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THE SONATAS OF DOMENICO GABRIELLI (1651-1690)

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Domenico Gabrielli's seven trumpet sonatas are among seventeenth-century trumpet repertoire predominant in the instrumental tradition of the basilica San Petronio, which flourished roughly from the election of Maurizio Cazzati as maestro di cappella in 1657 until the dissolution of the orchestra of the church in 1695. Fostered by numerous occasions for performance, the Bolognese trumpet works tend to exhibit a uniform musical style imposed by musical academies. After a discussion of the probable cause of the termination of the instrumental tradition and of the role of musical academies, this paper will be primarily concerned with formal aspects of fast movements of Gabrielli's sonatas. Despite the fact that the predominant organizing principle of the fast movements appears to be textural, a step toward ritornello form is taken in some of the movements, in which tutti and solo sections are independently developed. In particular, the recurrence of identical material in tutti confirming different keys, the thematic relation between tutti and solo, and the symmetrical and balanced tonal plan are unmistakable seeds of full ritornello form. The text is followed by critical notes and transcriptions of the seven sonatas.

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## CHAPTER I

## DOMENICO GABRIELLI AND BOLOGNA

Domenico Gabrielli was a well-known cello virtuoso and composer in Bologna during the late seventeenth century. His works include twelve operas, three oratorios, and numerous other vocal and instrumental pieces. Among the first three composers to write solo literature for the cello,<sup>1</sup> he appears to have extensively used the instrument in both vocal and instrumental music; in fact, he was the first to write cello accompaniments to arias.<sup>2</sup>

The most authoritative information on Gabrielli can be found in Die Musik in Geschichte und Gegenwart and The New Grove Dictionary of Music and Musicians,<sup>3</sup> both of which are heavily indebted to the early studies by Corrado Ricci and Francesco Vatieli.<sup>4</sup> Most information in the two standard references is in agreement except for the date of birth of the composer; while Franz Giegling suggests that Gabrielli

1. Elizabeth Cowling, The Cello, 2nd revised ed. (New York: C Scribner's Sons, 1983), 77.
2. Ibid., 72.
3. Franz Giegling, "Gabrielli, Domenico," Die Musik in Geschichte und Gegenwart, 16 vols., ed. Friedrich Blume (Kassel: Bärenreiter, 1949-79), IV, 1211-12; John G. Suess, "Gabrielli, Domenico," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980), VII, 67.
4. Corrado Ricci, I testri di Bologna nei secoli XVII e XVIII (Bologna: Successori Monti, 1888); Francesco Vatieli, Arte e vita musicale a Bologna (Bologna: Zanichelli, 1927).

was born sometime in 1659,<sup>5</sup> John G. Suess dates his birth more precisely on April 15, 1651.<sup>6</sup>

Recognized as a cello virtuoso and composer, Gabrielli joined the Accademia Filarmonica in 1676, of which he became president in 1683, and served as a cellist in the basilica San Petronio from ca. 1680 until his death in 1690. Most of his works, especially all his operas and oratorios, were published during the last decade of his life. Probably his seven trumpet sonatas, subject of this study, belong to the works of this period.

The seventeenth century instrumental music tradition of the basilica San Petronio in Bologna was short-lived but rich. It flourished roughly from the election of Maurizio Cazzati as maestro di cappella in 1657 until the dissolution of the regular orchestra of the church in 1695,<sup>7</sup> leaving a vast repertoire currently preserved in manuscripts at the Archivio di San Petronio. In particular, the major portion of the manuscripts comprises music for instrumental ensemble with one or more trumpets, among the principal contributors of which are Domenico Gabrielli (1651-1690), Giuseppe Maria Jacchini (ca. 1663-1727), and Giuseppe Torelli (1658-1709).<sup>8</sup>

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5. Giegling, op. cit., 1211.

6. Suess, loc. cit.

7. Anne Schnoebelen, The Concerted Mass at San Petronio in Bologna ca. 1660-1730 (Ph.D. dissertation, The University of Illinois, 1966), 106.

8. The repertoire includes Gabrielli's seven, Jacchini's five, and Torelli's thirty-two complete works as well as five fragments.

Spanning the last half of the seventeenth century, the immense production of trumpet works was made possible by numerous occasions for performance and a uniform musical style imposed on local musicians. Intended for solemn religious occasions celebrated with grandeur in Bologna,<sup>9</sup> the trumpet works generally share a common structural principle and textural details.

Nevertheless a question arises from the halt in the production of trumpet works for San Petronio, which coincided with the dissolution of the regular orchestra of the church in 1695. It has been suggested that the church's financial crisis, heretofore attributed to Pope Innocent XII's economic reforms,<sup>10</sup> caused the disbandment of the orchestra. Since Bologna has been known to maintain a politically rather independent<sup>11</sup> and economically wealthy status among papal cities,<sup>12</sup> this simple assumption needs to be examined.

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9. Anne Schnoebelen, "Performance Practice at San Petronio in the Baroque," Acta Musicologica XLI (1969), 42-6; Eugene J. Enrico, The Orchestra at San Petronio in the Baroque Era (City of Washington: Smithsonian Institution Press, 1975), 30-40. According to the lists of the orchestra members trumpet players were never included among the regular members but among those hired for special occasions.
  10. Eugene J. Enrico, Giuseppe Torelli's Music for Instrumental Ensemble with Trumpet (Ph.D. dissertation, The University of Michigan, 1970), 12.
  11. Sandra Verarchi, "L'Ordinamento bolognese dei scoli XVI-XVII," Archiginnasio LXXIV (1979), 181-426.
  12. John G. Suess, "Observations on the Accademia Filarmonica of Bologna in the 17th Century and the Rise of a Local Tradition in Instrumental Music," Quadrivium VIII (1967), 52.



The artistic environment of the trumpet works was stimulated by the need of music for numerous solemn religious occasions and the predominant role of musical academies in the establishment of a uniform style by emphasizing common principles in the works. Interestingly, a similar environment evolved elsewhere in counterparts of music, art and architecture. Since a complete renovation of the Vatican had been undertaken by Pope Julius II (1503-1513),<sup>13</sup> Rome had become a major patron of art and architecture. In particular, the peak of the urbanization in the last half of the seventeenth century saw the evolution of baroque classicism in art. Those who nurtured this conservative trend were closely associated with academies and tended to emphasize theoretical principles in their actual works. Perhaps therein lies a Bolognese contribution; a group of Bolognese artists who moved to Rome and founded one of the most influential academies in the first half of the seventeenth century appears to have introduced the intellectual approach to the creation of art, already undertaken in Bologna, and thereby planted a seed of baroque classicism.

In order to provide insight into the termination of the instrumental music tradition of San Petronio an attempt will be made to establish a historical hypothesis regarding the economic relation between Bologna and Rome. Further, this chapter will examine the artistic environments of San Petronio in Bologna and numerous monuments in art and architecture in Rome to elucidate a common phenomenon shared by music and art.

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13. F. X. Murphy, "Rome," New Catholic Encyclopedia, 16 vols. (New York: McGraw-Hall Book, 1967), XII, 653.

The Economic Relation between Bologna and Rome

Modern historians tend to ignore the seventeenth century Papal State, for the Papacy had already begun to decline in spite of the rigorous spirit of the Counter-Reformation. Since, compared with other periods or regions, the seventeenth-century Papal State has never been a major subject of scholarship, the overall picture of the relation between Bologna and Rome must be conjectural. Taking into account papal financial policy and the role of Bologna in it, however, we may perceive a rather peculiar relation between the two cities.

Since the Renaissance period the Papal State had been primarily financed by borrowing in a variety of ways including taxation as well as the sale of venal offices and papal bonds; probably due to its economic wealth Bologna served as a credit institution vital to papal financial policy.<sup>14</sup> A unique relation between the two cities began to emerge as the indebtedness of papal communes increased in the last decade of the sixteenth century. Although the central government exercised a direct control over communal finance, Bologna, among the major recipients of papal funds, appears to have been exempt from the intervention.<sup>15</sup> In order to sustain credit the popes had no alternative but to fund without restriction the communal debt of Bologna, paradoxically leaving the city vulnerable to later papal

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14. Peter Partner, "Papal Financial Policy in the Renaissance and Counter-Reformation," Past & Present No. 88 (1980), 20-9.

15. Ibid.

demands. Thus, Pope Innocent XII's financial policy in effect around 1695, which aimed at balancing the papal budget by drastic reduction of venal offices and bond issues,<sup>16</sup> may have become crippling to Bologna, attested by the dissolution of the regular orchestra at San Petronio.

### The Artistic Environment

Throughout the seventeenth century the role of the academies of art and music stood out in their influence on actual works as well as theoretical principles. Those closely associated with the academy established and imposed criteria for an acceptable and proper style, producing a conservative or retrospective trend.

Among numerous artists gathered and granted generous patronage in Rome, Andrea Sacchi (1599-1661), Alessandro Algardi (1598-1664), Francesco Duquesnoy (1597-1643), and Nicolas Poussin (ca. 1594-1665) tended to exhibit images and ideals of antiquity in their works. Prior to the emergence of these masters, however, a careful study of the antique, renaissance masterpieces, and living models had already been undertaken by Bolognese artists in close association with the private academy founded in the late sixteenth century by the Caracci--Agostino, Annibale, and Lodovico.<sup>17</sup> Nevertheless the influence of the Bolognese

16. Janet P. Trevelyan, A Short History of the Italian People, revised ed. (London: George Allan & Unwin, 1956), 280-1.

17. Most information on the Baroque Classicism will be taken from one of the most authoritative sources, Rudolf Wittkower, Art and Architecture in Italy 1600-1750, 3rd ed. (Baltimore: Penguin Books, 1975).

artists was felt more strongly in Rome than in Bologna. Annibale Caracci and the young Bolognese artists who followed him to Rome subsequently established the Caracci school, the fame of which may be seen in the major commissions provided to them spanning 1608-1617.<sup>18</sup>

In theoretical disputes numerous academies rigorously upheld a rational, classical view. In illustrating a historical theme, a controversy took place in the Accademia di San Luca in 1630's, wherein the classical view Sacchi insisted upon won a generous approval.<sup>19</sup> Further taken up by Poussin, this view was finally codified and theorized in the French Academy,<sup>20</sup> later fostering Neo-Classicism at the turn of the seventeenth century.

The Bolognese origin of classicism reflects the intellectual surroundings prevalent in Bologna since the Middle Ages. The University of Bologna, dated from 1088, was distinguished for the study of the liberal arts, including music.<sup>21</sup> Numerous Bolognese academies, whether or not related to the University, manifest the intellectual surroundings as well. For instance, active academic life can be discerned in not

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18. Ibid., 78-80.

19. Ibid., 263-6.

20. Ibid., 266; Anthony Blunt, Art and Architecture in France 1500-1700 (Baltimore: Penguin Books, 1953), 227-8.

21. Nan Cooke Carpenter, Music in the Medieval and Renaissance Universities (Norman: University of Oklahoma Press, 1958), 32.

only a number of private scientific academies<sup>22</sup> but also much correspondence between Bolognese intellectuals and the Royal Society of England.<sup>23</sup>

With respect to Bolognese musical academies, particular attention has been given to the Accademia Filarmonica. Despite the fact that most of the discussions on the academy rely primarily on its constitutions,<sup>24</sup> they reflect varied opinions about its actual influence on music.

Anne Schnoebelen claims that the actual influence of the academy "pertained to standards of performance in church music rather than compositional procedure."<sup>25</sup> Her argument can be summarized as follows: first of all, only the examination compositions required for admission to the order of composer were confined to the criteria imposed by the academy; second of all, it can be inferred from the lowered requirements for admission as composer of instrumental music that instrumental music was composed almost free from the academy's control; finally, an artificiality can be discerned in the difference between the ecclesiastical style imposed by the academy and the concerted instrumental style hardly tolerated by the academy but broadly exploited by its members.<sup>26</sup>

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22. Marta Cavazza, "Accademie scientifiche a Bologna," Quaderni storici XVI (1981), 884-921.
23. Marta Cavazza, "Bologna and the Royal Society in the Seventeenth Century," Notes and Records of the Royal Society of London XXXV (1980), 105-24.
24. Schnoebelen, The Concerted Mass, 26-31; Suess, "Observations," 51-62.
25. Schnoebelen, The Concerted Mass, 30.
26. Ibid., 29-30.

On the contrary, John G. Suess suggests that the influence of the academy on compositional procedure was so enormous as to establish a uniformity in Bolognese instrumental and church music. Accommodating a majority number of Bolognese musicians, the academy fully exercised a direct control over the musical taste of its members and the musical community of Bologna:

The admission policies, the constant opportunity for criticism by colleagues coupled with the constant necessity to provide works for the exercises, the constant threat of censors to eliminate works not considered to perpetuate the virtues of music, and the power of the president to decide finally what composition would be performed at annual musical events all could tend to produce a codification of musical style and a solid and rich tradition.<sup>27</sup>

Probably the two different views derived from a different interpretation of the role of the weekly exercises, the power of the president and censors, and the constitutions. Taking into account these elements, however, we can hardly rule out the influence on compositional procedure elsewhere besides in the examination pieces. Further, since the constitutions of the academy implied the existence of certain criteria of good instrumental music as well,<sup>28</sup> the academy was more than likely to exercise control over standards of compositional procedure of both instrumental and church music.

Those elements discussed above in relation to the influence of the academy reflect the establishment of certain criteria for an

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27. Suess, "Observations," 58.

28. Schnoebelen, The Concerted Mass, 29. Chapter VII of the constitutions was cited to show the attitude of the academy toward instrumental music.

acceptable and proper musical style. The retrospective nature of the fixed criteria becomes evident in controversies between the traditionalists and the liberalists. Concerning the rules of counterpoint, a polemic arose between Cazzati and Giulio Cesare Arresti in 1661, wherein the traditional view Arresti strongly advocated predominated.<sup>29</sup> Another case can be seen in the controversy of 1685 between the traditional Bolognese and the rather liberal Roman musicians concerning Arcangelo Corelli's deliberate use of parallel fifths.<sup>30</sup> Indeed, the conservatism of the Bolognese, elucidated in the theoretical dispute between the two opposite lines, served to shape a uniformity of musical style.

The role of the academy appears to have been prominent in the establishment of a conservatism in both art and music. In particular, a uniform style of the instrumental repertoire of San Petronio in Bologna was to a great extent indebted to the academy, which firmly stood on a traditional view in actual works as well as theoretical principles. Predominant in the instrumental repertoire of San Petronio, the trumpet works by those in close association with the Accademia Filarmonica and the cappella musicale of the church manifest a musical practice common to late seventeenth century Bologna.

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29. Anne Schnoebelen, "Cazzati vs. Bologna: 1657-1671," The Musical Quarterly LVII (1971), 34.

30. Suess, "Observations," 60-61.

## CHAPTER II

## THE TRUMPET SONATAS: GENERAL CHARACTERISTICS

In a study of Domenico Gabrielli's seven trumpet sonatas we must overcome obstacles at the very beginning. The manuscripts G.I: 3-9, preserved in parts at the Archivio di San Petronio, bear no date.<sup>1</sup> Numerous ambiguous terms found on the parts, which may denote either different or identical instruments, cloud an understanding of contemporary performance practice. Nevertheless the arrangement and the key of movements rather clearly delineate the sonatas.

Despite the fact that Gabrielli composed several works before he became a cellist of the orchestra at San Petronio in ca. 1680, succeeding Petronio Franceschini,<sup>2</sup> his trumpet sonatas are less likely to belong to those works. Since the members of the orchestra had customarily supplied

1. The catalogue system of the Archivio di San Petronio has been changed at the archivist's predilection. Sergio Paganelli arranged Gabrielli's sonatas under D.XI.3-9 (a capital letter "D" is the symbol of instrumental music); a Roman numeral indicates the number of the box containing the works; an Arabic numeral indicates the position of the works in the box. Succeeding Paganelli, the present archivist Oscar Mischiati is restoring with slight modification the original system found on the manuscripts. Whereas the organ title page of Gabrielli's sonatas bears L.I.G, Mischiati reads it backward and devises a new system G.I: 3-9 for the seven sonatas: a capital letter "G" indicates the initial of the composer; a Roman numeral indicates the box number; an Arabic numeral indicates the position of the works in the box.
2. John G. Suess, "Gabrielli, Domenico," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980), VII, 67. In 1676 Gabrielli was elected to the Accademia Filarmonica, which required the submission of proper compositions for admission.



music as well,<sup>3</sup> Gabrielli probably composed the sonatas after he began to serve the church. Besides, considering the fact that all of his published works appeared after 1680, the last decade of his life (1680-1690) saw wide recognition of him beyond Bologna as a cello virtuoso and composer.<sup>4</sup> It may well be that the seven trumpet sonatas are a product of late bloom.

Lack of standardized terminology, customary in the seventeenth century, is evident in the sonatas, particularly in disproportionately amplified bass parts (Figure 1).<sup>5</sup> Different scribes tended to use different terms for the same instrument, for instance, "alto viola" or "alto violetta" in Sonata a 6 Con Tromba (Figure 1: G.I: 6).<sup>6</sup> This may be the case even with the separate parts for "basso" and "violoncello" (elsewhere "basso viola," "violonzino," or "violone": Figure 1).<sup>7</sup>

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3. The instrumental works preserved in manuscripts at the Archivio di San Petronio were composed primarily by the members of the orchestra at the church.
  4. Suess, loc. cit.
  5. Eugene J. Enrico, The Orchestra at San Petronio in the Baroque Era (The City of Washington: Smithsonian Institution Press, 1975), 98. The extended bass was necessitated by the acoustics of the church.
  6. David D. Boyden and Ann M. Woodward, "Viola," The New Grove Dictionary of Musical Instruments, 3 vols., ed. Stanley Sadie (London: Macmillan, 1984), III, 755.
  7. For detailed discussions on violone see Tharald Borgir, The Performance of the Basso Continuo in Seventeenth-Century Italian Music (Ph.D. dissertation, The University of California, Berkeley, 1971), 135-53, his dissertation is published under the title, Italian Basso Continuo Practice During the Baroque (Ann Arbor: UMI Press, 1986); Tharald Borgir, "Biolone," The New Grove Dictionary of Musical Instruments, 3 vols., ed. Stanley Sadie (London: Macmillan, 1984), III, 614-5; Stephen Bonta, "From Violone to Violoncello: A Question of Strings?" Journal of the American Musical Instrument Society III (1977), 64-99.

Figure 1. Manuscript parts.

	G.I.: 3	G.I.: 4	G.I.: 5	G.I.: 6	G.I.: 7	G.I.: 8	G.I.: 8	G.I.: 9
Trumpet I	1	1	1	1	1	1	1	1
Trumpet II	-	-	-	-	1	-	-	-
Violin I	2	1	2	1	1	1	2	1
Violin II	2	2	2	2	-	1	2	1
Alto Viola	1	1	1	1	-	-	-	-
Alto Violetta	-	-	1	-	-	-	-	-
Tenor Viola	1	-	-	1	2	1	-	-
Tenor Violetta	-	-	1	-	-	-	-	-
Basso Viola	-	-	1	-	-	-	-	-
Contralto Viola	-	1	-	-	-	-	-	-
Violone	-	-	-	-	-	-	1	-
Violonzino	-	1	-	-	-	-	-	-
Violoncello	5	-	-	2	1	1	1	3
Basso	-	1	1	-	-	-	-	2
Contra Basso	-	1	-	2	2	1	1	-
Trombone	1	-	-	-	-	-	-	-
Theorbo	(1)	-	(1)	1	-	1	-	1
Organ	1	1	1	2	1	1	1	-

The figure in parenthesis indicates that a specific indication is not provided in the manuscript parts.

That the two terms were written by different scribes may imply the employment of an identical instrument violoncello.<sup>8</sup> Nevertheless the two terms appear to have been distinctively used: the "violoncello" has rather independent music, though closely resembling the basso continuo that is merely doubled by the "basso." Indeed, whether "basso" and "violoncello" denote the same instrument is out of the question.

A standard order of movements can be observed from the constant alternation of slow and fast movements in Gabrielli's seven trumpet sonatas, a characteristic similar to the sonata da chiesa of the late seventeenth century.<sup>9</sup> Although two sonatas--Sonata Con Tromba (G.I: 3) and Sonata a 4.5.Con Tromba (G.I: 9)--begin with an Allegro, the rule that a slow movement precedes a fast movement may not be transgressed, for longer note values distinguish the openings of both sonatas (Example 1) and may be considered analogous to a slow introduction. The brevity of this section need not concern us because a rather short slow introduction, for instance, the one measure Largo of Sonata a sei con Tromba (G.I: 8), usually precedes the first Allegro (Figure 2).

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8. Borgir, The Performance of the Basso Continuo, 89.

9. Manfred F. Bukofzer, Music in the Baroque Era (New York: W. W. Norton, 1947), 136-40; William S. Newman, The Sonata in the Baroque Era, 4th ed. (New York: W. W. Norton, 1983), 71-3; Claude V. Palisca, Baroque Music, 2nd ed. (Englewood Cliffs, New Jersey: Prentice-Hall, 1981), 52-3.

Example 1. The openings of Sonata Con Tromba (G.I: 3) and Sonata a 4.5. Con Tromba (G.I: 9).

a. Sonata Con Tromba (G.I: 3), 1st movement, mm. 1-3.

Allegro

Trumpet

Violin I

Violin II

Alto Viola

Violoncello

Basso Theorbo

6                  6                  6

b. Sonata a 4.5. Con Tromba (G.I: 9), 1st movement, mm. 1-3.

Allegro

Trumpet

Violin I

Violin II

Alto Viola

Tenor Viola

Violoncello  
Trombone  
Basso Continuo  
Organ

6                  5                  7 6

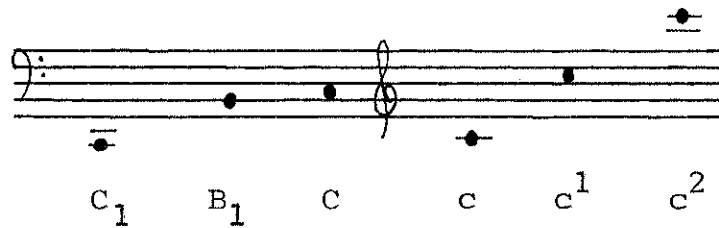
Figure 2. External features.

	Tempo	Meter	Key	Length	Comment
G.I: 3	Allegro	C	D	40	
	Largo	3/2	b	22	
	Allegro	C	D	29	
	Largo	C	b	4	
	Presto	C	D	17	
G.I: 4	Grave	C	D	5	with trumpet
	Allegro	C	D	33	
	Grave	C	D	9	
	Allegro	C	D	27	
G.I: 5	Grave	C	D	11	with trumpet
	Allegro	C	D	42	
	Adagio	3/2	b	29	
	Presto	C	D	29	
G.I: 6	Grave	C	D	12	
	Allegro	C	D	31	
	Grave	3/2	b	27	
	Presto	C	D	27	
	Grave	C	D	5	
	Presto	C	D	17	
G.I: 7	Grave	C	D	11	with trumpet
	Allegro	C	D	40	
	Grave	C	D	14	
	Allegro	12/8	D	12	
	Presto	C	D	5	
G.I.: 8	Largo	C	D	1	with trumpet
	Presto	C	D	35	
	Largo	3/4	b	39	
	Presto	C	D	38	
G.I: 9	Allegro	C	D	32	
	Grave	3/4	D	43	
	Presto	C	D	27	
	Grave	C	D	7	
	Presto	C	D	18	

It is probable that the chosen keys for Gabrielli's trumpet sonatas are confined to limited pitches that the Baroque trumpet can produce; the harmonic series of the Baroque trumpet consist of  $\underline{C}_1$ ,  $\underline{C}$ ,  $\underline{c}$ ,  $\underline{g}$ ,  $\underline{b\text{-flat}}$ ,  $\underline{c}^1$ ,  $\underline{d}^1$ ,  $\underline{e}^1$ ,  $\underline{f\text{-sharp}}^1$ ,  $\underline{g}^1$ ,  $\underline{a}^1$ ,  $\underline{b\text{-flat}}^1$ ,  $\underline{b}^1$ ,  $\underline{c}^2$ .<sup>10</sup> D major predominates all the fast movements with trumpet and some slow movements

with or without trumpet, whereas the dominant or, more often, the submediant key is exploited in the other slow movements without trumpet (Figure 2): A major in the second Grave of Sonata Con Tromba e Instrumenti (G.I: 4); b minor in the first Largo of Sonata Con Tromba (G.I: 3) and the second slow movement of Sonata a 6 Con Tromba (G.I: 6), and Sonata a sei con Tromba (G.I: 8).

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10. Edward H. Tarr, "Trumpet," The New Grove Dictionary of Musical Instruments, 3 vols., ed. Stanley Sadie (London: Macmillan, 1984), III, 647. The compass of the Baroque trumpet was much extended to the sixteenth partial in the works of Petronio Franceschini, Domenico Gabrielli, and Giuseppe Torelli. Hereafter the following system of naming pitches is used:



## CHAPTER III

## THE TRUMPET SONATAS: FORM

Domenico Gabrielli's seven trumpet sonatas are characterized by the constant alternation of slow and fast movements and strong preference for D major and common time. Besides tempo indication, however, no other external feature, including key and meter, distinguishes fast movements from slow movements. Nonetheless thematic and textural principles govern the fast movements of Gabrielli's sonatas, and the juxtaposition of two distinct sonorities--the strings and the trumpet--contributes to producing tutti and solo. This chapter will examine the way in which the alternation of tutti and solo is carried out in the fast movements and attempt to put it into historical perspective in terms of "ritornello."

The recurrence of tutti as a primary means of unification is not rare in early Baroque music. Closely related to the role of a literal refrain, one of the earliest instances can be found in the application of the choral "Alleluia" refrain in Giovanni Gabrielli's motets to the instrumental reprise in his canzonas and sonatas.<sup>1</sup> Despite the fact that pioneering opera composers--for instance, Jacopo Peri (1561-1633), Giulio Caccini (ca. 1545-1618), and Claudio Monteverdi (1567-1643)--utilized in their operas both choral and instrumental ritornellos, it

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1. James P. Fairleigh, "Italian Prototypes of the Baroque Ritornello," Bach XIV/3 (1983), 4.

was not until the emergence of Venetian opera that the instrumental ritornello began to serve a large structural basis by exploiting related key areas and manipulating common materials in both tutti and solo sections.<sup>2</sup>

The ritornello form that appears to have fully developed in the Venetian concerto has been traced to ritornello arias of the late seventeenth century. John E. Solie, taking into account views of Arnold Schering,<sup>3</sup> Arthur Hutchings,<sup>4</sup> and Walter Kolneder,<sup>5</sup> on the relation between aria and concerto, establishes this historical hypothesis:

. . . arias containing ritornellos, common in late-seventeenth-century Italian opera, in some way inspired the early composers of concertos; later, however, the concerto, having enjoyed an independent stylistic development, exerted a considerable influence upon the aria.<sup>6</sup>

Concerning ritornello as a structural basis of the concerto, several scholars, albeit with some variation, agree on a general tonal

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2. Arnold Schering, Geschichte des Instrumentalkonzerts bis auf die Gegenwart, 2nd ed. (Leipzig: Breitkopf & Hartel, 1927), 27.
  3. Ibid., 86.
  4. Arthur Hutchings, The Baroque Concerto, 3rd ed. (London: Faber and Faber, 1978), 47.
  5. Walter Kolneder, "Vivaldis Aria-Concerto," Deutsches Jahrbuch der Musikwissenschaft IX (1964), 17.
  6. John E. Solie, "Aria Structure and Ritornello Form in the Music of Albinoni," The Musical Quarterly LXIII (1977), 33.



plan and thematic relation between tutti and solo: the appearance of tutti in the tonic or related keys outlines the tonal plan of concerto; solo sections serve for modulation as well as virtuosic passage work; both tutti and solo section often rely on common materials.<sup>7</sup>

Unfortunately, however, this generalization is not especially helpful in tracing ritornello elements in earlier works, such as the Bolognese trumpet concerto.

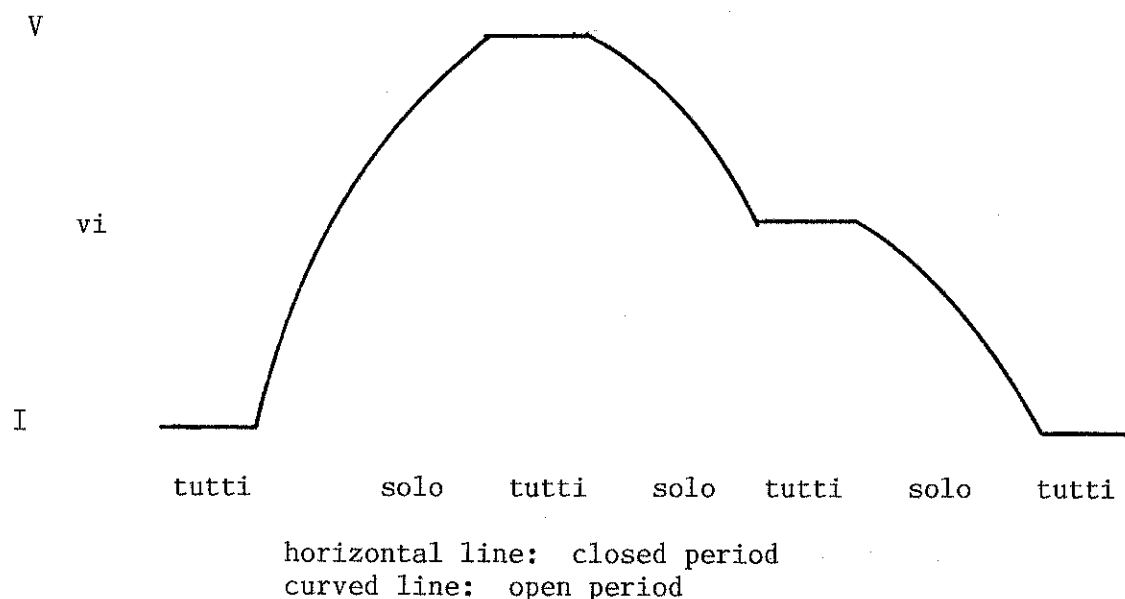
In this respect, Michael Talbot's analysis of fast movements in early eighteenth century concertos becomes suggestive.<sup>8</sup> Primary formal determinants considered are the construction of musical periods consisting of an antecedent and a consequent, and the disposition of these periods. In particular, the coordination of two distinct periods-- a closed period that begins and concludes in the same key and a modulatory open period--with tutti and solo textures produces an extensive structure rare in early Baroque music in which the two kinds of periods are indiscriminately mixed. Assigning the closed period to tutti, the open to solo sections, Talbot devises an ideal ritornello design (Example 2) which in many respects conforms to the ritornello employed by Antonio

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7. Schering, *op. cit.*, 72; Michael Talbot, "The Concerto Allegro in the Early Eighteenth Century," *Music & Letters* LII (1971), 12-3; Arthur Hutchings, "Ritornello," *The New Grove Dictionary of Music and Musicians*, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980), XVI, 58; Claude V. Palisca, *Baroque Music*, 2nd ed. (Englewood Cliffs, New Jersey: Prentice-Hall, 1981), 104.

8. Talbot, *op. cit.*, 8-18, 159-72.

Example 2. The alternation of closed and open periods.<sup>9</sup>



Vivaldi and his followers.<sup>10</sup> In comparison with these works, the Bolognese trumpet repertoire seems rudimentary.<sup>11</sup>

The coordination of the closed and open periods with tutti and solo texture and the tonal scheme, which constitute the core of the ideal ritornello Talbot formulates, are scarcely discernible in most of the fast movements of Gabrielli's trumpet sonatas. Rapid interchange between tutti and solo sections prevails at the subphrase level, creating an immediate contrast. Besides the textural contrast, the instrumental exchange of distinctive materials (Example 3) and the repetition of the

9. The example is a slight modification of the original present in Ibid., 14.

10. Talbot, op. cit., 12-4.

11. Ibid., 160.

Example 3. Sonata Con Tromba e Instrumenti (G.I: 4), the first Allegro, mm. 4-5.

same phrase or segment (Example 4) suggest thematic and dynamic contrast respectively. Nevertheless tutti and solo sections neither suffice independently to establish a firm key area, nor provide room for thematic manipulation; even the last movements of two sonatas--Sonata a 6 Con Tromba (G.I: 5) and Sonata a Due Trombe (G.I: 7)--exploit solely the tonic key, D major. Except for a few instances, the predominant organizing principle of Gabrielli's trumpet sonatas becomes textural.

Example 4. Sonata Con Tromba (G.I: 3), the last Presto, mm. 12-19.

As Talbot admits,<sup>12</sup> however, frequent deviation of musical periods leaves formal determinants open to diverse consideration. Phraseology

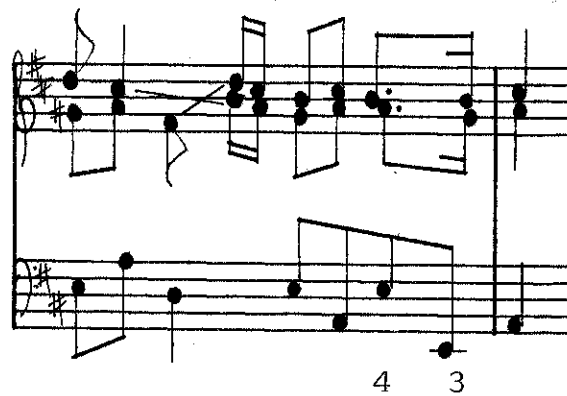
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12. Ibid., 11.

is more likely to be determined by a distinct articulation, which helps to clarify a tonal plan. In addition, we cannot ignore tutti and solo sections that avail to secure a key area and exhibit thematic relations, though they rarely conform to the periodic structure Talbot hypothesizes.

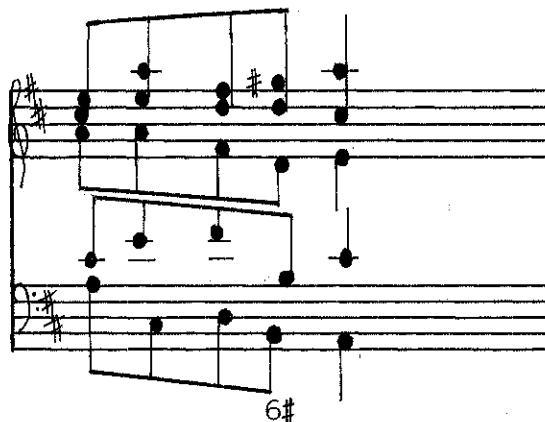
The Allegro movements of the trumpet sonatas by Gabrielli present a clear tonal plan by deliberate use of a unique cadence. The 4-3 suspension formula often characterized by a dotted eighth and a sixteenth note (Example 5) punctuates the arrival of a key throughout a movement;

Example 5. Sonata a sei con Tromba (G.I: 8), the first Presto, mm. 10-11.



less frequently a rather weak cadence spelled  $vii_6-I$  (Example 6) is utilized as well. That the constant use of a distinctive cadence aims

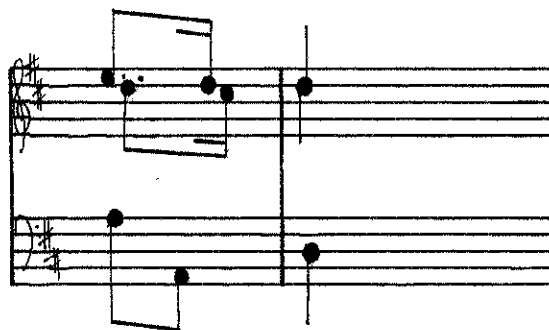
Example 6. Sonata a 6 Con Tromba (G.I: 5), the first Allegro, m. 14.



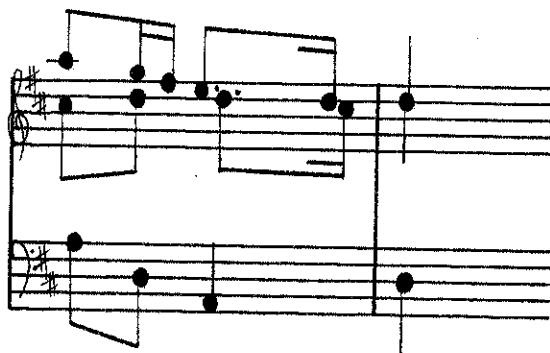
at a clear presentation of tonal plan may be further supported by a simultaneous use of the anticipation and the suspension formula, the Corelli clash (Example 7).

Example 7. The Corelli clash.

- a. Sonata Con Tromba (G.I: 3), the first Allegro, mm. 38-39.



- b. Sonata a Due Trombe (G.I: 7), the first Allegro, mm. 18-19.

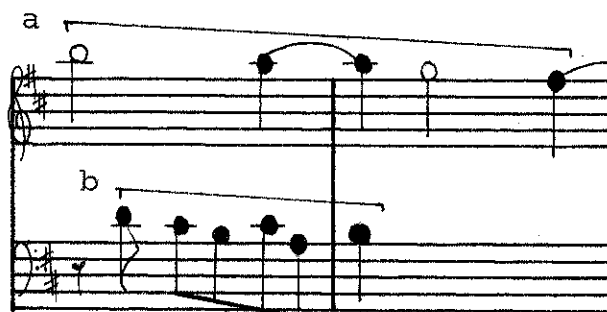


Among the seven trumpet sonatas the first fast movements of Sonata Con Tromba (G.I: 3), Sonata a 6 Con Tromba (G.I: 6), and Sonata a sei con Tromba (G.I: 8) most obviously show ritornello characteristics: recurrence of identical material in tutti, thematic

relations between tutti and solo, and presentation of a clear tonal plan (Figure 3.) in which related keys are often introduced by solo and confirmed by tutti.

Materials drawn from the opening tutti are discriminately exploited in the Allegro of Sonata Con Tromba (G.I: 3). A stepwise descent of the first violin (Example 8: a) and a figuration of the basso continuo (Example 8: b) recur in the second (mm. 12-17) and the fifth (mm. 29-31) tutti. In the second tutti, the figuration b preceding a in the first violin appears in imitation between the first and the second violin doubled a third lower by the basso continuo; a and b are simultaneously used in the first and the second violin doubled a third lower by the basso continuo of the fifth tutti. In addition, an

Example 8. Sonata Con Tromba (G.I: 3), the first Allegro, mm. 3-4.



intervallic play comprising two stepwise descents a fifth apart between the first and the second violin in the opening tutti is also discernible in the second, fourth, and fifth tutti.

The opening material of the first Allegro of Sonata a 6 Con Tromba (G.I: 6) recurs in the second (mm. 11-16) and the last (mm. 22-31) tutti with alteration. Apart from the polyphonic treatment of the

Figure 3. The tonal plan of the first fast movements of the three sonatas.

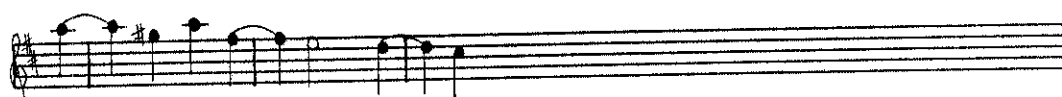
a. Sonata Con Tromba (G.I: 3), Allegro.

	T	S	T	S
	$z^1$	$x^1 a^1$ (Vn. I & II)	$b^1 a^2$ (Vn. I)	$c^1$
		$b^1, 2, 1$ (B.C.)	$b^1$ (Vn. II & B.C.)	
D: I	I	I	V	I
	3	7	12 - 14	17
	T	S	T	
	$x^1$	$a^3$	$a^4$	$a^1$ (Vn. I)
		$c^2$	$c^3$	$z^2 a^4$ (Tr.)
				$z^2$ (Vn. I)
				$b^1$ (Vn. II & B.C.)
I-----vi	vi-v	V	I	I
22	24	25	27	29
			31	36
			37	

a<sup>1</sup>: mm. 3-5, Vn. I



a<sup>2</sup>: mm. 14-17, Vn. I



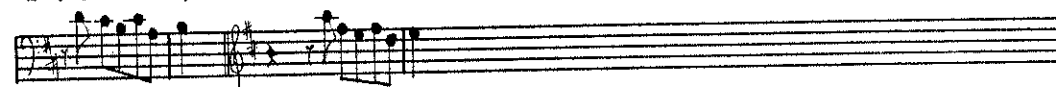
a<sup>3</sup>: mm. 24-25, Tr.



a<sup>4</sup>: mm. 25-27, Vn. I



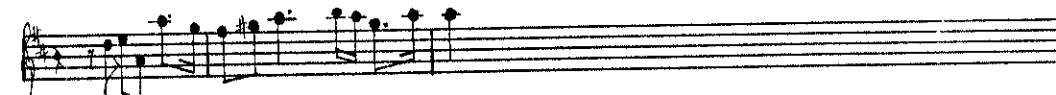
b<sup>1</sup>: mm. 3-4, B.C.; b<sup>2</sup>: mm. 7-8, Tr.



c<sup>1</sup>: mm. 17-22, Tr.



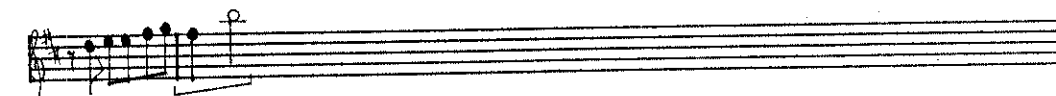
c<sup>2</sup>: mm. 24-25, Tr.



c<sup>3</sup>: mm. 31-36, Tr.



x: m. 3, Vn. I



z<sup>1</sup>: mm. 1-2, Vn. I; z<sup>2</sup>: mm. 36-37, Vn. I



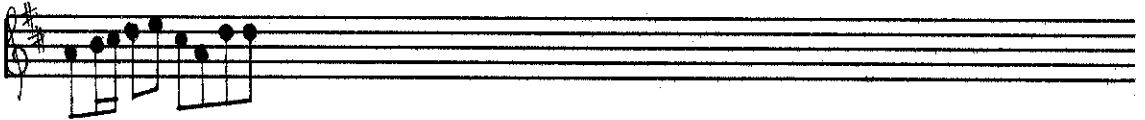


Figure 3 (continued).

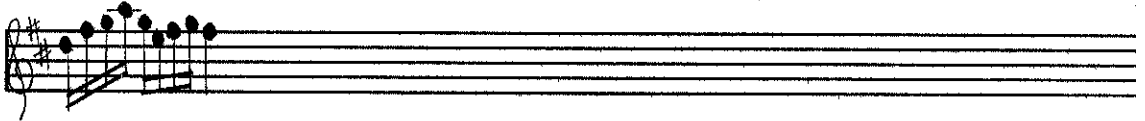
b. Sonata a 6 Con Tromba (G.I: 6), Allegro.

	T	S	T	S	T	S	T	S	T
		a <sup>1</sup> (Vn. I)	a <sup>1</sup>	a <sup>1</sup> (Vn. I)	b	b	c	a <sup>1</sup> (Tr.)	
	a <sup>1</sup> (Vn. II)		a <sup>1</sup> (Vn. II)		a <sup>1</sup> (Vn. I & II)	a <sup>2</sup>			
D:	I	I-V-I	V	V	vi	vi-I	(V)	I	
	4	11	16	17	18	22	24		
	S	T	S	T	S	T	S	T	
	a <sup>1</sup>	a <sup>2</sup>	a <sup>2</sup> (Vn. I)	a <sup>3</sup> (Tr.)	a <sup>3</sup> (Tr.)	a <sup>3</sup> (Tr.)	a <sup>2</sup> (Vn. I)	a <sup>2</sup> (Vn. I)	
			a <sup>2</sup> (Vn. II)	a <sup>2</sup> (Vn. I)	a <sup>2</sup> (Vn. I)	a <sup>2</sup> (Vn. I)	a <sup>4</sup> (Vn. II)		
	I	V	I	I	I	I	I		
	24	25	25	26	27	28	28	29	30

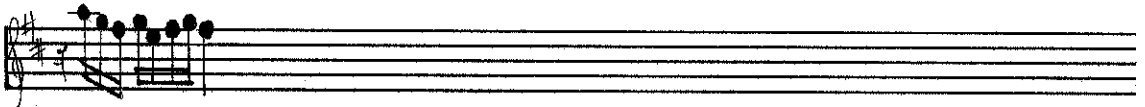
a<sup>1</sup>: mm. 1-2, Vn. II



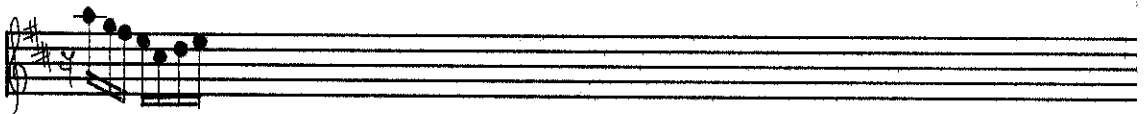
a<sup>2</sup>: m. 24, Vn. I



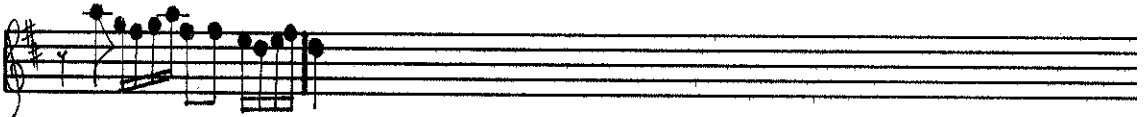
a<sup>3</sup>: m. 28, Tr.



a<sup>4</sup>: m. 30, Vn. II



b: mm. 16-17, Tr.



c: mm. 18-22, Tr.

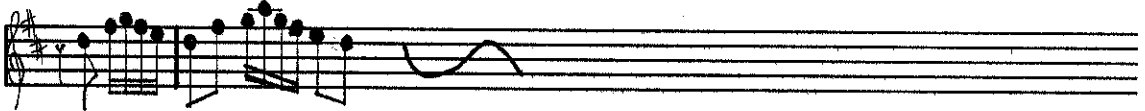


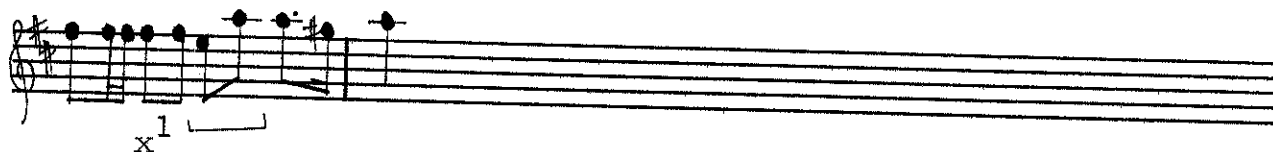
Figure 3 (continued).

c. Sonata a sei con Tromba (G.I: 8), Presto.

T	S	T	S
[Largo]	$a^1 x^1$	$a^2 x^2$ (Tr.)	$a^4 x^1$
		$a^3$ (Vn. I)	$a^5$
			$a^2 x^2$ (Tr.)
			$a^3$ (Vn. I)
I	(V) I	I-V	V I
2	4 5	7	9 11
			12

T	S	T	S	T
$a^6 x^1$	$x^1$	$x^1$	$a^2 x^2$ (Tr.)	$x^4$
			$a^3$ (Vn. I)	cadential extention
I - - vi	I-V	V	I	
16	21	24	27	28 32

a<sup>1</sup> & x<sup>1</sup>: mm. 2-3, Vn. I



a<sup>2</sup> & x<sup>2</sup>: mm. 4-5, Tr.



a<sup>3</sup>: m. 5, Vn. I



x<sup>3</sup>: m. 6, Vn. I

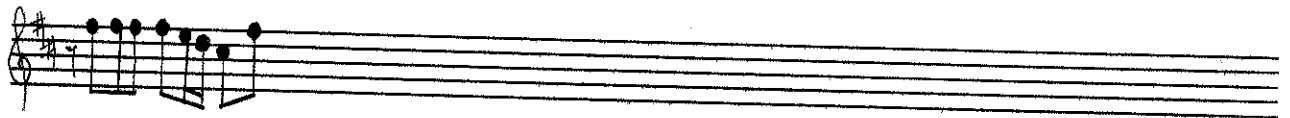


a<sup>4</sup>: mm. 7-9, Tr.

a<sup>5</sup>: mm. 9-11, Vn. I



a<sup>6</sup>: m. 16, Vn. I

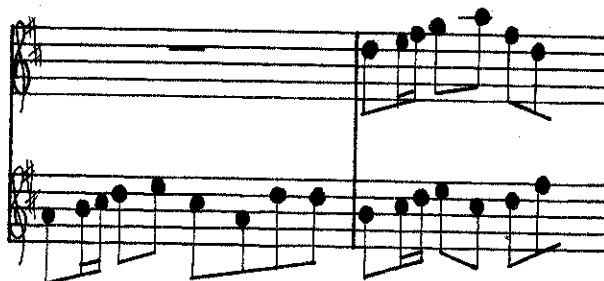


x<sup>4</sup>: mm. 28-29, Tr.



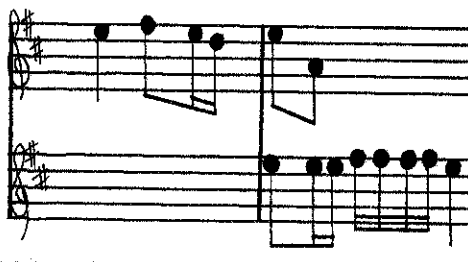
subject (Example 9) in the first and second tutti, a homophonic treatment of the subject (mm. 22-24), then a variation of the subject (mm. 25-28), also in imitation, provide an effective culmination to the movement.

Example 9. Sonata a 6 Con Tromba (G.I: 6), the first Allegro, mm. 1-2, Vn. I & II.



The first Presto of Sonata a sei con Tromba (G.I: 8) offers an interesting example of manipulating the close of the opening tutti. The first and second violin (mm. 16-21) exhibit rhythmic characteristics of the trumpet and the strings in the opening tutti (Example 10) as well as sequential intervallic play of a fourth (Example 11), which will be further discussed in relation to the solo section.

Example 10. Sonata a sei con Tromba (G.I: 8), the first Presto, mm. 4-5.



Example 11. Sonata a sei con Tromba (G.I: 8), the first Presto, mm. 16-21.

This combination of the trumpet and the strings, from which the rhythmic motives are derived, consistently appears at the end of the second (mm. 11-12) and the fourth (mm. 27-28) tutti, serving as a literal refrain.

Interestingly the trumpet solo passages of the first Presto of Sonata a sei con Tromba (G.I: 8) that Hutchings dismisses as being archaic in relation to the eighteenth century concerto<sup>13</sup> manifest a close relation to the opening tutti. The opening material of the first violin (Example 12) expands in the first solo (mm. 7-9); thereafter the means of expansion is consistently applied to the rest of the soli.

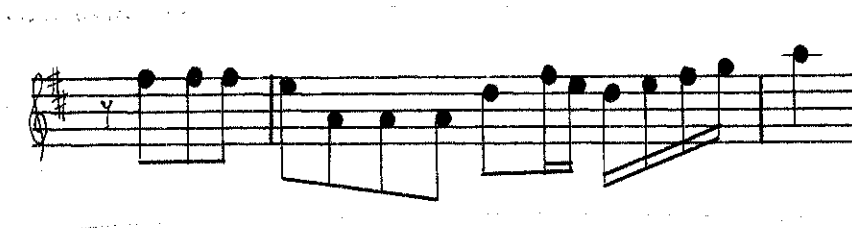
Example 12. Sonata a sei con Tromba (G.I: 8), the first Presto, mm. 2-3.

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13. Hutchings, The Baroque Concerto, 81.

The overall shape of the first solo (Example 13), similar to that of the opening material, comprises a downward leap from  $\underline{e}^1$  to  $\underline{a}$  in opposition to the upward leap from  $\underline{e}^1$  to  $\underline{a}^1$  of the opening, another leap from  $\underline{a}$  to  $\underline{d}^1$  and passage work from  $\underline{d}^1$  to  $\underline{a}^1$ . An intervallic cell (Example 12: motive  $\underline{x}$ ), significant to the construction of the first solo, further serves as motto, followed by Fortspinnung in the rest of the soli.

Example 13. Sonata a sei con Tromba (G.I: 8), the first Presto, mm. 7-9.

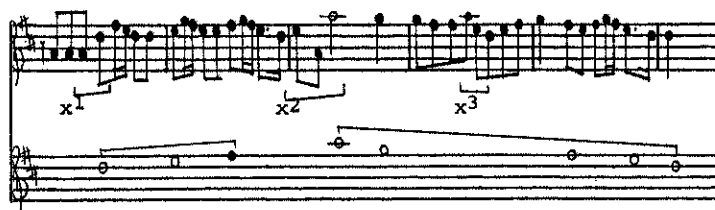


The relation between tutti and solo is less complex in the first Allegro of Sonata a 6 Con Tromba (G.I: 6). Virtuoso solo passages (mm. 4-11; mm. 18-22) based on Fortspinnung stem from the imitative subject of the opening tutti which, later in variation (mm. 25-26), begins to accelerate the last tutti (Example 14).

Example 14. Sonata a 6 Con Tromba (G.I: 6), the first Allegro, the imitative subject.

Solo passages in the Allegro of Sonata Con Tromba (G.I: 3) may be categorized largely into two types. The first solo (mm. 7-13) begins with the basso continuo figuration b of the opening tutti (see Example 8) and develops with a simple intervallic sequence relying on the repeated b in the basso continuo. An upward leap of a fourth (m. 3: the first violin) in the opening tutti, which relates the first half phrase of the first violin to the rest, is also utilized in the second solo (mm. 17-22). The intervallic cell x (Example 15) that begins the second solo links at m. 19 the first half phrase to the rest, both of which outlines the stepwise descent a (see Example 8); the motive x becomes auxiliary at m. 20. Later the second solo, the last half of which reappears at mm. 27-29, is much elaborated in the last solo (mm. 31-36).

Example 15. Sonata Con Tromba (G.I: 3), the first Allegro, mm. 17-22, the intervallic cell.



The alternation of tutti and solo that forms a scaffold for the three movements produces a symmetrical and balanced tonal plan,<sup>14</sup> also

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14. The result confirms Berger's notion of balanced form of the instrumental music at San Petronio. See Berger, op. cit., 355.



frequent in Torelli's trumpet works.<sup>15</sup> Whereas the tonic and the dominant keys establish the outer frame, the submediant key, albeit proportionately less extended, occupies the central portion. Besides the overall tonal scheme similar to that of Albinoni's ritornello arias and concertos,<sup>16</sup> the combination of a stable and a modulatory section (cf. Sonata a sei con Tromba, G.I: 8, the first Presto, mm. 11-27) reveals an up-to-date solution to a large-scale form as Talbot hypothesizes in connection with ritornello form.<sup>17</sup> Sufficient to establish individual key areas, tutti and solo sections of the movements cease rapid exchange of fragments at the subphrase level. Particularly solo figurations that usually expand tutti ideas suggest a way of soloistic development, various options of which are well noted elsewhere.<sup>18</sup> Apart from being textural the organizing principle begins to transform into tonal and thematic, whereby a prototype of solo concerto is nourished.

The characteristics briefly observed in the selected movements of Gabrielli's sonatas seem to formulate the ritornello design of solo

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15. Eugene J. Enrico, Giuseppe Torelli's Music for Instrumental Ensemble with Trumpet (Ph.D. dissertation, The University of Michigan, 1970), 163-6.

16. Solie, op. cit., 43.

17. Talbot, op. cit., 12-4.

18. Johann J. Quantz, On Playing the Flute, trans. Edward R. Reilly (New York: Shirmer Books, 1985), 311-2.

concerto. The recurrence of identical material in tutti confirming different keys, the thematic relation between tutti and solo, and the symmetrical and balanced tonal plan containing up-to-date features cannot be dismissed with respect to the development of ritornello form. Although a full development of periodic structure, a diverse manipulation of tutti, and a more complex tonal plan awaited the emergence of the Venetian concerto, some elements found in Gabrielli's trumpet sonatas are unmistakable seeds of full ritornello form.

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## CRITICAL NOTES

Manuscript Source: Archivio di San Petronio in Bologna, Italy,

MSS G.I: 3-9.

Since the catalogue system of the Archivio di San Petronio has been changed at the archivist's predilection, the current system devised by the present archivist Oscar Mischiati and the old system devised by the former archivist Sergio Paganelli are compared to avoid any confusion.

	Mischiati	Paganelli
<u>Sonata Con Tromba</u>	G.I: 3	D.XI.6
<u>Sonata Con Tromba e</u> <u>Instromenti</u>	G.I: 4	D.XI.4
<u>Sonata a 6 Con Tromba</u>	G.I: 5	D.XI.7
<u>Sonata a 6 Con Tromba</u>	G.I: 6	D.XI.8
<u>Sonata a Due Trombe</u>	G.I: 7	D.XI.9
<u>Sonata a sei con Tromba</u>	G.I: 8	D.XI.3
<u>Sonata Con Tromba</u>	G.I: 8	D.XI.3
<u>Sonata a 4.5. Con Tromba</u>	G.I: 9	D.XI.5

The full title of the sonatas appears with the identification of composer on the organ title page except for two sonatas--Sonata a 6 Con Tromba (G.I: 6) and Sonata a 4.5. Con Tromba (G.I: 9)--lacking the organ title page; the other parts usually bear the full title at the top of the first page.

Despite the fact that two versions of G.I: 8 are musically identical, the inclusion of tenor viola only in Sonata Con Tromba may suggest that this sonata was composed earlier than Sonata a sei con Tromba; the lack of the original manuscript number L.1.G on the organ



title page of the latter sonata may further support this assumption. The abandonment of five-part texture, however, cannot be a strong basis for the chronology of the sonatas, for the textural distinction does not always correspond with stylistic development.

#### Modern Editions

Gabrielli, Domenico. Sonata No. 2 in D for Trumpet, Strings and Continuo, ed. Edward H. Tarr. London: Musica Rara, 1968.

edition of G.I: 4  
figured bass realized

Gabrielli, Domenico. Sonata D.XI.4 in D for Trumpet, Strings and Basso Continuo, ed. Robert P. Block. London: Musica Rara, 1978.

the manuscript number given in the edition is not correct; in fact, it is the edition of Sonata Con Tromba (G.I: 8/D.XI.3).  
figured bass realized

Gabrielli, Domenico. Sonata D.XI.7 in D for Trumpet, Strings and Basso Continuo, ed. Robert P. Block. London: Musica Rara, 1979.

edition of G.I: 5  
figured bass realized

Gabrielli, Domenico. Sonata D.XI.8 in D for Trumpet, Strings and Basso Continuo, ed. Robert P. Block. London: Musica Rara, 1979.

edition of G.I: 6  
figured bass realized

Gabrielli, Domenico. Sonata D.XI.5 in D for Trumpet, Strings and Basso Continuo, ed. Robert P. Block. London: Musica Rara, 1978.

edition of G.I: 9  
figured bass realized

Gabrielli, Domenico. 6 Sonatas, 2 vols., ed. Roger Voisin. New York: International, 1967.

reduction for trumpet and piano  
Sonata a Due Trombe (G.I: 7/D.XI.9) excluded

## Editorial Policy

1. The indicated tempo follows the majority of the manuscript parts.
2. Unusual terms, such as "basso viola," "violonzino," "violone," are kept in the original form.
3. Instrumental identification placed in square brackets indicates that a specific indication is not given in the manuscript part.
4. Editorially supplied passages, dynamic signs, accidentals are placed in square brackets.
5. Editorially supplied slurs are indicated by dotted curved lines.
6. The basso continuo instruments are generally notated on the same line; whenever any of the instruments contains rather independent music, though closely resembling the basso continuo line, it is notated separately.
7. The figured bass, if reinforced by additional organ or theorbo parts, follows the organ part found immediately succeeding the organ title page; variations in additional organ or theorbo parts are indicated in square brackets with the abbreviation T (theorbo) or O<sup>2</sup> (another organ).

### Sonata Con Tromba (G.I: 3)

#### Manuscript Parts

Trumpet	1
Violin I	2
Violin II	2
Alto Viola	1
Tenor Viola	1
Violoncello	5
Trombone	1

Basso Continuo <sup>1</sup>	1
Organ	1

1st Movement: Allegro

- 16 Organ: the first beat is read G-sharp in the MS.
- 30 Tenor Viola: the first beat and the first half of the second beat are read as a dotted quarter note in the MS.

3rd Movement: Allegro

- 24 Organ: the first beat is read G in the MS.

4th Movement: Largo-Presto

- 3 Organ: the first beat is read D in the MS.
- Alto Viola: the first beat is read g in the MS.

Sonata Con Tromba e Instrumenti (G.I: 4)

Manuscript Parts

Trumpet	1
Violin I	1
Violin II	2
Alto Violetta	2
Contralto Viola	1
Violonzino	1
Basso	1
Contrabasso	1
Organ	2

2nd Movement: Allegro

- 26 Alto Violetta and Contralto Viola: the last half of the second beat is read g in the MS.
- 31 Alto Violetta and Contralto Viola: the first half of the last beat is read g in the MS.

---

1. This part does not bear figures.

3rd Movement: Grave

8 Violin II: the last half of the last beat is read g in the MS.

9 Violin I: the entire measure is read b in the MS.

4th Movement: Allegro

6 Violin II: the last half of the last measure is read g in the MS.

11 Organ b: the first half of the first beat is read G in the MS.

ViolinII: the last half of the second beat is read g in the MS.

18 Violin II: the last half of the second beat is read g in the MS.

Violin I: the last note is read g<sup>1</sup> in the MS.

23 Violin II: the last half of the last beat is read g in the MS.

Sonata a 6 Con Tromba (G.I: 5)Manuscript Parts

Trumpet	1
Violin I	2
Violin II	2
Alto Viola	1
Alto Violetta	1
Tenor Violetta	1
Basso Viola	1
Basso	2
[Theorbo]	1
Organ	1


2nd Movement: Allegro

24 Figured Bass: the first beat is read 76 in the MS.

3rd Movement: Adagio

27 Tenor Viola: the last beat is read E in the MS.

4th Movement: Presto

15 Tenor Viola: the third and fourth beats are read  in the MS.

26 Basso Continuo: the last beat is read  $\underline{C}_1$  in the MS.

Sonata a 6 Con Tromba (G.I: 6)

Manuscript Parts

Trumpet	1
Violin I	1
Violin II	2
Alto Viola	1
Tenor Viola	1
Violoncello	2
Contrabasso	2
Theorbo	1
Organ	2

2nd Movement: Allegro

24 Organ: the second beat is read  $\underline{A-A}_1$  in the MS.

5th Movement: Grave


2 Tenor Viola: the first half of the first beat is read  $\underline{f}$ -sharp in the MS.

Sonata a Due Trombe (G.I: 7)

Manuscript Parts

Trumpet I	1
Trumpet II	1
Violin I	1
Tenor Viola	2
Violoncello	1
Contrabasso	2
Organ	1

2nd Movement: Allegro

10 Trumpet I: the last beat is read  in the MS.

32 Violin I: the second beat is read  $\underline{g}$  in the MS.

4th Movement: Allegro-Presto

- 1 Trumpet: the third beat is read as a quarter note in the MS.
- 11 Tenor Viola: the last note of the second beat and the first note of the third beat are read d-e in the MS.

Sonata a sei con Tromba (G.I: 8)Manuscript Parts

Trumpet	1
Violin I	2
Violin II	2
Alto Viola	1
Violoncello	1
Violone	1
Contrabasso	2
Organ	1

3rd Movement: Presto e staccato

- 37 Trumpet: the dynamic sign is read forte in the MS.

Sonata Con Tromba (G.I: 8)Manuscript Parts

Trumpet	1
Violin I	1
Violin II	1
Alto Viola	1
Tenor Viola	1
Violoncello	1
Theorbo	1
Organ	1

1st Movement: Largo-Presto

- 36 Theorbo & Organ: the final note is read as a half note in the MS.

3rd Movement: Presto e staccato

- 19 Organ: the last beat is read  $\underline{G}_1$  in the MS.
- 32 Violin I: the first note of the first beat is read  $\underline{a}^1$  in the MS.

Sonata a 4.5. Con Tromba (G.I: 9)Manuscript Parts

Trumpet	1
Violin I	1
Violin II	1
Alto Viola	2
Violoncello	3
Basso	1
Theorbo	1


1st Movement: Allegro

- 28 Theorbo: the last beat is read  $\underline{F}$  in the MS.

2nd Movement: Grave

- 43 Violin I & II: the measure is read a half note and a quarter rest in the MS.

3rd Movement: Presto

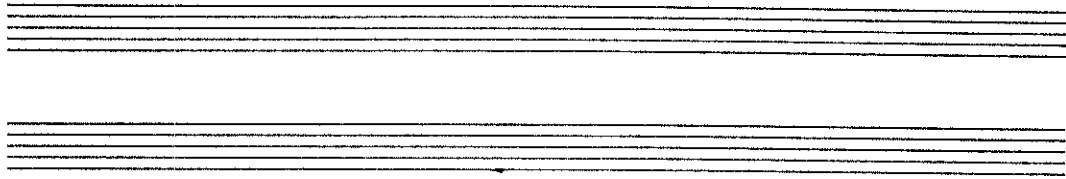
- 1 Violoncello: the first and second beats are read  $\gamma$   in the MS.

4th Movement: Grave-Presto

- 13 Figured Bass: the first beat and the first half of the second beat are read  $\frac{4}{2}$  in the MS.

Sonata Con Tromba (G.I: 3)





Allegro

Trumpet

Violin I

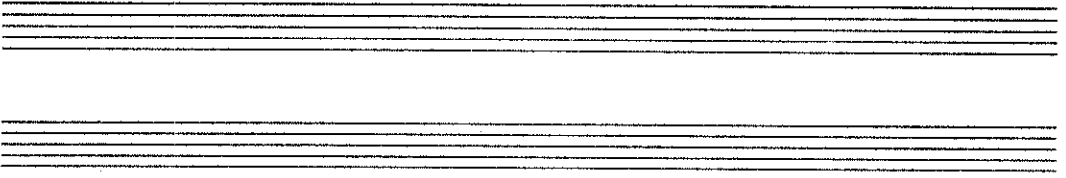
Violin II

Alto Viola

Tenor Viola

Violoncello  
Trombone

Violoncello  
Basso Continuo  
Organ

A musical score for a string quartet and trumpet. The score is written in G major (one sharp) and common time (C). It consists of seven staves. The Trumpet staff is at the top, followed by Violin I, Violin II, Alto Viola, Tenor Viola, Violoncello/Trombone, and Violoncello/Basso Continuo/Organ at the bottom. The music is in 4/4 time and begins with a series of eighth and sixteenth notes. The bottom of the page features a sequence of fingerings: 6, 5, 7, 6, 7, 6, 7, 6.



5

7 6 7 6 7 # 6

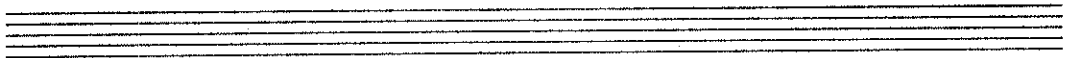
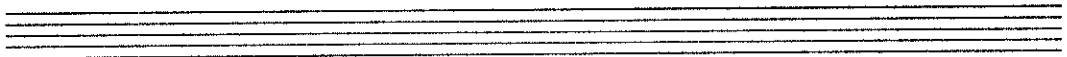


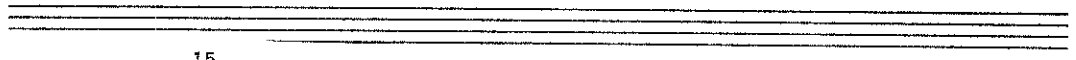
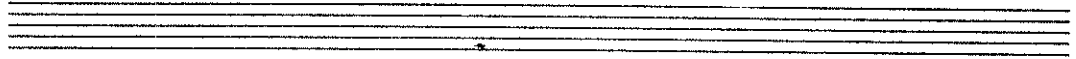


10

A musical score for guitar, consisting of eight staves. The top staff is the treble clef, and the bottom staff is the bass clef. The score is divided into four measures. The first measure contains a melodic line in the treble clef. The second measure contains a melodic line in the bass clef. The third and fourth measures contain a complex arrangement of notes and chords across both staves. The notes are mostly eighth and sixteenth notes, with some slurs and accents. The bottom staff has a series of numbers: 6, 7, 6##, 6, which likely represent fret numbers for a guitar.

6 7 6## 6





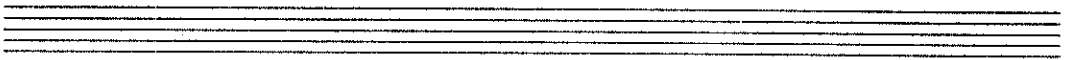
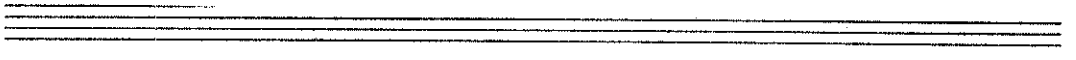
15

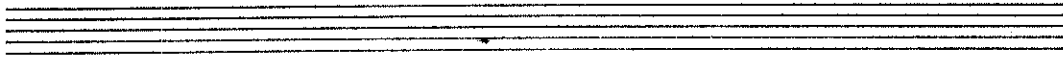
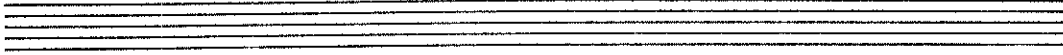
A musical score for guitar consisting of seven staves. The first staff is the treble clef with a key signature of one sharp (F#). The second staff is the bass clef. The third staff is the treble clef with a key signature of one sharp. The fourth staff is the bass clef with a key signature of one sharp. The fifth staff is the treble clef with a key signature of one sharp. The sixth staff is the bass clef with a key signature of one sharp. The seventh staff is the bass clef with a key signature of one sharp. The score contains various musical notations including notes, rests, and accidentals. The number '15' is written above the first staff. Below the staves, there are fret numbers: 7 6 7 6 under the first two staves, 6 under the third staff, and 7 6 under the fourth staff.

7 6 7 6

6

7 6

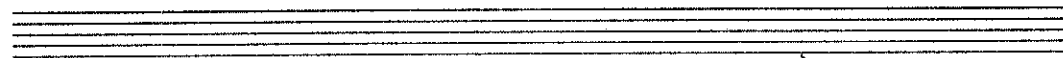


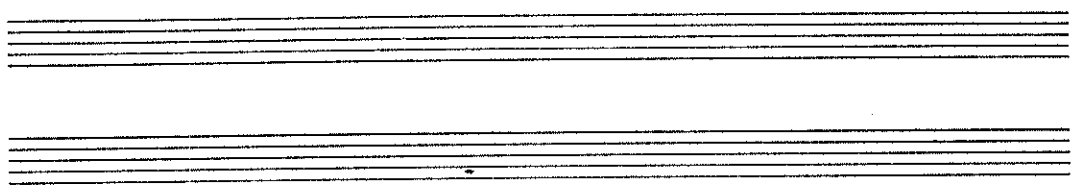


20

A musical score for guitar, consisting of six staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into four measures. The first measure contains a melodic line in the treble clef. The second measure contains a melodic line in the treble clef and a bass line in the bass clef. The third and fourth measures contain melodic lines in both the treble and bass clefs. Below the staves is a line of guitar tablature with numbers 6, 6, 6, 6, 7, 6.

6 6 6 6 7 6

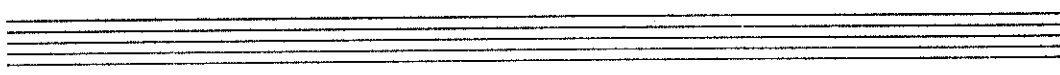


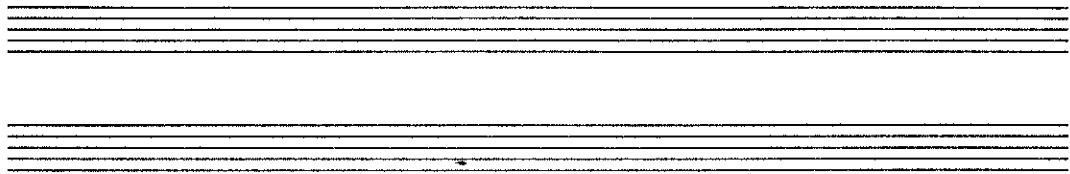


24

A musical score for measures 24 through 27. It consists of seven staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a treble clef with a key signature of one sharp. The fifth staff is a treble clef with a key signature of one sharp. The sixth staff is a treble clef with a key signature of one sharp. The seventh staff is a bass clef with a key signature of one sharp. The music includes various note values, rests, and accidentals. The number '24' is written above the first measure of the top staff.

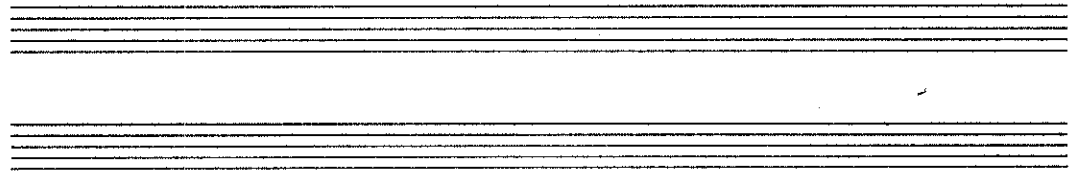
# 6 5

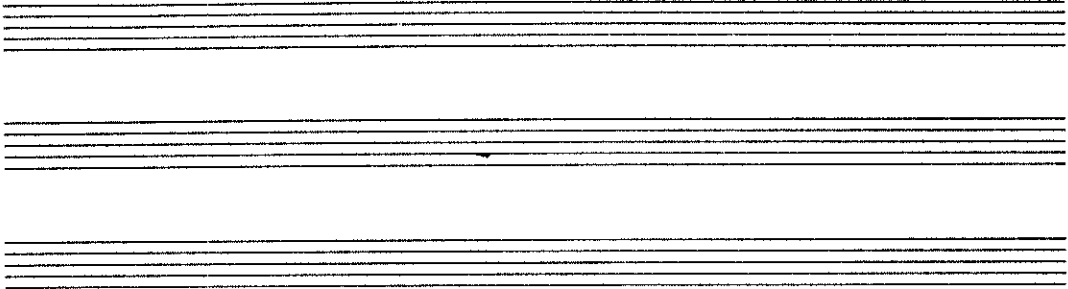




28

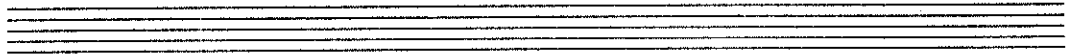
7 # 6 7 6 7 6 # 7



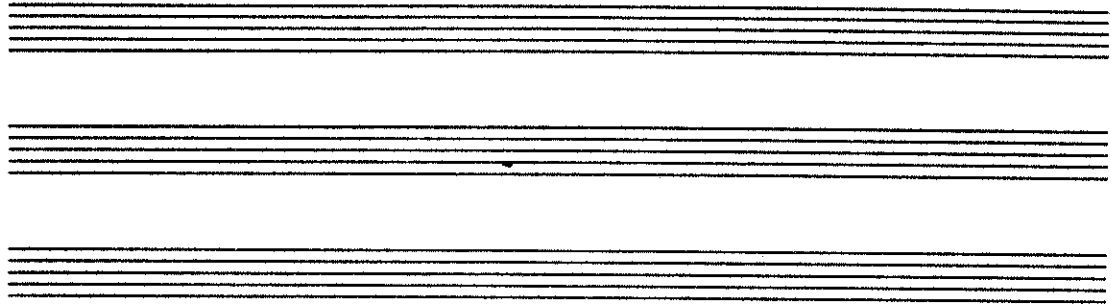


32

A musical score for measures 32 through 35. The score consists of seven staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes. The second through sixth staves are bass clefs, each containing a whole note chord. The seventh staff is a bass clef with a melodic line consisting of eighth and sixteenth notes. The measures are separated by vertical bar lines.

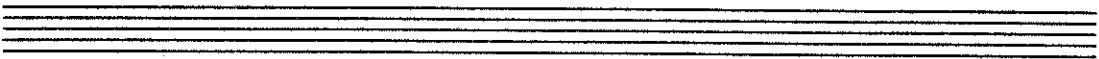






36

A musical score for measures 36 through 40. The score consists of eight staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a treble clef with a key signature of one sharp. The fifth staff is a treble clef with a key signature of one sharp. The sixth staff is a treble clef with a key signature of one sharp. The seventh staff is a treble clef with a key signature of one sharp. The eighth staff is a bass clef with a key signature of one sharp. The music is written in a complex, multi-measure format with various note values and rests. There are some markings above the staves, including a circled 'C' above the first staff in measure 40.



Largo

Violin I

Violin II

Alto Viola

Tenor Viola

Violoncello

Trombone

Basso

Continuo

Organ

# 6 6

7

7 6 # 6 5 6 4 3

14

Musical score for measures 14-17. The score consists of five staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a bass clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The fifth staff is a bass clef with a key signature of one sharp (F#). The music features a variety of note values including quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings such as 'p' (piano) and 'f' (forte). A bracketed 'f' is present in the first measure of the fifth staff.

6

6

4

3

21

Musical score for measures 21-22. The score consists of five staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a bass clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The fifth staff is a bass clef with a key signature of one sharp (F#). The music features a variety of note values including quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings such as 'p' (piano) and 'f' (forte). A bracketed 'f' is present in the first measure of the fifth staff.

7

6

#

Allegro

Trumpet

Violoncello Solo

Basso Continuo  
Organ

The first system of music contains measures 1, 2, and 3. The Trumpet part is in the upper staff, starting with a whole rest in measure 1 and playing a melodic line in measures 2 and 3. The Violoncello Solo part is in the middle staff, playing a continuous eighth-note pattern. The Basso Continuo Organ part is in the lower staff, playing a simple harmonic accompaniment. A sharp symbol (#) is located below the organ staff at the end of measure 3.

The second system of music contains measures 4, 5, 6, and 7. The Trumpet part has a measure rest in measure 4 and then plays a melodic line. The Violoncello Solo part continues with its eighth-note pattern. The Basso Continuo Organ part provides accompaniment. The number '4' is written above the first measure. The chord notation '2 6 6#' is written below the organ staff at the end of measure 7.

The third system of music contains measures 8, 9, 10, 11, and 12. The Trumpet part has a measure rest in measure 8 and then plays a melodic line. The Violoncello Solo part continues with its eighth-note pattern. The Basso Continuo Organ part provides accompaniment. The number '8' is written above the first measure. The chord notation '2 6 6#' is written below the organ staff at the end of measure 8. The number '5' is written below the organ staff at the end of measure 12.

12

Musical notation for measures 12-15, featuring three staves (treble, alto, and bass clefs) with various notes and rests.

9 8

f

16

Musical notation for measures 16-19, featuring three staves (treble, alto, and bass clefs) with various notes and rests.

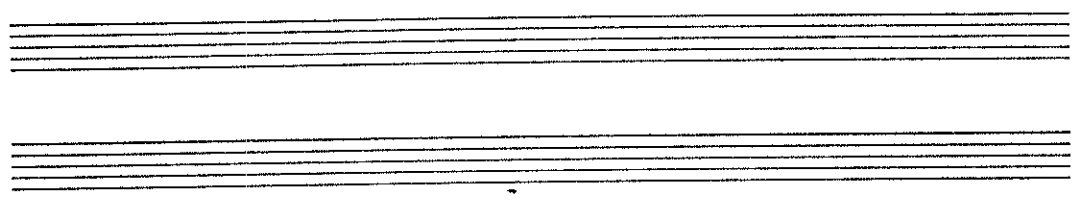
20

Musical notation for measures 20-23, featuring three staves (treble, alto, and bass clefs) with various notes and rests.

24

#

28



Largo Presto

Trumpet

Violin I

Violin II

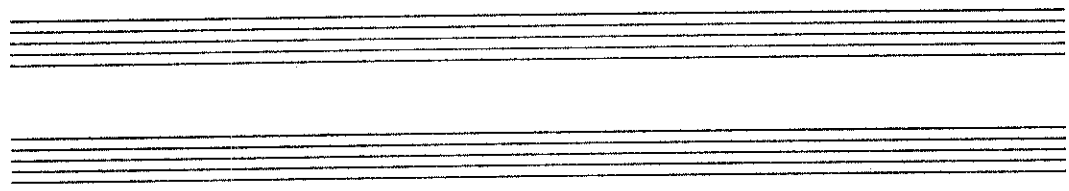
Alto Viola

Tenor Viola

Violoncello  
Trombone

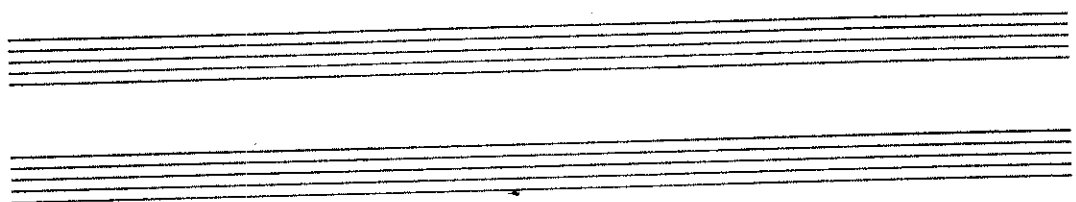
Violoncello  
Basso Continuo  
Organ

6 6 6 6# 7 4 3 #



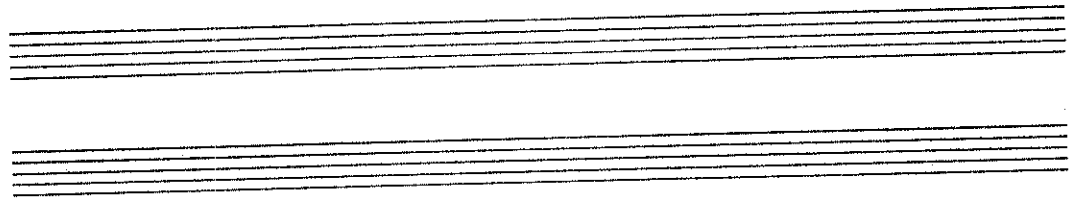
Handwritten musical score for guitar, page 67. The score is written on seven staves. The first staff begins with a measure containing a '6' above the staff. The second through sixth staves contain musical notation with notes, stems, and accidentals. The seventh staff has three measures with '6#', '6', and '6' written below them. There are also three empty staves at the top and bottom of the page.

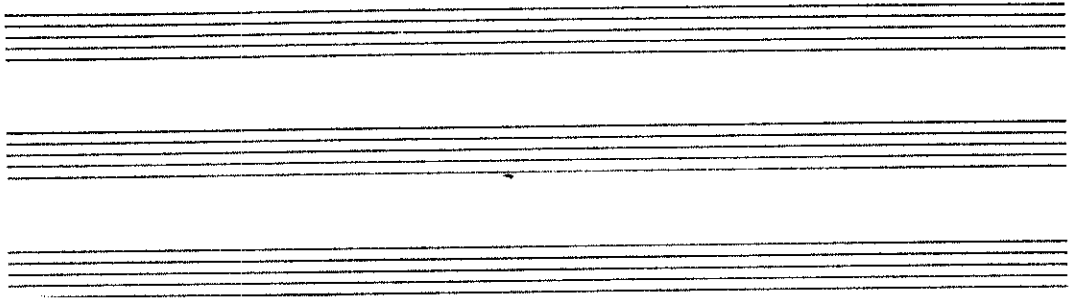




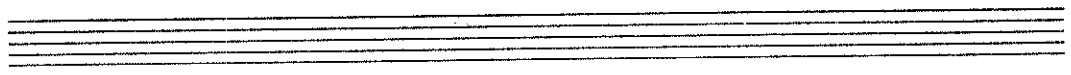
12

A musical score for a piano piece, measures 12-15. The score is written on seven staves. The top staff is the treble clef, and the bottom staff is the bass clef. The key signature is one sharp (F#). The music consists of a melodic line in the treble clef and a supporting line in the bass clef. Measure 12 starts with a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line begins with a quarter note G2, followed by quarter notes A2, B2, and C3. Measure 13 continues the melody with quarter notes D5, E5, and F#5. The bass line continues with quarter notes D3, E3, and F#3. Measure 14 continues the melody with quarter notes G5, A5, and B5. The bass line continues with quarter notes G3, A3, and B3. Measure 15 continues the melody with quarter notes C6, B5, and A5. The bass line continues with quarter notes C4, B3, and A3. A dynamic marking 'P' (piano) is placed below the bass line in measure 15. A square box containing the letter 'P' is placed above the treble line in measure 15.





17

A musical score for measures 17 through 21. The score is written on eight staves. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (treble clef) contains a bass line with quarter and eighth notes. The third and fourth staves (treble clef) contain a bass line with quarter and eighth notes. The fifth and sixth staves (treble clef) contain a bass line with quarter and eighth notes. The seventh and eighth staves (bass clef) contain a bass line with quarter and eighth notes. The score is divided into five measures by vertical bar lines. Measure 17 starts with a treble clef and a key signature of one sharp (F#). Measure 21 ends with a double bar line and a common time signature (C).

Sonata Con Tromba e Instrumenti (G.I: 4)

Grave

Trumpet

Violin I

Violin II

Alto Violetta  
Contralto  
Viola

Violonzing

Contrabasso  
Organ

The first system of the musical score contains five measures. The Trumpet part begins with a whole note G4, followed by quarter notes A4, B4, and C5. The Violin I and II parts play a rhythmic pattern of quarter notes G4, A4, B4, and C5. The Alto Violetta, Contralto, and Viola parts play a similar rhythmic pattern. The Violonzing part plays a rhythmic pattern of quarter notes G4, A4, B4, and C5. The Contrabasso and Organ parts play a rhythmic pattern of quarter notes G4, A4, B4, and C5. The system concludes with a double bar line.

6

Six empty musical staves are arranged vertically, each consisting of five lines. They are intended for the continuation of the musical score.

Allegro

Trumpet

Violin I

Violin II

Alto Violetta  
Contralto Viola

Violonzino

Contrabasso  
Organ

Musical score for measures 1-3 of the first system. The score is for six instruments: Trumpet, Violin I, Violin II, Alto Violetta/Contralto Viola, Violonzino, and Contrabasso/Organ. The key signature is one sharp (F#) and the time signature is common time (C). The Trumpet part has a whole rest in all three measures. Violin I and Violin II play a rhythmic pattern of eighth notes. The other instruments (Alto Viola, Violonzino, and Contrabasso/Organ) have whole rests in all three measures.

4

Musical score for measures 4-7 of the second system. The score is for six instruments: Trumpet, Violin I, Violin II, Alto Violetta/Contralto Viola, Violonzino, and Contrabasso/Organ. The key signature is one sharp (F#) and the time signature is common time (C). The Trumpet part has a whole rest in all four measures. Violin I and Violin II play a rhythmic pattern of eighth notes. The other instruments (Alto Viola, Violonzino, and Contrabasso/Organ) have whole rests in all four measures.

8

Musical score for measures 8-11. The score is written for six staves. The top staff (treble clef) features a melodic line with eighth and sixteenth notes. The second staff (treble clef) has a similar melodic line. The third staff (treble clef) contains a more complex melodic line with many sixteenth notes. The fourth staff (treble clef) has a simpler melodic line. The fifth staff (treble clef) has a simple melodic line. The sixth staff (bass clef) has a simple melodic line. The music is in a key with one sharp (F#) and a 4/4 time signature.

12

Musical score for measures 12-15. The score is written for six staves. The top staff (treble clef) features a melodic line with eighth and sixteenth notes. The second staff (treble clef) has a similar melodic line. The third staff (treble clef) contains a more complex melodic line with many sixteenth notes. The fourth staff (treble clef) has a simpler melodic line. The fifth staff (treble clef) has a simple melodic line. The sixth staff (bass clef) has a simple melodic line. The music is in a key with one sharp (F#) and a 4/4 time signature.

16

6 # 4 3 7 6 7 6 7 6 7 6

20

0<sup>2</sup> / 6 4 3 5 / 7 6 7 6 7 6 7 6

24

6 5 6 4 3

This musical system contains measures 24 through 28. It features six staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef. The fourth, fifth, and sixth staves are in bass clef. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. Below the staves, the numbers 6, 5, 6, 4, and 3 are printed, likely indicating fingerings or specific notes.

29

This musical system contains measures 29 through 33. It features six staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef. The fourth, fifth, and sixth staves are in bass clef. The music continues with complex rhythmic patterns, including sixteenth-note runs and chords. The system concludes with a double bar line and repeat signs on the top three staves.



## Grave

Violin I

Violin II

Alto Violetta  
Contralto Viola

Violonzino

Contrabasso  
Organ

0<sup>2</sup> [6] 7 6<sup>#</sup> 5 6 6 7 0<sup>2</sup> [6] # [ ] 6 5

5

6 # 6 7 7 7 7 7 #

0<sup>2</sup> [6] o o [ ]

Allegro

Trumpet

Violin I

Violin II

Alto Violetta  
Contralto Viola

Violonzino  
Contrabasso  
Organ

Musical score for the first system, measures 6-7. The score is for five instruments: Trumpet, Violin I, Violin II, Alto Violetta/Contralto Viola, and Violonzino/Contrabasso/Organ. The Trumpet part has a melodic line with eighth notes. The Violin I and II parts are mostly rests. The Alto Violetta/Contralto Viola part has a melodic line with eighth notes. The Violonzino/Contrabasso/Organ part has a bass line with eighth notes. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro'.

6

6

0<sup>2</sup> [6]

5

Musical score for the second system, measures 8-12. The score is for five instruments: Trumpet, Violin I, Violin II, Alto Violetta/Contralto Viola, and Violonzino/Contrabasso/Organ. The Trumpet part has a melodic line with eighth notes. The Violin I part has a melodic line with eighth notes. The Violin II part has a melodic line with eighth notes. The Alto Violetta/Contralto Viola part has a melodic line with eighth notes. The Violonzino/Contrabasso/Organ part has a bass line with eighth notes. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro'.

0<sup>2</sup> [6]

6

o]

10

Musical score for measures 10-14. The score consists of five staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line.

0<sup>2</sup> 6 6 # 4 3 6  
∟ ∘ ∘ ∘ ∘ ∘ ∘

15

Musical score for measures 15-19. The score consists of five staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line.

0<sup>2</sup> 6 6  
∟ ∘ ∘ ∘

20

Musical score for measures 20-23. The score consists of five staves. The first staff is a vocal line with lyrics. The second and third staves are treble clef staves. The fourth and fifth staves are bass clef staves. The music is in a key with one sharp (F#) and a 4/4 time signature. The notation includes various note values, rests, and dynamic markings.

6

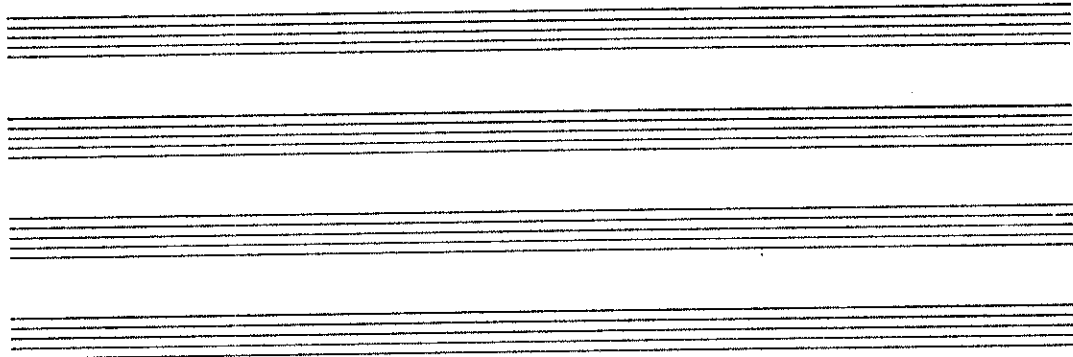
6 6  
o<sup>2</sup> L o o]

24

Musical score for measures 24-27. The score consists of five staves. The first staff is a vocal line with lyrics. The second and third staves are treble clef staves. The fourth and fifth staves are bass clef staves. The music is in a key with one sharp (F#) and a 4/4 time signature. The notation includes various note values, rests, and dynamic markings.

7 7  
o<sup>2</sup> L o o]

Sonata a 6 Con Tromba (G.I: 5)



Grave

Trumpet

Violin I

Violin II

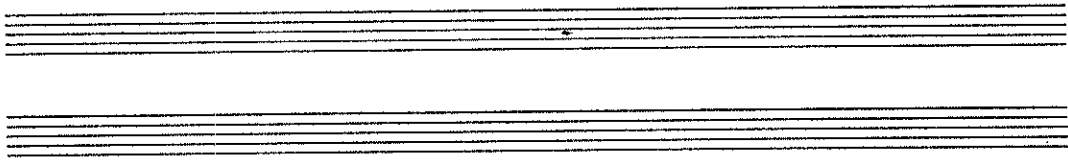
Alto Violetta

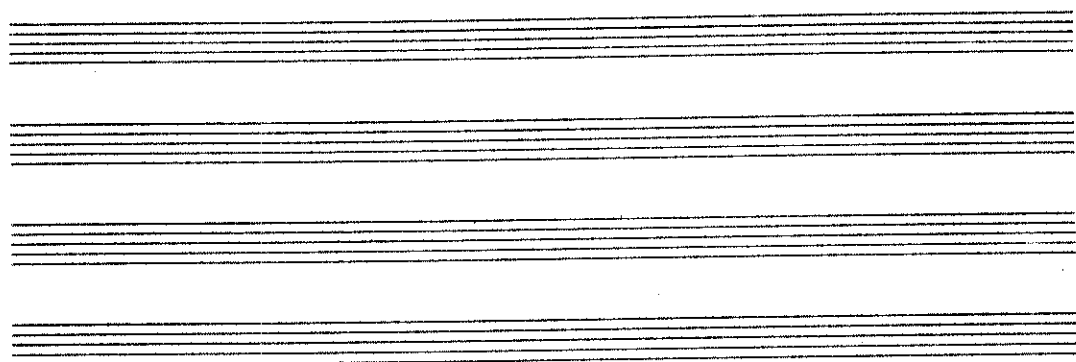
Tenor Violetta

Basso Viola

Basso  
Theorbo  
Organ

6 5 6 # 6 5 4 3





6

P

P

P

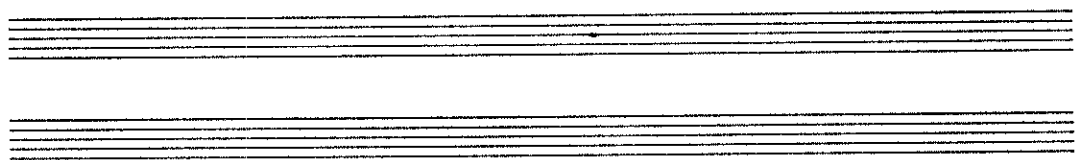
P

P

P

P

6 5 6 5 5 4 3 6 5 6 5 6 5 6 5 5 4 3



Allegro

Trumpet

Violin I

Violin II

Alto Violetta

Tenor Violetta

Basso Viola

Basso  
[Theorbo]  
Organ

7 7



4

A musical score for guitar, consisting of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The key signature is one sharp (F#). The score is divided into four measures. The first measure contains a complex melodic line in the treble clef and a bass line. The second measure features a melodic line with a circled note and a bass line. The third measure continues the melodic and bass lines. The fourth measure concludes the phrase. Below the bottom two staves, there is a line of guitar tablature with the numbers 7, 6, 4, 3, and 7, indicating fret positions for the strings.

8

6 6 7 7

6 5 6# 6 5 6#

12

A musical score for a 12-measure piece, consisting of seven staves. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and accidentals. A slur is present over the first two measures of the top staff. The score is divided into four measures by vertical bar lines. The bottom two staves show a bass line with a mix of eighth and sixteenth notes.

5

6#

6#

16

The image shows a musical score for guitar, consisting of six staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom four staves are in bass clef with a key signature of one sharp (F#). The score is divided into four measures. The first measure contains a complex melodic line in the upper staves and a simple bass line in the lower staves. The second measure features a more active melodic line. The third and fourth measures continue the melodic development. Below the staves, there is a line of guitar tablature with numbers 5, 5, 6, 7, 7, 5, 6, 5#, 7, 6, 5, 4, 3, #, 4, 3, #. The tablature is aligned with the notes on the staves.

20

The image shows a musical score for guitar, consisting of six staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into four measures. The first measure contains a single note on the treble staff and a single note on the bass staff. The second measure contains a single note on the treble staff and a single note on the bass staff. The third measure contains a single note on the treble staff and a single note on the bass staff. The fourth measure contains a single note on the treble staff and a single note on the bass staff. Below the staves is a fretboard diagram with six strings and four frets. The notes are indicated by numbers 1-9 and a sharp sign (#). The notes are: 6, 6, 6#, 6, 9, 8, 7, 5, 7, 6, 6, 9, 8, 7, 5.

24 -

A musical score for guitar, consisting of seven staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of two sharps (F# and C#). The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The fifth staff is a bass clef with a key signature of two sharps. The sixth staff is a bass clef with a key signature of two sharps. The seventh staff is a bass clef with a key signature of two sharps. The score is divided into four measures. The first measure contains a melodic line in the top staff. The second measure contains a melodic line in the second staff, marked 'Solo'. The third measure contains a melodic line in the third staff, marked 'Solo'. The fourth measure contains a melodic line in the top staff. The score includes various musical notations such as notes, rests, and dynamic markings.

6 5

6 6

A handwritten musical score for a string quartet, consisting of four staves. The score is divided into four measures by vertical bar lines. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The key signature is one sharp (F#), and the time signature is 4/4. The notation is written in black ink on a white background.

32

The image shows a musical score for page 32, consisting of six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Tutti" is written on the second and third staves. The score is arranged in a system with four measures. The first measure shows a complex melodic line in the top staff and a rhythmic pattern in the bottom staff. The subsequent measures show a more sustained and harmonic texture across all staves.



36

A musical score for guitar and bass, consisting of eight staves. The score is divided into four measures. The first measure shows a guitar staff with a melodic line and a bass staff with a simple accompaniment. The second measure is marked 'Solo' and features a more complex guitar melody. The third and fourth measures continue the solo and accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

40

The musical score on page 40 consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are empty. The key signature is one sharp (F#), and the time signature is 7/8. The score is divided into three measures. The first measure contains a melodic line in the top staff and a bass line in the bottom staff. The second measure features a dense, rapid melodic passage in the top staff and a bass line. The third measure shows a continuation of the melodic line in the top staff and a bass line with a fermata over the final note. The notation includes various note values, rests, and dynamic markings.

Adagio

Violin I

Violin II

Alto Violetta

Tenor Violetta


Basso Viola

Basso  
[Theorbo]  
Organ

6

6# 6 6 7 6


12



Musical score for measures 12-17. The score is written for six staves (Soprano, Alto, Tenor, Bass, and two Basses). The key signature is one sharp (F#). The time signature is 4/4. The music consists of six measures. The first measure has a whole rest for the Soprano and Alto parts. The second measure has a whole note for the Soprano and Alto parts. The third measure has a whole note for the Soprano and Alto parts. The fourth measure has a whole note for the Soprano and Alto parts. The fifth measure has a whole note for the Soprano and Alto parts. The sixth measure has a whole note for the Soprano and Alto parts. The bass parts play a steady eighth-note accompaniment.

7 6 6 6 6 6 6 6 4 3

18



Musical score for measures 18-23. The score is written for six staves (Soprano, Alto, Tenor, Bass, and two Basses). The key signature is one sharp (F#). The time signature is 4/4. The music consists of six measures. The first measure has a whole note for the Soprano and Alto parts. The second measure has a whole note for the Soprano and Alto parts. The third measure has a whole note for the Soprano and Alto parts. The fourth measure has a whole note for the Soprano and Alto parts. The fifth measure has a whole note for the Soprano and Alto parts. The sixth measure has a whole note for the Soprano and Alto parts. The bass parts play a steady eighth-note accompaniment.

6 7 7 6 5 5 6 7

24

A musical score for six staves, measures 24 through 28. The notation includes various note values, rests, and accidentals. The staves are arranged in a system with a brace on the left. The music appears to be in a key with one sharp (F#) and a common time signature.

7 6# 7 6 6 3# 6 7 6 #

T 

5
4

Five sets of empty musical staves, each consisting of five lines, arranged vertically below the first system.

Presto

Trumpet

Violin I

Violin II

Alto Violetta

Tenor Violetta

Basso Viola

Basso  
Theorbo  
Orgun

5

A musical score for guitar, consisting of seven staves and a basso line. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and chords. The basso line is labeled "Basso" and contains a sequence of fret numbers: 5 6 # 6 5 6. The music is organized into measures, with some measures containing multiple notes and rests.

10

A musical score for guitar, consisting of six staves. The top staff is the treble clef, and the bottom staff is the bass clef. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The score is divided into four measures. The first measure contains a few notes in the treble clef. The second, third, and fourth measures contain dense, fast-moving passages in both the treble and bass clefs. The notation includes various note values, rests, and dynamic markings.

6 7 7 4 3 6 7 # 4 3 6 7 7 4 3 6 5 4 3



15

A musical score for guitar, consisting of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The music is written in a key signature of one sharp (F#) and a common time signature (C). The score is divided into measures by vertical bar lines. The bottom staff contains guitar tablature, with numbers 6, 6#, 6, 6, 5, 7, and 5 placed below the staff to indicate fret positions. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

20

A musical score for guitar, consisting of six staves. The music is written in a key with one sharp (F#) and a 4/4 time signature. The score is divided into five measures. The first measure contains a complex rhythmic pattern. The second measure features a 'Solo' section with a melodic line in the upper register. The third measure continues the solo with a descending melodic line. The fourth measure shows a continuation of the solo with a series of eighth notes. The fifth measure concludes the solo with a final melodic phrase. The lower staves provide harmonic support with chords and bass lines.

6 5  
4 3

25

Musical score for a string ensemble, measures 25-28. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature is one sharp (F#) and the time signature is 3/4. The word "Tutti" is written above the Violin I and II staves in the second measure. The music features a rhythmic pattern of eighth and sixteenth notes with some rests.

6 6 5

Sonata a 6 Con Tromba (G.I: 6)

Grave

Violin I

Violin II

Alto Viola

Tenor Viola

Violoncello

Contrabasso  
Theorbo  
Organ

6 5                                  6 5 # 6#

5

6 5 7 #                                  6 6 5                                  6 5 6 9 8 7 4 3

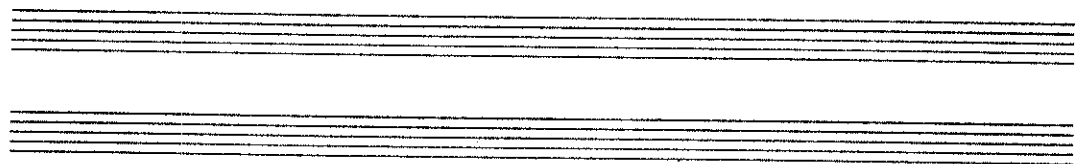
P

P P P

T [ ] [ ]

11

7 4 3



Allegro

Trumpet

Violin I

Violin II

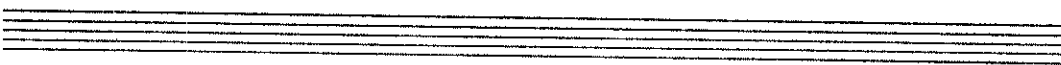
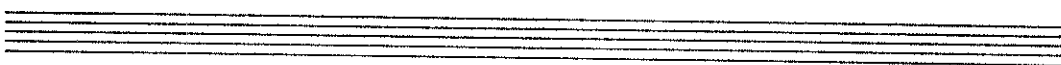
Alto Viola

Tenor Viola

Violoncello

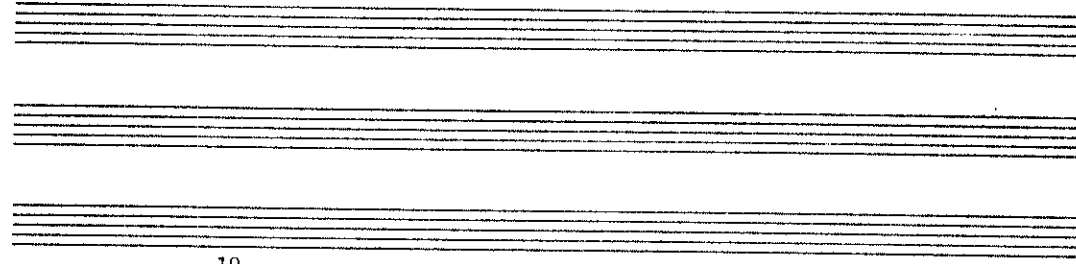
Contrabasso  
Theorbo  
Organ

6 6 6 6 6 6# 4 3 4 3 6 6



The image shows a musical score for guitar, consisting of several systems of staves. The first system contains a single staff with a treble clef and a key signature of one sharp (F#), starting with a measure number '5'. This staff contains a complex melodic line with many sixteenth notes and slurs. Below this staff are five empty staves, likely for other instruments or a multi-staff guitar arrangement. The second system contains two staves with bass clefs and a key signature of one sharp (F#). The top staff of this system has a melodic line with slurs and ties, while the bottom staff has a bass line with chords and slurs. Below these two staves is a line of guitar tablature with the numbers '6 6 6' and '4 3 6 6'. The third system consists of three empty staves.

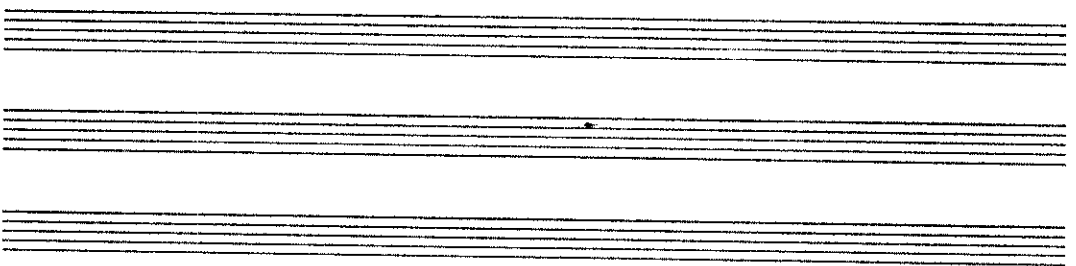


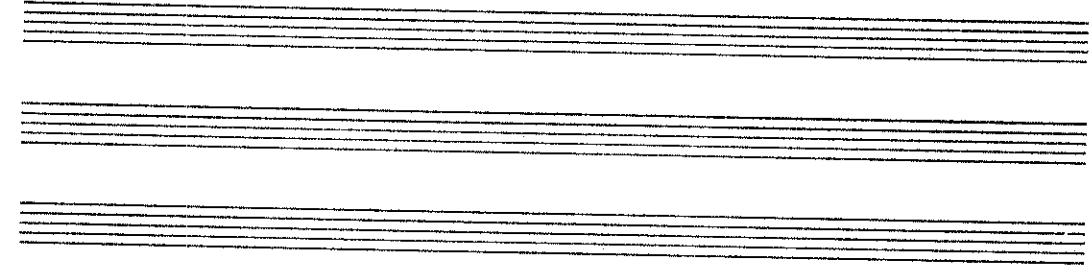


10

6 6 7  
T [ o ]

A musical score for measures 10 through 14. The score is written on seven staves. The first staff has a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some beamed groups. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. The seventh staff has a bass clef and a key signature of one sharp. The score is divided into four measures by vertical bar lines. Below the score, there are three empty musical staves.



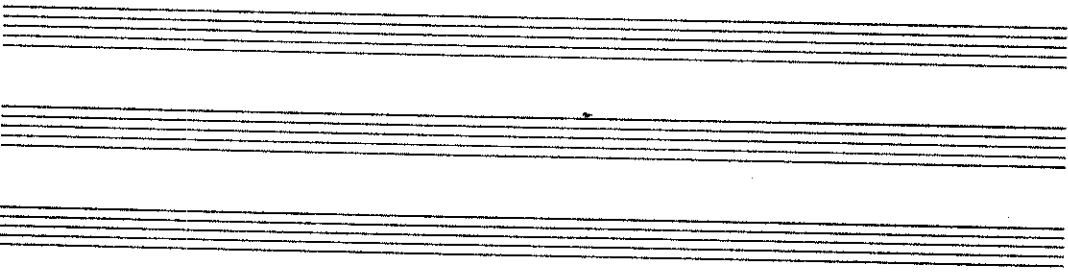


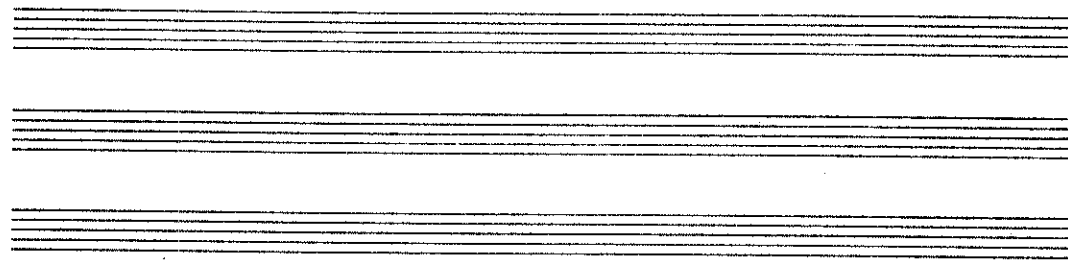
15

6

6

4 3 6 6 6 6 6  
0<sup>2</sup> [ ]





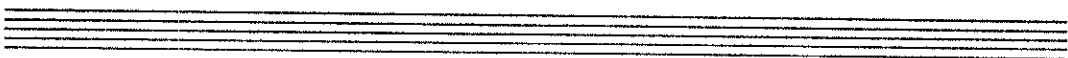
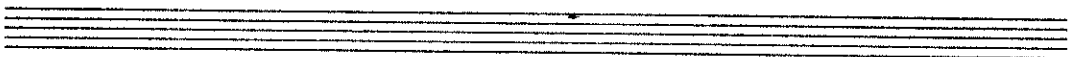
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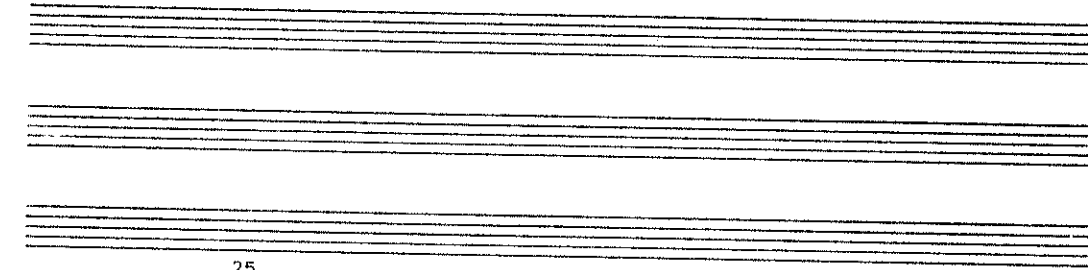
6 6

5

6 6

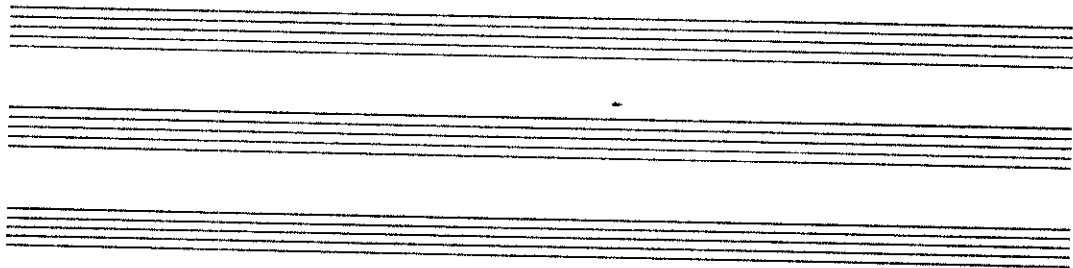
6 6

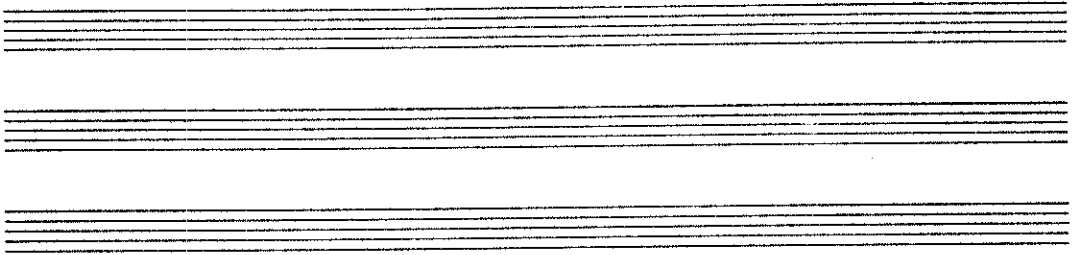




25

6 5 6 6 4 3 6 6  
T [ o ]

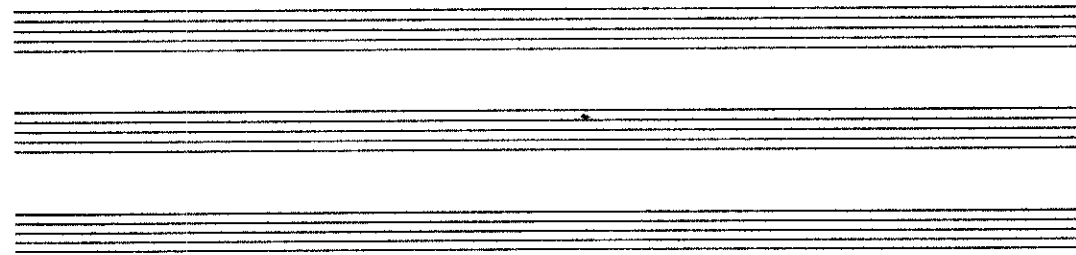




30

A musical score for measures 30, 31, and 32. The score is written on seven staves. The first three staves are in treble clef with a key signature of one sharp (F#). The last four staves are in bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes. A vertical bar line is placed after measure 31. The number '30' is written above the first staff.

6 4 3



Grave

Violin I

Violin II

Alto Viola

Tenor Viola

Violoncello

Contrbasso  
Theorbo  
Organ

6 7 6 6

6

7 5 7 6 4 3

12

6 5 6 5 6 5 6 5 1

18

7 6 5 7 6 5 6 5 6

T [ 6 ]  
3# 6  
3#

24

4 3 6 7 6 #

Presto

Trumpet

Violoncello Solo  
Contrabasso  
Theorbo  
Organ

6

4

6

T  $\left[ \begin{matrix} 6 \\ 0 \end{matrix} \right]$



8

12

16

6 6 6 6 6 6 6 6 6 6 6  
 T [o]

20

6 6

24

T [6] 6 6 6 6 6 6 6  
 o<sup>2</sup> [o]

Grave

Violin I

Violin II

Alto Viola

Tenor Viola

Violoncello  
Contrabasso  
Theorbo  
Organ

6 5 6 6 7 5 6 6 7 6# 6 7 6  
4# #

Presto

Trumpet

Violin I

Violin II

Alto Viola

Tenor Viola

Violoncello  
Contrabasso  
Theorbo  
Organ

6 4 3

4



6

This system contains six staves of music. The first staff begins with a measure marked with the number '4'. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. The system concludes with a measure marked with the number '6'.

8



4 3      6      6      4 3

o<sup>2</sup> [o]

This system contains six staves of music. The first staff begins with a measure marked with the number '8'. The music continues with various rhythmic patterns. Below the staves, there are several numerical annotations: '4 3', '6', '6', '4 3', and a circled 'o' with a superscript '2' and a bracketed 'o' below it.

12

Musical score for measures 12-15. The score consists of six staves. The top staff (treble clef) features a complex melodic line with many sixteenth notes. The lower staves (alto and bass clefs) provide harmonic support with chords and rhythmic patterns. Measure numbers 6 and 6 are written below the second and third staves respectively.

16

Musical score for measures 16-19. The score consists of six staves. The top staff (treble clef) has a melodic line with some rests. The lower staves (alto and bass clefs) continue the harmonic and rhythmic patterns. Measure numbers 4 and 3 are written below the second and third staves respectively.

Sonata a Due Trombe (G.I: 7)

Grave

Trumpet I

Trumpet II

Violin

Tenor Viola

Violóncello

Contrabasso  
Organ

6 7 6    6 7 6#    6    6 6

6

6 7 7    6 6    6 6    6 6    4 3

Allegro

Trumpet I

Trumpet II

Violin

Tenor Viola

Violoncello

Contrabasso

Organ

The musical score consists of seven staves. The top two staves are for Trumpet I and Trumpet II, both in G-clef and 2/4 time. The next three staves are for Violin, Tenor Viola, and Violoncello, all in F-clef and 2/4 time. The bottom staff is for Organ, in C-clef and 2/4 time. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The organ part provides a steady accompaniment with a mix of eighth and sixteenth notes.

6

6

6

A musical score for guitar, consisting of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The score is divided into five measures. The first measure has a '6' above it. The tablature at the bottom of the staves is: 6, 5 6, 7, 6 6, 6 6, #. The music features a mix of eighth and sixteenth notes, with some rests and a sharp sign in the final measure.

6 5 6 7 6 6 6 6 #



Largo 12 Allegro

6 6 6

Detailed description: This is a musical score for a piece that changes tempo from Largo to Allegro. The score is written for six staves. The first two staves are for the right hand, and the last four are for the left hand. The tempo changes from Largo to Allegro at measure 12. There are dynamic markings 'p' and 'f' throughout. The score ends with a double bar line and a fermata. The first two staves are for the right hand, and the last four are for the left hand. The tempo changes from Largo to Allegro at measure 12. There are dynamic markings 'p' and 'f' throughout. The score ends with a double bar line and a fermata.

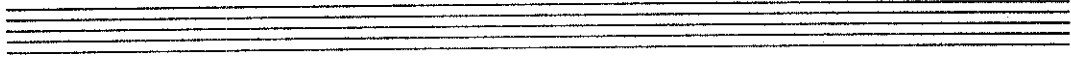
16

A musical score consisting of six staves, numbered 16 to 19. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The music is organized into four measures, with each measure containing six staves of notation. The notation is dense, with many notes and rests, suggesting a complex rhythmic pattern. The staves are connected by a brace on the left side.

21

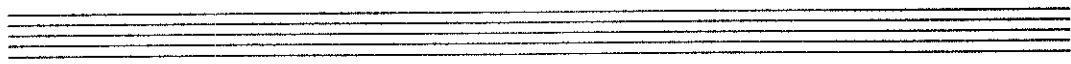
A musical score for guitar, consisting of six staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom four staves are in bass clef. The score is divided into five measures. The first measure contains a complex melodic line in the top staff and a bass line in the bottom staff. The second measure features a melodic line in the top staff and a bass line in the bottom staff. The third measure has a melodic line in the top staff and a bass line in the bottom staff. The fourth measure has a melodic line in the top staff and a bass line in the bottom staff. The fifth measure has a melodic line in the top staff and a bass line in the bottom staff. Below the bottom staff, there is a line of guitar tablature with the following fret numbers: 6#, 1, 6.

6# 1 6



A musical score consisting of seven staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The fifth staff is a treble clef with a key signature of one sharp. The sixth staff is a bass clef with a key signature of one sharp. The seventh staff is a bass clef with a key signature of one sharp. The score contains various musical notations including notes, rests, and bar lines.

6. #



31

6# 6# # 6 6# 43# 7 6 5 4

36

A musical score for guitar, consisting of six staves. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The score covers measures 36 through 39. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings. The guitar part features a complex melodic line with many sixteenth-note runs and chords. The bass line provides a steady accompaniment with a mix of quarter and eighth notes. The score concludes with a double bar line at the end of measure 39.

5 6 5 6  
3 4 3 4

Grave

Violin

Tenor Viola

Violoncello

Contrabasso  
Organ

# 6

5

Contrabasso

4 3 6# # 1 3# 6# 7 6

10

Contrabasso

7 4 3 6 7 7 4 3

Allegro

Trumpet I

Trumpet II

Violin

Tenor Viola

Violoncello

Contrabasso  
Organ

6 7 6 5

4

6 5 6 5 6 6 7 6 6 5



8

6 5 6 5 6 6 # 6 #

Presto 13

6 6

Sonata à sei con Tromba (G.I: 8)

Largo

Presto

Trumpet

Violin I

Violin II

Alto Viola

Violoncello  
Violone  
Contrabasso  
Organ

7 6#

4

7 6#

6 6 5 7 7  
4

8

6 7 5 6# 6 6 6 6 7 7 7 6 5 # 4 3 4 #

12

6 5 7 6 5 6

16

Musical score for measures 16-19. The score consists of five staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are in treble clef. The fourth and fifth staves are in bass clef. The music features a complex rhythmic pattern with many sixteenth notes and rests. Measure 16 starts with a whole rest in the top staff and a quarter rest in the second staff. Measure 17 has a quarter rest in the top staff and a quarter note in the second staff. Measure 18 has a quarter rest in the top staff and a quarter note in the second staff. Measure 19 has a quarter rest in the top staff and a quarter note in the second staff.

6 6

5#

20

Musical score for measures 20-23. The score consists of five staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are in treble clef. The fourth and fifth staves are in bass clef. The music features a complex rhythmic pattern with many sixteenth notes and rests. Measure 20 starts with a whole rest in the top staff and a quarter rest in the second staff. Measure 21 has a quarter rest in the top staff and a quarter note in the second staff. Measure 22 has a quarter rest in the top staff and a quarter note in the second staff. Measure 23 has a quarter rest in the top staff and a quarter note in the second staff.

7

4

3#

6

7

24

Musical score for measures 24-27. The score is written for five staves in G major (one sharp). The first staff is the treble clef, and the others are bass clefs. The music features a complex rhythmic pattern with many sixteenth notes. Below the staves, there are fingering numbers: 6# 6 6 6# # 6 6 6 # 4 3.

28

Musical score for measures 28-31. The score is written for five staves in G major (one sharp). The first staff is the treble clef, and the others are bass clefs. The music features a complex rhythmic pattern with many sixteenth notes. Below the staves, there are fingering numbers: 6 5.

32

A musical score for measures 32 through 35, consisting of five staves. The top staff features a complex melodic line with many sixteenth notes. The other staves provide harmonic accompaniment with various rhythmic patterns and rests.

A musical score for measures 36 through 39, consisting of five staves. The notation is sparse, with many measures containing whole rests, suggesting a section of sustained chords or a slow, static passage.

Largo

Violin Solo

Violin II

Alto Viola

Violoncello  
Violone  
Contrabasso  
Organ

# 6 # 7 6 #

6

# 7 6 5 6 3

12

5 6 7 6 6 6#



18

6# 7 6 4 3# 6

24

5 6 3 # 6 6 6 6

30

6 6 6 6 4 3# 6 6 6 6

36

Musical score for measures 36-39. The score consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of one sharp (F#). The fourth staff is in bass clef with a key signature of one sharp (F#). The notation includes quarter notes, eighth notes, and rests. A circled 'C' is present at the end of the fourth staff in measure 39.

6 6 6 6 4 3#

Eight empty musical staves, each consisting of five lines, arranged vertically on the page.

Presto è staccato

Trumpet

Violin I

Violin II

Alto Viola

V. oloncello  
Violone  
Contrabasso  
Organ

Musical score for measures 6 and 6#. The score is written for five staves: Trumpet, Violin I, Violin II, Alto Viola, and a group including V. oloncello, Violone, Contrabasso, and Organ. Measure 6 shows the Trumpet playing a dotted quarter note followed by a quarter rest, while the strings play a rhythmic pattern of eighth notes. Measure 6# shows the Trumpet playing a quarter note followed by a quarter rest, with the strings continuing their pattern.

6

6# #

Musical score for measures 4, 6, and 7. The score is written for five staves: Trumpet, Violin I, Violin II, Alto Viola, and a group including V. oloncello, Violone, Contrabasso, and Organ. Measure 4 shows the Trumpet playing a dotted quarter note followed by a quarter rest, with the strings playing a rhythmic pattern of eighth notes. Measure 6 shows the Trumpet playing a dotted quarter note followed by a quarter rest, with the strings continuing their pattern. Measure 7 shows the Trumpet playing a dotted quarter note followed by a quarter rest, with the strings continuing their pattern.

6

7

8

Musical score for measures 8-11. The score is written for five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in alto clef with a key signature of one sharp. The third staff is in treble clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. The fifth staff is in bass clef with a key signature of one sharp. The music consists of rhythmic patterns and melodic lines. Below the staves, the following numbers are written: 6, 6 #, 6, 4 3.

6 6 # 6 4 3

12

Musical score for measures 12-15. The score is written for five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in alto clef with a key signature of one sharp. The third staff is in treble clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. The fifth staff is in bass clef with a key signature of one sharp. The music consists of rhythmic patterns and melodic lines. Below the staves, the following numbers are written: 5 6 6#, 5 7 #, 5, 7.

5 6 6# 5 7 # 5 7

16

Musical score for measures 16-19. The score is written for five staves. The first staff is a vocal line with lyrics. The second staff is a guitar line with chords and melodic fragments. The third staff is a piano line with chords and melodic fragments. The fourth staff is a bass line with chords and melodic fragments. The fifth staff is a bass line with chords and melodic fragments.

6 5 4 3#

20

Musical score for measures 20-23. The score is written for five staves. The first staff is a vocal line with lyrics. The second staff is a guitar line with chords and melodic fragments. The third staff is a piano line with chords and melodic fragments. The fourth staff is a bass line with chords and melodic fragments. The fifth staff is a bass line with chords and melodic fragments.

6 6 6# 7 6

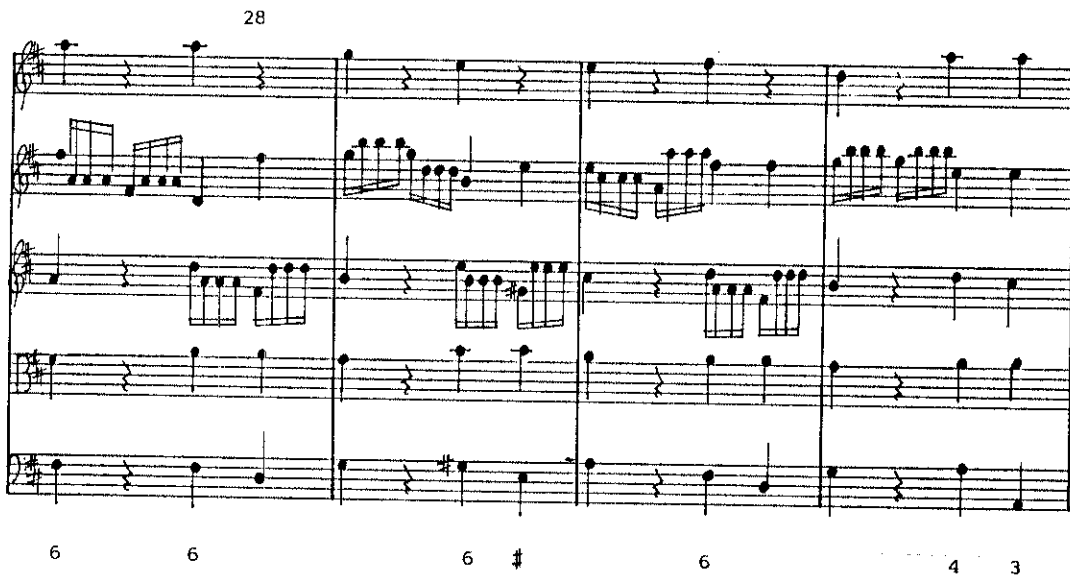
24



6 4 3# 6

This musical system contains measures 24 through 27. It features five staves: a vocal line at the top, followed by two guitar staves (treble and bass clefs), and two bass staves (treble and bass clefs). The notation includes various rhythmic values, accidentals, and dynamic markings. Below the staves, the fret numbers for the guitar are indicated as 6, 4, 3#, and 6.

28



6 6 6 # 6 4 3

This musical system contains measures 28 through 31. It features five staves: a vocal line at the top, followed by two guitar staves (treble and bass clefs), and two bass staves (treble and bass clefs). The notation includes various rhythmic values, accidentals, and dynamic markings. Below the staves, the fret numbers for the guitar are indicated as 6, 6, 6 #, 6, 4, and 3.

32

[P]  
P  
[P]  
[P]  
P

6 6 6 4 3

36

f  
P  
[f]  
[P]  
f  
P  
f  
P

Sonata Con Tromba (G.I: 8)





Largo Presto

Trumpet

Violin I

Violin II

Alto Viola

Tenor Viola

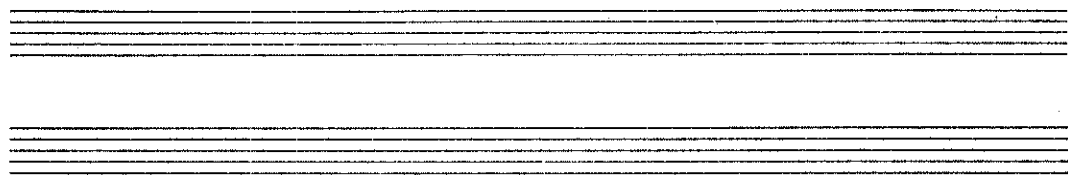
Violoncello

Theorbo Organ

76#

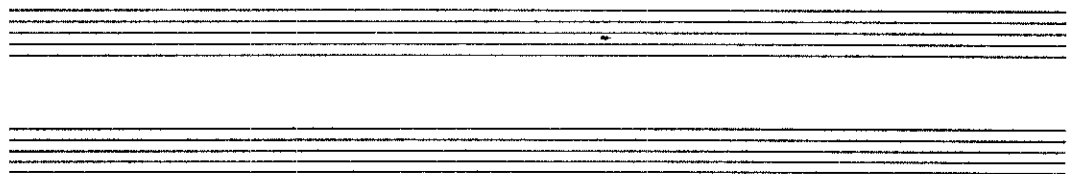
T [76#]

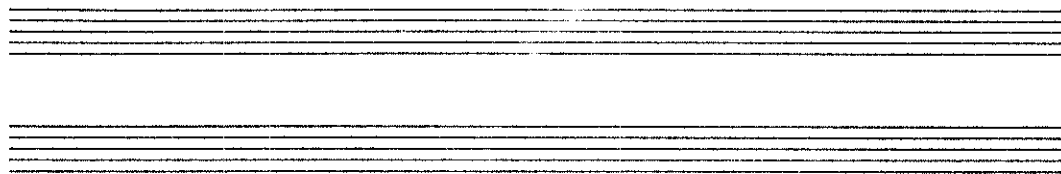




5

6 6 5 7 7 6 7 5 6# 6 6 6 6 7  
4 4#

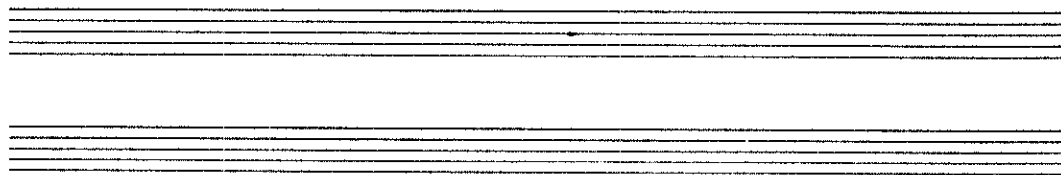


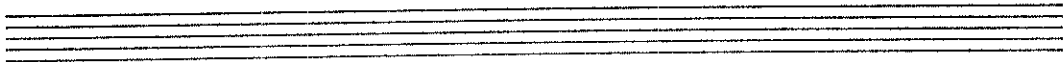


10

7 7 6 5  
# #

6 6 5 7 6 5 6  
T [ 0 ]

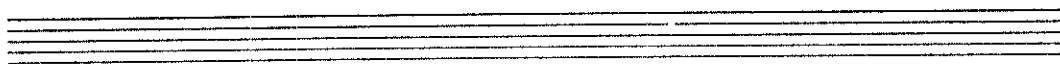
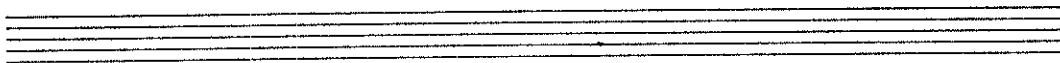


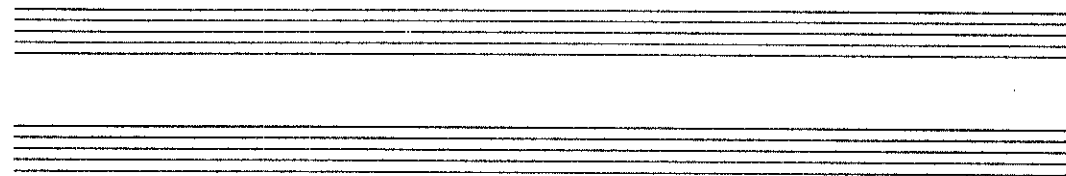


15

A musical score for five measures, numbered 15 to 19. The score is written on seven staves. The top staff is a vocal line with a treble clef and a common time signature. The second staff is a piano accompaniment line with a treble clef. The third and fourth staves are piano accompaniment lines with bass clefs. The fifth and sixth staves are piano accompaniment lines with bass clefs. The seventh staff is a piano accompaniment line with a bass clef. The music consists of various notes, rests, and accidentals. The notation includes eighth notes, quarter notes, and half notes, often beamed together in groups. There are also some slurs and ties. The bottom of the score features a series of numbers and symbols: 6, 6, 7, ♯, and 5♯.

6 6 7 ♯ 5♯  
T [ ♯ ]





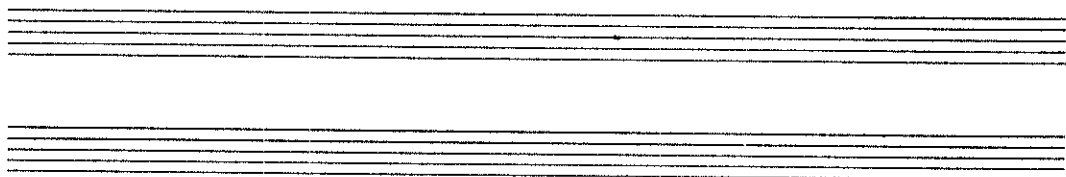
20

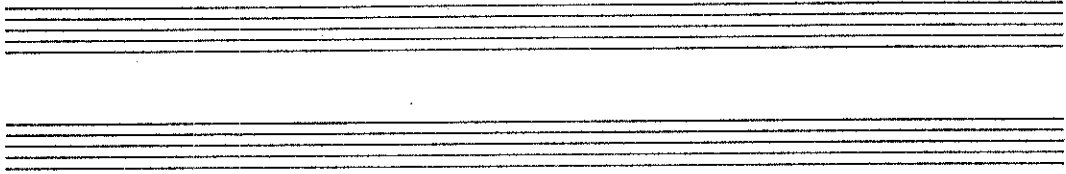
7  
#

4 3# 6

T  $\angle 6\#7$ 

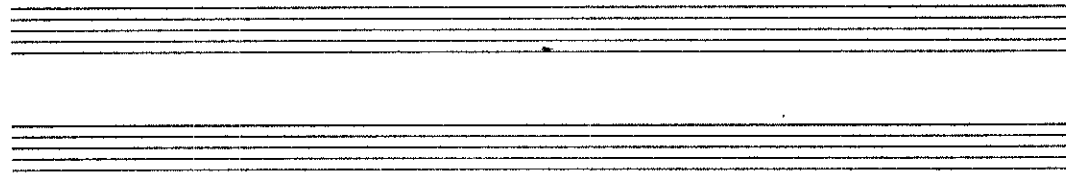
6

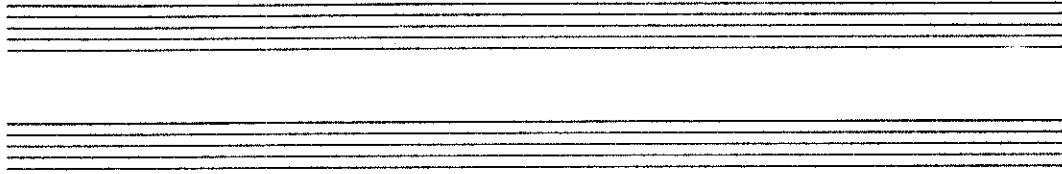




25

6 6# 4 6 6 6b # 4 3

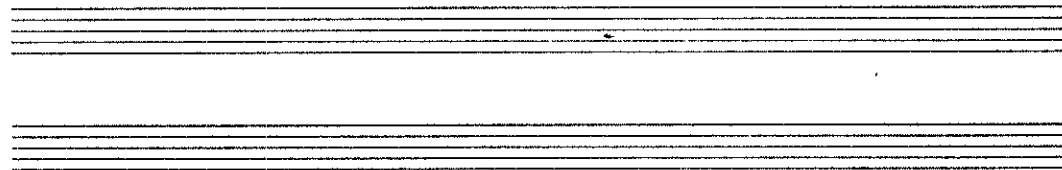


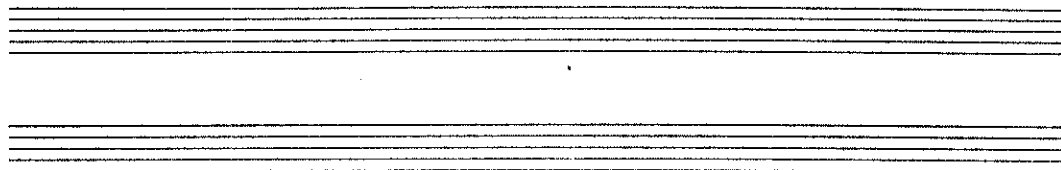


30

A musical score for a piano piece, measures 30-33. The score is written on eight staves. The top staff is the right hand, and the bottom staff is the left hand. The music is in 4/4 time and features a complex, rhythmic melody in the right hand and a more rhythmic accompaniment in the left hand. The notation includes various note values, rests, and dynamic markings.

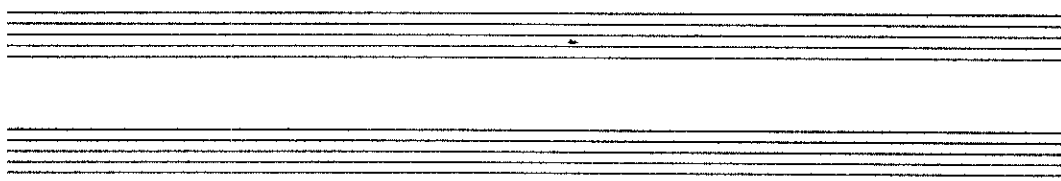
6  
5





35

A musical score for measures 35 through 40. The score is written on seven staves. The first measure (measure 35) contains musical notation for all seven staves, including notes, stems, and rests. A vertical bar line is placed after the first measure. The remaining six staves (measures 36-40) are empty.





Violin I

Violin III

Alto Viola

Tenor Viola

Violoncello

Theorbo  
Organ

♯ 6 ♯ ♯ ♯ ♯

T [0] T [6]

6

A musical score for guitar, consisting of six staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a treble clef with a key signature of one sharp (F#). The fifth staff is a treble clef with a key signature of one sharp (F#). The sixth staff is a bass clef with a key signature of one sharp (F#). The score is divided into six measures. The first measure contains a treble staff with a melodic line and a bass staff with a single note. The second measure contains a treble staff with a melodic line and a bass staff with a single note. The third measure contains a treble staff with a melodic line and a bass staff with a single note. The fourth measure contains a treble staff with a melodic line and a bass staff with a single note. The fifth measure contains a treble staff with a melodic line and a bass staff with a single note. The sixth measure contains a treble staff with a melodic line and a bass staff with a single note. Below the sixth staff, there is a tablature line with the following fret numbers: 7, 6, 5, 6, 5.

12

A handwritten musical score for guitar, consisting of six staves. The top five staves contain a melodic line with various note values (quarter, eighth, and sixteenth notes) and rests. The bottom staff contains a guitar tablature line with numbers 5, 6, 7, 6, 6, and 6. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into measures by vertical bar lines.

5 6 7 6 6 6

17

Musical score for guitar, measures 17-22. The score is written on six staves. The top staff contains a melodic line with various notes and rests. The bottom staff contains a bass line with notes and rests. The guitar tablature is written below the bottom staff, indicating fret numbers and techniques. The tablature includes the following notes: 6, 7, 7, 4, 3, 1, 6, 1. The techniques are indicated by brackets and the letter 'T'.

6 7 7 4 3 1 6 1

T [6+] T [6]

23

A musical score for guitar, consisting of six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The score is divided into six measures by vertical bar lines. The notation includes eighth and sixteenth notes, quarter notes, and rests. The bottom staff contains a guitar tablature with numbers 5, 6, 5, 4, 6, 6, 6, 6.

5

6 5 4

6 6

6 6

29

A musical score for guitar, consisting of six staves. The notation includes various note values, rests, and bar lines. Below the staves is a fretboard diagram with six strings and six frets, indicated by numbers 6, 6, 6, 6, 4, 3, 6, 6, 6, 6.

6 6 6 6 4 3 6 6 6 6

25

Musical score for guitar, measures 25-28. The score is written on six staves. The first four staves are for the guitar, and the last two are for the bass. The music consists of a sequence of notes and rests, with some notes beamed together. The key signature is one sharp (F#). The time signature is 4/4. The score ends with a double bar line at the end of measure 28.

6 6

6 6

4 3

T  $\angle$  4 3  $\angle$

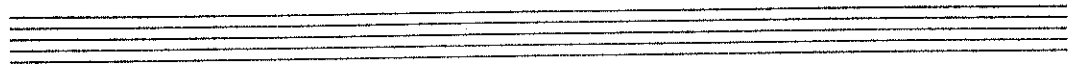
Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.



Presto à staccato

Trumpet

Violin I

Violin II

Alto Viola

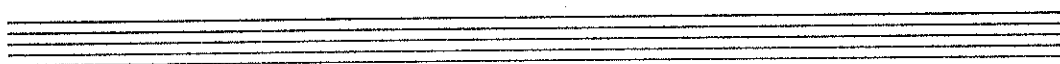
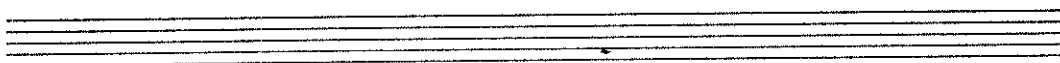
Tenor Viola

Violoncello

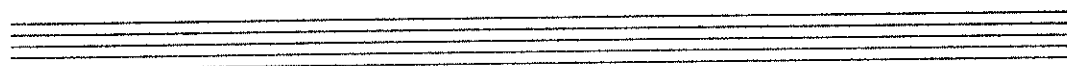
Theorbo  
Organ

61 #

T [6]



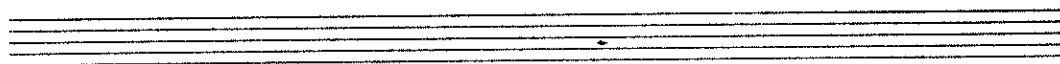


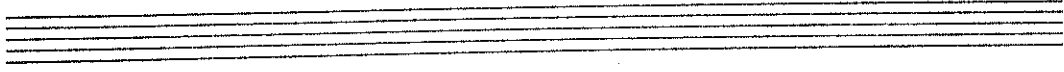


4

6 4 7

This block contains a musical score for measures 4, 5, 6, and 7. It consists of seven staves. The top staff (treble clef) contains a melodic line with quarter notes and rests. The second staff (treble clef) contains a complex melodic line with many sixteenth notes, some beamed together, and some notes with stems pointing downwards. The third staff (treble clef) contains a melodic line with quarter notes and rests. The fourth staff (treble clef) contains a melodic line with quarter notes and rests. The fifth staff (treble clef) contains a melodic line with quarter notes and rests. The sixth staff (treble clef) contains a melodic line with quarter notes and rests. The seventh staff (treble clef) contains a melodic line with quarter notes and rests. The number '4' is written above the first staff at the beginning of the first measure. The numbers '6', '4', and '7' are written below the sixth, seventh, and eighth staves respectively, centered under their respective measures.





8

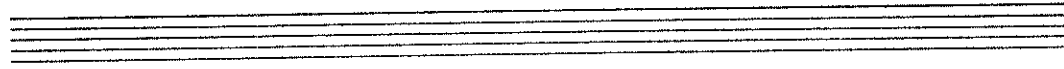
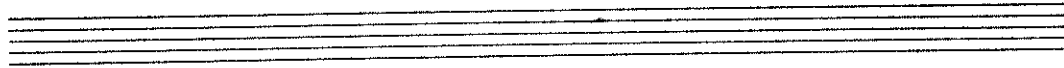
A musical score for guitar, consisting of eight staves. The top two staves are treble clef, and the bottom six staves are bass clef. The score is divided into four measures by vertical bar lines. The third measure contains a complex guitar chord diagram with many notes and stems. The notation includes various note values, rests, and stems.

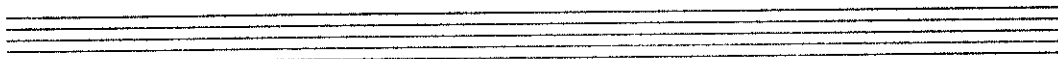
6

6 #

6

4 3





12

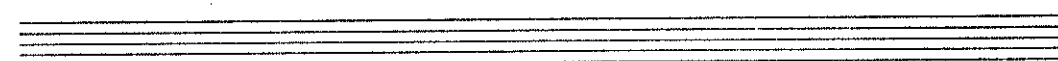
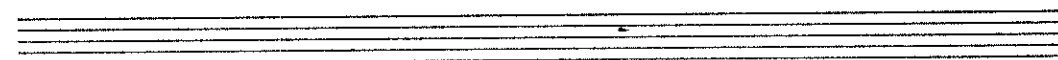
A musical score for 12 measures, organized into four systems of three staves each. The notation includes various note values, rests, and dynamic markings. The first system contains measures 1-3, the second system contains measures 4-6, the third system contains measures 7-9, and the fourth system contains measures 10-12. The notation is dense, with many notes and rests.

64

7

5

$\tau$  [7]

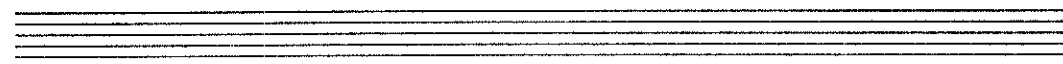


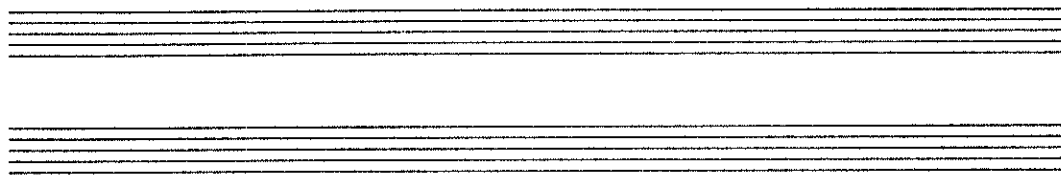


16

A musical score for guitar, consisting of seven staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The fifth staff is a bass clef with a key signature of one sharp (F#). The sixth staff is a bass clef with a key signature of one sharp (F#). The seventh staff is a bass clef with a key signature of one sharp (F#). The score contains various musical notations including notes, rests, and slurs. The first measure of the first staff has a treble clef and a key signature of one sharp (F#). The first measure of the second staff has a treble clef and a key signature of one sharp (F#). The first measure of the third staff has a treble clef and a key signature of one sharp (F#). The first measure of the fourth staff has a bass clef and a key signature of one sharp (F#). The first measure of the fifth staff has a bass clef and a key signature of one sharp (F#). The first measure of the sixth staff has a bass clef and a key signature of one sharp (F#). The first measure of the seventh staff has a bass clef and a key signature of one sharp (F#).

6 4 3#





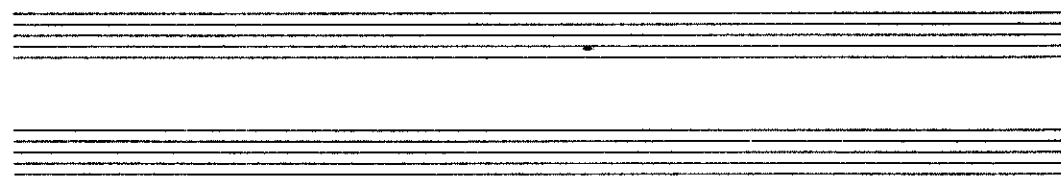
20

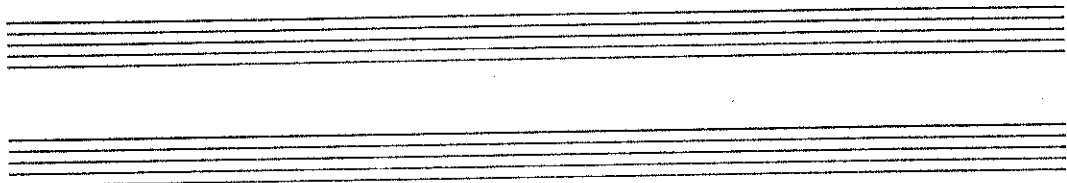
6

5

6 7  
T [7]

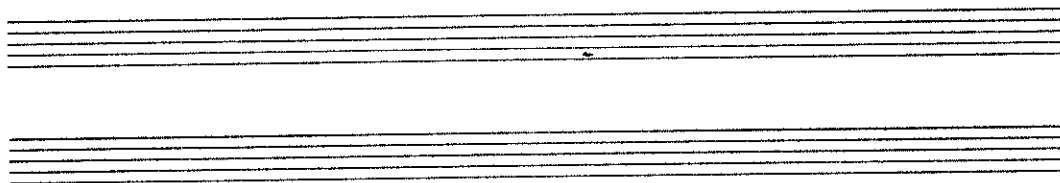
6

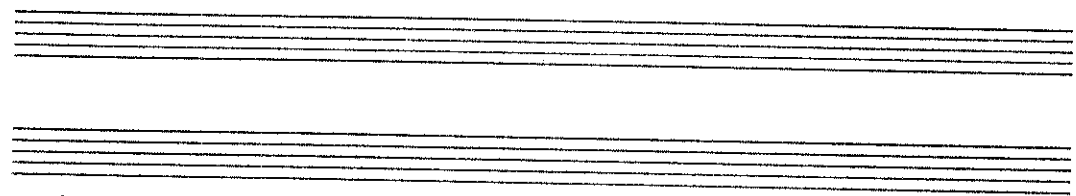




24

♯ 6 4 3♯ 6

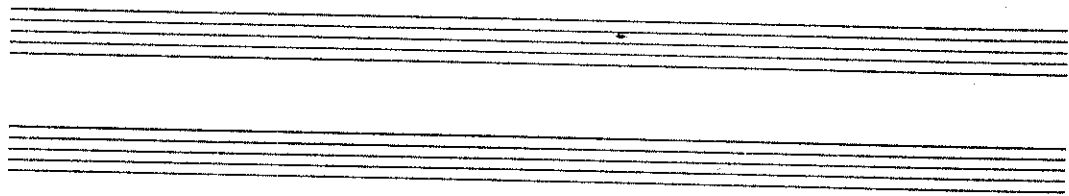


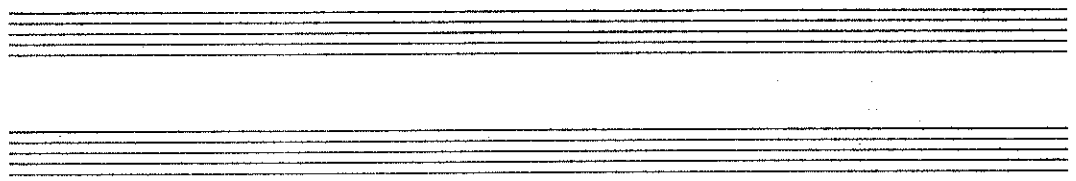


28

6          6                          6   4    4      3 4

T [ 6 ]





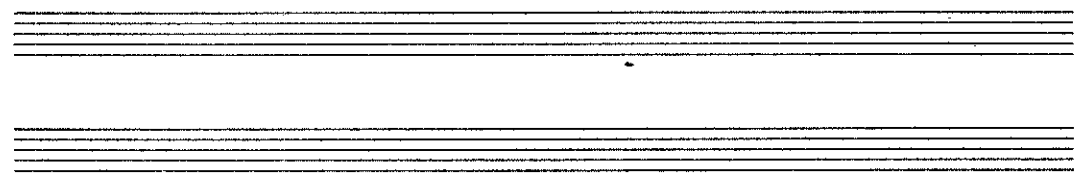
32

6

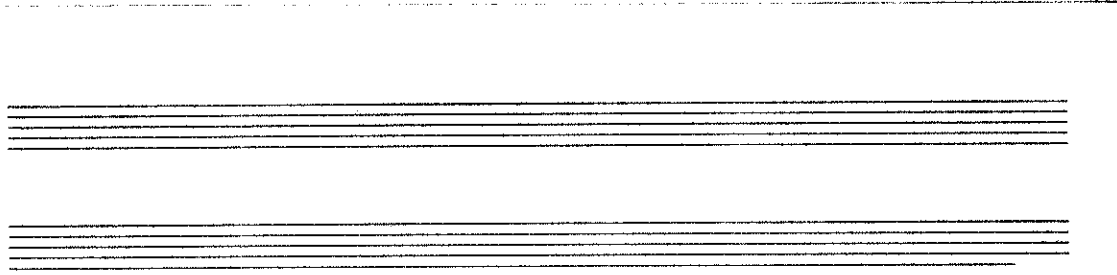
6

#

T [ 4 3 ]







36

*f* *P*

*f* *P*

*f* *P*

*f* *P*

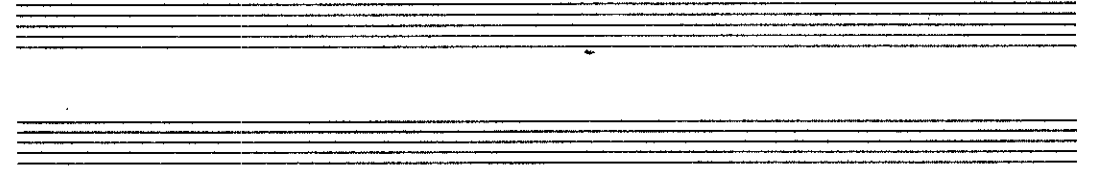
*f* *P*

*f* *P*

*f* *P*

*f* *P*

4 3 4 3



Sonata a 4.5. Con Tromba (G.I: 9)

Allegro

Trumpet

Violin I

Violin II

Alto Viola

Violoncello

Basso  
Theorbo

6 6 # 6 6 6

5

5 6 7 6 7 6 7 6 6 5 6

10

6 7 6 6 5 5 6 6

15

4 3 6 6 5 6 6 4 3

20

Musical score for measures 20-24. The score is written for six staves (treble and bass clefs). The notation includes various rhythmic values and accidentals. Below the staves, the following fingering numbers are indicated: 6 7 7 6# 4 3 6 4 3 6 6.

25

Musical score for measures 25-29. The score is written for six staves (treble and bass clefs). The notation includes various rhythmic values and accidentals. Below the staves, the following fingering numbers are indicated: 6 5 6 6 4 3 5 6 5 7.

30

A musical score for six staves, likely representing a string quartet and a basso organ. The score covers measures 30, 31, and 32. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The staves are arranged vertically, with the top staff being the highest and the bottom staff being the lowest. The music is written in a key signature of one sharp (F#) and a 4/4 time signature.

4 3

Grave

Violin I

Violin II

Alto Viola

Violoncello

Basso Organ

A musical score for five staves, representing Violin I, Violin II, Alto Viola, Violoncello, and Basso Organ. The score covers measures 33, 34, 35, and 36. The tempo is marked 'Grave'. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The staves are arranged vertically, with the top staff being the highest and the bottom staff being the lowest. The music is written in a key signature of one sharp (F#) and a 4/4 time signature.

7 7 4 3 6 7 5 7

7



6 7 6 # 6 6 6# 5 7 6 7 6 5 5

4#

Detailed description: This block contains a musical score for measures 7 through 13. It features five staves of music. The notation includes various note values, rests, and accidentals. A slur is present over the top staff in measures 8 and 9. Below the staves, a sequence of numbers and symbols (6, 7, 6, #, 6, 6, 6#, 5, 7, 6, 7, 6, 5, 5) indicates fingerings or specific notes. A '4#' symbol is positioned below the first measure.

14



7 6 5 7 6# 4# 6b 6 6 5 4 3 6

Detailed description: This block contains a musical score for measures 14 through 20. It features five staves of music. The notation includes various note values, rests, and accidentals. A slur is present over the top staff in measures 14 and 15. Below the staves, a sequence of numbers and symbols (7, 6, 5, 7, 6#, 4#, 6b, 6, 6, 5, 4, 3, 6) indicates fingerings or specific notes.

21

6 6 7 4 3 6 [P]

22

6 6 [f] 6 5 [P] 5 [f] 5 5 [P]



35

Musical score for measures 35-41. The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The music is in 2/4 time. Dynamics include *f* (forte) and *P* (piano). Fingering numbers are indicated below the notes: 4, 3, 7, 5, 6, 7, 5, 6, 7, 5. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

42

Musical score for measures 42-43. The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The music is in 2/4 time. Dynamics include *f* (forte) and *P* (piano). The notation includes eighth and sixteenth notes, rests, and dynamic markings.

Presto

Trumpet

Violoncello

Solo

Basso

Theorbo

Musical notation for measures 6 and 7. The top staff is for Trumpet and the bottom staff is for Violoncello Solo, Basso, and Theorbo. Measure 6 shows a complex rhythmic pattern with many sixteenth notes. Measure 7 continues this pattern with some rests.

6

6

7

Musical notation for measures 8 through 13. The notation continues with complex rhythmic patterns in both staves. Measure 8 has a sharp sign above it. Measure 10 has a sharp sign above it. Measure 11 has a sharp sign above it.

6#

6#

#

6

#

14

Musical notation for measures 14 through 20. The notation continues with complex rhythmic patterns in both staves. Measure 14 has a sharp sign above it. Measure 15 has a sharp sign above it. Measure 16 has a sharp sign above it. Measure 17 has a sharp sign above it. Measure 18 has a sharp sign above it. Measure 19 has a sharp sign above it. Measure 20 has a sharp sign above it.

6

6

6

6

7

6

21

Musical notation for measures 21 through 26. The notation continues with complex rhythmic patterns in both staves. Measure 21 has a sharp sign above it. Measure 22 has a sharp sign above it. Measure 23 has a sharp sign above it. Measure 24 has a sharp sign above it. Measure 25 has a sharp sign above it. Measure 26 has a sharp sign above it.

Grave

Trumpet

Violin I

Violin II

Alto Viola

Violoncello

Basso - Organ

6 6 6 7 7 5# 6

5

Presto

7 5 7 5 5 6 4 3 6 5 7

10

5 6 6 5 6

15

# 6 6 4 3 6 5 6 6 6

20

A musical score for six staves, measures 20 through 24. The notation includes various rhythmic values, slurs, and dynamic markings. The music is written in a key with one sharp (F#) and a common time signature. The first staff has a measure rest in measure 20. The second and third staves have a measure rest in measure 21. The fourth staff has a measure rest in measure 22. The fifth and sixth staves have a measure rest in measure 23. The music concludes in measure 24 with a final cadence.

4 3

25

A musical score for six staves, measures 25 through 29. The notation is mostly empty, with some initial notes and rests in the first few measures. The music is written in a key with one sharp (F#) and a common time signature. The first staff has a measure rest in measure 25. The second and third staves have a measure rest in measure 26. The fourth staff has a measure rest in measure 27. The fifth and sixth staves have a measure rest in measure 28. The music concludes in measure 29 with a final cadence.