

VIOLINO PRIMO

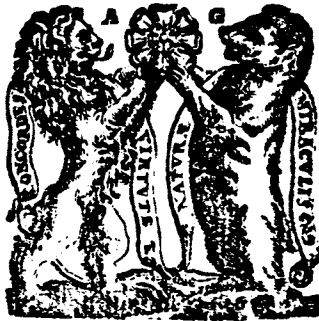
CORRENTI

BALLETTI GALIARDE A₃.è4.

DI MAVRITIO CAZZATI

Maestro Di Capella dell'Insigne Collegiata
In S. PETRONIO Di Bologna.

Nouamente Ristampati



IN VENETIA M DCLVIII

Aprefso Francesco Magni A

La Gonzaga à 3.

C

Orente Prima.

The image displays a musical score for a piece titled "La Gonzaga à 3." and "Orente Prima." The score is written on a grand staff consisting of two five-line staves joined by a brace on the left. The key signature is one flat (B-flat), and the time signature is 3/8. The music is characterized by a rhythmic pattern of eighth notes, often beamed in pairs. The first staff begins with a large letter "C" on the left. The second staff is labeled "Orente Prima." Below the first five staves, there are two sets of empty grand staves, each consisting of two five-line staves joined by a brace, indicating that the piece continues on the following page.

La Guastallefa à 3.

C The first staff of music begins with a large 'C' time signature. The key signature has one flat (B-flat). The time signature is 3/8. The notation consists of a series of eighth notes, some with asterisks above them, and a triplet of eighth notes at the end. The staff ends with a double bar line and a fermata.

Orente Seconda.

The second staff of music continues the piece. It features a series of eighth notes with asterisks, some beamed together. The notation ends with a double bar line and a fermata.

The third staff of music continues the piece. It features a series of eighth notes with asterisks, some beamed together. The notation ends with a double bar line and a fermata.

The fourth staff of music continues the piece. It features a series of eighth notes with asterisks, some beamed together. The notation ends with a double bar line and a fermata.

The fifth staff of music continues the piece. It features a series of eighth notes with asterisks, some beamed together. The notation ends with a double bar line and a fermata.

The sixth staff of music continues the piece. It features a series of eighth notes with asterisks, some beamed together. The notation ends with a double bar line and a fermata.

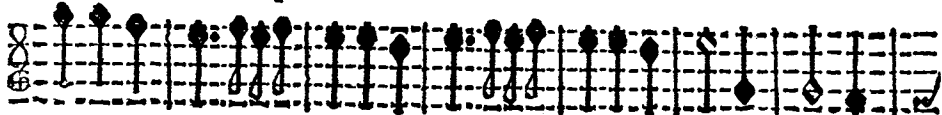
An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

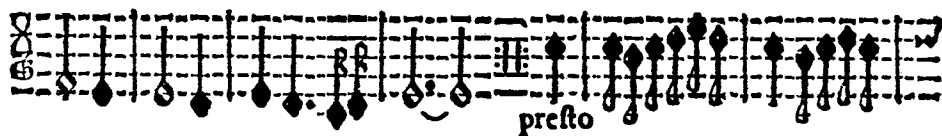
La Luzzara à 3.

C 

Orente Terza. presto



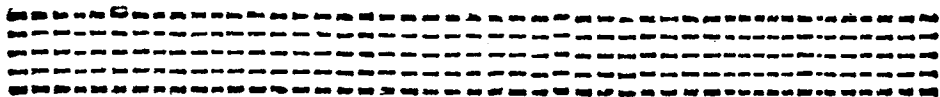
adagio

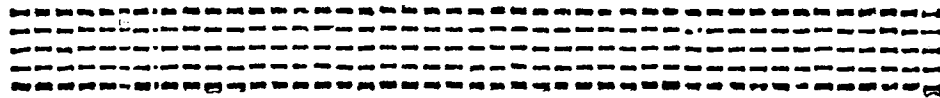


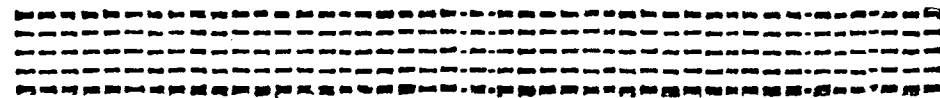
presto











La Ragiola à 3.

C

Orente Quarta

La Bozolina à 3.

6

C

Orente Quinta

La Ricczola à 3.

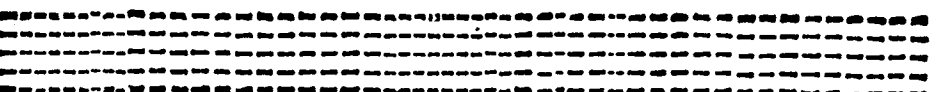
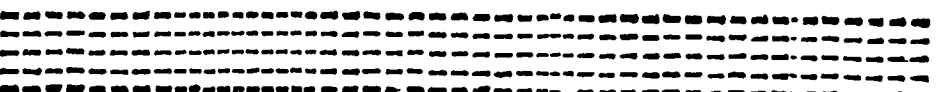
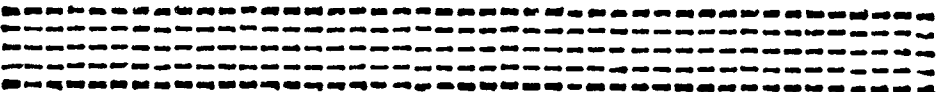
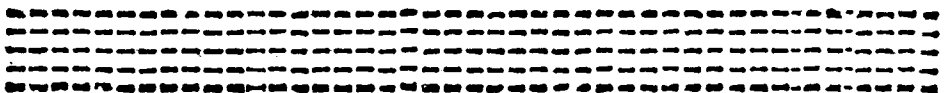
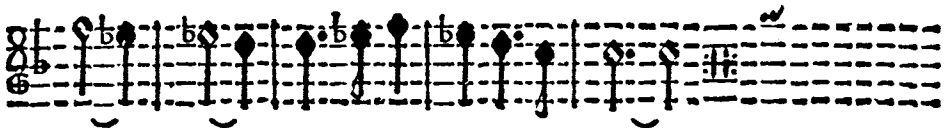
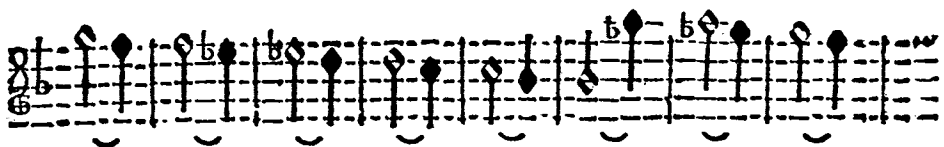
C

Orente Sesta.

L'folina à 3.

C 

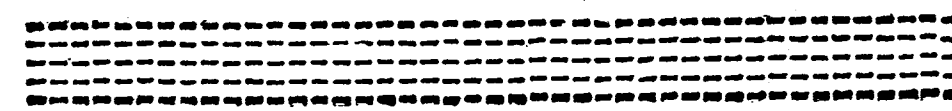
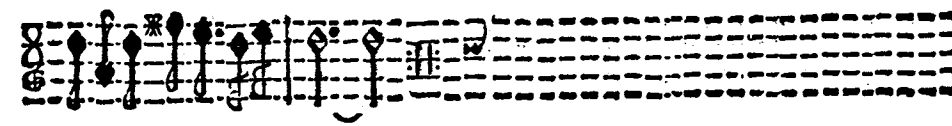
Orente Nona



La Pomponesca à 3.

C 

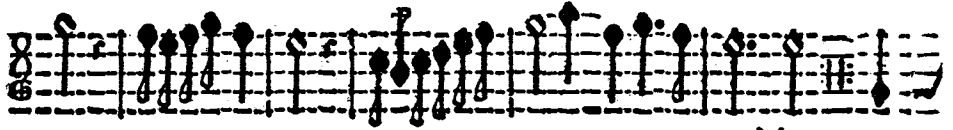
Orente Decima.

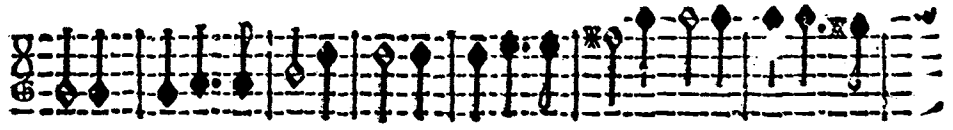



La Batistona à 3.

C 

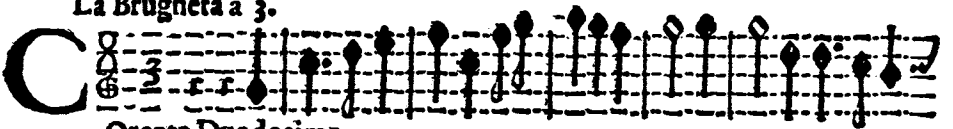
Orente vndecima.





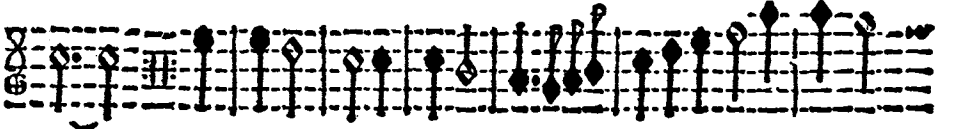


La Brugneta à 3.

C 

Orente Duodecima







A 3.

12

B

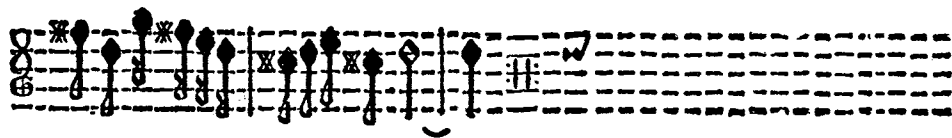
Allegro Primo.

B

Allegro Secondo.

B  12

Alletto Terzo.



B 

Alletto Quarto.



B

Allegro Quinto.

Musical score for 'Allegro Quinto' consisting of three staves. The top staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The middle and bottom staves are in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes dynamic markings such as 'p' (piano) and 'f' (forte).

B

Allegro Sesto.

Musical score for 'Allegro Sesto' consisting of three staves. The top staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The middle and bottom staves are in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes dynamic markings such as 'p' (piano) and 'f' (forte).

B Musical notation for the first staff of 'Alletto Settimo', featuring a treble clef, a common time signature (C), and a series of eighth and sixteenth notes.

Alletto Settimo.

Musical notation for the second staff of 'Alletto Settimo', including a treble clef, a common time signature, and notes with dynamic markings.

piano

Musical notation for the third staff of 'Alletto Settimo', including a treble clef, a common time signature, and notes with dynamic markings.

Musical notation for the fourth staff of 'Alletto Settimo', including a treble clef, a common time signature, and notes with dynamic markings.

piano

adagio

B Musical notation for the first staff of 'Alletto Ottavo', featuring a treble clef, a common time signature (C), and notes with dynamic markings.

Alletto Ottavo.

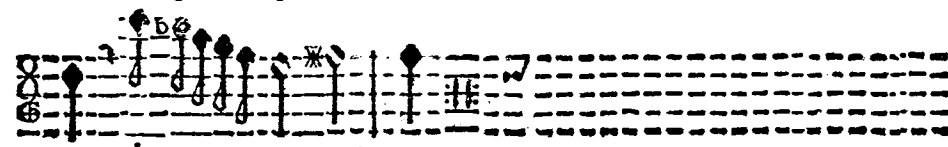

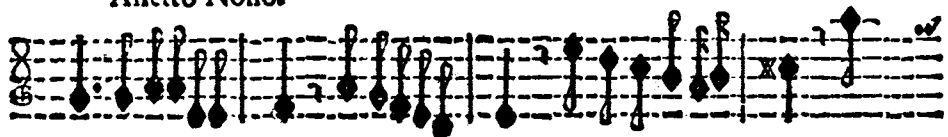
Musical notation for the second staff of 'Alletto Ottavo', including a treble clef, a common time signature, and notes with dynamic markings.

allegro

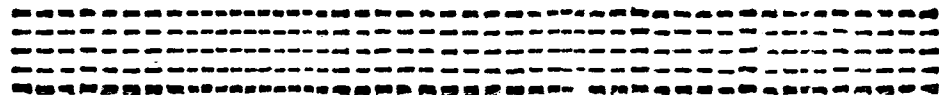
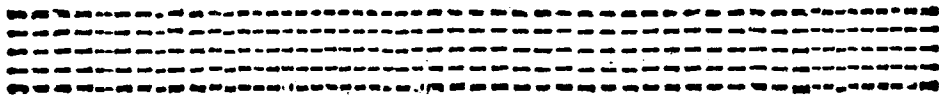
Musical notation for the third staff of 'Alletto Ottavo', including a treble clef, a common time signature, and notes with dynamic markings.

Musical notation for the fourth staff of 'Alletto Ottavo', including a treble clef, a common time signature, and notes with dynamic markings.

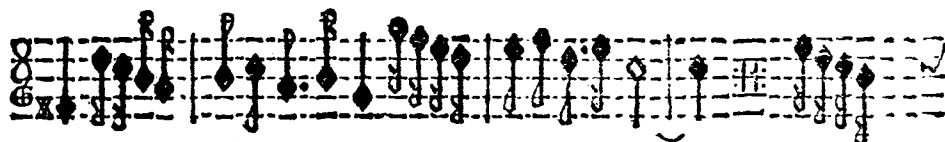
B  16
Allegro Nono.



piano



B  **Alletto Decimo.**



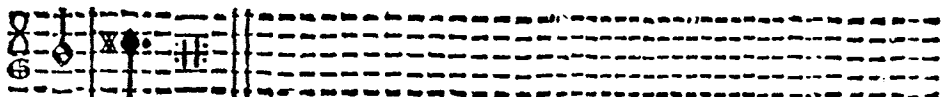


piano

A 4.

E 

Ntrata del Baletto

A 9. finis

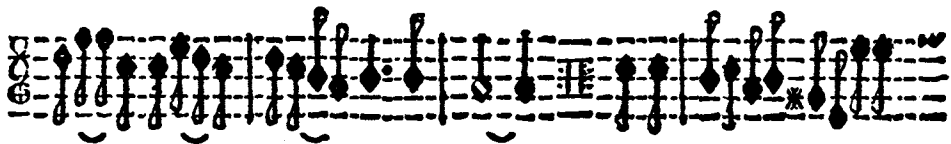
A 4.

18

B

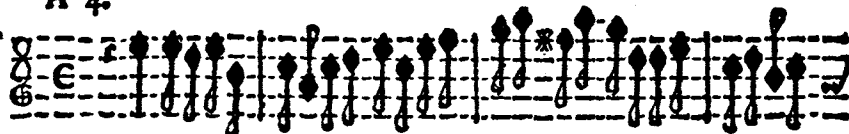


Allegro.

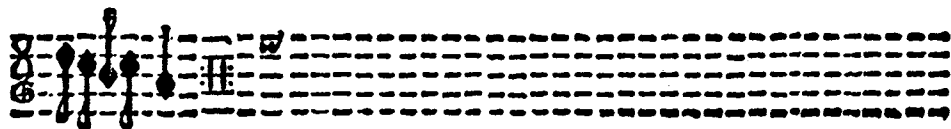
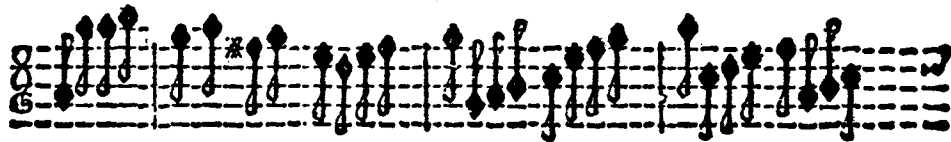


A 4.

T



Recia del Balletto.



A 4

G

Aliarda del Balletto.

Musical score for 'Aliarda del Balletto' in G major, 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a G-clef, and a common time signature. The music features a series of eighth and sixteenth notes, with some notes marked with an asterisk (*). A first ending bracket labeled '19' spans the final two measures of the first staff. The second and third staves continue the melodic line with similar rhythmic patterns. The fourth staff concludes the piece with a double bar line and repeat signs.

A 4

C

Orenze del Balletto.

Musical score for 'Orenze del Balletto' in C major, 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a C-clef, and a common time signature. The music features a series of eighth and sixteenth notes, with some notes marked with an asterisk (*). A first ending bracket labeled 'piano' spans the final two measures of the first staff. The second and third staves continue the melodic line with similar rhythmic patterns. The fourth staff concludes the piece with a double bar line and repeat signs.

A 4. Prima Parte

A

RIA. *adagio* *allegro*

2. Parte.

Capriccio sopra sette notte. à 3.

This musical score consists of eight staves of music, each with a treble clef and a common time signature (C). The notation is highly rhythmic, featuring a series of eighth notes and sixteenth notes, often beamed together. The music is written in a style characteristic of 18th-century manuscript notation. Various musical markings are present throughout the score, including dynamic markings such as 'pian' at the bottom left and 'r.' (ritardando) in several places. There are also some letters like 'F' and 'B' placed above certain notes, possibly indicating fingerings or specific notes. The score concludes with a double bar line and a fermata on the final note of the eighth staff.

Handwritten musical notation on a five-line staff. It features a series of eighth notes, some beamed together, and some notes with stems pointing downwards. A circled number '37' is written above the staff.

Handwritten musical notation on a five-line staff, continuing the sequence of notes from the first staff.

Handwritten musical notation on a five-line staff. A circled 'p' is written above the staff, indicating a piano dynamic.

Handwritten musical notation on a five-line staff. A circled number '40' is written above the staff.

Handwritten musical notation on a five-line staff.

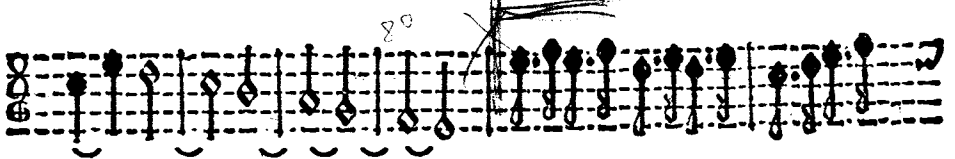
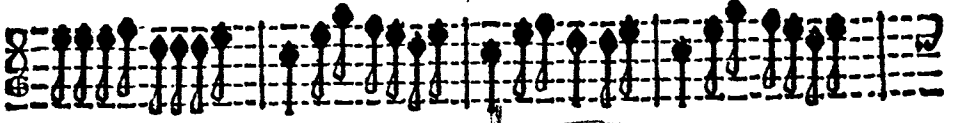
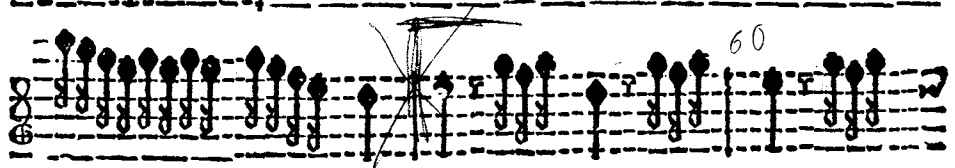
Handwritten musical notation on a five-line staff. The notes are more widely spaced than in the previous staves.

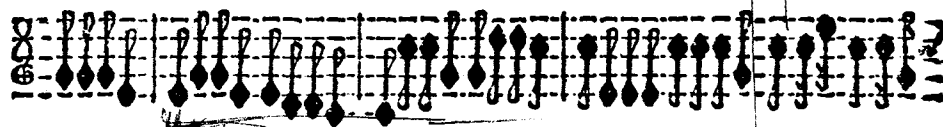
pian

forte

Handwritten musical notation on a five-line staff. A circled 'f' is written above the staff. A large handwritten 'X' is drawn over the end of the staff.

Handwritten musical notation on a five-line staff, concluding the piece with a double bar line.





Handwritten musical notation on a single staff. The notation consists of a series of notes, many of which are beamed together in groups. A double bar line is present. The number "26" is written in the upper right corner of the staff.

Handwritten musical notation on a single staff, continuing the sequence of notes from the first staff.

Handwritten musical notation on a single staff. The number "120" is written above the first few notes.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff. The number "160" is written above the first few notes.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

First musical staff with treble clef and a key signature of one flat. It contains a sequence of chords, each with a 'p' (piano) dynamic marking above it.

Second musical staff with treble clef and a key signature of one flat. It contains a sequence of chords, each with a 'p' (piano) dynamic marking above it.

Third musical staff with treble clef and a key signature of one flat. It contains a sequence of chords, each with a 'p' (piano) dynamic marking above it.

Fourth musical staff with treble clef and a key signature of one flat. It contains a sequence of chords, each with a 'p' (piano) dynamic marking above it. A handwritten 'X' is visible above the staff.

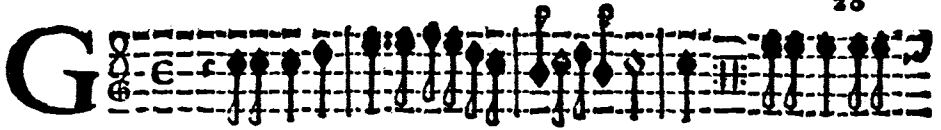
Handwritten scribbles at the top of the fifth staff. The staff itself contains a sequence of chords, each with a 'p' (piano) dynamic marking above it.

tremolo

Sixth musical staff with treble clef and a key signature of one flat. It contains a sequence of chords, each with a 'p' (piano) dynamic marking above it.

Seventh musical staff with treble clef and a key signature of one flat. It contains a sequence of chords, each with a 'p' (piano) dynamic marking above it.

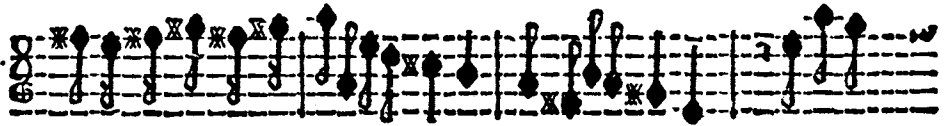
Eight empty musical staves at the bottom of the page.



Aliarda Prima



Voltata.



The first section consists of three staves of music. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of eighth and sixteenth notes, some marked with 'x' and 'r'. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the section with a double bar line and repeat signs.

G

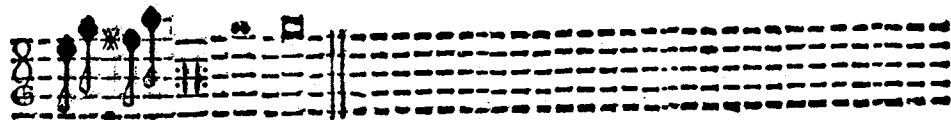
The second section begins with a large, bold letter 'G' on the left. The notation starts with a treble clef, a key signature of one flat, and a common time signature. It features a sequence of eighth and sixteenth notes, with some notes marked with 'x' and 'r'.

Aliarda Seconda. Del Sig. Piero Nichesola.

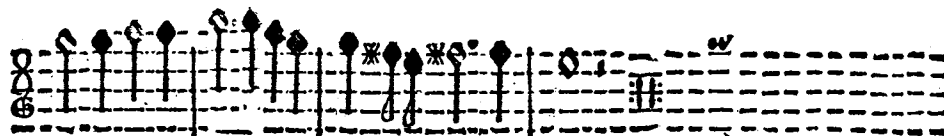
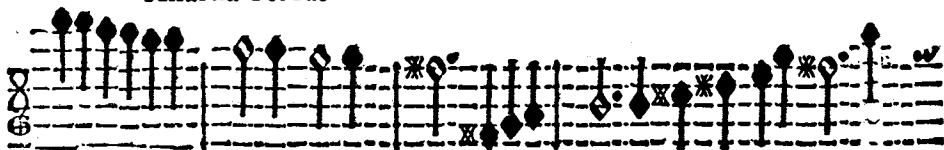
The second section continues across five staves. The notation is consistent with the previous section, featuring a treble clef, one flat key signature, and common time. The music is composed of eighth and sixteenth notes, with various rhythmic markings and accidentals.

Segue la voltata.

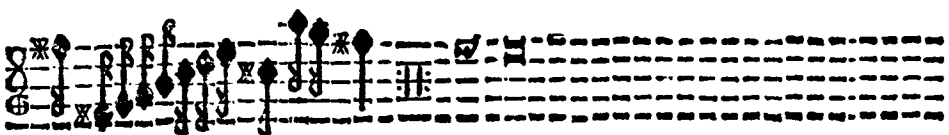
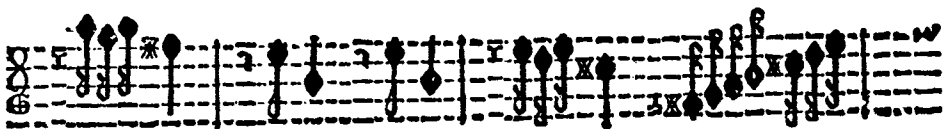
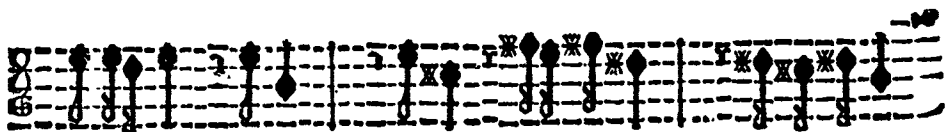
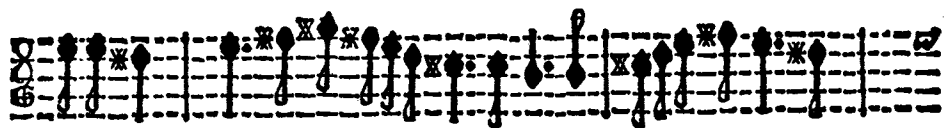
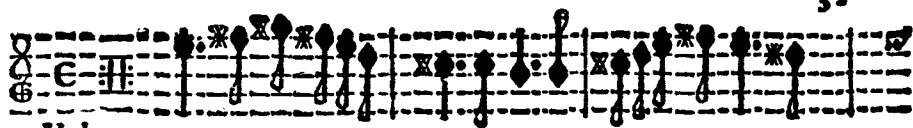
Volтата del Autore



Aliarda Terza.



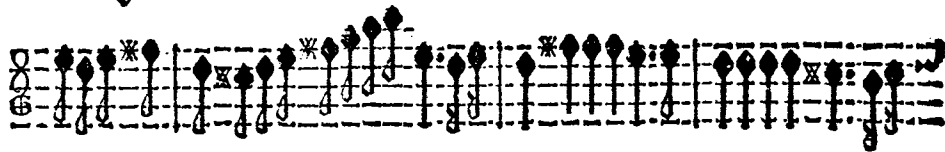
Seguita la voltata.



C 

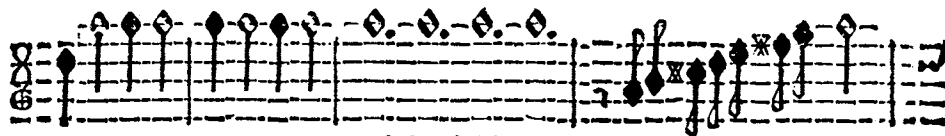
Iacona.

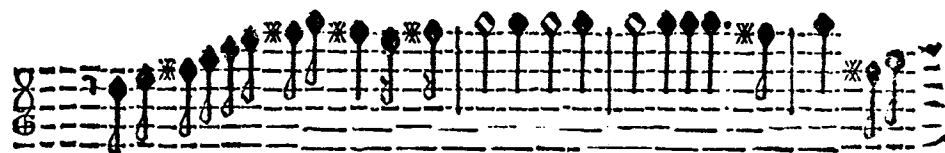




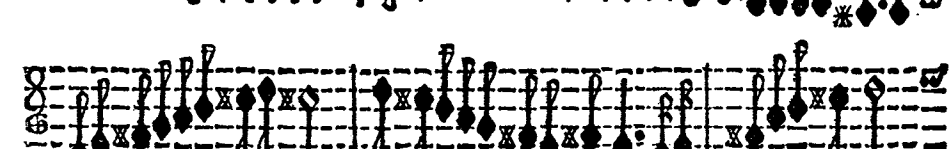
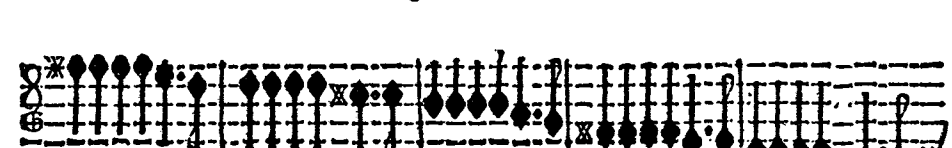
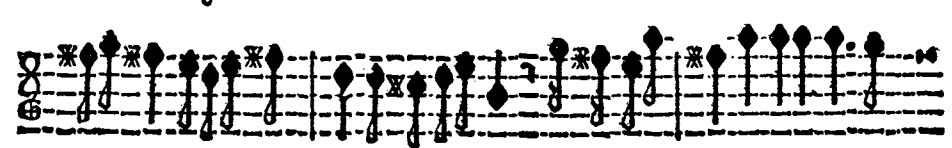
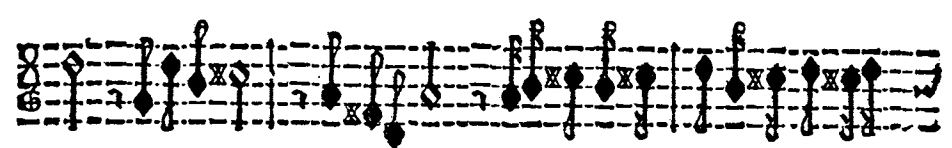
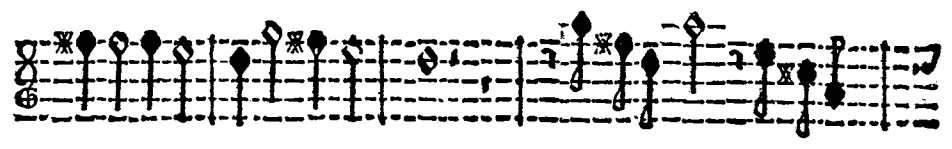


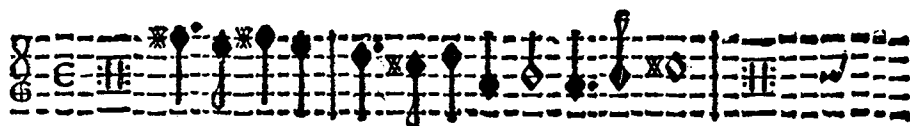
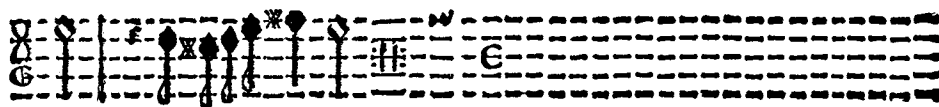
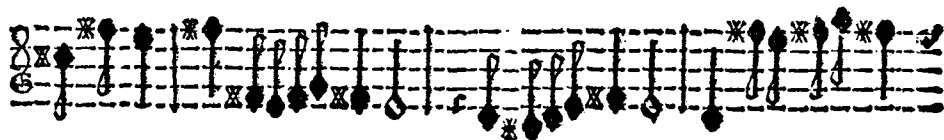




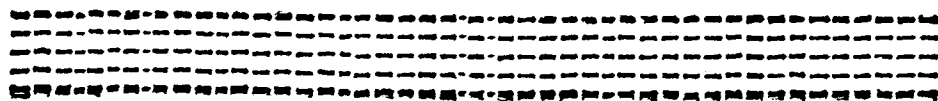
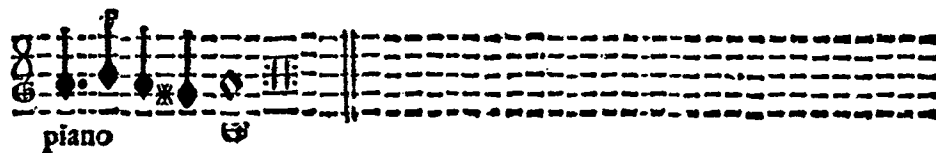
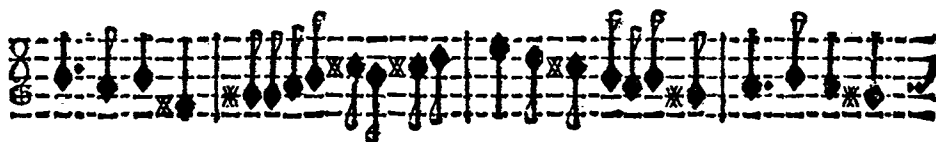








Balletto della Ciacona.



TAVOLA

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I L F I N E.