note and a quarter note, and a bass line with a half note and a quarter note.

Handwritten musical score for measures 7, 8, and 9. Measure 7 has a treble line with a half note and a quarter note, and a bass line with a half note and a quarter note. Measure 8 continues the treble line with a half note and a quarter note, and the bass line with a half note and a quarter note. Measure 9 shows a treble line with a half note and a quarter note, and a bass line with a half note and a quarter note.

Handwritten musical score for measures 10, 11, and 12. Measure 10 has a treble line with a half note and a quarter note, and a bass line with a half note and a quarter note. Measure 11 continues the treble line with a half note and a quarter note, and the bass line with a half note and a quarter note. Measure 12 shows a treble line with a half note and a quarter note, and a bass line with a half note and a quarter note.

Handwritten musical score for measures 13, 14, and 15. Measure 13 has a treble line with a half note and a quarter note, and a bass line with a half note and a quarter note. Measure 14 continues the treble line with a half note and a quarter note, and the bass line with a half note and a quarter note. Measure 15 shows a treble line with a half note and a quarter note, and a bass line with a half note and a quarter note.

Handwritten musical score for measures 16 and 17. Measure 16 has a treble line with a half note and a quarter note, and a bass line with a half note and a quarter note. Measure 17 continues the treble line with a half note and a quarter note, and the bass line with a half note and a quarter note.

Fantasia Allegra

56

Entkolorierte Fassung:

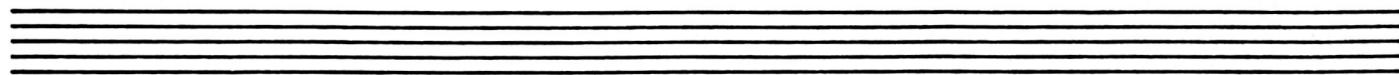
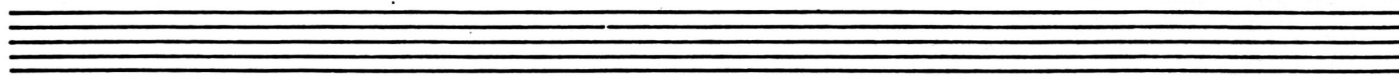
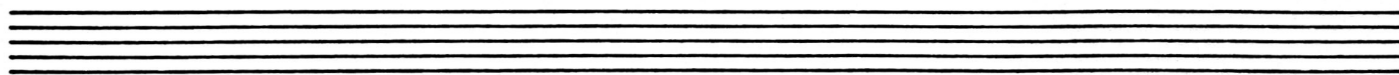
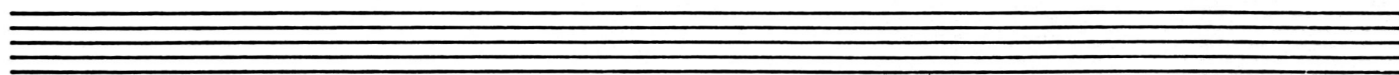
Andrea Gabrieli

Handwritten musical notation for measures 1-4. The score is written on a grand staff (treble and bass clefs). Measure 1 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass clef has whole notes: G3, B2, D3, F#2. Measure 2 continues the melody in the treble clef: A4, B4, C5, D5, E5, F#5, G5. The bass clef has whole notes: G3, B2, D3, F#2. Measure 3 features a triplet of eighth notes in the treble clef: G4, A4, B4. The bass clef has whole notes: G3, B2, D3, F#2. Measure 4 continues the melody in the treble clef: C5, D5, E5, F#5, G5. The bass clef has whole notes: G3, B2, D3, F#2.

Handwritten musical notation for measures 5-8. Measure 5 continues the melody in the treble clef: A4, B4, C5, D5, E5, F#5, G5. The bass clef has whole notes: G3, B2, D3, F#2. Measure 6 continues the melody in the treble clef: A4, B4, C5, D5, E5, F#5, G5. The bass clef has whole notes: G3, B2, D3, F#2. Measure 7 continues the melody in the treble clef: A4, B4, C5, D5, E5, F#5, G5. The bass clef has whole notes: G3, B2, D3, F#2. Measure 8 continues the melody in the treble clef: A4, B4, C5, D5, E5, F#5, G5. The bass clef has whole notes: G3, B2, D3, F#2.

Handwritten musical notation for measures 9-12. Measure 9 continues the melody in the treble clef: A4, B4, C5, D5, E5, F#5, G5. The bass clef has whole notes: G3, B2, D3, F#2. Measure 10 continues the melody in the treble clef: A4, B4, C5, D5, E5, F#5, G5. The bass clef has whole notes: G3, B2, D3, F#2. Measure 11 continues the melody in the treble clef: A4, B4, C5, D5, E5, F#5, G5. The bass clef has whole notes: G3, B2, D3, F#2. Measure 12 continues the melody in the treble clef: A4, B4, C5, D5, E5, F#5, G5. The bass clef has whole notes: G3, B2, D3, F#2.

Handwritten musical notation for measures 13-16. Measure 13 continues the melody in the treble clef: A4, B4, C5, D5, E5, F#5, G5. The bass clef has whole notes: G3, B2, D3, F#2. Measure 14 continues the melody in the treble clef: A4, B4, C5, D5, E5, F#5, G5. The bass clef has whole notes: G3, B2, D3, F#2. Measure 15 continues the melody in the treble clef: A4, B4, C5, D5, E5, F#5, G5. The bass clef has whole notes: G3, B2, D3, F#2. Measure 16 continues the melody in the treble clef: A4, B4, C5, D5, E5, F#5, G5. The bass clef has whole notes: G3, B2, D3, F#2.



Orlando Lasso.
Susanne un jour.
à 5.

Vgl. S. 106 u. 120.

Ges. Aug. 14, 229.

Su - san - ne un jour d'a -

Canzoni alla Francese et Ricercari ariosi. Tabulate per sonar sopra instrumenti da Tasti; dall' Eccellentissimo. Andrea Gabrieli. Novamente date in luce. Libro V. Venetia, 1605.

Aus Ammerbachs Tabulatur 1571.

mour so - li - ci - té - e, Su - sanne un jour

d'amour so - li - ci - té -

First system of the musical score. The vocal line (treble clef) has lyrics: "e Par deux viel.lardz con -". The piano accompaniment consists of three staves (treble, middle, and bass clefs) with various musical notations including notes, rests, and accidentals.

Piano accompaniment for the first system, showing the right and left hand parts with detailed musical notation.

Continuation of the piano accompaniment for the first system, showing the right and left hand parts.

Second system of the musical score. The vocal line (treble clef) has lyrics: "voi - tans sa beau - - - - - té, Fust en son". The piano accompaniment consists of three staves (treble, middle, and bass clefs) with various musical notations including notes, rests, and accidentals.

Piano accompaniment for the second system, showing the right and left hand parts with detailed musical notation.

Continuation of the piano accompaniment for the second system, showing the right and left hand parts. The text "wird wiederholt" (repeats) is written at the end of the system.