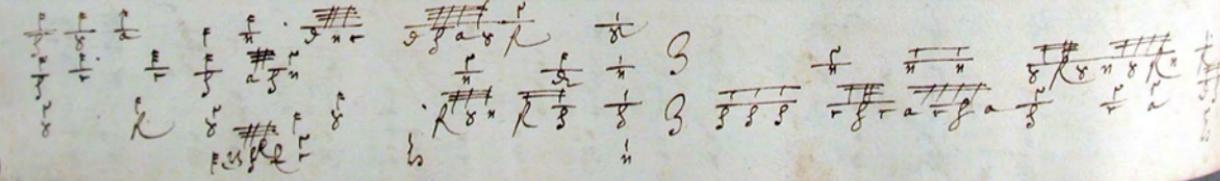
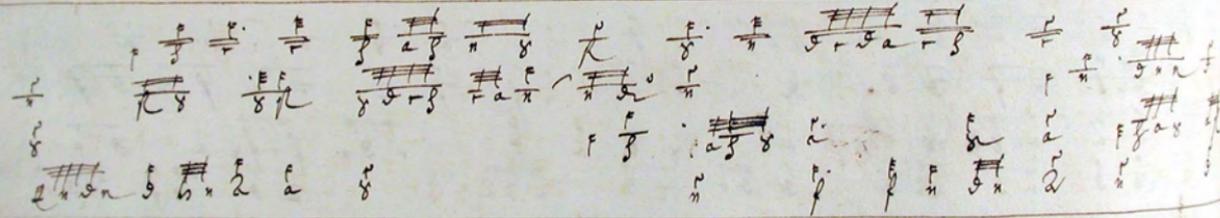
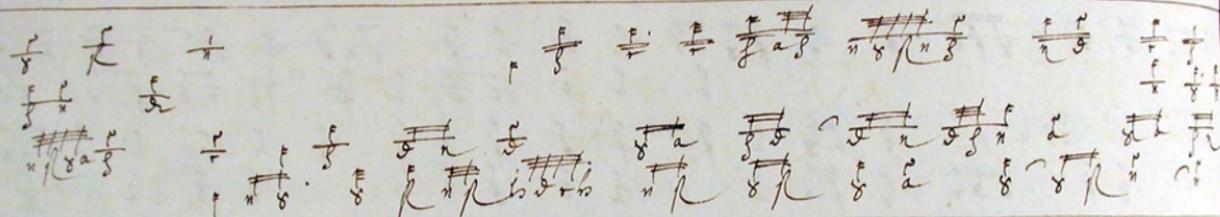
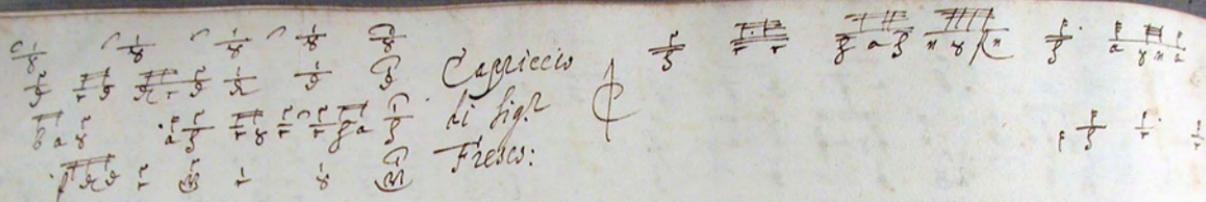


Torino, Biblioteca Nazionale, fondo Foà-Giordano

Capriccio
li fig:
Fresco:



Organ tablature, Girolamo Frescobaldi: Capriccio

Handwritten musical score for the first system. It consists of four staves. The top two staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello), and the bottom two are for a keyboard instrument (likely harpsichord or organ). The music is in a 3/4 time signature. The first staff is marked *P^{mo}* and *F.*. The second staff is marked *P^{mo}* and *F.*. The third staff is marked *P^{mo}* and *F.*. The fourth staff is marked *F.* and *Tutti*. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. There are some corrections and annotations in the score.

Handwritten musical score for the second system. It consists of four staves. The top two staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello), and the bottom two are for a keyboard instrument (likely harpsichord or organ). The music is in a 3/4 time signature. The first staff is marked *F.*. The second staff is marked *F.*. The third staff is marked *F.*. The fourth staff is marked *F.*. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. There are some corrections and annotations in the score.

Antonio Vivaldi: L'Olimpiade

Milano, Biblioteca del Conservatorio, fondo Nosedà



I-A.

516-12

Esclusa dal
Fiscato

Vol 934

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CONSERVATORIO DI MUSICA
MILANO



Sonata

Per Cembalo

Del Sig. Gio. Battista S. Martino

Sammartino

Allargato

Handwritten musical score for a piece titled "Allargato". The score is written on ten systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The music is written in a style characteristic of 18th or 19th-century manuscripts, with various ornaments and dynamic markings. The first system begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The notation includes quarter notes, eighth notes, and sixteenth notes, often with slurs and accents. There are several instances of "tr" (trills) and "f" (forte) markings. The piece concludes with a double bar line and repeat dots at the end of the final system.

Sinfonia a Pieri Orchestra di Filippo Zappalà

Carilione

And. Maest.

molto *rallent* *molto*

Alleg. vivace

25

24

F. Zappalà

De la Fugue.

De la Composition asservie, ou
Contrepoint obligé.

De la Fugue.

214. Le Contrepoint obligé est simple, ou
double, ou triple, ou quadruple.

215. Le Contrepoint obligé simple est celui
où il n'y a qu'un seul Dessin qui soit obligé
et où tout ce qui l'accompagne est asservi
et n'est asservi qu'à s'accorder harmonique-
ment avec le Dessin obligé. C'est, après
la Composition libre, ce qu'il y a de plus
facile à faire, et c'est le plus en usage,
parce qu'il laisse au Compositeur assez de
liberté pour ne pas refroidir son génie,
et lui donne assez d'entraves pour montrer
qu'il sait l'asservir aux règles.

Une grande portion de chaque Fugue et la
totalité de plusieurs ne consistent sur le
Contrepoint simple.

216. On dit que le mot Fugue vient du
latin Fuga, qui signifie fuite. Ce genre de
Musique est nommé ainsi parce que les Parties
semblent se pourchasser et se mêler successiva-
ment en fuite.

217. Une Fugue est une suite d'imitations
régulières et périodiques d'un ou de plusieurs
Thèmes ou Sujets.

La Fugue simple ne roule que sur un seul Thème.
La Fugue double a deux sujets; la
triple en a trois.

La A suivant, qui présente une Fugue de Jean
Sébastien Bach, est une Fugue simple, c'est à-
dire, à un seul sujet, à un seul Dessin
obligé; c'est celle que nous avons choisie pour
faire connaître ce genre de Contrepoint.

Fugue
de
Jean
Sébastien Bach. Haute-contre.

De la Fugue.

2^e Dessin.

1

imit. Renversée du 2^e Dessin.

2

Taillé.

2^e Dessin renversé.

3

4. Basses.

4

1 R I A O R O R F R I R †

2 D F C B R F R D F I F C F D

3 E I A G F I F E I C I A I E

4 O C B H I C I O C A C B C O

5 L A G M C A C L A B A G A L

6 P B H N A B A P B G B H B P

Giouani Amanni ~.

. si .

1 A O † I O † C A C I C III A O

2 B R D C R D A B A C A III B R

3 G F E A F E B G B A B III G F

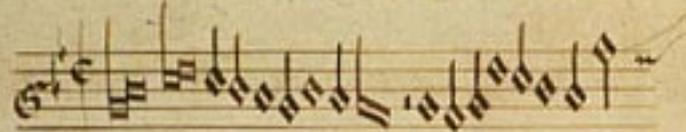
4 H I O B I O G H G B G III H I

5 M C L G C L H M H G H III M C

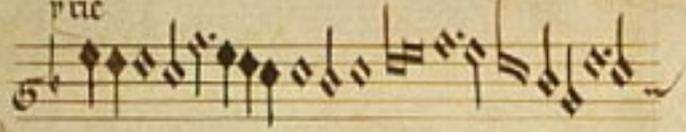
6 N A P H A P M N M H M III N A

Minuetti dopo le ~.

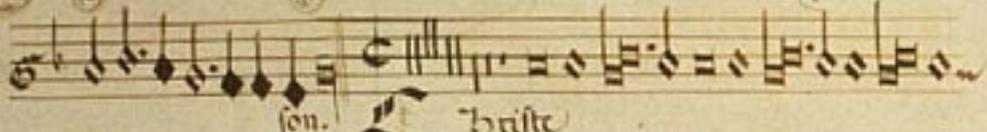
Muse Tedesche.



pie

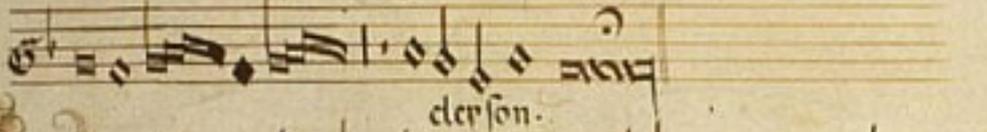


cler

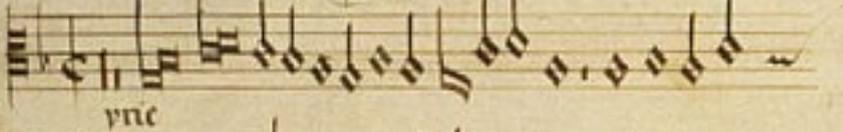


son.

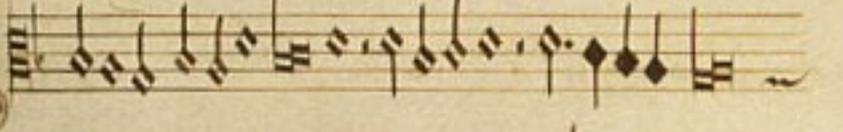
hriste



cler son.

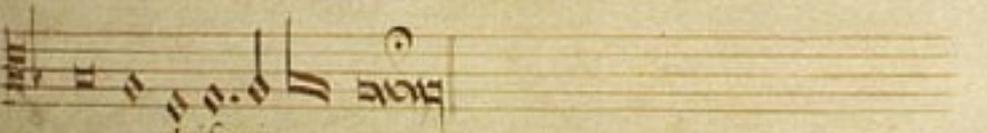


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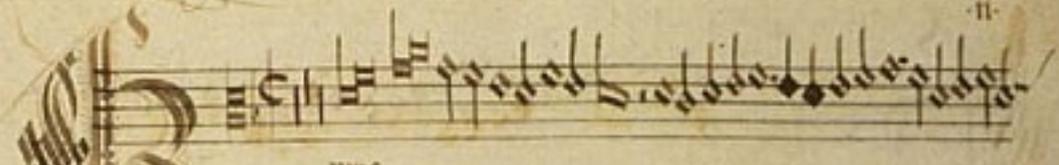


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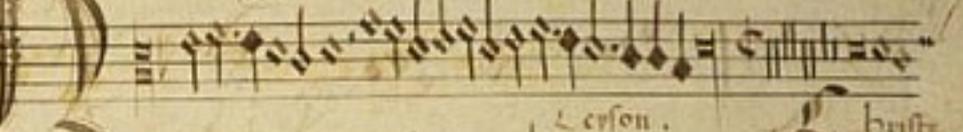
hriste



cler son.

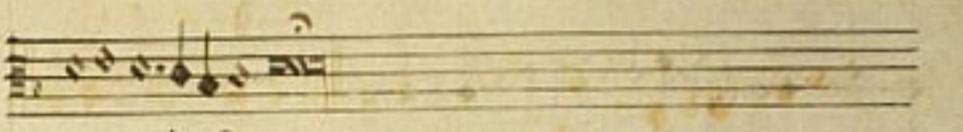


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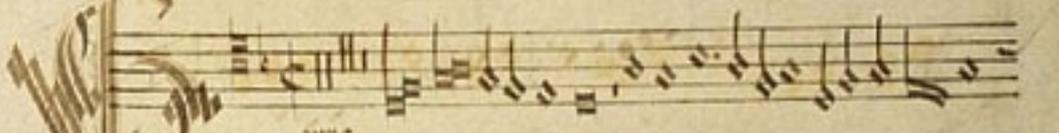
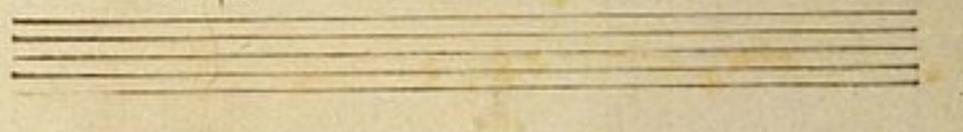


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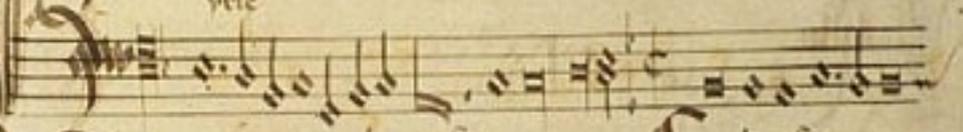
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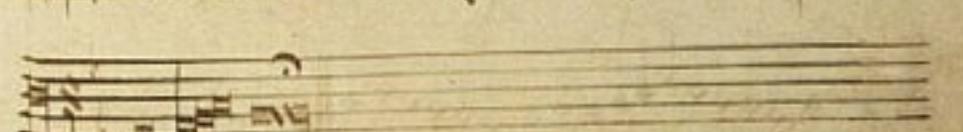
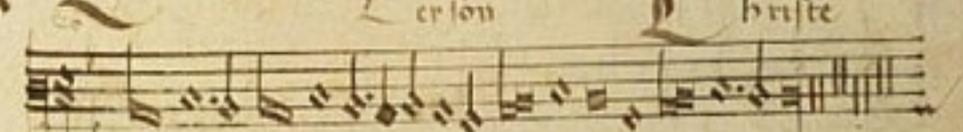


pie



cler son.

hriste



cler son.