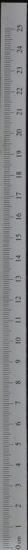


MS. C.33



C. 33

496

Museo internazionale
Biblioteca della musica
Bologna



C. 33 = FS. 8. 37

MP. 3071

207

IL DOLCIMELO

D' AVRELIO ²³³ VIRGILIANO:-

Doue

Si contengono ^{Teleggi, e} uariati, Diminuti-
oni così per uoci, come per \forall
tutte sorte d' instrumenz-
ti musicali, con loro
accordi, e mo-
di di sonare:-



ALL' ILLV'STRISSIMO ET

D. AVRELIO VIRGILII

DEI

DEL

DOLCIMELLO

D'AVRELIO VIRGILII =

NO. LIBRO PRIMO.



Doue si contengono i Passaggi da far =
si ~~non~~ ^{con} la uoce, ~~non~~ ^{cō}

ogni forte d'instrumē =

^{musicale}
to ~~con~~ ^{come} :-



REGOLE DELLA DIMINUTIONE

1. La Diminutione caminara doue per grado il più che sia possibile.
2. Tutte le Minute debbono essere una buona, e l'altra cattiva.
3. Quelle Minute, che sellanno, debbono essere come *trone*.
4. La nota del soggetto uiede esser sempre toccata nel principio, nel mezzo, e nel fine della battuta. E quando nel mezzo non tornasse caminando, si dice almeno tre uicini in luogo, che gli sia caminata, e sia mai uisione, se uicetto nelle Quarta di sopra.
5. Quando il soggetto camina in su, l'ultima nota delle minute due Terze alla camina di giù in su: e così g'adorno.
6. Sarà hella maniera surrore una uicina di lungo o in giù, o in su; quando torni caminando.
7. Quando si salta un'ottava, si deve fare in quella di sopra, e non in quella di sotto; per non incontrare l'altre parti.
8. Non deve la Diminutione discendersi mai del soggetto più di una Quinta sotto, o sopra.
9. Solo in questi due, sott, di mezzo  si può la Diminutione discendere dal soggetto due gradi di sopra, e sette di sotto: Ma si concedere solo in una figura di semicrome.
10. Quando si trovano le due Terze di sopra, come si concedere di poterli passare della Quarta di sopra, perche sarà l'ottava dell'ultima Terza come C'osi per contrario, quando si troueranno le due Terze di sotto, far si potrà lo stesso, come 

FINIS.

REGOLE DVE
PER TUTTE LE
MUTATIONI

REGOLA PRIMA:-

Sopra a C sol fa ut si fa mi
Tenor di Quarta Fa, Re, Mi, Fa

Musical notation for Regola Prima. It shows a staff with a treble clef and a soprano clef. The notes are: C (sol), D (fa), E (ut), F (si), G (fa), A (mi). There are clef changes and accidentals indicated.

Sotto di Quinta Fa, Mi, La,
Sol, Fa.

REGOLA SECONDA:-

Sopra a B molle si fa mi
Tenor di Quinta Fa, Sol, Re, Mi, Fa

Musical notation for Regola Seconda. It shows a staff with a treble clef and a soprano clef. The notes are: B (si), C (fa), D (mi), E (fa), F (ut), G (re), A (mi), B (fa). There are clef changes and accidentals indicated.

Sotto di Quarta Fa, La;
Sol, Fa.

Tutte Le
MUTATIONI
di
Ordine

	La	La	
	Sol	Sol	
	Fa	Fa	
	Mi	La Mi	E
	Re	Sol La	D
	Fa Sol	Fa Sol	C
	Mi Fa	Mi Fa	B
	Re Mi	La	A
	Sol Re	Sol	G
	Fa	Fa	F
	Mi	La Mi	E
	Re	Sol La	D
	Fa Sol	Fa Sol	C
	Mi Fa	Mi Fa	B
	Re Mi	La	A
	Sol Re	Sol	G
	Fa	Fa	F
	Mi	La Mi	E
	Re	Sol La	D
	Fa Sol	Fa Sol	C
	Mi Fa	Mi Fa	B
	Re Mi	Re Mi	A
	Vt Re	Vt Re	G

Per Alcedere:- Per Decedere:-

Il 1º ordine alce-
de per quadru.
Il 2º alcedo per
binolle co au-
to del 1º

Il 1º ordine de-
cede per quatru.
Il 2º decede per
binolle co au-
to del 1º



Soggetto

Di Permanente

	Crome :-	Semicrome :-	Perfidie :-
1			
2			
3			
4			
5			
5			
7			
8			
9			
10			
11	Septuple	Triplicate	Quadruplicate
12			
13			

Soggetti di Perma

	Di Crome	Di Semicrome	Di Semicrome
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			



Soggetto

Di grado Ascend^o

Crome

Semicrome

Perfidie

1			
2			
3			
4			
5			
6			
7			
8			
9			
10			

Seftuple

Triplicate

Quadruplicate

Soggetti Ascend^o

Crome

Semicrome

Semicrome

1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			



Soggetto :-

Di Grado discendere :-

Crome Semicrome Perfidie

1			
2			
3			
4			
5			
6			
7			
8			
9			
10			

Sestuple TriPLICATE :- Quadruplicate

11			
12			

Soggetti delati

Crome Semicrome Semicrome :-

1			
2			
3			
4			
5			
6			
7			
8			
9			
10			

11			
12			



Soggetto ~ *M. Di 3. Ascendente*

	Crome	Semicrome	Perfidie
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
Sestuple			
Triplicate			
Quadruplicate			
11			
12			

U. Soggetti di 3. Ascend.

	Crome	Semicrome	Semicrome
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			



Soggetto -

U di s.^a veloce!

Crome

Semicrome

Perfidie

10 staves of musical notation. Each staff contains rhythmic patterns for three categories: Crome, Semicrome, and Perfidie. The patterns are written in black ink on red staves. The first staff is numbered 1, and the others are numbered 2 through 10. The notation includes various note values and rests, with some notes having stems and flags.

Setuple

Triplicate

quadruplicate

2 staves of musical notation. Each staff contains rhythmic patterns for three categories: Setuple, Triplicate, and quadruplicate. The patterns are written in black ink on red staves. The first staff is numbered 11, and the second is numbered 12. The notation includes various note values and rests, with some notes having stems and flags.

Crome

Semicrome

Semicrome

12 staves of musical notation. Each staff contains rhythmic patterns for three categories: Crome, Semicrome, and Semicrome. The patterns are written in black ink on red staves. The first staff is numbered 1, and the others are numbered 2 through 12. The notation includes various note values and rests, with some notes having stems and flags.

Soggetti di s.^a veloce!

U



Soggetto :-

U. Di. Alcend. :-

Crome Semicrome Perfidie :-

1			
2			
3			
4			
5			
6			
7			
8			
9			
10			

Sestuple Triplicate quadruplicate

11			
12			

U. Soggetti di Alcend. :-

Crome Semicrome Semicrome

1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			



Soggetto

U Di 4^a descend^{te}

Crome

Semicrome

Perfidie

1			
2			
3			
4			
5			
6			
7			
8			
9			
10			

Settupla

Triplicate

Quadruplicate

11			
12			

Crome

Semicrome

Semicrome

U Soggetti di 7^a descend^{te}

1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			



Soggetto

Di S. Ascendete

	Crome	Semicrome	Perfidie
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			

Di S. Ascendete

	Crome	Semicrome	Semicrome
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			



Soggetto

U *Di 3. descend^{te}*

Crome

Semicrome

Perfidie

1				
2				
3				
4				
5				
6				
7				
8				
9				
10				

Septuple

TriPLICATE

Quadruplicate

11				
12				

U *Soggetti di 3. veloce*

Crome

Semicrome

Semicrome

1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				



Soggetto

di 6^a descend^a

Crome Semicrome Perfidie

Settuple Triplicate quadruplicate

Soggetti di 6^a descend^a

Crome Semicrome Semicrome



Soggetto

U $\text{D}^{\flat} \frac{3}{8}$: Ascend^o

Crome

Semicrome

Perfidie

U Soggetto $\text{D}^{\flat} \frac{3}{8}$: Ascend^o

U

Crome

Semicrome

Semicrome



Soggetto

Uu d' b. deſcendenti

Crome

Semicrome

Perfidie

1				
2				
3				
4				
5				
6				
7				
8				
9				
10				

ſeſtupla

Triplicate

quadruplicate

11				
12				

Soggetti a 2^a deſcendenti

Crome

Semicrome

Semicrome

1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				





Soggetto Di

Handwritten: f. ordo III

Accadessa Minore

Crome

Semicrome

Musical score for Crome and Semicrome. The left column is labeled 'Crome' and the right column is labeled 'Semicrome'. The score consists of 14 staves, numbered 1 through 14 on the left. Each staff contains two lines of musical notation. The notation is in a historical style, likely from the 16th or 17th century, and is written in red ink. The Crome column shows a sequence of rhythmic patterns, while the Semicrome column shows more complex rhythmic figures. The score is set in a key signature of one flat (F major or D minor) and a time signature of 3/4.

Sopra al medesimo

Perfidie

sestuple

Musical score for Perfidie and sestuple. The left column is labeled 'Perfidie' and the right column is labeled 'sestuple'. The score consists of 15 staves, numbered 1 through 15 on the left. Each staff contains two lines of musical notation. The notation is in a historical style, likely from the 16th or 17th century, and is written in red ink. The Perfidie column shows a sequence of rhythmic patterns, while the sestuple column shows more complex rhythmic figures. The score is set in a key signature of one flat (F major or D minor) and a time signature of 3/4. The right page is numbered 15 in the top right corner.

Triplicate

quadruplicate



Soggetto di

Handwritten red text: 13-14-15-16-17-18-19-20-21-22-23-24-25
Accadenza Minima

Crome

Semicrome

1		0		0
2		0		0
3		0		0
4		0		0
5		0		0
6		0		0
7		0		0
8		0		0
9		0		0
10		0		0
11		0		0
12		0		0
13		0		0

Sopra l'istesso

Perfidie

sestuple

1		0		0
2		0		0
3		0		0
4		0		0
5		0		0
6		0		0
7		0		0
8		0		0
9		0		0
10		0		0
11		0		0
12		0		0
13		0		0



Fuga di

U Gradi Ascendenti

Crome

Crome

15-staff musical score for 'Crome' section. Each staff is numbered 1 through 15 on the left. The notation is in a red-inked system with various rhythmic values and clefs. The score is divided into two columns by a vertical line.

Sopra l'istesso

Semicrome

Semicrome

15-staff musical score for 'Semicrome' section. Each staff is numbered 1 through 15 on the left. The notation is in a red-inked system with various rhythmic values and clefs. The score is divided into two columns by a vertical line.



Fuga di

U Gradi Ascendenti

Crome

Crome

Musical score for 'Fuga di U Gradi Ascendenti'. The score is organized into two columns, both labeled 'Crome'. It consists of 13 staves, numbered 1 through 13 on the left. Each staff contains a series of rhythmic patterns, primarily consisting of eighth and sixteenth notes, with some rests. The notation is in a historical style, with some red ink used for certain notes and bar lines. The first staff begins with a treble clef and a key signature of one flat (B-flat).

Sopra l'istesso

Semicrome

Semicrome

Musical score for 'Sopra l'istesso'. The score is organized into two columns, both labeled 'Semicrome'. It consists of 13 staves, numbered 1 through 13 on the left. The notation is more complex than the 'Crome' section, featuring many beamed sixteenth and thirty-second notes, creating a dense, rhythmic texture. The notation is in a historical style, with some red ink used for certain notes and bar lines. The first staff begins with a treble clef and a key signature of one flat (B-flat).



Fuga di *12* gradi descendenti

	Crome	Crome
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		
11		
12		
13		

Sopra al medesimo

	Semicrome	Semicrome :-
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		
11		
12		
13		



Fuga di



Alla Terza Alcant.

Crome

Crome

Handwritten musical score for the first page, labeled "Crome". It consists of 13 staves. The first staff contains the initial musical notation. The remaining staves show the development of the fugue, with various rhythmic patterns and melodic lines. The notation is in black ink on aged paper.

Sopra l'istesso

23
22

Semicrome

Semicrome

Handwritten musical score for the second page, labeled "Semicrome". It consists of 13 staves. The first staff contains the initial musical notation. The remaining staves show the development of the fugue, with various rhythmic patterns and melodic lines. The notation is in black ink on aged paper.



Fuga di

Uu Terze descend.

Crome

Crome

Musical score for 'Fuga di Uu Terze descend.' The score is written on 15 staves, numbered 1 to 15 on the left. The notation is in black ink with red accents. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of a single melodic line. The right-hand column of staves is mostly blank, with some faint red markings.

Sopra l'istesso

Semicrome

Semicrome

Musical score for 'Sopra l'istesso'. The score is written on 15 staves, numbered 1 to 15 on the left. The notation is in black ink with red accents. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of a single melodic line. The right-hand column of staves is mostly blank, with some faint red markings.





DEL

DOLCIMELO



D'AVRELIO VIRGILIANO

LIBRO SECONDO.



Doue si contengono Ricercate fiorite,
e Madrigali, con Canzoni di-
minuite, per sonar uagamē
te con ogni sorte d'In-
strumento.



DEL
 DOCCIMELA
 D'AVRELLIO VIRGILIANO
 LIBRO SECONDO.
 Dove il Conestabile Ricerca la
 e si s'ingala con Caron di
 munito, per tener agguato
 e con ogni forte d'ar-
 strumento.

Flauto
 Cori
 Violino
 Tromba
 Ricercar Facile
 di Flauto: Cori
 Violino: Tromba
 Facilmili



Ricercata
per Viola Ba-
narda, c
Lento.

Handwritten musical score for Viola da Gamba, C, Lento. The page contains 14 staves of music with complex rhythmic patterns and many accidentals.

26

Handwritten musical score for Viola da Gamba, C, Lento. The page contains 14 staves of music, with the final staff ending with the text "U. Annis".



Ricercata
per Flauto
et ogni altro
instrumento.

The left page of the manuscript contains a handwritten musical score for a piece titled "Ricercata". The score is written on ten staves, each beginning with a red clef. The notation is dense and complex, featuring a variety of rhythmic values, including minims, crotchets, and quavers, as well as rests and accidentals. The ink is dark brown, and the paper shows signs of age and wear.

The right page of the manuscript contains a handwritten musical score, which is significantly damaged. The top portion of the page shows clear notation on several staves, but the lower portion is heavily obscured by large, irregular brown stains, likely from water damage or mold. The page number "27" is visible in the upper right corner. A ruler is placed at the bottom of the page for scale.



Ricercata
per corni
to, Violino,
Traverso,
et altri in-
strumenti.

The first page of the manuscript contains 12 staves of handwritten musical notation. Each staff begins with a red clef and a red time signature. The notation is dense and rhythmic, featuring many beamed notes and rests. The ink is dark brown and the paper shows signs of age and staining.

The second page of the manuscript contains 12 staves of handwritten musical notation, continuing from the first page. The notation is consistent with the first page, showing dense rhythmic patterns. The page number '25' is written in the top right corner. The ink is dark brown and the paper shows signs of age and staining.

Handwritten signature or initials at the end of the second page.



Ricercata
per Flauto,
et altri In-
strumenti.

Handwritten musical score for Ricercata, left page. The score consists of 12 staves of music, each beginning with a red clef. The notation is dense and complex, featuring many beamed notes and rests. The paper shows signs of age and staining.

100
25

Handwritten musical score for Ricercata, right page. The score consists of 12 staves of music, each beginning with a red clef. The notation is dense and complex, featuring many beamed notes and rests. The paper shows signs of age and staining. The word "U. Finis" is written at the end of the first staff.

Handwritten musical score for Ricercata, right page, second system. The score consists of 12 staves of music, each beginning with a red clef. The notation is dense and complex, featuring many beamed notes and rests. The paper shows signs of age and staining.

Ricercata
per Tranc-
sa, Violino,
cornetti, et
altri Instru-
menti.

Handwritten musical score for Ricercata per Trancsa, Violino, cornetti, et altri Instru-menti. The score is written on ten staves, with the first staff containing a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by dense, rhythmic patterns, including many sixteenth and thirty-second notes, and frequent use of slurs and ties. The notation is in black ink on aged, slightly stained paper.

Handwritten musical score on the right page of the manuscript. The page is numbered '50' in the upper right corner. The score continues from the previous page, featuring similar dense, rhythmic patterns. The notation is in black ink on aged, slightly stained paper. The score concludes with a double bar line and the handwritten text 'Alla fine'.



Ricercar per
Flauto Cor-
netto Violon-
traverso, esi-
mili in Belta-
gia.

Handwritten musical score for Ricercar per Flauto Cornetto Violontraverso, esimili in Beltagia. The score is written on 12 staves with a treble clef and a 4/4 time signature. The music is dense and features many sixteenth and thirty-second notes.

Handwritten musical score on page 31, continuing from page 32. It consists of 12 staves of music with a treble clef and a 4/4 time signature. The notation is dense and includes various rhythmic values.



Ricercar
come di
sopra.

51

52



Ricercar
come di
sopra.



Ricercar
come, di
sopra.

35
54

Schuple





Ricercar
di Flauto:
cornetto:
Violino:
Trauerse
e simili.

Handwritten musical score for Ricercar on page 29. The score consists of 12 staves of music, each beginning with a red clef and a red key signature. The notation is dense and features many slurs and ornaments. The paper shows signs of age and staining.

30

Handwritten musical score for Ricercar on page 30. The score consists of 12 staves of music, each beginning with a red clef and a red key signature. The notation is dense and features many slurs and ornaments. The paper shows signs of age and staining. The word "Allegro" is written in the lower right of the page.



Handwritten musical score on the left page of an open manuscript book. The page contains ten staves of music, each with a treble and bass clef. The notation is dense and includes various rhythmic values, accidentals, and slurs. The paper shows signs of age and staining.

33
37

Handwritten musical notation on the top of the right page, consisting of a few staves with notes and clefs. The rest of the page is mostly blank with some faint, illegible markings and staining.



Ricercar
di Flauto
Cornetto:
Violino
Vaguello
e simili.

35



Ricercar
di Viola
balfarda.

Handwritten musical score for Ricercar di Viola balfarda, left page. The score consists of 14 staves of music, featuring complex rhythmic patterns and melodic lines. The notation includes various note values, rests, and bar lines, typical of early modern manuscript notation.

40
39

Handwritten musical score for Ricercar di Viola balfarda, right page. The score consists of 14 staves of music, continuing the complex rhythmic and melodic patterns from the left page. The notation includes various note values, rests, and bar lines, typical of early modern manuscript notation.



Ricercar di
Cornetto Vi-
lino. Basso.
fa, etimi.

40
40



DEL

DOLCIMELO



D'AVRELIO VIRGILIANO ✦ LIBRO TERZO ✦



DOUE

Si contengono tutti modi da sonar qual-

siuoglia Instrumento ; con i loro

Accordi, tanto in concerto,

quanto separati :~





DEL
DODICESIMO
D'AVVILIO VIRGILIANO - LIBRO TERZO

DE
si componere non nisi de istis quibus
sunt instrumenta: can: lon:
Accordi, tantum in cano:
quibus sicuti: -

musée internationale
e biblioteca della musica
di bolonia



COME SI
A CCORDI IL
GRAVECEMBALO

44
43
COME SI
A CCORDI IL
SALTERIO

museo internazionale
e biblioteca della musica
di bolonia



COME SI
ACCORDI
L'ARPA

45
44
COME SI
ACCORDI
IL LAVTO



museo internazionale
e biblioteca della musica
di bogota



COME S'AC
CORDI LA TIORBA
E LA CHITARRA

44
45
COME SI
ACCORDI LA
CITHARA



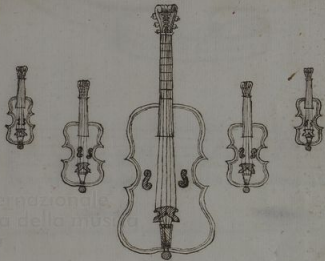
COME SI
ACCORDI
LA LIRA.

43
46
ME IL CONCERTO
COME SI ACCORDI INSIEME
TO DELLE VIOLE.





COME SI ACCORDI IL
CÔCERTO DE' VIOLLINI





In Tuono.	Vn tuo pu alto	Vn tuo pu alto	Alla 3. ^a bassa.	Vn tuo pu basso
	Et			Et
	Alla 3. ^a bassa.			Alla 4. ^a Bassa



TUTTI I MODI DA

Sonar LE VIOLLE IN CON

COME PER



Ordini 1^o da sonar la Viola

C:

A:

T:

B:

Vn Duo più alro



Ordini 2^o da sonar la Viola

C:

A:

T:

B:

Alla quarta

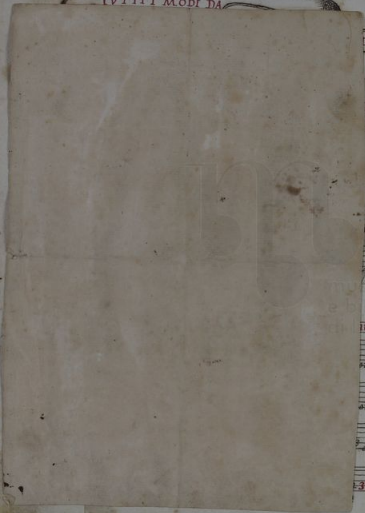


TUTTI I MODI DA

COME PER \flat

IN CONCERTO: COSI PER \flat

24



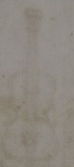
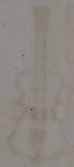
stro:	² In Tuono:	² Un Tu più basso <i>anch'ordinat</i>	⁴ Alla Terza:
1-7-9	02 013 013 023 017	02 013 134 13	24 12 023 024 003
3		134 134 13	3 2
1-2-4	0 003 003 070 9	13 013 013 070	024 024 024 07
	3 2	134	3
1-2-4-5	02 013 023 023	023 13 013 01	24 12 024 024 0
		134	3
1-2-4-5	02 013 013 022	023 134 13 0	24 12 023 024
	023	1	0



ritta	² Alla Quinta	³ Alla Sesta	⁴ Alla Settima
0235	023 13 013 013	13 013 134 134	024 02 023 003
	134	2	1
0245	02 013 013 023	023 134 13	24 12 023 024
	134	134	3
02	02 13 13 0	023 134 13	24 12 023 02
	023	1	0
030	023 13 013	13 013 134	024 02 023 0
	134	2	1



MODI VARI DA SONORIL
VAR IL VIOLINO ~*~

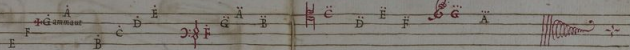


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NVOVA INTAVOLATVRA DI TROMBONI PER SONARLI IN CONCERTO ~ * ~ *

Scala del
Trombone
co la mano



Soggetti per tutte le parti:~

C.

A.

T.

B.

ORDINE ~ PRIMO ~

Vn Tuon piu alto ~

In Tuono:~

Vn Tuon piu basso

Alla Terza:~

C.

A.

T.

B.

ORDINE ~ SECONDO ~

Alla Quarta:~

Alla Quinta:~

Alla Sesta:~

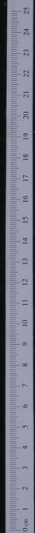
Alla Settima:~

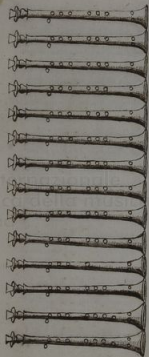
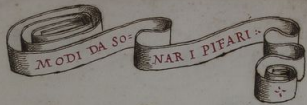
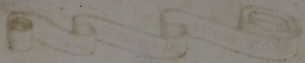


MODI TUTTI DA SONAR IL CORNETTO

*Vn tuō pia al
ro p. b.*
*A suo luogo p.
b. e. p. h.*
*Vn tuō pia al
p. b.*
In Tuono p. h. e. p. h.
*Vn tuō pia ballo
p. h. e. p. h.*
Ala 3^a bassa.
Ala 6^a bassa.
Ala 7^a bassa.

Sonar
 con la
 mano
 sopra
 il
 basso





MODI DA SONAR
LE TRAVÈRSE



A

G

F

E

D

C

B

A

G

F

E

D

C

B

A

G

F

E

D

Allegretto *A suo luogo per. h.*

Allegretto *Alla 4^a alta per. h.*

Allegretto *In Tuono per. b. e per. h.*

Allegretto *Alla 4^a bassa p. b.*

Allegretto *Alla 5^a bassa per. h.*

Allegretto *Alla 4^a bassa per. b. h.*

Allegretto *Alla 5^a bassa per. h.*



MODI DA SONAR LI FLAVTI :-



A suo luogo.

- Vn tuõ piu alto p. b. *♩* Alla 4^a bassa p. b. h.
- In Tuono p. b. h. *♩* Alla 3^a bassa p. b. h.
- Vn tuõ piu basso p. b. h. *♩* Alla 6^a bassa.
- Alla 3^a bassa p. l. h. *♩* Alla 7^a bassa.
- Alla 4^a bassa p. b. h.

Alcune di
in basso
solo a p.
in mezzo
e sopra
piano



Faint handwritten text and musical notation on the left page, including what appears to be a signature or name.

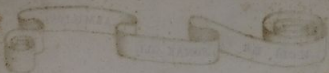




4
3
2
1

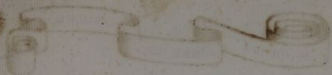
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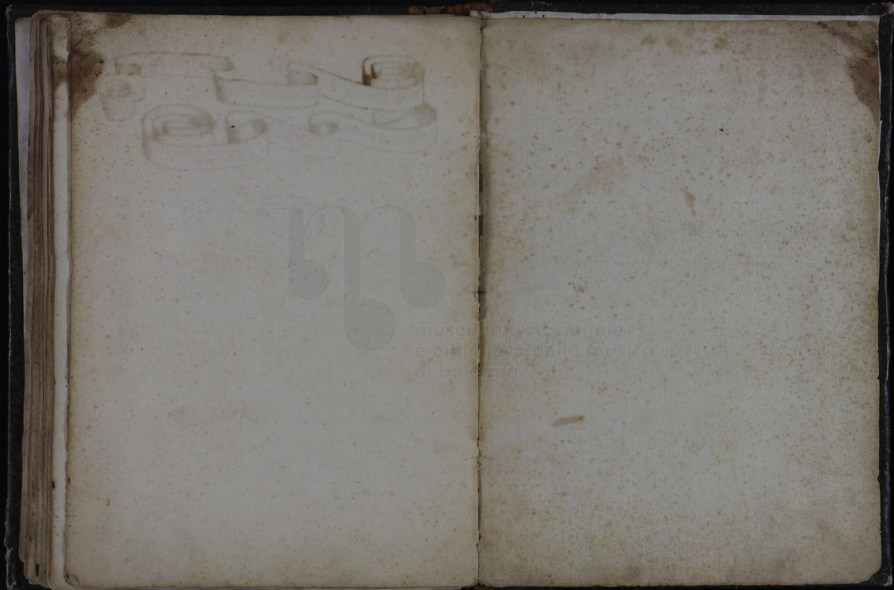
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Fine del volume
Il Conte di...

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