

# Michelangelo Galilei

## Il primo libro d'intavolatura di liuto



TREE EDITION



Michelangelo Galilei

Il Primo libro  
d'intavolatura di liuto

München 1620

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TREE EDITION  
Albert Reyerman



*Introduction*  
by  
*Douglas Alton Smith*

Michelangelo Galilei was born in Florence on December 18, 1575. He was the fifth child of the lutenist Vincenzo Galilei, who is best known for his theoretical treatise *Dialogo della musica antica et della moderna* (1581) and the collection for solo lute, *Fronimo* (1567 and 1584). Vincenzo's first child was Galileo, born in 1564 and destined to become one of the greatest scientists in history (and also a skilled lutenist who, according to his biographer Vincenzo Viviani, „surpassed his own father in grace and charm of playing the lute“).

Michelangelo learned counterpoint and lute playing from his father. At the age of nine he wrote the dedication to a book of pedagogical duos by his father. In 1591 Vincenzo died and left Galileo to be head of the family, whose material means had always been sparse. The still young Galileo, who had a temporary teaching position at the University of Pisa, sought and found a better one at Padua, where he was joined in early 1593 by Michelangelo.

Probably that same year Michelangelo left Italy for Poland. It is not known when he went or even exactly where, though one scholar (Bilinski) proposes the court of Prince Stanisław Radziwiłł in Vilna, Lithuania. In 1599 Michelangelo returned to Padua, and Galileo attempted through Girolamo Mercuriale, physician at the Tuscan court and professor at the University of Pisa, to obtain his brother a post at the *capella* of the Grand Duke or as *maestro di musica* in a Florentine household. This effort was unsuccessful.

In a letter of 25 August, 1600, Galileo wrote to his mother that he could not provide funds for the proposed marriage of one of his sisters: „ . . . and the reason is that this *Signore Pollacco*, with whom Michelangelo stayed, wrote recently that he should come there very soon, offering him very good compensation, that is (to eat at) his table, to be attired as an equal of the best gentlemen at his court, two servants who would serve him and a carriage with four horses, and in addition 200 Hungarian ducats salary per annum, which is about 300 *scudi*, besides the other gifts, which will be many. Such that he is resolved to leave very soon, waiting for nothing but the opportunity of good company, and I believe he will leave within 15 days. Therefore I have to accommodate him with money for the trip, and in addition he has to take some things with him at the request of his *Signore* . . . . „ Though the *Signore Pollacco* is not named, a later letter to Michelangelo from Galileo shows that he was in Vilna, thus probably again with the Radziwiłłs. Cardinal Jerzy (George) Radziwiłł had visited Padua in 1599, seeking masters for the young sons of his late brother Stanisław. So Michelangelo probably spent his second sojourn in Poland at the court of Mikołaj Krzysztof (born in 1589) and Albert Stanisław Radziwiłł (b. 1595). He returned again to Padua in 1606, presumably because of an outbreak of plague in Lithuania the previous year.

Many foreign students, including members of the Radziwiłł family, attended Galileo's extremely popular lectures in Padua, and it may be assumed that his personal connections were responsible for obtaining Michelangelo his jobs. Thus it was doubtless again through Galileo that Michelangelo found a position in Munich within a year. Duke Maximilian I of Bavaria decreed Michelangelo an *Instrumentist* at his court on April 3, 1607, with an annual salary of 220 florins. On March 4, 1608 he married Anna Chiara Bandinelli, the daughter of a basso at the court. Later that same year their first child, Vincenzo, was born; they were to have seven others, of whom one failed to survive childhood. Vincenzo and the second son Alberto Cesare (1617 - 1692) were both talented musicians. Michelangelo wrote to Galileo in 1619 that Vincenzo „has played before the Emperor and eight other Princes, who expressed great relish at seeing such a little boy play so boldly and well for his age, particularly my sovereign.“

In 1627 Michelangelo was granted a raise in salary to 300 florins. In August of that year Vincenzo was allowed 220 florins by Duke Maximilian to „study in Italy lute and theorbo playing,

also Latin and Italian literature.“ Michelangelo promptly took his wife and all the children to Florence for several months until February, 1628. Michelangelo died in Munich on January 3, 1631.

Vincenzo was already serving as a lutenist and singer in Poland when his father died, and he seems to have remained there until at least 1640, when his traces are lost. The second son, Alberto Cesare, had also learned lute playing from his father and was taught counterpoint and violin after Michelangelo’s death by members of the Munich Hofkapelle. In 1632 he, too, was sent to Italy to continue his study of lute and theorbo and to learn Latin and Italian literature. In 1658 Alberto Cesare was appointed Electoral Court Lutenist in Munich, a position he retained until his death thirty-four years later. No known compositions of either of the sons of Michelangelo Galilei have survived.

The first music of Michelangelo Galilei to be published appeared in the *Testudo Gallo-Germanica* (Nuremberg, 1615) of Leopold Fuhrmann and the *Novus Partus* (Augsburg, 1617) of Jean-Baptiste Besard. His own collection of pieces, the present *Primo libro d’intavolatura di Liuto*, appeared in Munich in 1620. Only one copy of this book has survived: it is now in the British Library, London, and has been used as the basis for this edition. Apparently one early owner of this book was one Albertus Werl, who signed his name on the title page and who added several pieces in his own hand on pages 8 - 12. The style of this music is similar to Galilei’s, thus Werl was probably a contemporary. Other handwritten pieces on page 7 and after page 17 are in a different hand and a somewhat different musical style and were probably added later than the music of Werl.

The music by Galilei in this book comprises twelve *sonate* in ten different modes, written in French tablature for a ten-course lute. The first ten are each introduced by a toccata and followed by various combinations of three or four correnti and voltas, though the first one also includes a pair of *gagliarde*. The final two *sonate* consist of a passamezzo with *seconda parte* and a saltarello. The correnti, voltas, and galliards are almost all in AA’BB’ form, whereby the varied repeat sections are in the new broken style. Galilei instructs the player to play the first and second parts of these dances *schietto* („in a straight-forward manner“), repeating the first part and refraining from adding diminutions. Doubtless he felt this precautionary instruction necessary since diminutions added to the first section would obscure the rhythm and make less of a contrast with the second part, which is in the broken style and emphasizes complexity of rhythm.

Galilei’s music is cosmopolitan for its time, showing both French and Italian influences. The French elements are not only the lute itself (other Italians, including Pietro Paolo Melli, court lutenist in Vienna ca. 1619, preferred a 13-course archlute) and the French tablature, but also the varied reprise form and the particular type of arpeggiated or broken style with rhythmic shifts of accent that were popularized by Robert Ballard in his books of 1611 and 1614. Most of Galilei’s dance forms, corrente, volta, and galliard, appear in almost all European lute collections of the period. The toccata, however, was favored by the Italians. Another Italian influence is the occasional cross-relations and unprepared dissonances, especially the strongly affective harmonies in the toccatas on pages 28 and 38. Such harmonies are even more prevalent in the music of Hieronymus Kapsberger and Claudio Saracini, for instance, but less so in French or German music: hence Galilei’s warning in the introduction that the player might be shocked by some „harshnesses or dissonances“ and think they are mistakes. The most unique aspect of Galilei’s *Libro primo* is the arrangement of all the pieces into *sonate*. In 1620 it was still not customary to publish lute pieces grouped according to mode, and certainly not to call these groups *sonate*, thus Michelangelo Galilei can be regarded as a significant figure in the history of the lute suite.

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Pieces by Michelangelo Galilei are also contained in the manuscripts  
Prague IV G 18 and Haslemere (Surrey, England) II B 1.

*Einführung*  
*von Douglas Alton Smith*

Michelangelo Galilei wurde am 18. Dezember 1575 in Florenz geboren. Er war das fünfte Kind des Lautenisten Vincenzo Galilei, der besonders bekannt wurde durch seine theoretische Abhandlung „*Dialogo della musica antica et della moderna*“ 1581, und durch seine Sammlung mit Kompositionen für Laute solo „*Fronimo*“ 1567 und 1584. Vincenzo's erster Sohn war Galileo, der, 1564 geboren, dazu bestimmt war, einer der grössten Gelehrten der Geschichte zu werden, und ein begabter Lautenist dazu, da er, seinem Biograph Vincenzo Viviani zufolge „seinen eigenen Vater an Anmut und Liebreiz im Spiel der Laute noch übertraf“.

Michelangelo lernte Kontrapunkt und Lautenspiel von seinem Vater. Im Alter von neun Jahren verfasste er die Widmung für eine Sammlung von Duetten, die sein Vater zu pädagogischen Zwecken verfasst hatte. 1591 starb Vincenzo und liess Galileo nun als Haupt einer Familie zurück, die mit materiellen Gütern noch nie gesegnet war. Der noch junge Galileo, der zeitweise eine Stellung als Lehrer an der Universität von Pisa inne hatte, suchte eine bessere Position und fand sie in Padua, wohin ihm Michelangelo Anfang 1593 folgte.

Möglicherweise aber noch im gleichen Jahr verliess Michelangelo Italien wieder und reiste nach Polen. Es ist nicht bekannt, wann er reiste, noch genau, wohin er sich wandte; der Wissenschaftler Bilinski vermutet ihn am Hof des litauischen Prinzen Stanislaw Radziwill in Vilna. 1599 kehrt Michelangelo nach Padua zurück, und Galileo versucht mit Hilfe von Girolamo Mercuriale, einem Arzt am Toskanischen Hofe und Professor an der Universität Pisa, seinem Bruder einen Posten zu verschaffen in der *Capella*, dem Hoforchester, oder als „*maestro di musica*“ in einem Florentiner Haushalt. Dieser Versuch gelang jedoch nicht.

In einem Brief vom 25. August 1600 schrieb Galileo an seine Mutter, dass er zu der Aussteuer zur vorgesehenen Hochzeit einer seiner Schwestern nichts beisteuern könne: „... und zwar aus dem Grunde, weil jener Polnische Edelmann, bei dem Michelangelo sich aufhielt, kürzlich schrieb, dass er bald zu ihm kommen soll, (und) ihm eine sehr gute Entschädigung anbiete, das heisst: an seinem Tische zu speisen, wie die Vornehmsten an seinem Hofe bekleidet zu sein, zwei Knechte zu seiner Bedienung zu haben und eine Kutsche mit vier Pferden; dazu noch ein Gehalt von 200 Ungarischen Dukaten pro Jahr, das sind ungefähr 300 Skudi, nebst anderen Geschenken, die zahlreich sein werden. Solchermassen ist er entschlossen, baldigst abzureisen, und er wartet auf nichts als auf eine gute Reisebegleitung und ich glaube, dass er innerhalb 15 Tagen abreisen wird. So muss ich ihn nun mit Geld für die Reise ausstatten und noch mit anderen Dingen, die er auf Ersuchen jenes Signore mitbringen soll . . .“. Obwohl der Name jenes *Signore Pollaco* nicht erwähnt wird, zeigt uns ein späterer Brief Galileo's an Michelangelo, das dieser in Vilna war, vielleicht wieder bei den Radziwill's.

Kardinal Jerzy (Georg) Radziwill besuchte Padua 1599 auf der Suche nach Lehrern für den jungen Sohn seines verstorbenen Bruders Stanislaw. So verbrachte Michelangelo wahrscheinlich seinen zweiten Aufenthalt in Polen am Hofe von Mikotaj Krzystof (geb. 1589) und Albert Stanislaw Radziwill (geb. 1595). Er kehrte 1606 wieder nach Padua zurück, vermutlich wegen des Ausbruchs der Pest in Litauen im vorherigen Jahr.

Viele auswärtigen Studenten, darunter auch Mitglieder der Familie Radziwill, besuchten Galileo's äusserst populare Vorlesungen in Padua, und man kann annehmen, dass diese persönlichen Verbindungen es ermöglichten, dass Michelangelo diese Beschäftigung erhielt. Und wieder verdankte es Michelangelo zweifellos Galileo, dass er im folgenden Jahr eine Anstellung in München erhielt. Herzog Maximilian I. bestellte Michelangelo als „*Instrumentist*“ ab 3. April 1607 an seinen Hof, mit einem Jahresgehalt von 220 Gulden. Am 4. März 1608 heiratet er Anna Chiara Bandinelli, die Tochter eines Bassisten am Hofe. Später im Jahr wurde ihr erstes Kind, Vincenzo, geboren; sie hatten noch sieben andere später, von denen eines das Kindesalter nicht

überlebte. Vincenzo und der zweite Sohn Alberto Cesare (1617 -1692) wurden beide talentierte Musiker. Michelangelo schrieb Galileo 1619, dass Vincenzo „... vor dem Kaiser und acht weiteren Prinzen spielte, die ihr Erstaunen darüber ausdrückten, einen so jungen Knaben so kühn und für sein Alter vortrefflich spielen zu hören, und besonders auch mein Landesherr ...“

1627 wurde Michelangelo eine Erhöhung seines Gehalts auf 300 Gulden gewahrt. Im August dieses Jahres erhielt vom Herzog Maximilian „... Dero Hof Instrumentistens Michael Angeli Gallilai Elteren Sohn, namens Vincenzo, Zu erlehrnung in Welsch Land der Lautten und Theorba schlagen, auch Latein; und Welschen Schrifften zwayhundert zwainzig gulden Jerlichen underhalt gdist. verwilligt“. Michelangelo zog daraufhin mit seinem Weib und all seinen Kindern für mehrere Monate nach Florenz, bis zum Februar 1628. Michelangelo starb in München am 3. Januar 1631.

Vincenzo diente bereits als Lautenist und Sänger in Polen, als sein Vater starb, und er scheint dort bis etwa 1640 geblieben zu sein; dann verlieren sich seine Spuren. Der zweite Sohn, Alberto Cesare, erlernte ebenso das Lautenspiel von seinem Vater; er wurde von Mitgliedern der Münchner *Hofcapelle* nach Michelangelos Tod in Kontrapunkt und Geigenspiel unterrichtet. 1632 wurde er ebenfalls nach Italien geschickt, um seine Lauten- und Theorben-Studien fortzusetzen und um Latein und Italienische Literatur zu studieren. 1658 wurde Alberto Cesare zum "Jr. Curfrl. Drl. Hoflauttenisten" in München ernannt, eine Position, die er bis zu seinem Tod 34 Jahre später inne hatte. Von keinem der Söhne Michelangelo Galileis sind uns Kompositionen erhalten.

Die erste von Michelangelo veröffentlichte Musik erschien in Leopold Fuhrmann's *Testudo Gallo-Germanica* (Nürnberg 1615) und in Jean-Baptist Besard's *Nosus Partus* (Augsburg 1617). Seine eigene Sammlung von Stücken, das vorliegende *Primo Libro D'Intavolatura Di Liuto* erschien in München 1620. Nur ein Exemplar dieses Buches ist erhalten: es befindet sich nun in der British Library, London; hierauf fußt die vorliegende Ausgabe. Anscheinend war ein früherer Besitzer dieses Buchs ein gewisser Albert Werl, der seinen Namen auf die Titelseite schrieb und verschiedene Stücke selbst handschriftlich auf den Seiten 8 -12 einfügte. Der Charakter seiner Musik ist der Galileis ähnlich; vielleicht ist Werl ein Zeitgenosse gewesen. Weitere handschriftliche Stücke auf Seite 7 und nach Seite 17 zeigen einen anderen Schreiber und einen etwas anderen musikalischen Stil; sie sind wahrscheinlich später hinzugefügt als die Musik von Werl.

Galileis Musik in diesem Buch enthält zwölf *Sonaten* in zehn verschiedenen Tonarten, geschrieben in Französischer Tabulatur für 10-chörige Laute. Die ersten zehn werden jeweils von einer Toccata eingeleitet, dann folgen unterschiedliche Kombinationen von drei oder vier Couranten und Volten, die erste Sonate enthält auch zwei *Gagliarden*. Die letzten beiden *Sonaten* bestehen jeweils aus einem Passamezzo mit *Seconda Parte* (zweitem Teil) und einem Saltarello. Die Couranten, Volten und Gagliarden sind meist in AA'BB' Form, die ausgeschmückten Wiederholungen in dem neuen „stil brisé“ (gebrochener Stil) gehalten. Galilei instruiert den Spieler dahin, den ersten und zweiten Teil dieser Tänze *schietto* (im schlichten Stil) zu spielen, den ersten Teil zu wiederholen und sich dem Hinzufügen von Diminutionen zu enthalten. Zweifellos hält er diese vorsichtshalber gemachte Instruktion für notwendig, denn das Hinzufügen von Diminutionen zum ersten Teil würde den Rhythmus verbergen und ihm einen Teil seines Kontrastes zum zweiten Teil nehmen, der im gebrochenen Stil gehalten ist und rhythmische Verzweigtheit hervorhebt.

Galilei's Musik ist „kosmopolitisch“ zu nennen für seine Zeit; sie zeigt französische und italienische Einflüsse. Die französischen Elemente sind nicht nur der Gebrauch der 10-chörigen Laute (andere Italiener, wie Pietro Paolo Melli, Hoflautenist in Wien ca. 1619, bevorzugen eine 13-chörige Erzlaute) sowie der Gebrauch der französischen Tabulatur, sondern auch die Wiederholungsform mit varierter Reprise und der besondere Typ von arpeggiertem und gebrochenen Stil mit wechselnden rhythmischen Akzenten, wie sie Robert Ballard in seinen Büchern 1611 und 1614 bekannt gemacht hatte. Die meisten von Galilei's Tanzformen, Couranten, Volten und Gagliarden, erschienen in nahezu allen europäischen Lautensammlungen dieser Zeit. Die Toccata aber wurde besonders von den Italienern benutzt. Ein anderer italienischer Einfluss sind die gelegentlichen Querstände und die unvorbereiteten Dissonanzen, besonders die ausdrucksstarken Akkorde in

den Toccaten auf Seite 28 und 38. Solche Harmonien herrschen eigentlich mehr in der Musik von Hieronymus Kapsberger und Claudio Saracini vor und weniger in französischer oder deutscher Musik: deswegen Galilei's Vorwarnung in seiner Einführung, der Spieler könnte Anstoss nehmen an einigen „Rauheiten und Dissonanzen“ und sie für Fehler halten.

Der wirklich einzigartige Aspekt von Galilei's *Primo Libro* ist die Zusammenstellung aller Stücke zu *Sonaten*. Um 1620 war es noch nicht gebräuchlich, bei Veröffentlichungen Lautenmusik gemäss ihren Tonarten zusammenzustellen, und gewiss nicht, diese Gruppen *Sonaten zu* nennen: deshalb kann Michelangelo Galilei als eine bedeutende Figur in der Geschichte der Lautensuite angesehen werden.

*Übersetzung: A. Reyerman*

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IL  
PRIMO LIBRO  
D'INTAVOLATVRA DI LIVTO  
DI MICHELAGNOLO GALILEI  
NOBILE FIORENTINO  
LIVTISTA DEL SER<sup>mo</sup> SIG<sup>o</sup> DVCA  
MASSIMILIANO DI BAVIERA  
*Nel Quale Si Contegono Varie  
Sonate: Comc, Toccate, Gagliarde,  
Correnti, Volte, Passamezzi,  
Albertus & Salterelli, Werl.*  
Nuouamente Composto e dato in luce  
IN MONACO DI BAVIERA  
MDCXX.



AL SER<sup>mo</sup> SIG<sup>re</sup>  
IL SIG<sup>re</sup> DVCA MASSIMILIANO DI BAVIERA, &c.  
MIO SIG<sup>ro</sup> E' PATRONE CLEM<sup>mo</sup>

Mando in luce sotto l'ombra fauoreuole della protezione di VAS: queste  
mie operette. Non perche io le stimi di tanto pregio, che meritino, o d'  
esser dedicate al nome di si gran Principe, o diuulgare a' professori di si  
nobil' arte: ma perche essendo pur nate in casa sua, e da chi con tanto affet-  
to la scrue, anzi per esser l'istesse primitive, a' lei haueuano ad offerirsi per  
debito, et al mondo a diuulgarsi per testimonio di quanto deuo, se per altro non  
cran' atte ad offerirsi, o a diuulgarsi per meritio. Oltre che, essendo io stato  
veduto e trattato da VAS: per lo spatio già di tanti anni, con tanta benignità  
conueniacle questa, benche umile offerta, per riconoscimento di questa gra-  
tia, e per rendimento di quelle, che io con tanto ossequio di gratitudine, gli porto  
e portero sempre viue nel cuore. M'assicura la sua Real' generosità, che si degnerà  
come sempre suole, di gradir questo mio deuotissimo affetto, mentre col me desimo gli  
prego da S.D.M<sup>re</sup> per bene e felicità di questi suoi stati, per honor, e sostegno  
del sacro Imperio, e per difesa et esaltation di santa chiesa, lunghissima e feli-  
cissima vita.

D.V.A.Scr:<sup>ma</sup>

Humilior<sup>o</sup> e deuotior<sup>o</sup> seru:<sup>re</sup>  
Michelangelo. Gabilei



## L' Autore

Vi è parso, non fuor di proposito, metter qui in nota alcuni avvertimenti, parlando però con quelli non ancora molto periti in questa professione, dico dunque per chi verrà mettersi a sonar' alcuna di queste mie sonate, bisognerà che abbia il liuto a x. Ordini, avvertendo, dove si suona per b. duro, accordar l' ottava con s. c. del bordone, et dove per b. molle col D. di detta corda, ciò è, a l' ottava bassa; oltra, trouandosi in quest' Opera, molte durezze o dissonanze, non si pensi che sono errori di stampa p' che devono star così e si assicuri ciascuno, che io ho riveduto più volte, minuziay tutt il libro, e son certo che è Correttissimo, di più, potranno in parte queste mie sonate, riuscire al quanto difficili, parlando sempre con quelli, già accennati, e però nelle Correnti, e Volte potranno con tentarsi, sonare la prima e seconda parte schietta repetendo quelle, tralasciando le stimolazioni che per questo non resterà la sonata imperfetta. Accetti il benigno lettore con brona intelligenze, questi pochi ricordi, essendomi parsi opportuni. etc.





A handwritten musical score for three voices (Soprano, Alto, and Bass) on five-line staves. The music consists of two systems of measures. The vocal parts are written in a cursive, Gothic-style script. The lyrics are in Latin, with some words written in a larger, more prominent script. The score includes dynamic markings such as  $p$  (piano),  $f$  (forte), and  $ff$  (double forte). The bass part includes a basso continuo line with a basso staff and a cello staff. The score concludes with a *Toccata* section.











A handwritten musical score for three voices (Soprano, Alto, and Bass) in common time. The score consists of six staves of music, each with a vocal line and a corresponding basso continuo line below it. The vocal parts are written in soprano, alto, and bass clef, with note heads and stems. The basso continuo parts are written in bass clef, with note heads and stems. The music is divided into measures by vertical bar lines. The score is written on a grid of five-line staves. The vocal parts are written in a clear, legible hand, while the continuo parts are more stylized. The score is a three-part setting of the hymn 'Ave Maria'.







A handwritten musical score for three voices (Soprano, Alto, and Bass) on five-line staves. The music consists of two systems. The first system ends with a double bar line and repeat dots, indicating a repeat of the first system. The second system concludes with a final double bar line and repeat dots. The vocal parts are labeled with 'Soprano', 'Alto', and 'Bass' above the staves. The lyrics are written below the notes, matching the vocal parts. The score is written in a clear, cursive hand, with some musical symbols like fermatas and grace notes.

Vette

**CLIMATE**



13

## Toccata

A handwritten musical score for a 14-part ensemble, likely a wind band. The score is organized into 14 staves, each representing a different instrument or part. The music is in common time and consists of two systems (measures). The instruments include: 1. Bassoon (Bassoon), 2. Bassoon (Bassoon), 3. Bassoon (Bassoon), 4. Bassoon (Bassoon), 5. Bassoon (Bassoon), 6. Bassoon (Bassoon), 7. Bassoon (Bassoon), 8. Bassoon (Bassoon), 9. Bassoon (Bassoon), 10. Bassoon (Bassoon), 11. Bassoon (Bassoon), 12. Bassoon (Bassoon), 13. Bassoon (Bassoon), and 14. Bassoon (Bassoon). The notation includes various note heads (circles, crosses, etc.) and rests, with lyrics written below the staves. The score is written on a grid of 5 horizontal lines and 4 vertical bar lines, with some staves having 3 horizontal lines. Measure 1 starts with a bassoon (part 1) and ends with a bassoon (part 14). Measure 2 starts with a bassoon (part 1) and ends with a bassoon (part 14). The lyrics are in a language that appears to be a mix of English and another language, possibly Latin or a constructed language. The score is written in a clear, cursive hand, with some staves having more detail than others.

## Corrente







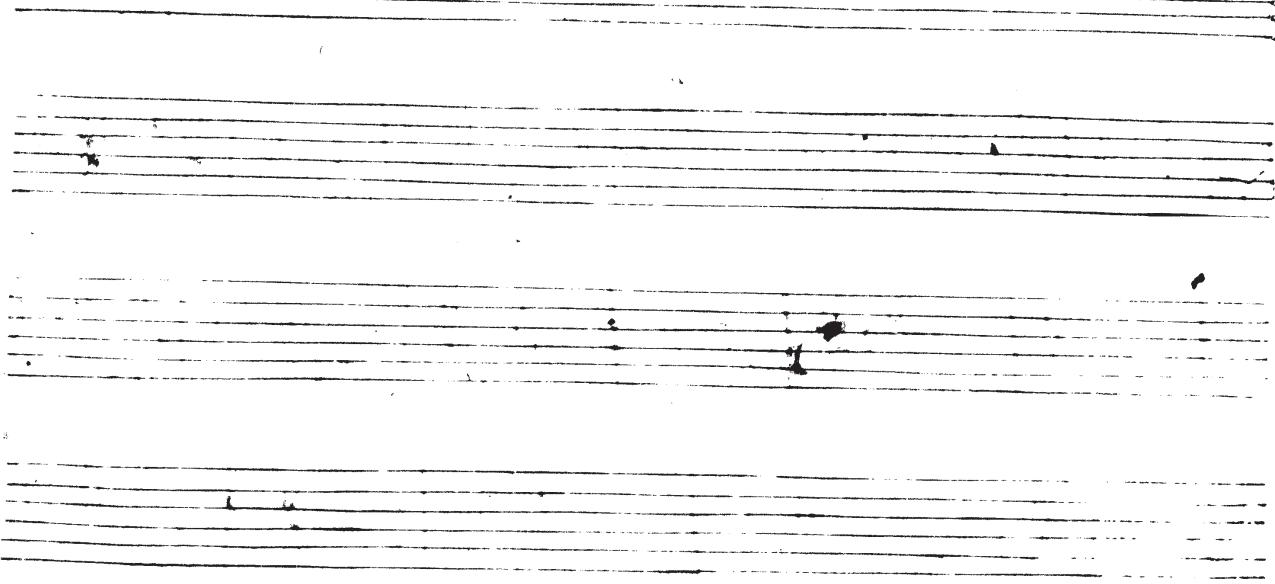






J J. P J  
 a g f e r g f e f e r e f r d a f d a a r a a g f k g f 21  
 J P  
 f f e f e r a a r e f a a c a r a a a e f g a a  
 e r r r r r r e o r r e a r i a  
 e g g e f f e r f f a a a a a e a r e  
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 a r e 6 r e a r e a r e a r a g a

Corrente





Handwritten musical score for a six-part setting of the chant "A Farfara". The score is arranged in six staves, each with a different vocal line. The notation uses a mix of musical symbols (notes, rests, and clefs) and letters (a, f, r, e, d, g) to represent the chant. The score includes a section labeled "Toccata" and ends with a section labeled "ub". The page number 23 is in the top right corner.

The score consists of six staves, each representing a different vocal part. The parts are: 1. Top staff: f, a, r, a, f, a, e. 2. Second staff: f, a, r, a, f, a, e. 3. Third staff: f, a, r, a, f, a, e. 4. Fourth staff: f, a, r, a, f, a, e. 5. Fifth staff: f, a, r, a, f, a, e. 6. Bottom staff: f, a, r, a, f, a, e. The score includes a section labeled "Toccata" and ends with a section labeled "ub". The page number 23 is in the top right corner.

## Corrente

Handwritten musical score for two voices, page 25. The score consists of two systems of music. The top system starts with a treble clef, a key signature of one sharp, and a common time signature. The bottom system starts with a bass clef, a key signature of one sharp, and a common time signature. Both systems feature a mix of vocal notation (using letters a, e, f, g, and x) and rhythmic notation (using note heads and stems). The vocal parts are separated by a vertical bar line. The score concludes with the word "Corrente" at the bottom of the page.



27



29

Corrente

## Corrente

Handwritten musical notation on three staves. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. The first staff begins with a clef, the second with a bass clef, and the third with a treble clef. The music consists of measures with various note values and rests.

A handwritten musical score for a six-string guitar, consisting of six staves of music. The music is written in common time, with a tempo marking 'P' (Presto) at the beginning. The score includes various notes (open and filled circles), rests, and markings such as 'x' (cross) and 'a' (dot). The score concludes with a page number '31' at the bottom right.

## Volta

Handwritten musical score for a 32nd-note exercise. The score consists of six staves of music, each with a tempo of 32nd notes per second (32). The music is divided into measures by vertical bar lines. The notes are primarily 32nd notes, with some 16th and eighth notes appearing as grace notes or in specific patterns. The score includes various dynamics such as *f* (forte), *p* (piano), and *ff* (double forte). The notes are written on a standard five-line staff system. The score is annotated with the letter 'a' and the word 'Volta' at the end of the piece.

Handwritten musical score for a multi-part piece, page 33. The score consists of six staves of music with various note heads and rests. The music is in common time. The score is numbered 33 in the top right corner.

Toccata





36

Handwritten musical score for a string instrument, page 36. The score consists of 10 staves of music, each with a different rhythmic pattern and note heads. The notes are primarily 'a' and 'g', with some 'f', 'e', 'd', and 'c'. The music is in common time.

Corrente





39

40

Corrente

Handwritten musical score for a band, page 41. The score consists of six staves of music with various notes, rests, and dynamics. The staves are separated by horizontal lines. The music includes measures with 'a', 'x', 'f', 's', and 'r' markings. The score is on a single page with a page number '41' in the top right corner.

Corrente

4/2

1. f g

2. a

3. d

4. r

5. s

6. x

7. a

8. a

9. a

10. a

11. a

12. x

## Corrente

43

Handwritten musical score for a multi-instrument ensemble, likely for bassoon, cello, and double bass. The score is in common time and consists of six staves. The instruments play different rhythmic patterns and note heads. The score is written on five-line staff paper. The page number 43 is in the top right corner.

Toccata



45

Volta



47

Toccata

48.

The score is a handwritten musical composition for a band, spanning eight staves. Each staff contains a unique rhythmic pattern with various note heads (circles, triangles, diamonds) and stems. Dynamic markings such as *f* (forte), *ff* (double forte), and *s* (soft) are placed above the staves. The music is in common time. The staves are separated by vertical bar lines, and the entire score is on a five-line staff system.

Volta







52

Seconda parte

Handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and basso continuo. The score consists of eight staves of music, each with a vocal line and a continuo line below it. The vocal parts are written in soprano, alto, and tenor/bass clefs. The continuo parts are written in bass clef. The music is in common time. The score includes lyrics in Spanish and Italian. The first staff begins with a forte dynamic. The second staff begins with a dynamic of  $\frac{3}{4}$ . The third staff begins with a dynamic of  $\frac{2}{4}$ . The fourth staff begins with a dynamic of  $\frac{3}{4}$ . The fifth staff begins with a dynamic of  $\frac{2}{4}$ . The sixth staff begins with a dynamic of  $\frac{3}{4}$ . The seventh staff begins with a dynamic of  $\frac{2}{4}$ . The eighth staff begins with a dynamic of  $\frac{3}{4}$ . The score ends with a dynamic marking 'Saltarillo'.

54

Passacaglia

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The score is divided into six systems, each with three staves (S, A, B). The vocal parts are labeled 'a' (alto) and 'b' (bass). The score includes dynamic markings like f, ff, and p. The vocal parts are labeled 'a' (alto) and 'b' (bass). The score concludes with a section labeled 'Seconda parte'.







TREE EDITION