



E. Boudard del. incise.

An. 1738.

P. Avolio Sculpsit.

Debent Charites hæc pignora Vati.



2

GUIDA ARMONICA,
O
DIZIONARIO ARMONICO.

BEING

A SURE GUIDE

TO

HARMONY *and* MODULATION;

IN WHICH ARE EXHIBITED

The various COMBINATIONS of SOUNDS, Consonant, and
Dissonant, PROGRESSIONS of HARMONY, LIGATURES,
and CADENCES, REAL and DECEPTIVE.

DEDICATED

To his ROYAL HIGHNESS
PRINCE EDWARD.

By F. GEMINIANI.

OPERA X.

Artem alii involvunt multis Ambagibus: Artem
Absque labore Artis, *Geminiane* doces.

Maittaire.

L O N D O N:

Printed for the AUTHOR, by *John Johnson*, in *Cheapside*; where may be had
all the AUTHOR'S WORKS.

[Ca. 1760]

GUIDA ARMONICA

DIZIONARIO ARMONICO

MAESTRO GIUSEPPE

HARMONY and MODULATION

IN WHICH ARE EXHIBITED

The various Compound and Simple Sounds, Cadences, and
the Principles of Harmony, Modulation,
and Cadence, and the Derivatives



DEDICATED

To His ROYAL HIGHNESS

PRINCE EDWARD

BY F. GEMINIANI

OPERA II

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L O N D O N :

Printed by the Author, by John Johnson, in Old Street; where may be had
all the Author's Works.

T H E

P R E F A C E.

MODULATION is universally acknowledged to be one of the most important Branches of the Science of Musick, and to which it owes some of its greatest Beauties and principal Powers; and yet no Branch of that Science hath been more neglected: So that in the many Volumes which have been written upon the Subject of Musick, very little hath been said of Modulation; while Matters very well known, and of much less Importance have been largely insisted on.

The ancient Composers however, perfectly understood the Art of Modulation, as is evident from their Works: But it must be confessed, their Method of modulating was not altogether proper for Instrumental Musick.

B. Lulli, *A. Corelli*, and *J. Bononcini*, were the first Improvers of Instrumental Musick; and had Genius and natural Abilities sufficient to draw from the Ancients, such a Variety of Modulation, as they judged sufficient to render their Compositions delightful and spirituous. But they are greatly mistaken who imagine that the vast Foundation of universal Harmony can be established upon the narrow and confined Modulation of those Authors. If those Authors had introduced more of the Substance of the ancient Modulation into their Compositions, they would have had greater Variety in them, and consequently would have been more entertaining.

The Rules for Modulation, which have been received by many within these Forty Years, are extremely short and defective; and, by leaving out the greatest Part of the Science, have reduced it within the narrowest Limits; and rendered it poor, jejune, and sterile, to the last Degree. It will not be expected that I should here enter into a formal Proof of this Assertion; were it necessary, I might refer, for Proof, to a Multitude of Compositions, which have appeared in different Parts of *Europe*, within these Forty Years, and which, though composed by different Persons, yet in Point of Modulation, are all exactly alike. But I shall only observe, that although there is not an ordinary Performer upon any Instrument, in any Part of *Europe*, who does not boast his having composed Sonatas, Concertos, Cantatas, &c. Yet there are but few modern Composers, even of a much higher Class, who can be truly said to have produced any thing new with respect to Melody, Harmony, and Modulation. What can this be owing to, but imperfect and defective Rules? Which instead of guiding the Students of Harmony, mislead them; instead of assisting, improving, and exalting natural Genius, confine and depress it.

These

The P R E F A C E.

These Considerations, and the Advantage I conceived a more just and extensive System of Modulation, would be to the Science of Musick, induced me to compile the following Work, a Work of no small Difficulty, the Labour of many Years, and not a few of them almost wholly spent therein. I have the Satisfaction however to think my Time well spent, and my Labour well bestowed; I am persuaded this Work will be of the greatest Use to the Students of Harmony, by enlarging their Ideas, and giving them just and compleat Notions of Harmony and Modulation. I mean such of them as will not be wanting to themselves, but by a diligent Study and Application, endeavour to lay up in their Memories the Substance thereof. But as Memory cannot always be depended upon, the Work is so disposed, that the Student, whenever he has any Doubts or Difficulties in composing, with Respect to Modulation or Harmony, may recur to it as a Dictionary.

I do not pretend that every thing which regards the general Combination of Sounds, and Modulation are contained in this Book. I declare that the Composition of the Tone Major, and the Modulation by the Scale ascending and descending, and by Imitation are not contained therein. These I intend to print in a short Time, by Way of Supplement thereto, if my Health permit.

THE HISTORY OF THE

Faint, illegible text, likely bleed-through from the reverse side of the page. The text is arranged in several paragraphs and appears to be a historical or biographical account.

Directions for the Use of this Book.

WHEN you have written the Mark of the Clef C : and the Mark of the Time C and chosen indifferently any one of the five Notes represented in the Beginning of the first Page, and written the same down, and the Figures over it, if any, You are to observe the Number under that Note, and turn to the Page marked with the same Number; there you will find several Passages beginning with the same Note, and with the same Figures over it, or without Figures over it, if there be no Figures over the Note you have chosen; choose any one of those Passages, and write it down with the Figures exactly, except the first Note, which must be omitted, being already written. When you turn to the Page marked with the same Number; there you will find several Passages beginning with the same Note with which the last Passage you have written down endeth, and with the same Figures over it, or without Figures over it, if there be no Figures over the last Note of the Passage you have written down; choose any one of those Passages, and write it down as before, omitting the first Note. And thus proceed from Passage to Passage to what Length you please, always finishing with a Passage marked C being a final Cadence, for the other Mark C signifies an indefinite Cadence, or Cadence of Suspension. But it is to be observed, that this Mark C does not mean that you must necessarily end whenever you choose a Passage marked with it, for you may still proceed, but then if you find No. 22 at the End of the final Cadence, it will be best to go on with some one of the Passages in the two last Lines of Page 22.

When you have proceeded as far as you please, you will find several Notes without any Perpendicular Lines (called Bars) between them. You must then add so many Perpendicular Lines, that there may be one Note without a Tail (called a Semibreve) or two Notes with Tails (called Minims) between every two perpendicular Lines, so that where there are two Notes without Tails together, and no perpendicular Line between them, you may either add Tails to those Notes, or draw a perpendicular Line between them. After this if you find a little circular Line cross any Bar or perpendicular Line (called by Musicians a Ligature) you must take Care that the Note which precedes the Bar, or perpendicular Line, may be either of greater or equal Duration with the Note following the Bar or Line, and never of less. A Note without a Tail (called a Semibreve) is of double the Duration of a Note with a Tail, called a Minim.

By observing the foregoing Directions it is impossible for the most Ignorant to err. But the good Effect of the Melody and Harmony will be greater or less, according to the Choice of the Passages.

NB. Great Care must be taken to write the Figures over the several Passages, with the utmost Exactness.

The Letters *C*, *T*, *Pr.* and *P.* over and under the Staff, in the Beginning of the first Page, are of no Importance. The Letter *C*. means Clef, *T*. Time, *Pr.* Principal, and *P.* Page.

2/

Handwritten musical notation on a page with 10 staves. Each staff contains several measures of music with various notes, accidentals, and fingerings. The notation includes numbers 1-8 for fingerings, sharp and flat symbols, and some notes with stems and beams. The page is numbered 18, 28, 7, 18, 27, 24, 7, 6, 22, 26, 8, 12, 24, 33, 14, 8, 3, 27, 8, 16, 17, 20, 14, 7, 7, 7, 13, 28, 8, 8, 8, 5, 3, 17, 4, 23, 16, 6, 18, 13, 17, 3, 4, 14, 28, 18, 12, 23, 18, 13, 7, 28, 17, 13, 3, 23, 19, 25, 7, 13, 8, 7, 24, 18, 7, 27, 8.

Handwritten musical notation on a page, consisting of 48 numbered staves (1-48) arranged in a grid. Each staff contains musical notes, rests, and various symbols (accents, slurs, etc.). The notation is dense and appears to be a form of shorthand or tablature, possibly for guitar or a similar instrument. The symbols include numbers (1-8), letters (b, #, 6, 7, 8), and other musical notations. The page is aged and shows some staining.

Handwritten musical notation on a page, consisting of 48 numbered staves (1-48) arranged in a grid. Each staff contains musical notation, including notes, rests, and various symbols (accents, slurs, etc.). The notation is dense and appears to be a form of shorthand or tablature, possibly for guitar or a similar instrument. The page is numbered 4/8 in the top left corner.

Handwritten musical notation on a page with 10 rows of staves. Each staff contains several measures of music, with numbers written below the notes. The numbers are arranged in a grid-like pattern across the page.

The numbers are as follows:

- Row 1: 3, 6, 3, 18., 3, 7, 6, 8, 29., 3, 7, 6, 7., 3, 7, 6, 8, 7, 11., 3, 7, 6, 8, 3., 3, 7, 6, 8, 23.
- Row 2: 3, 7, 6, 8, 6., 3, 7, 6, 8, 3., 3, 7, 6, 8, 7., 3, 7, 6, 8, 13., 3, 7, 6, 8, 11., 3, 7, 6, 8, 17.
- Row 3: 3, 7, 6, 8, 29., 3, 7, 6, 8, 10., 3, 7, 6, 8, 23., 3, 7, 6, 8, 13., 3, 7, 6, 8, 11., 3, 7, 6, 8, 6.
- Row 4: 3, 5, 19., 3, 6, 7, 8, 6, 10., 3, 6, 7, 3, 17., 3, 6, 7, 8, 16., 3, 6, 7, 8, 10., 3, 6, 7, 8, 8.
- Row 5: 3, 7, 6, 8, 13., 3, 6, 7, 8, 7., 3, 6, 7, 8, 12., 3, 6, 7, 8, 19., 3, 6, 7, 8, 13., 3, 6, 7, 8, 7.
- Row 6: 3, 6, 7, 8, 20., 3, 6, 7, 8, 6., 3, 6, 7, 8, 20., 3, 6, 7, 8, 1., 3, 6, 7, 8, 6., 3, 6, 7, 8, 17.
- Row 7: 3, 6, 7, 8, 7., 3, 6, 7, 8, 7., 3, 6, 7, 8, 11., 3, 6, 7, 8, 14., 3, 6, 7, 8, 13., 3, 6, 7, 8, 16.
- Row 8: 3, 6, 7, 8, 23., 3, 6, 7, 8, 18., 3, 6, 7, 8, 8., 3, 6, 7, 8, 24., 3, 6, 7, 8, 12., 3, 6, 7, 8, 7.
- Row 9: 5, 6, 7, 8, 7., 5, 6, 7, 8, 6., 5, 6, 7, 8, 6., 5, 6, 7, 8, 3., 5, 6, 7, 8, 1., 5, 6, 7, 8, 6.
- Row 10: 5, 6, 7, 8, 6., 5, 6, 7, 8, 6., 5, 6, 7, 8, 8., 5, 6, 7, 8, 18., 5, 6, 7, 8, 23., 5, 6, 7, 8, 7.
- Row 11: 5, 6, 7, 8, 14., 5, 6, 7, 8, 13., 5, 6, 7, 8, 8., 5, 6, 7, 8, 14., 5, 6, 7, 8, 28., 5, 6, 7, 8, 18.

Handwritten musical notation on a page, consisting of 48 numbered exercises (1-48) arranged in 8 rows of 6 exercises each. Each exercise is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and fingerings (numbers 1-5). Some exercises include a double bar line at the beginning, indicating a new section or key signature change. The exercises are numbered 1 through 48, with some numbers appearing in multiple locations (e.g., 1, 2, 3, 4, 6, 7, 8, 11, 13, 14, 16, 17, 20, 22, 23, 24, 25, 26, 31, 33, 34, 37, 40, 43, 44, 47).

Handwritten musical notation on a page, consisting of 12 rows of staves. Each staff contains a sequence of notes and rests, with numbers written above and below the notes. The numbers are arranged in a grid-like pattern, often with a double slash (//) at the beginning of a row. The numbers are: 6, 5, 4, 3, 2, 1, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The notation includes various symbols such as asterisks, double slashes, and numbers written above and below the notes.

Handwritten musical notation on a page with 12 staves. Each staff contains several measures of music, with numbers written below the notes. The notation includes various symbols such as circles, lines, and asterisks, likely representing specific musical notes or techniques. The page is numbered 8/ at the top left.

8/

20. 23. 16. 24. 16. 13.

7. 8. 8. 22. 8. 16.

17. 20. 13. 13. 18. 13

6. 14. 7. 11. 11. 11.

13. 17. 22. 4. 27. 27.

8. 16. 18. 14. 14. 3.

27. 16. 22. 8. 25. 17.

16. 13. 16. 7. 31. 8.

14. 16. 1. 20. 28. 20.

8. 7. 28. 14. 8. 14.

8. 16. 31. 6. 14. 8.

Handwritten musical notation on a page, consisting of 12 rows of six staves each. Each staff contains a sequence of notes and rests, with various musical symbols and numbers written above and below. The notation includes notes with stems and flags, rests, and various accidentals (sharps, flats, naturals). Numbers are placed above or below notes, often indicating fingerings or specific rhythmic values. Some staves begin with a double bar line and a repeat sign. The page is numbered with small numbers (e.g., 31, 18, 28, 7, 17, 31) at the end of each staff, likely indicating measure numbers or section markers. The overall style is that of a handwritten musical score or exercise book.

Handwritten musical notation on a page, consisting of 10 rows of six staves each. Each staff contains a sequence of notes and rests, with various musical symbols and numbers written above and below. The notation includes:

- Staff clefs (treble and bass clefs).
- Time signatures (e.g., 4/4, 3/4, 2/4).
- Notes (quarter, eighth, and sixteenth notes).
- Rests (quarter, eighth, and sixteenth rests).
- Accents and slurs.
- Handwritten numbers (e.g., 7, 16, 27, 28, 24, 13, 26, 25, 6, 17, 7, 14, 11, 33, 31, 17, 20, 31, 13, 33, 28, 11, 6, 8, 31, 28, 17, 13, 16, 18, 12, 18, 20, 19, 17, 18, 23, 27, 16, 18, 8, 12, 13, 18, 23, 7, 8, 27, 31, 19, 1, 31, 13, 19, 16, 27, 10, 22, 4, 20, 10, 25, 8, 16, 20).

The notation is arranged in a grid-like fashion, with each row containing six staves. The numbers below each staff likely indicate measure numbers or other musical parameters. The handwriting is in dark ink on aged, slightly yellowed paper.

Handwritten musical notation on a page, consisting of 48 measures arranged in 8 rows and 6 columns. Each measure contains a single staff with notes and fingerings. The notation includes various rhythmic values and fingerings, such as 8, 7, 6, 5, 4, 3, 2, 1, and 0. Some measures have a double bar line and a repeat sign. The page is numbered 11 through 31 in the bottom right corner of each measure.

Handwritten musical notation on a page, consisting of 12 rows of six staves each. Each staff contains a sequence of notes and rests, with various accidentals (sharps, flats, naturals) and fingerings (numbers 1-5) written above. The notation is organized into measures, with measure numbers written below the staves. The page is divided into sections by double slashes (//) on the left margin.

Measure numbers visible on the page include: 17, 19, 7, 4, 4, 27, 4, 33, 11, 33, 4, 16, 19, 27, 8, 19, 17, 25, 7, 28, 13, 11, 16, 20, 25, 31, 11, 13, 23, 13, 18, 27, 16, 23, 3, 17, 20, 10, 14, 28, 31, 20, 14, 31, 23, 23, 16, 29, 8, 31, 31, 28, 8, 27, 26, 7, 25, 8, 18, 15, 7, 11, 28, 27, 31.

Key features of the notation include:

- Use of treble clefs and a key signature with one flat (B-flat).
- Accidentals: sharps (#), flats (b), and naturals (♮).
- Fingerings: numbers 1 through 5 placed above notes.
- Groupings: some notes are grouped with brackets or slurs.
- Section markers: double slashes (//) on the left margin.

Handwritten musical notation on a page, consisting of 10 rows of six staves each. The notation includes notes, rests, and various musical symbols such as accidentals (sharps, naturals, flats) and dynamic markings (e.g., mf , f). The page is numbered with small numbers (1-31) indicating measures or sections. The notation is arranged in a grid-like pattern across the page.

Row 1: Measures 4, 19, 8, 6, 13, 7.

Row 2: Measures 16, 7, 17, 13, 13, 16.

Row 3: Measures 23, 6, 7, 8, 28, 20.

Row 4: Measures 28, 10, 13, 28, 20, 16.

Row 5: Measures 10, 15, 20, 11, 27, 25.

Row 6: Measures 27, 28, 18, 12, 31, 14.

Row 7: Measures 22, 23, 22, 15, 8, 8.

Row 8: Measures 8, 28, 7, 13, 27, 10.

Row 9: Measures 18, 23, 27, 12, 32, 16.

Row 10: Measures 13, 12, 17, 13, 11, 1.

Row 11: Measures 27, 27, 8, 28, 8, 8.

20/

17. $x6^6$ $b3$ 3 $x6^6$ 6 5 $x6^6$ 6 5 $x6^6$ $b3$ $x3$ 98 47 $x6^6$ $b3$ $x6^6$ $b3$ $x3$

$x6^6$ $b3$ $x3$ 47 $x6^6$ 6 $x3$ 47 $x6^6$ 5 $x6^6$ $b3$ 6 $x4$ $x6^6$ $b3$ 4 $x6^6$ 4 6 5

$x6^6$ 6 $x6^6$ $x4$ 3 $x6^6$ $b3$ $x3$ 98 7 $x6^6$ $b3$ 6 4 $x6^6$ $x4$ 6 $x6^6$ $b3$ 6

$x6^6$ 6 $b3$ 4 $x6^6$ 6 $x3$ $x6^6$ 3 6 8 $x6^6$ 6 5 $b3$ $x6^6$ 6 4 $x6^6$ 3 6 6

$x6^6$ 3 6 6 $x6^6$ 3 6 8 $x6^6$ 3 6 $b3$ 5 $x6^6$ 3 6 4 6 $x6^6$ 3 6 4 $x6^6$ 3 6

$x6^6$ 3 6 $x3$ 47 $x6^6$ 3 6 $x3$ 7 $x6^6$ 3 6 $b3$ $x3$ 47 $x6^6$ 3 6 3 4 $x6^6$ 3 6 $b3$ $x6^6$ 3 6 4 5

$x6^6$ 3 6 4 5 $x6^6$ 3 6 8 $x6^6$ 3 6 $b3$ $x3$ $x6^6$ 3 6 5 $x6^6$ 3 6 4 $x6^6$ 3 6 6

45 3 $x4$ 6 45 3 $x3$ 7 8 45 3 $x3$ 7 6 45 3 $x3$ 7 6 $x3$ 45 3 $x3$ 7 8 45 3 $x3$ 7 6

45 3 $x5$ 7 6 45 3 $x5$ 5 7 45 3 $x3$ 7 45 3 $x3$ 7 8 45 3 $x5$ 6 5 45 3 $x5$ 8

$x3$ $x3$ $x3$ $x3$ $x3$ $x3$ 6 $x3$ 6 5

$x3$ 5 $x3$ 5 6 6 6 $b3$ $x3$ 6 $b3$ $x3$ $x3$ $x3$

Handwritten musical notation on a page, consisting of 12 rows of staves. Each staff contains notes, rests, and various musical symbols (accidentals, dynamics, etc.). The notation is organized into measures, with measure numbers written below the staves. The page is numbered 22 in the top right corner.

Measure numbers: 13, 16, 28, 31, 6, 13, 28, 16, 14, 33, 11, 13, 14, 14, 26, 31, 20, 11, 18, 27, 11, 10, 33, 8, 10, 28, 29, 7, 16, 11, 31, 28, 13, 18, 27, 26, 20, 16, 17, 25, 24, 13, 16, 27, 1, 3, 13, 27, 17, 25, 16, 18, 8, 23, 23, 16, 23, 24, 26, 14, 16, 17, 26, 10, 13.

The page contains 12 staves of handwritten musical notation. Each staff is divided into six measures. The notation includes notes on a five-line staff, with various accidentals (sharps, flats, naturals) and fingerings (numbers 1-5) written above or below the notes. Some measures contain rests or specific rhythmic markings. The page is numbered '22' in the top left corner. The handwriting is in black ink on aged, slightly yellowed paper.

Handwritten musical notation on a page, consisting of 10 rows of staves. Each staff contains notes, rests, and various musical symbols (accents, slurs, etc.). The notation is organized into measures, with measure numbers written below the staves. The page number '23' is written in the top right corner.

Measure numbers visible on the page include: 18, 6, 13, 12, 8, 8, 8, 1, 26, 28, 17, 18, 28, 31, 28, 33, 18, 17, 17, 28, 14, 20, 28, 28, 7, 8, 28, 31, 1, 23, 18, 29, 33, 14, 31, 7, 27, 17, 7, 8, 18, 12, 26, 12, 27, 20, 32, 10, 7, 8, 10, 28, 14, 24, 28, 28, 20, 29, 10, 7, 11, 27, 32, 17.

Key features of the notation include:

- Notes with stems and flags.
- Accents (circles with a dot) placed above notes.
- Slurs connecting groups of notes.
- Rests represented by horizontal lines.
- Various rhythmic markings and symbols.

24

Handwritten musical notation for guitar, consisting of 48 numbered measures (10-28) arranged in 8 rows of 6. Each measure contains a staff with a treble clef and a single note with a circled number above it. The numbers represent fret positions on the strings. Some numbers are accompanied by a sharp symbol (#) or a flat symbol (b).

Measures 10-28:

- 10. $\begin{matrix} 8 & 6 & 8 \\ 3 & 4 & 3 \end{matrix}$
- 11. $\begin{matrix} 8 & 5 & 7 \\ 3 & 4 & 3 \end{matrix}$
- 12. $\begin{matrix} 8 & 5 & 7 \\ 3 & 4 & 3 \end{matrix}$
- 13. $\begin{matrix} 8 & 5 & 7 \\ 3 & 4 & 3 \end{matrix}$
- 14. $\begin{matrix} 8 & 5 & 7 \\ 3 & 4 & 3 \end{matrix}$
- 15. $\begin{matrix} 8 & 5 & 7 \\ 3 & 4 & 3 \end{matrix}$
- 16. $\begin{matrix} 8 & 5 & 7 \\ 3 & 4 & 3 \end{matrix}$
- 17. $\begin{matrix} 8 & 5 & 7 \\ 3 & 4 & 3 \end{matrix}$
- 18. $\begin{matrix} 8 & 5 & 7 \\ 3 & 4 & 3 \end{matrix}$
- 19. $\begin{matrix} 8 & 5 & 7 \\ 3 & 4 & 3 \end{matrix}$
- 20. $\begin{matrix} 8 & 5 & 7 \\ 3 & 4 & 3 \end{matrix}$
- 21. $\begin{matrix} 8 & 5 & 7 \\ 3 & 4 & 3 \end{matrix}$
- 22. $\begin{matrix} 8 & 5 & 7 \\ 3 & 4 & 3 \end{matrix}$
- 23. $\begin{matrix} 8 & 5 & 7 \\ 3 & 4 & 3 \end{matrix}$
- 24. $\begin{matrix} 8 & 5 & 7 \\ 3 & 4 & 3 \end{matrix}$
- 25. $\begin{matrix} 8 & 5 & 7 \\ 3 & 4 & 3 \end{matrix}$
- 26. $\begin{matrix} 8 & 5 & 7 \\ 3 & 4 & 3 \end{matrix}$
- 27. $\begin{matrix} 8 & 5 & 7 \\ 3 & 4 & 3 \end{matrix}$
- 28. $\begin{matrix} 8 & 5 & 7 \\ 3 & 4 & 3 \end{matrix}$

Handwritten musical notation on a page, consisting of 48 numbered staves (1-48) arranged in 8 rows of 6. Each staff contains a sequence of notes and rests, often with a slash through the staff. The notation includes various rhythmic values and accidentals.

Row 1: 11, 13, 19, 10, 25, 25.

Row 2: 18, 17, 27, 23, 28, 18.

Row 3: 20, 11, 25, 28, 33, 27.

Row 4: 4, 13, 10, 23, 27, 23.

Row 5: 31, 14, 18, 18, 31, 18.

Row 6: 31, 31, 16, 33, 31, 3.

Row 7: 14, 18, 18, 33, 27, 16.

Row 8: 15, 33, 12, 14, 27, 14.

Row 9: 26, 16, 18, 14, 7, 19.

Row 10: 10, 21, 31, 31, 23, 27.

Row 11: 23, 17, 10, 8, 23, 28.

Handwritten musical notation on a page numbered 26. The page contains 48 numbered musical exercises, arranged in 8 rows of 6 exercises each. Each exercise is written on a single staff with a treble clef and a key signature of one flat (B-flat). The exercises consist of rhythmic patterns and fingerings, often including a '31' or '3' in the bottom right corner, possibly indicating a measure count or a specific fingering sequence. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings like 'mf' and 'f'. Some exercises feature double bar lines and repeat signs.

Row 1: Exercises 31, 3, 27, 8, 31, 28.

Row 2: Exercises 19, 3, 33, 28, 8, 28.

Row 3: Exercises 14, 14, 16, 25, 19, 17.

Row 4: Exercises 28, 27, 31, 28, 8, 28.

Row 5: Exercises 16, 18, 18, 18, 14, 31.

Row 6: Exercises 28, 20, 31, 31, 23, 28.

Row 7: Exercises 20, 19, 31, 28, 25, 23.

Row 8: Exercises 18, 16, 8, 31, 17, 16.

Row 9: Exercises 16, 19, 18, 31, 33, 31.

Row 10: Exercises 31, 28, 8, 10, 31, 28.

Row 11: Exercises 18, 27, 18, 31, 18, 16.

Handwritten musical notation on a page, consisting of 12 rows of staves. Each staff contains a sequence of notes and rests, with various musical symbols such as flats (b), naturals (♮), and accidentals (♯, ♭) above the notes. The notation is organized into measures, with measure numbers (e.g., 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31) written below the staves. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation, possibly for a keyboard instrument. The page is aged and shows some wear, including a double bar line on the left side of the first row.

28.

Handwritten musical notation on a page, consisting of 18 rows of music. Each row contains six measures of music, with various notes, rests, and fingerings indicated. The notation includes numbers (1-5) for fingerings, letters (F, G, A, B, C, D, E) for notes, and symbols like 'x' and 'o' for specific techniques or ornaments. Measure numbers are written below each measure, ranging from 8 to 33. Some measures are marked with a double bar line and a repeat sign. The page is numbered '28.' in the top left corner.

Row 1: 8. 28. 8. 10. 8. 7.

Row 2: 23. 8. 28. 33. 28. 20.

Row 3: 27. 27. 20. 17. 3. 28.

Row 4: 12. 17. 26. 10. 33. 23.

Row 5: 33. 14. 28. 31. 7. 33.

Row 6: 13. 10. 28. 20. 29. 10.

Row 7: 28. 27. 27. 33. 27. 33.

Row 8: 23. 10. 10. 8. 20. 33.

Row 9: 33. 18. 14. 10. 23. 33.

Row 10: 20. 20. 8. 28. 20. 33.

Row 11: 16. 16. 28. 22. 1. 10.

X3 X3 5 X3 47 8 X3 6 X3 X3 6 6 X3 6 6 X3 47 8
 18. 33. 28. 28. 13. 23.

X3 6 X3 5 X3 6 5 X3 6 6 X3 6 5 X3 X3 6
 13. 20. 27. 16. 28. 17.

X3 6 47 X3 6 6 X3 4 5 X3 X3 3 X3 7 6 X3 7 6 5
 31. 20. 20. 28. 7. 18.

X3 5 X3 6 13 X3 6 3 X3 5 9 3 X3 6 5 X3 5 43
 1. 8. 7. 3. 18. 15.

X3 6 X3 X3 6 6 X3 9 3 X3 6 4 X3 6 5 X3 7 6
 13. 7. 23. 16. 28. 17.

X3 6 X3 6 5 X3 7 6 X3 4 5 3 X3 5 5 X3 6 5
 28. 27. 28. 14. 20. 28.

X3 X3 8 X3 7 6 X3 6 5 X3 4 6 X3 6 4 X3 8 3
 10. 28. 18. 28. 13. 3.

X3 6 8 X3 6 X3 5 X3 47 X3 47 8 X3 6 8
 23. 16. 27. 33. 14. 23.

X3 7 6 6 X3 5 3 X3 7 6 5 X3 4 3 X3 6 5 X3 6 6
 16. 23. 33. 17. 28. 16.

X3 8 9 3 X3 8 5 7 X3 6 3 X3 5 6 5 3 X3 6 5 5 X3 6 6
 23. 19. 8. 18. 33. 27.

X3 8 X3 6 8 X3 9 3 X3 7 X3 6 6 X3 6 5 7
 20. 23. 3. 11. 28. 33.

Handwritten musical notation on a page numbered 31. The page contains 48 numbered musical staves, arranged in 12 rows of 4 staves each. Each staff features a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as $\times/3$, $\times/4$, and $\times/5$. Some staves have a double bar line with a repeat sign. The numbers 1 through 48 are placed at the end of each staff, indicating the sequence of the exercises. The notation is dense and characteristic of early 20th-century guitar or piano instruction books.

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The page contains 12 staves of handwritten musical notation. Each staff begins with a clef (treble clef) and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. Above the notes, there are numerous numerical annotations, often in a 2/2 or 3/4 format, which likely represent fingerings or specific rhythmic values. Some annotations include asterisks or other symbols. The staves are numbered at the end of each line, ranging from 27 to 33. The overall style is that of a personal manuscript or a working draft for a musical composition.

Fine senza Fine.