

[Commonplace book]

Call Number: Osborn Music MS 16

Creator: Kusser, Johann Sigmund, 1660-1727

Date: [ca. 1690-1720]

Subject: Musicians

Genres: Commonplace books

Manuscripts

Musical works

Type of Resource: notated music

Description: Holograph. Composed in England and the continent. last page, p. 448, adhered to back pastedown. Text on back pastedown illegible.

Abstract: In several languages, chiefly containing musical material. Contents include: recipes and remedies, poems, an alphabetical list of the people known to Kusser, lists of various kinds of music, lists of tunings of various instruments, instructions for the preparation of a copper plate for engraving, 2 puzzle-counterpoints devised by Kusser, songs, a short treatise on the enharmonic scale, a tabulation of drum rhythms, a treatise on flute-playing, a long treatise on counterpoint, systems for bringing a spinet into equal temperament, notes on the cost of putting on a concert in Dublin, the registration of the organ at Trinity College, Dublin, and a list of 33 directions "What a virtuoso who comes to London should observe."

Physical Description: 1 v. (ca. 275 l.)

10 x 15 cm.

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[Front cover]

Augusta Elisabetha i: p. yobson d. 1. Junij 1692.
Charlotta Margereta i: p. yobson d. 27. Dec: 1694.

Ich bin zu London ankomm. etc 1704. Den 25. Dec:

von der abgeordn. P. nach Dublin. A. 1707. Im 29. maji.

Zu Dublin angekommen. Nr. 1707. Am 4. July.

De brief was adressé au fl. Rijk is: An fl. Johann Ruland in
Amsterdam... Over an fl. ~~Vingebach~~ Van Geleen Rotterdam

Mr. Warth sei folgend.

La merique de Diable. S. Mars fuyt of his Armour. 375

2. y Dutch R-gue diomedes. London. 1751. mo. 16.

The French Rogue.
Comédie de Tanneur.

10. Le Diable boiteux.

Gabler. brüßl. Festschiff: Eberst in Müttgard.

Grot. Musicien / De S. a. de Wurtemberg, et Leintre.

*Georg Conrad Gundrumb. Ballenstettener Hofmeister in Hildesheim -
Galbally. marchand & Dullin. in Fleet-street. N°. Har.*

Geminiani. Nobile Musico, à Londres. Jil: del Violino, e bono Compositore.

Peter Gūnam, Harp-m. maker, in Dublin. liveth, in y^e Corner-house of Skippers-lane,

on y Merchants & they, at y Trunkmakers - Shop
at Ketter's man here in Dublin.

Gottlieb Göckel Dair-Fabrikant. Aufseher in Angeltung. 3. C.F. Tiefend Rinderarzt.

Jean Gordon, Merchant in Rotterdam. Mr. Usher his Agent in Dublin Corresponds.

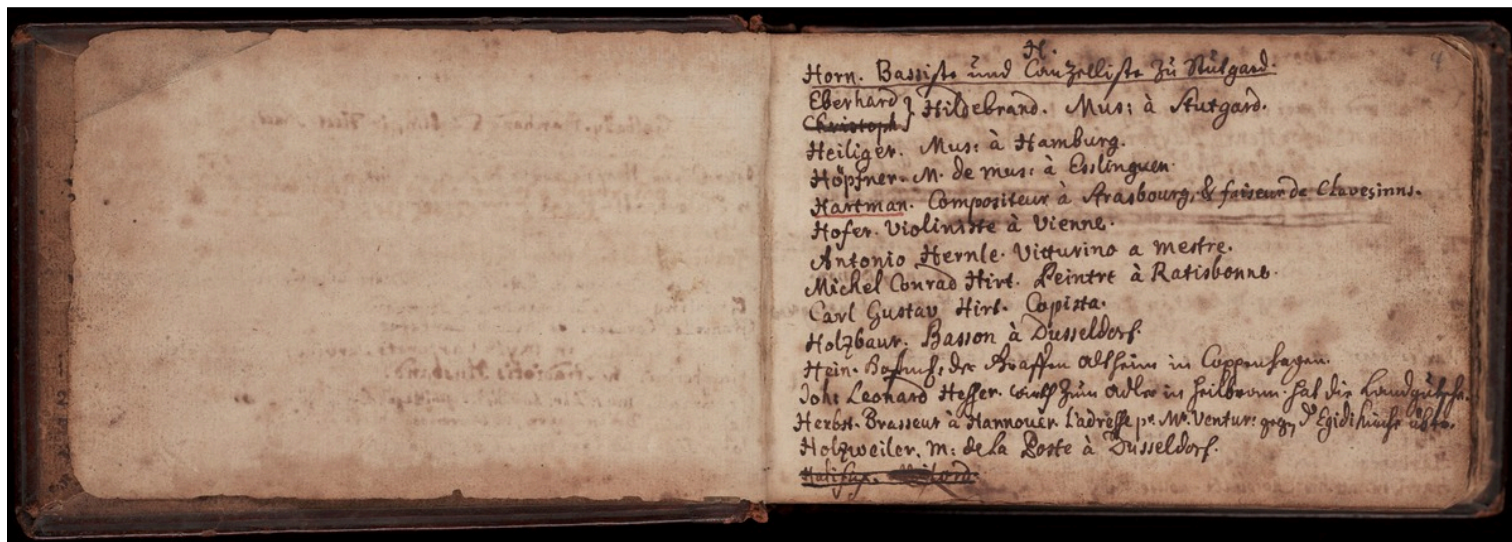
Circuling. Mus: de Chambre à Stuttgart.
Granville. Cavalier de Mylord Carteret.

Robert Gallun. in My^l: Carteret's S

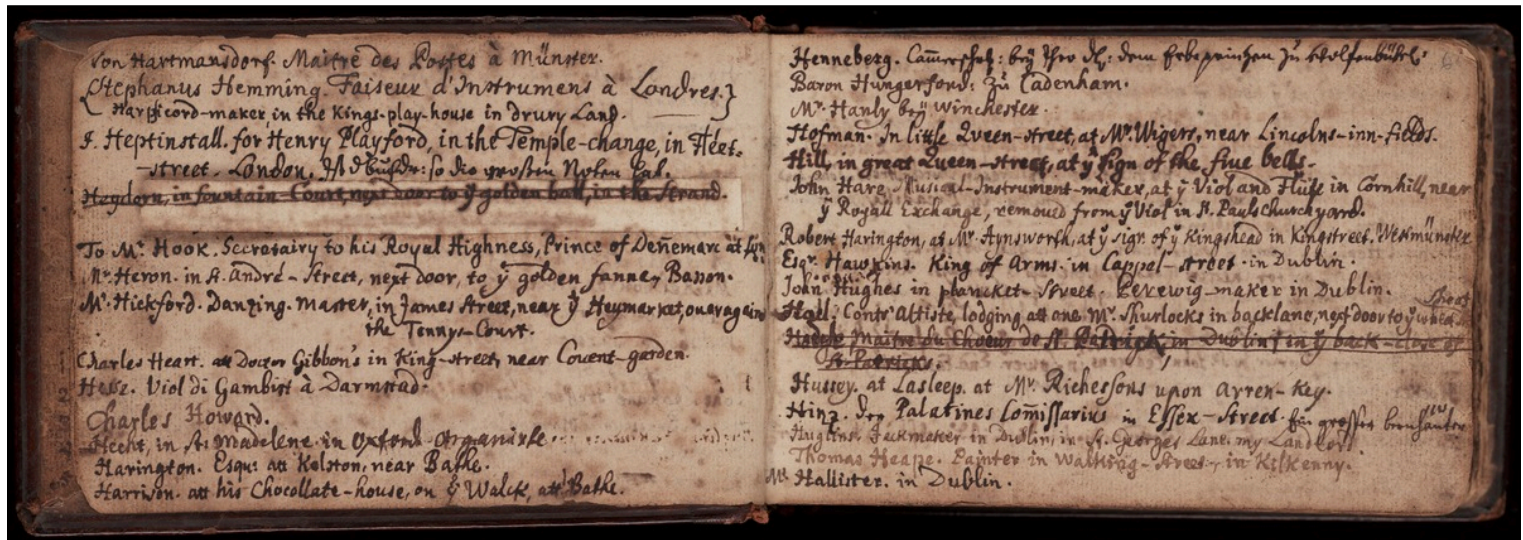
Gamberini. M. Stradiotis Husband.

Ned Gavin, Brick-layer, in Clarendon.

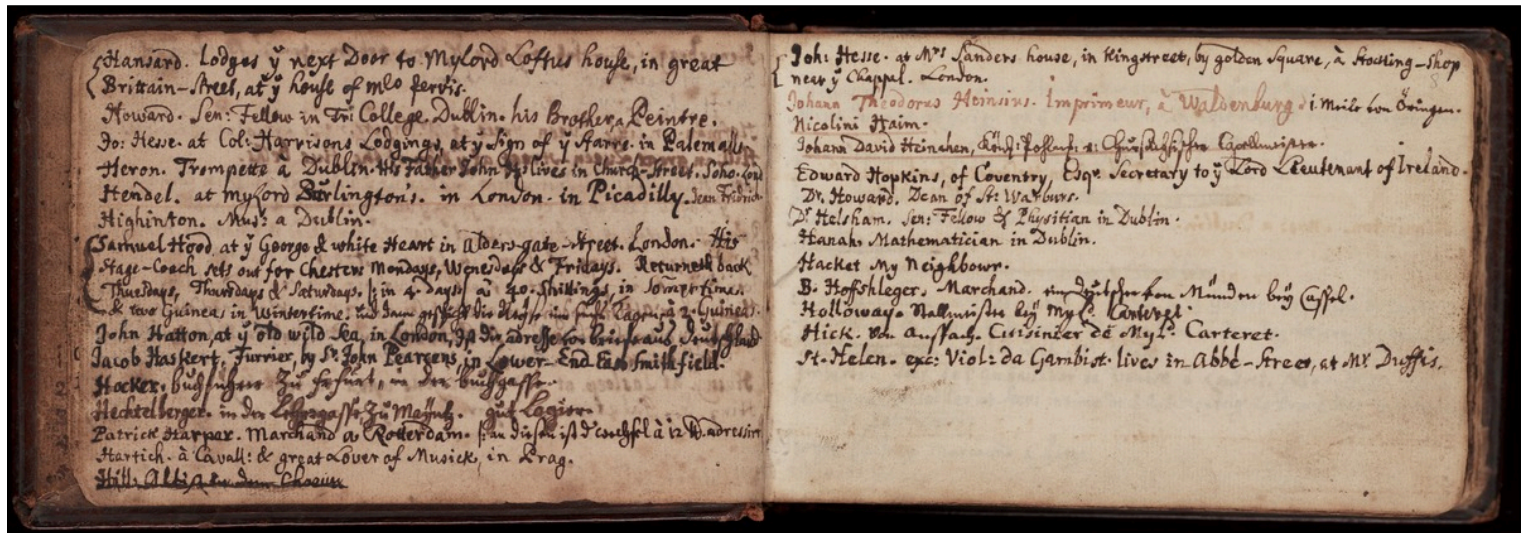
John Sigmund Grimm. Contrabasso a Dublin.



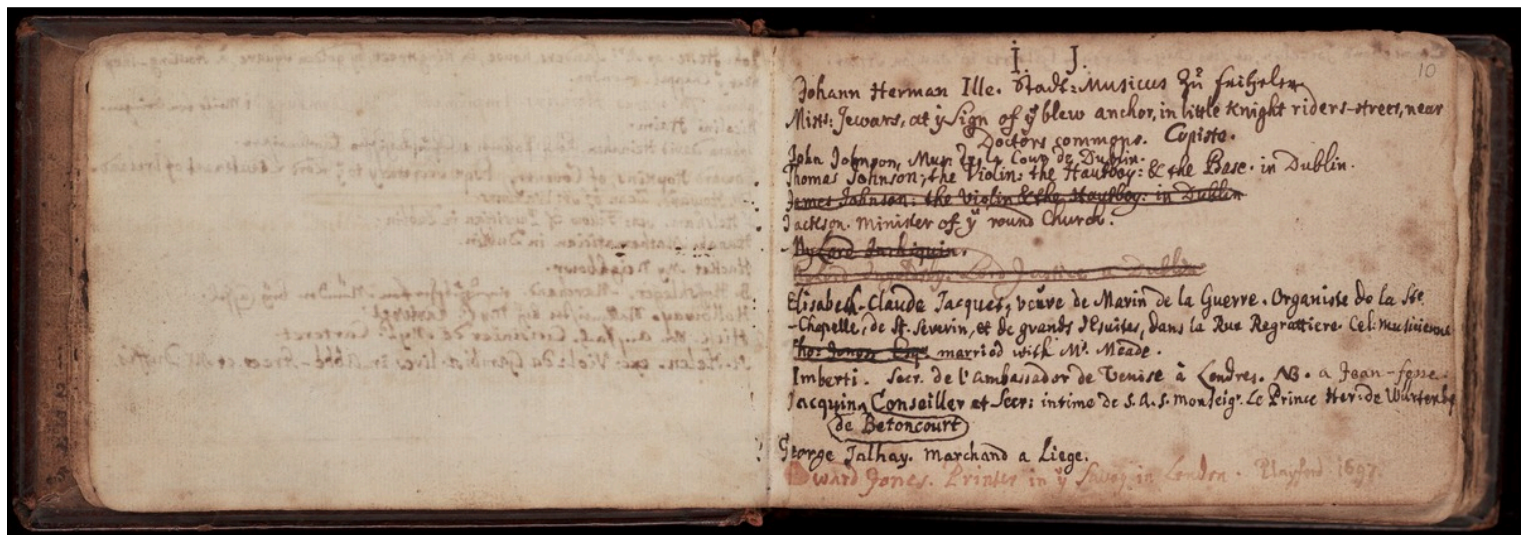
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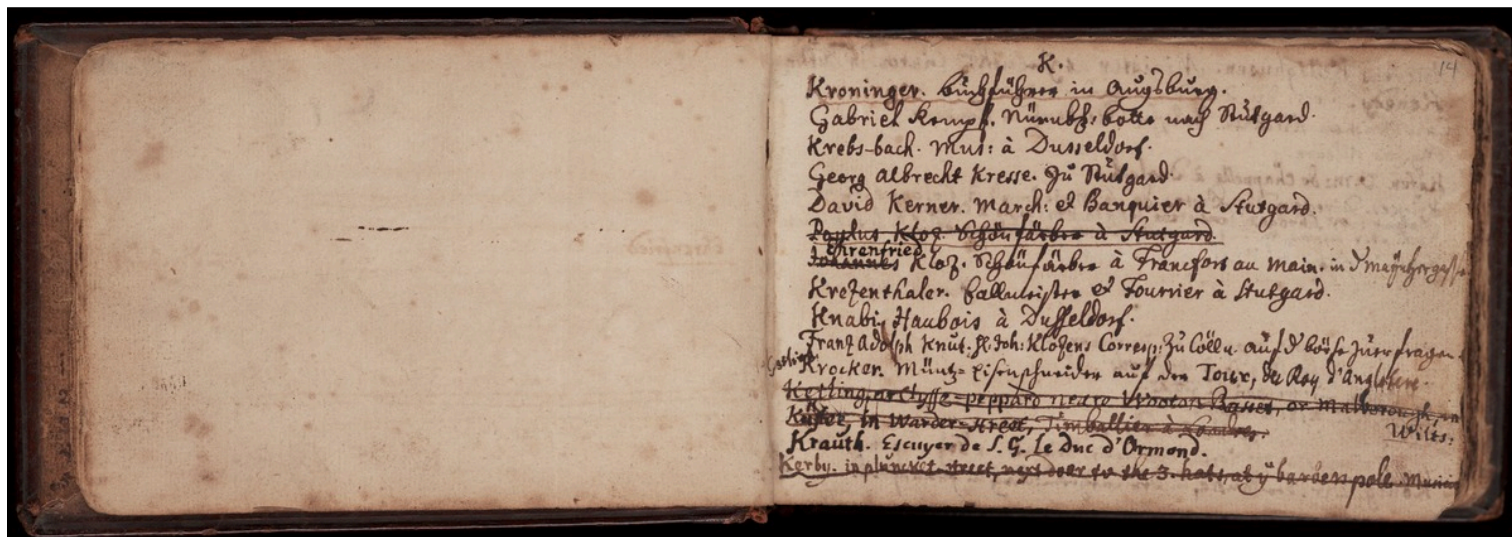
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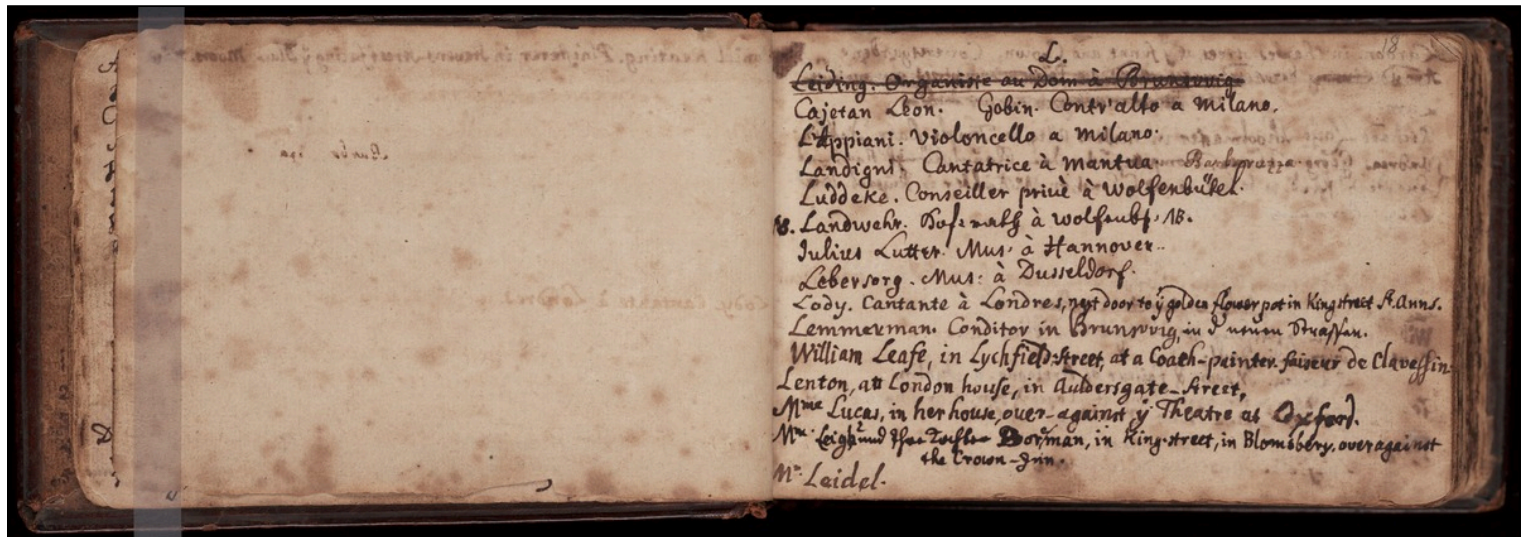
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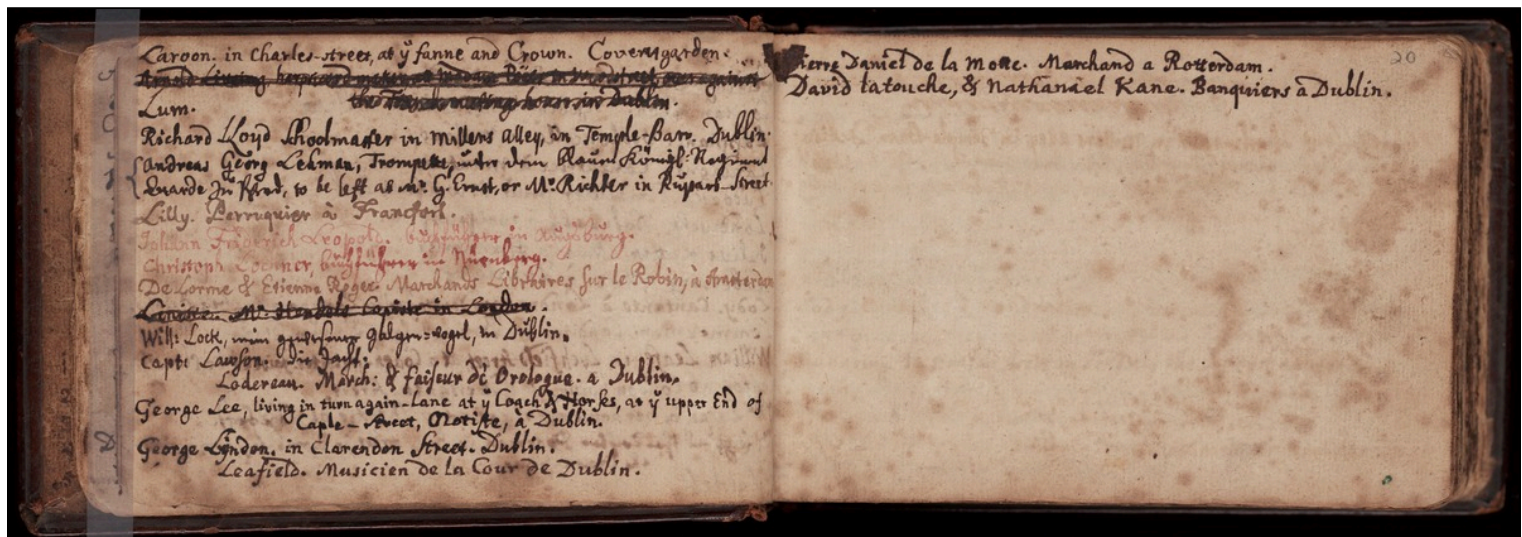
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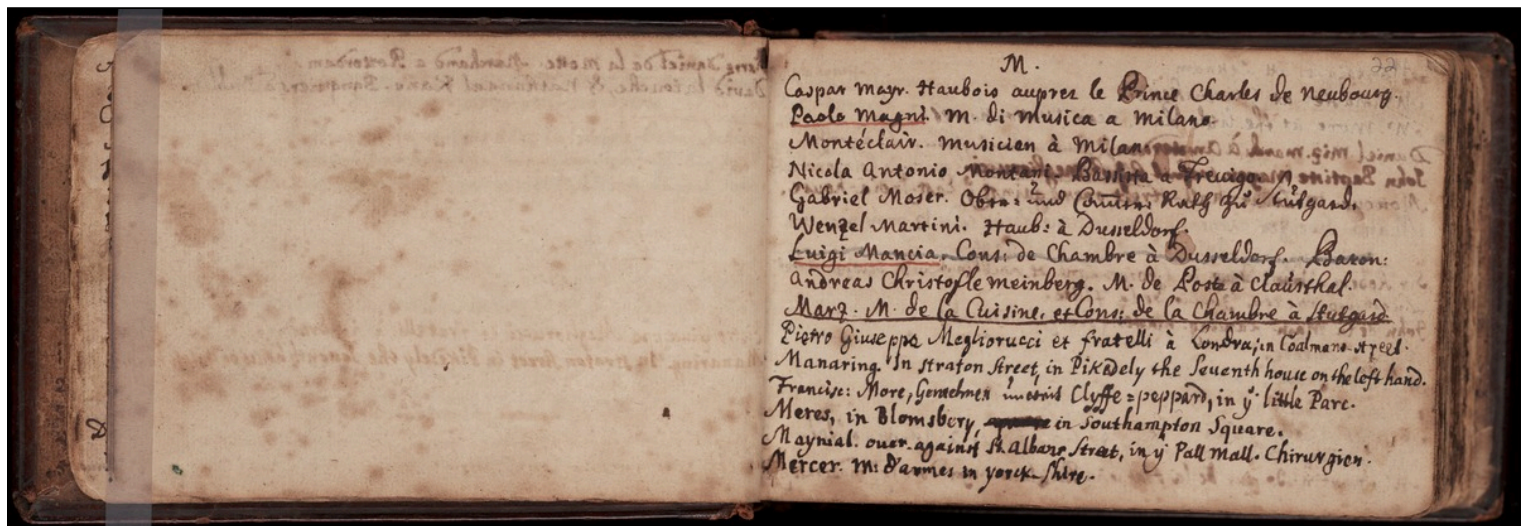
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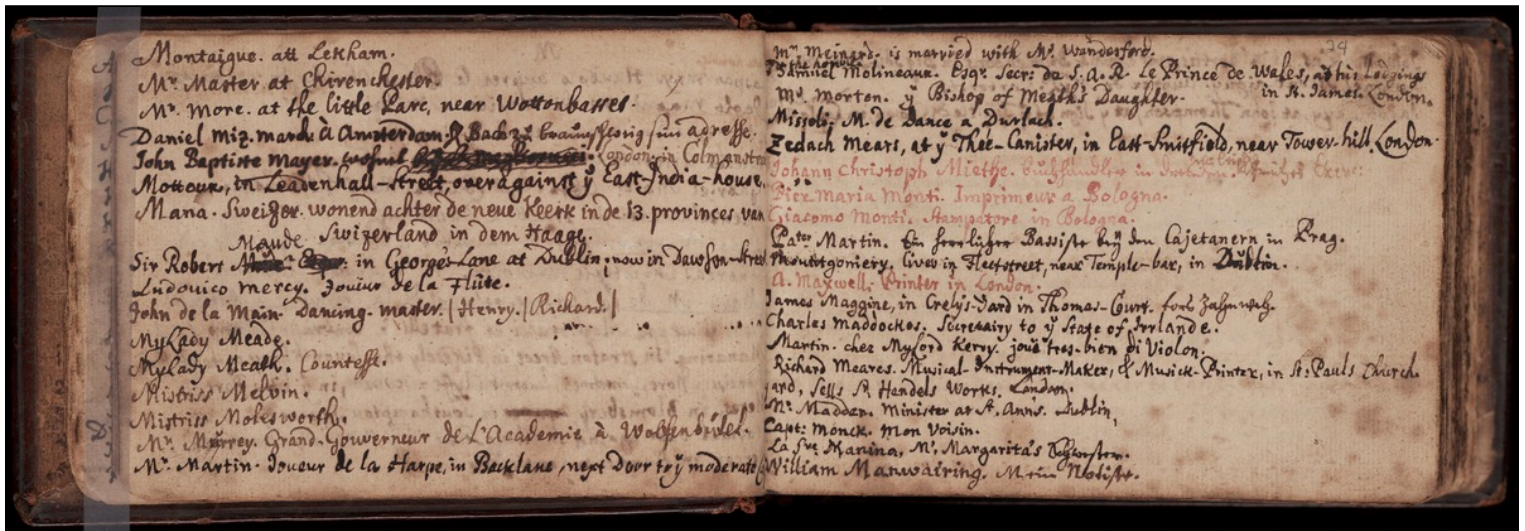
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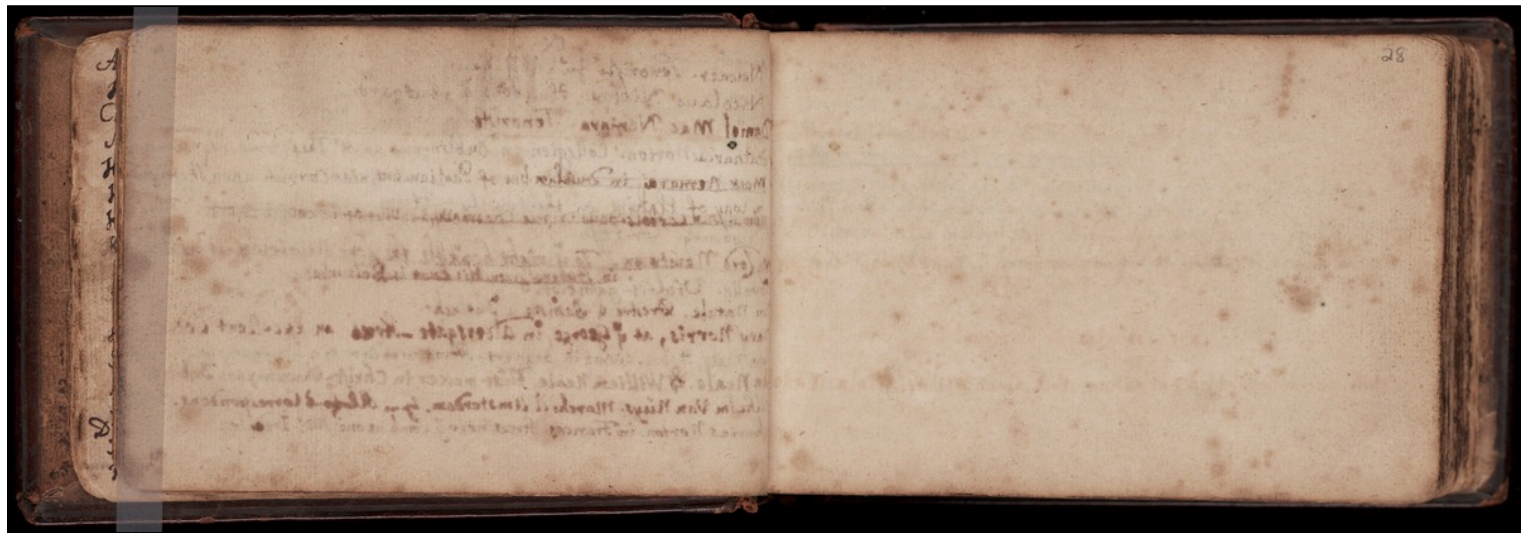


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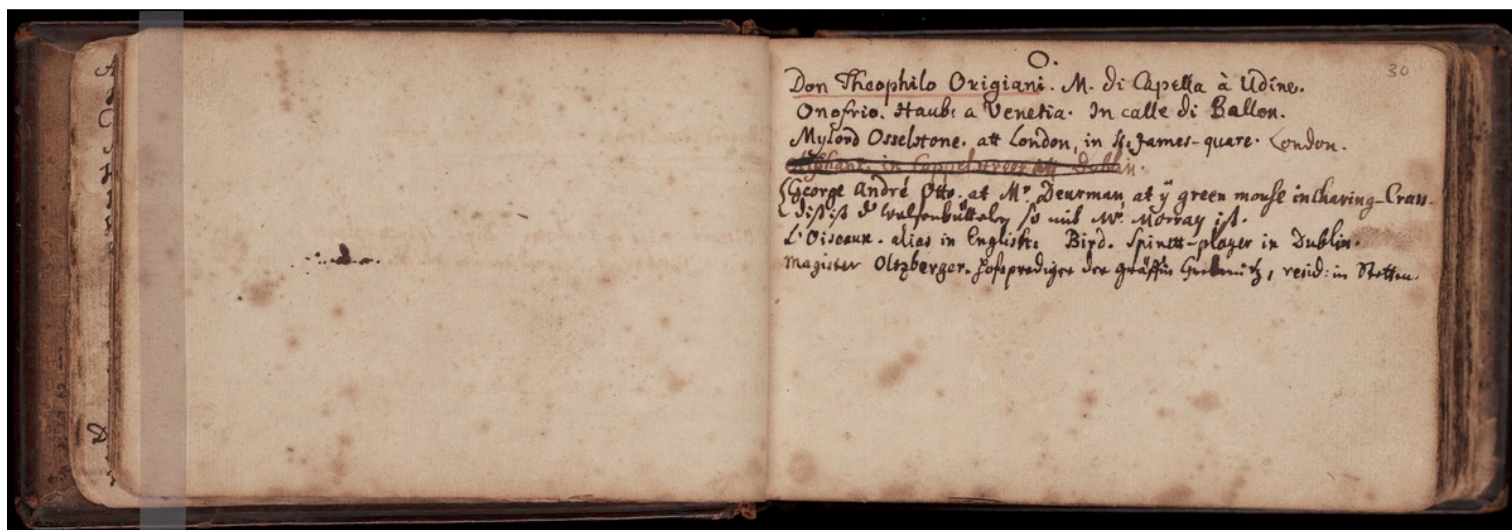


John Murtins. at M^r. North's, over against Brickendons in Big Ship-street, 1671.
Colonel Mont-aiguy. aupres de M^r. Carteret.
Jacob Levy, at John Thompson, at y^e Sign of y^e Thistle & Crown, in Apple-st.

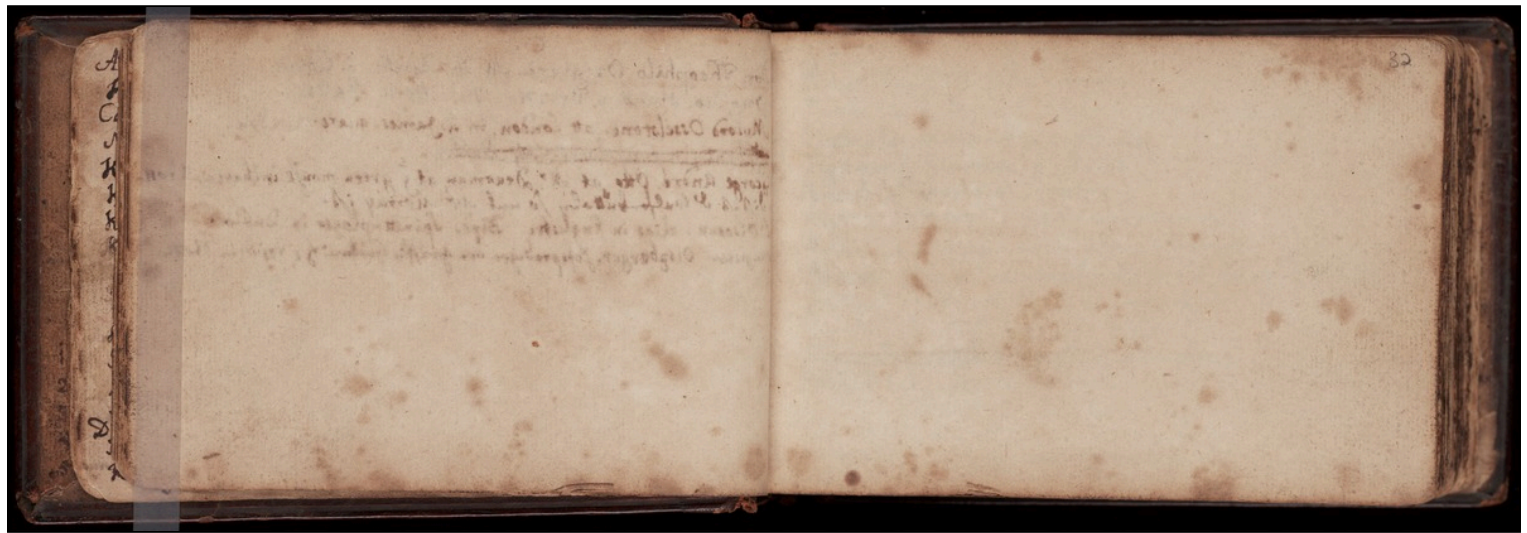
Neuner. Tenoriste zu Mülhausen.
Nicolaus Niklas. Hauboldt à Hütgard.
Daniel Mac Nemara. Tenoriste, y^e Dublin.
Zacharias Norton. M^r. at Theo: Jones Esq^r in the County of Wick.
Sir John, near Carrick on y^e Shannon. Near at S^t. Justinus, y^e Shannon.
Dr. at Castle Hume. near y^e ...
Now at y^e Castle. Dans la rue Chaudron, à la Ville de Paris, à Paris.
y^e Newbourg. Cont. eff.
My Lord Newtown. To y^e right honorable the Lord Newtown - at his House.
Nouvelle. Violon-gambrist.
Don Natale. Prestre & Banier à Durlach.
Mary Norris, at y^e George, in Aldersgate - keeps an excellent Cook.
John Neale, boy. living in Brewers-Street, next Door to a Grocer, near Golden Square.
John Neale. & William Neale, Flute-maker in Christ Church-yard, Dublin.
Wilhelm Van Nuyss. March. à Amsterdam. y^e Alford Correspondent.
Zacharias Norton. in Frances-Street, near y^e Comb, at one M^r. Irredales.



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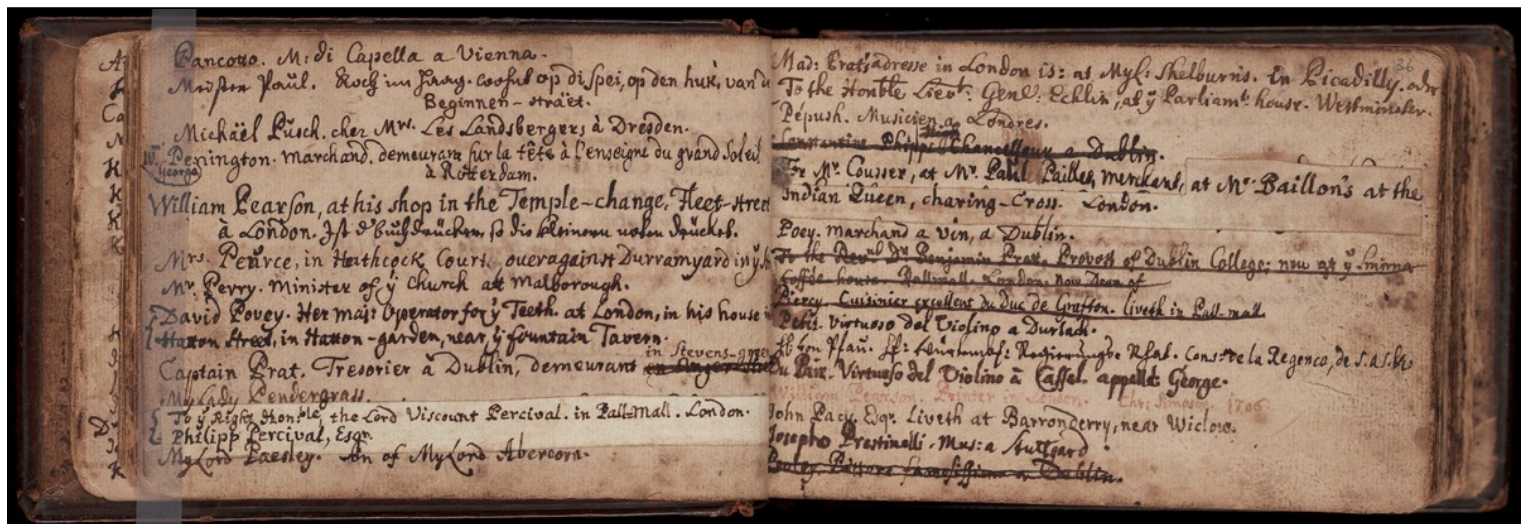


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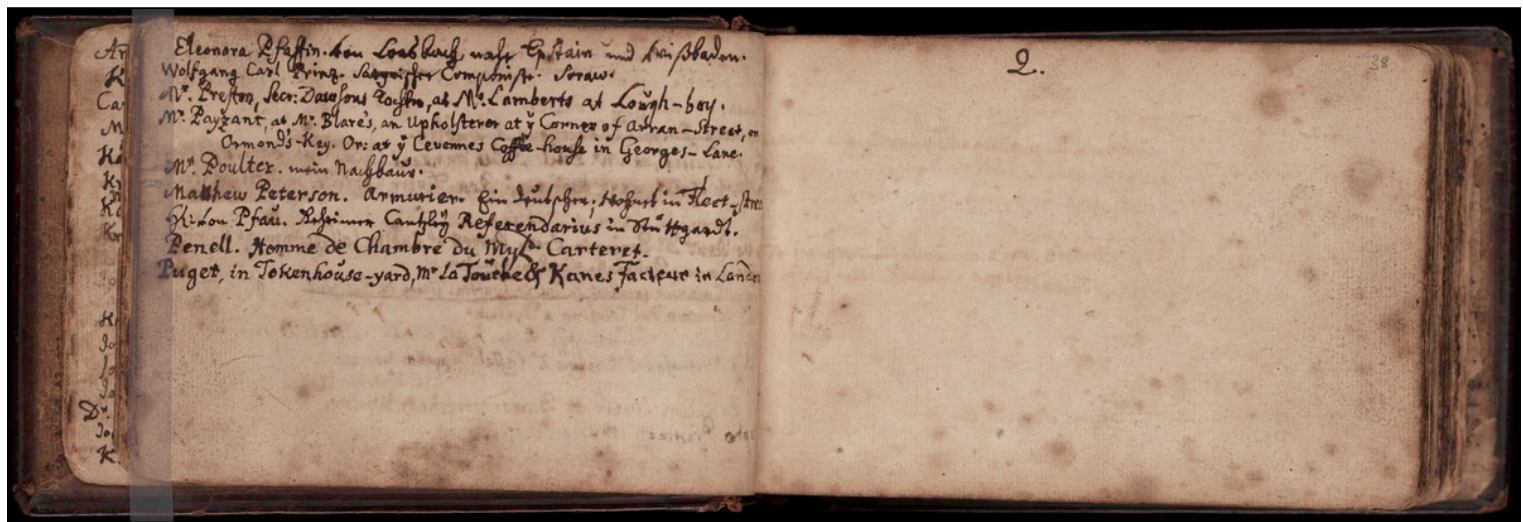


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34
 Carcer. Truittsch Ju. Münsen.
 Barts. M. de Dance à Durlach. Son fils aîné à Buweiler.
 Paolo Ro. Violoncello à Milano.
 Pignatini. Contrato à Padoue.
 Bartolo Listorio à Mantua.
 Regina Polastra. Cantatrice à Mantua.
 Michelino Romeli. Contr'alto à Mantua.
 Polarelli. Org. à l'incurabile. alla riva di Biasio. a Venetia.
 Faidus à Ritor. ff. de ch. à Hufgard.
 Pignat. Secr. Itali du Duc de Saxe.
~~Mariz Petri. Sec. du Duc de Saxe à Francfort.~~
 Pfeisterker. Secr. à Heiuelberg.
 Polich. M. de Lintès à Brunswick.
 Pallavicini. Secr. et Poète à Busselhof.
 Pallavicini. Secr. et Poète auprès le Prince Charles de Neubourg.

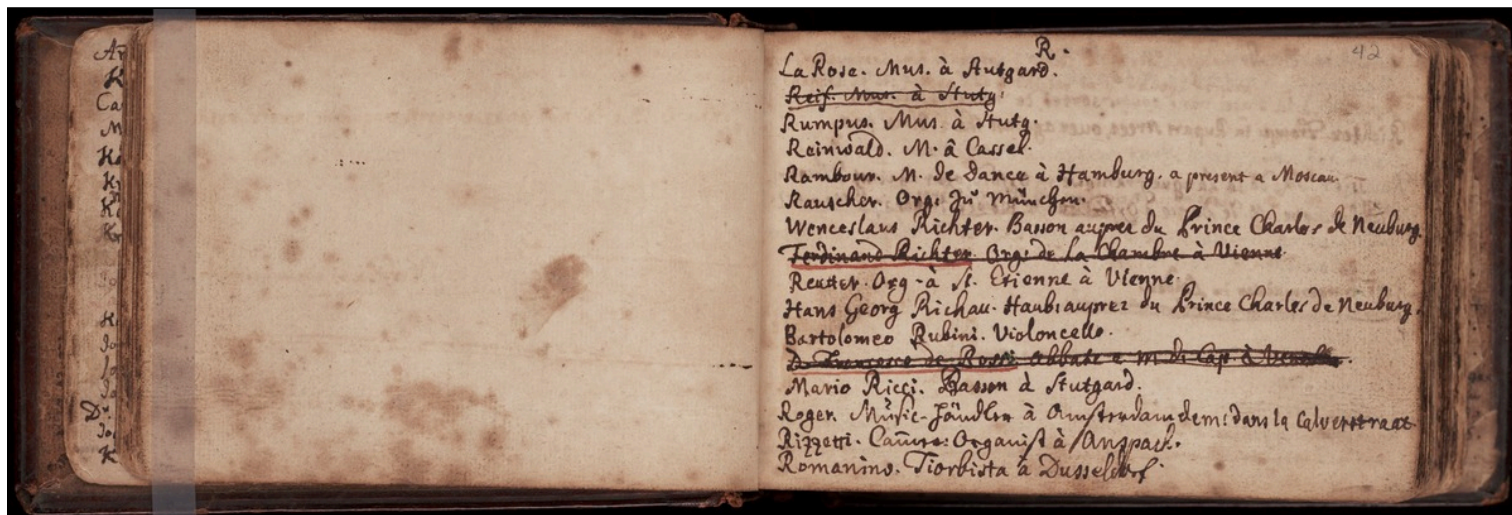


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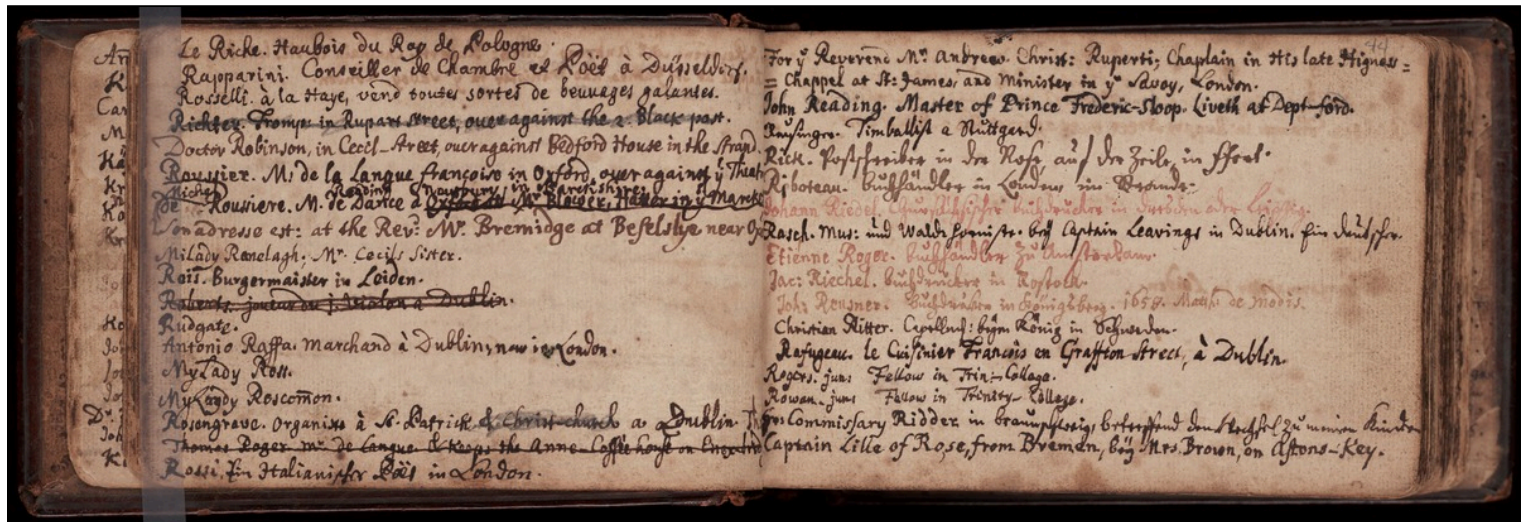


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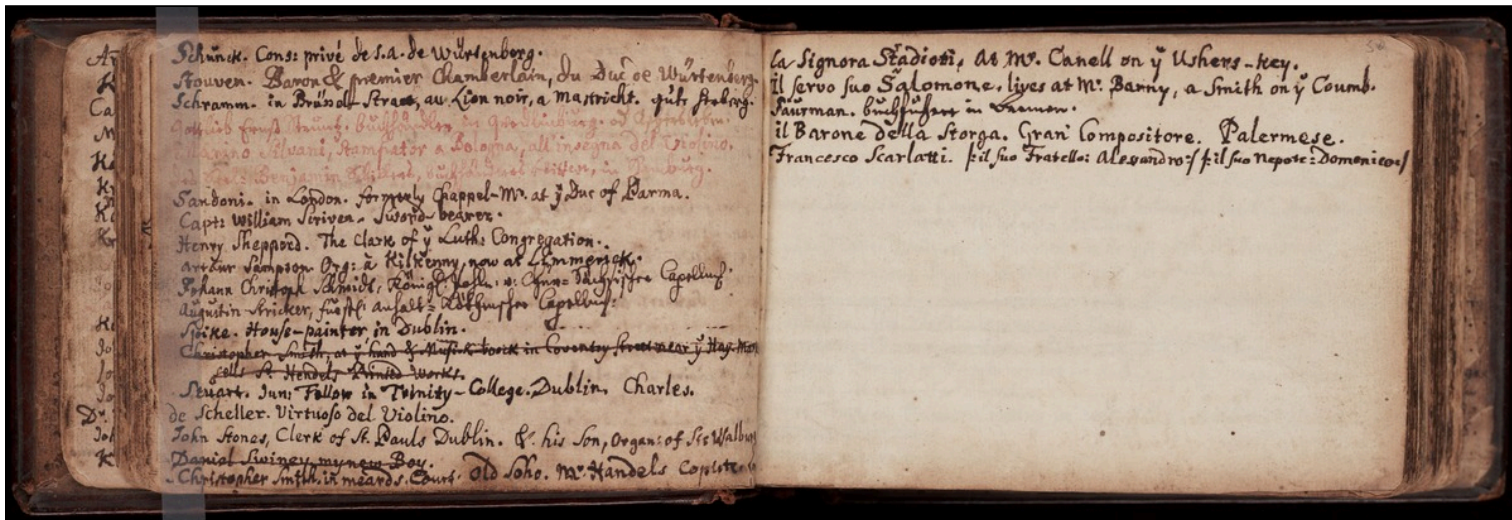
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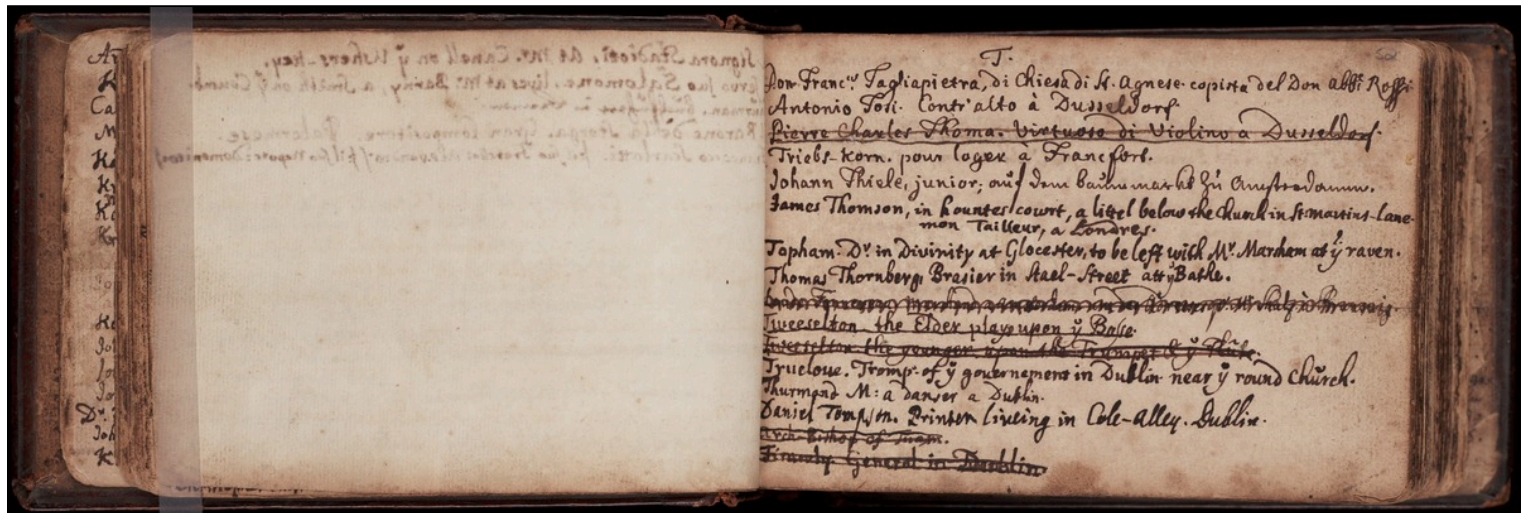


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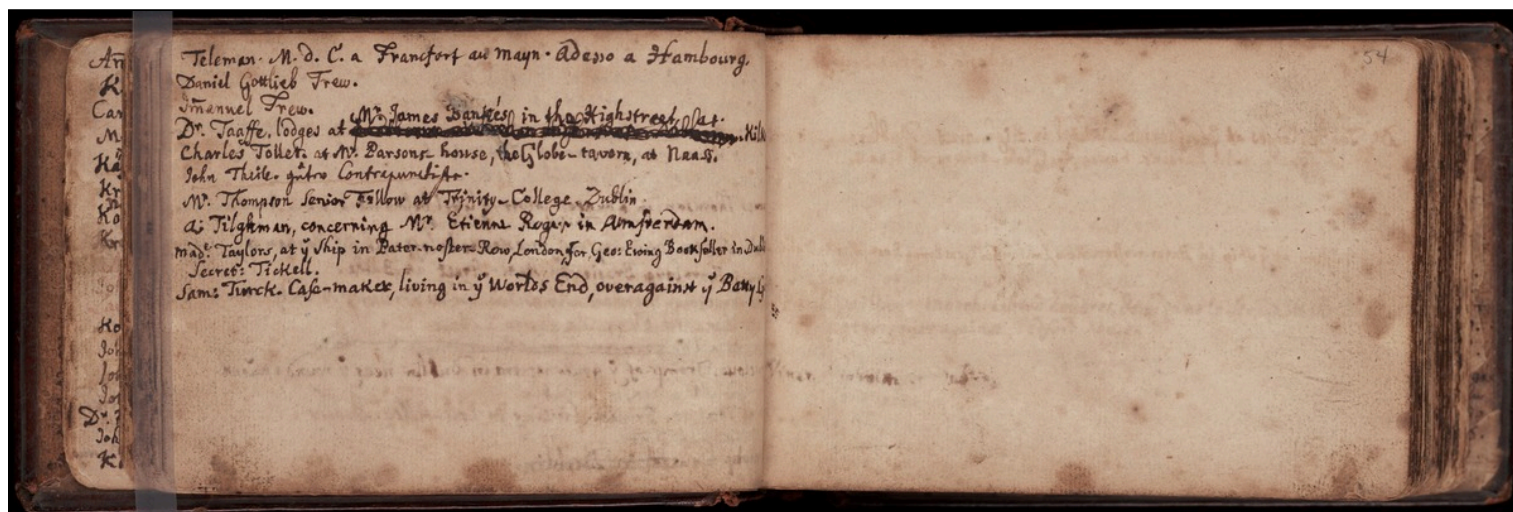


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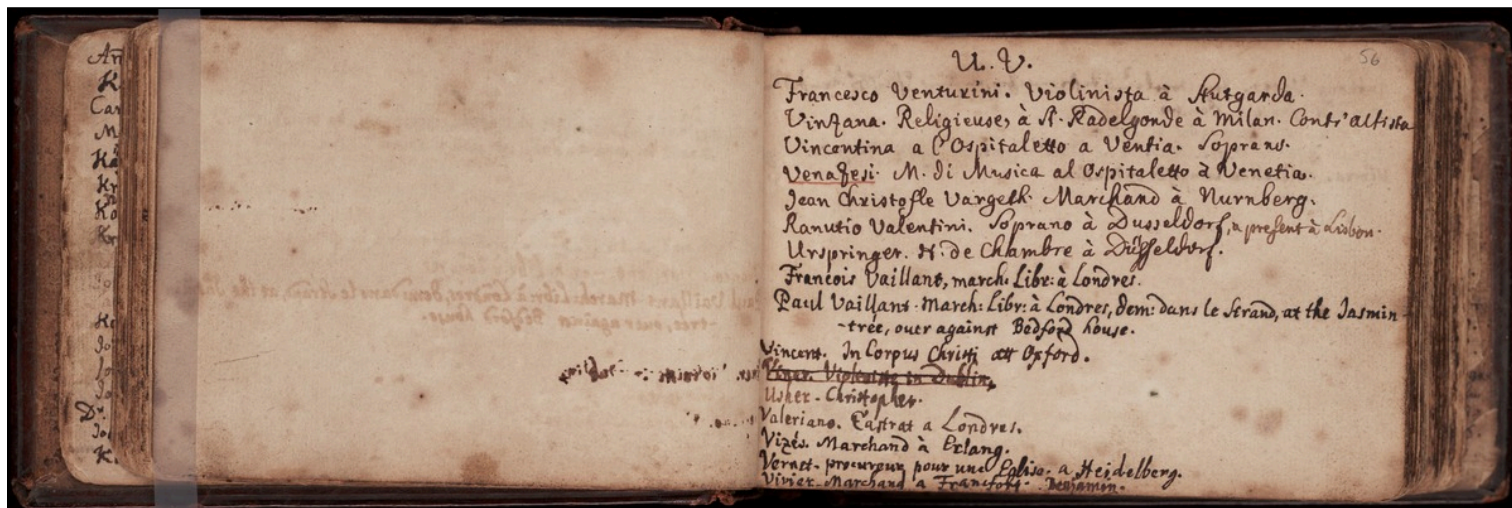




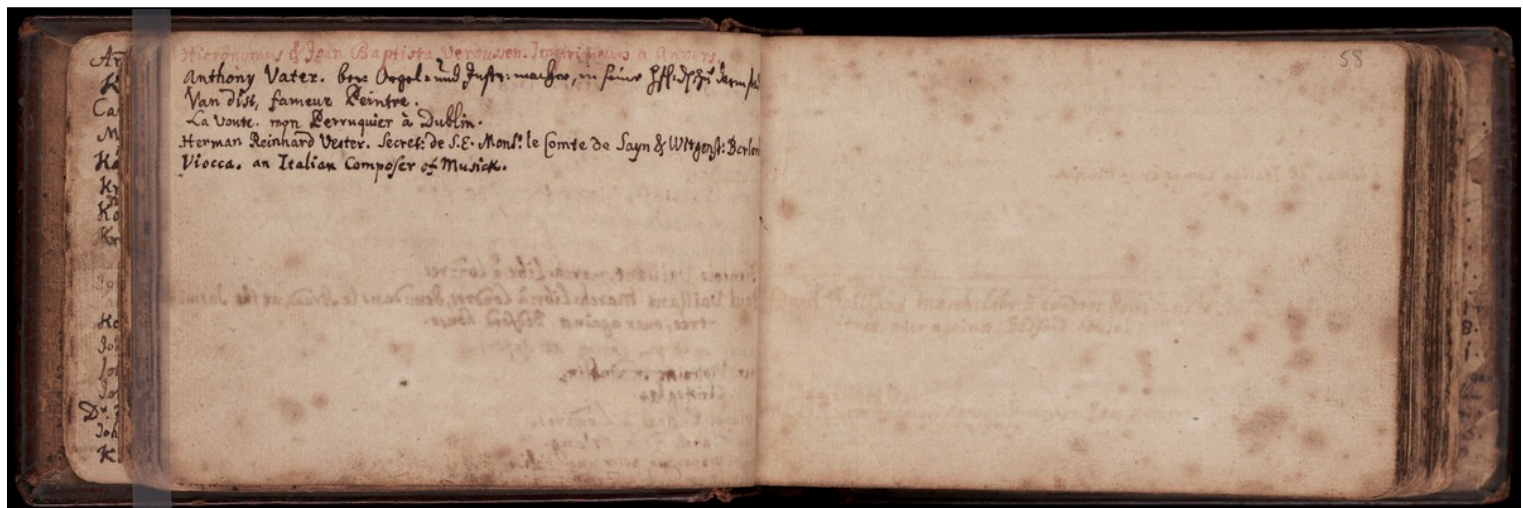
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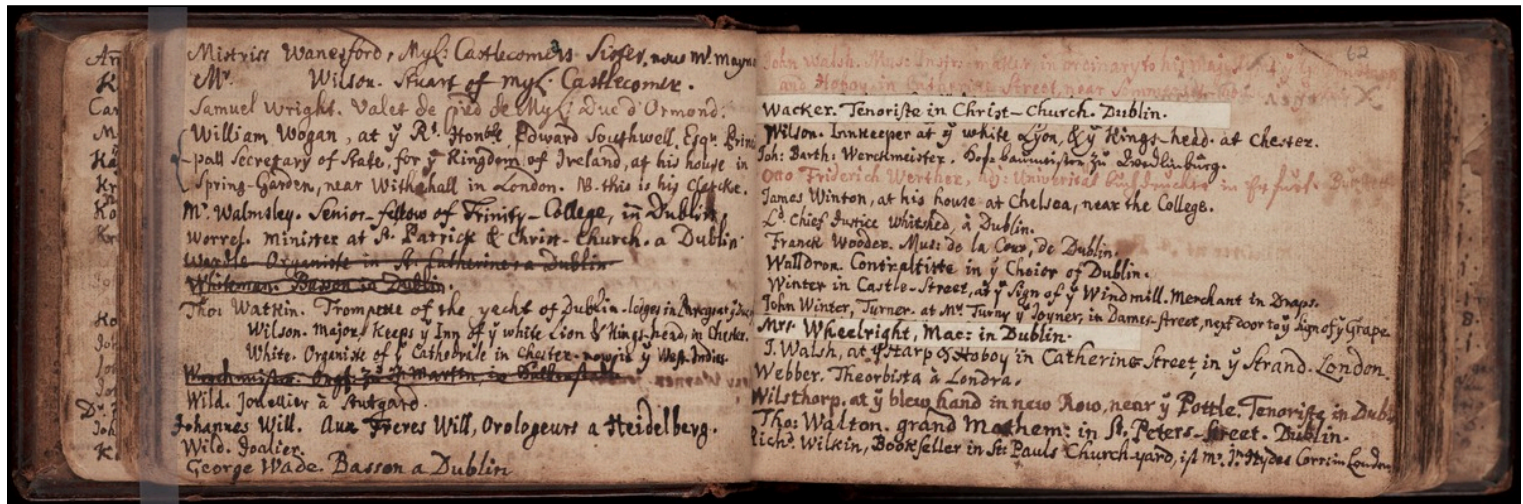


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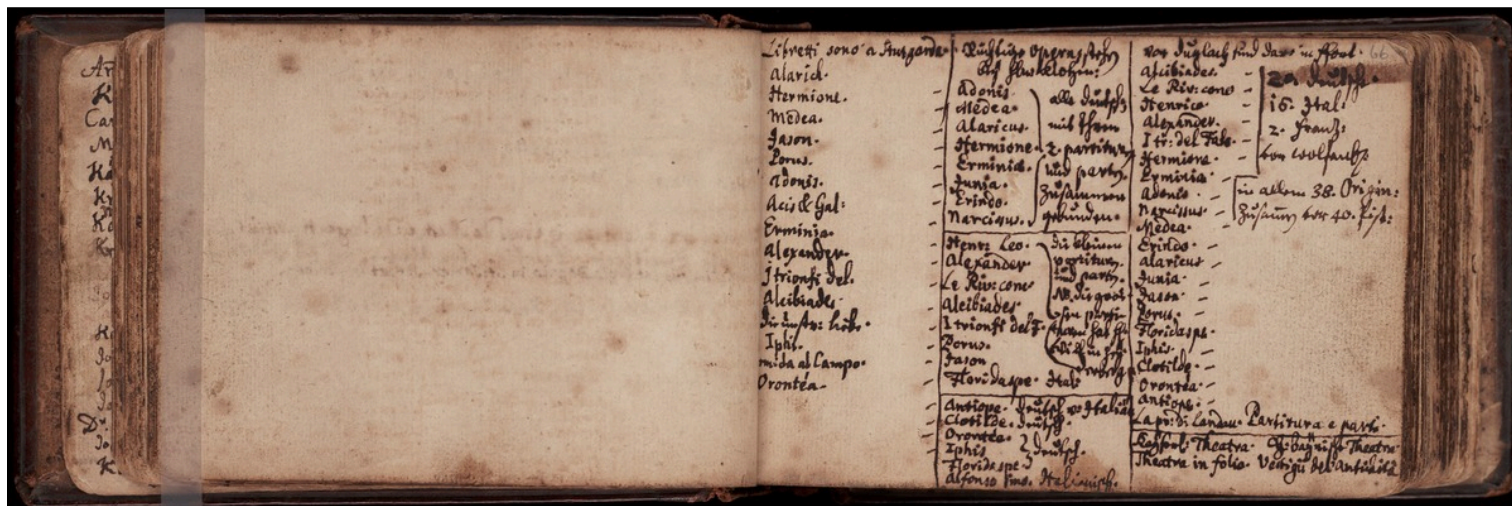


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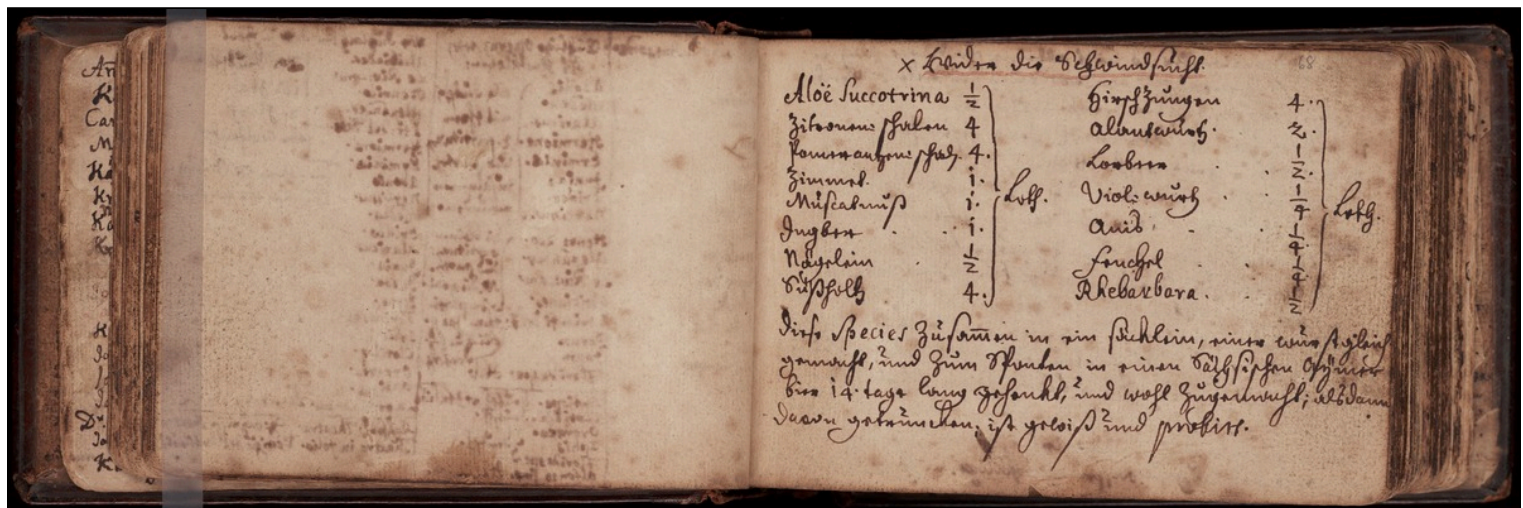
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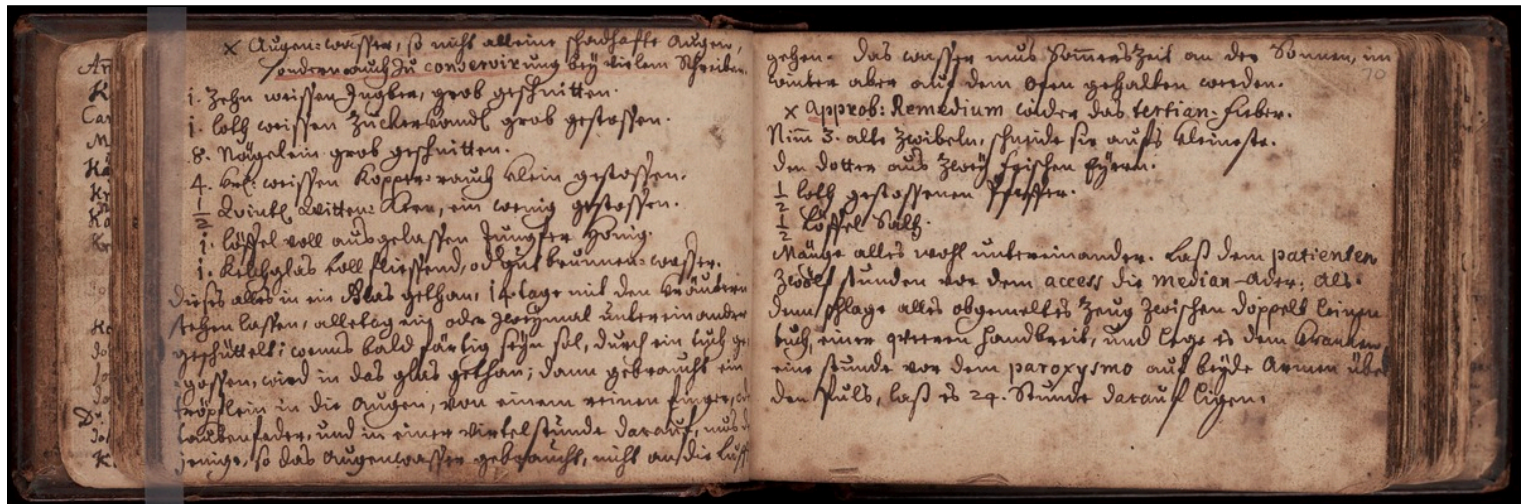
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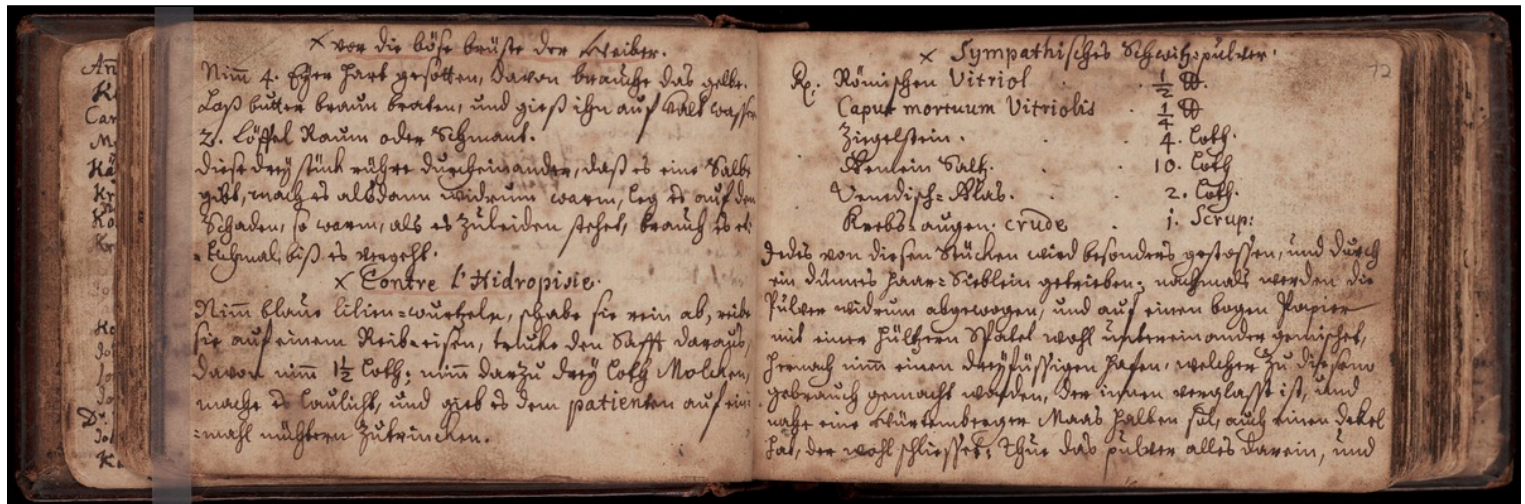
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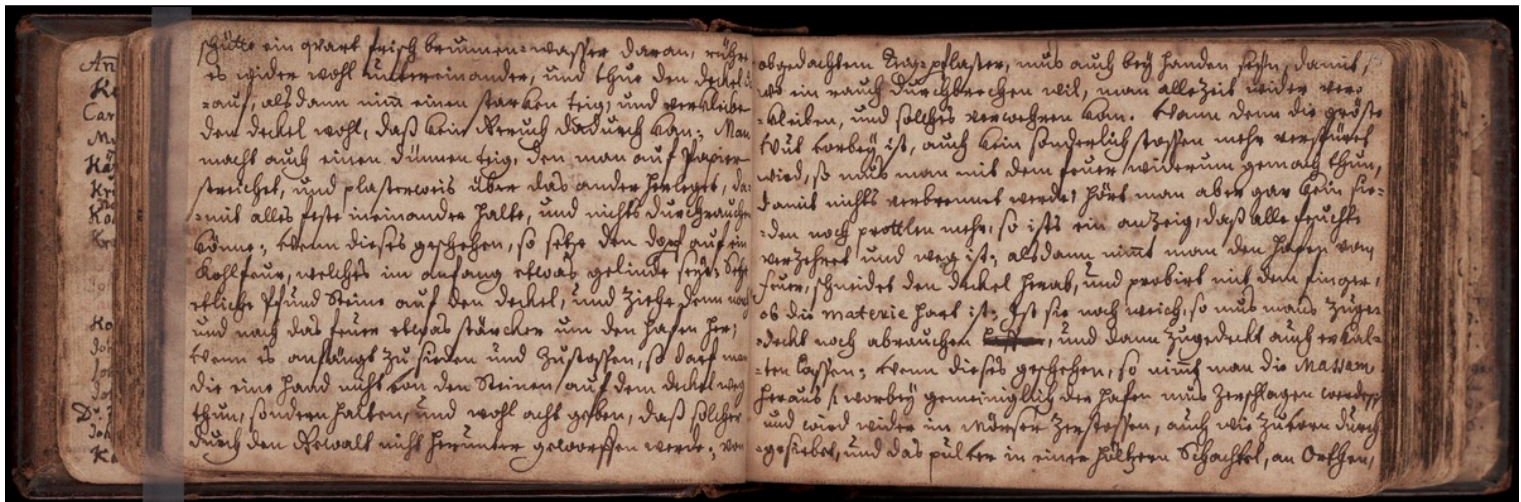
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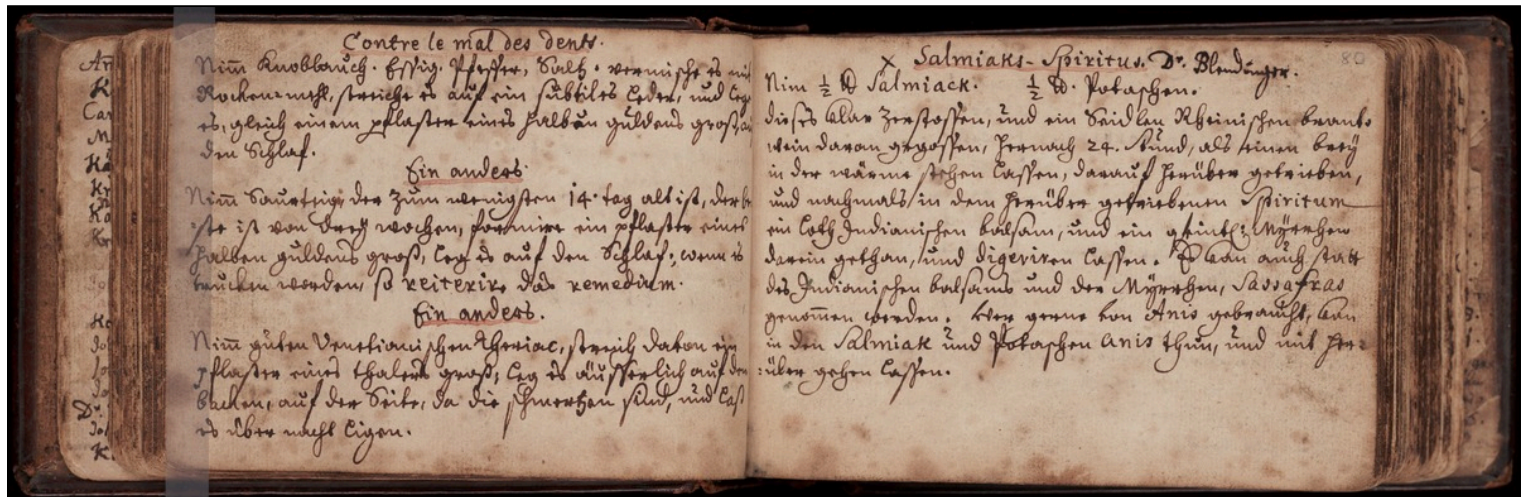
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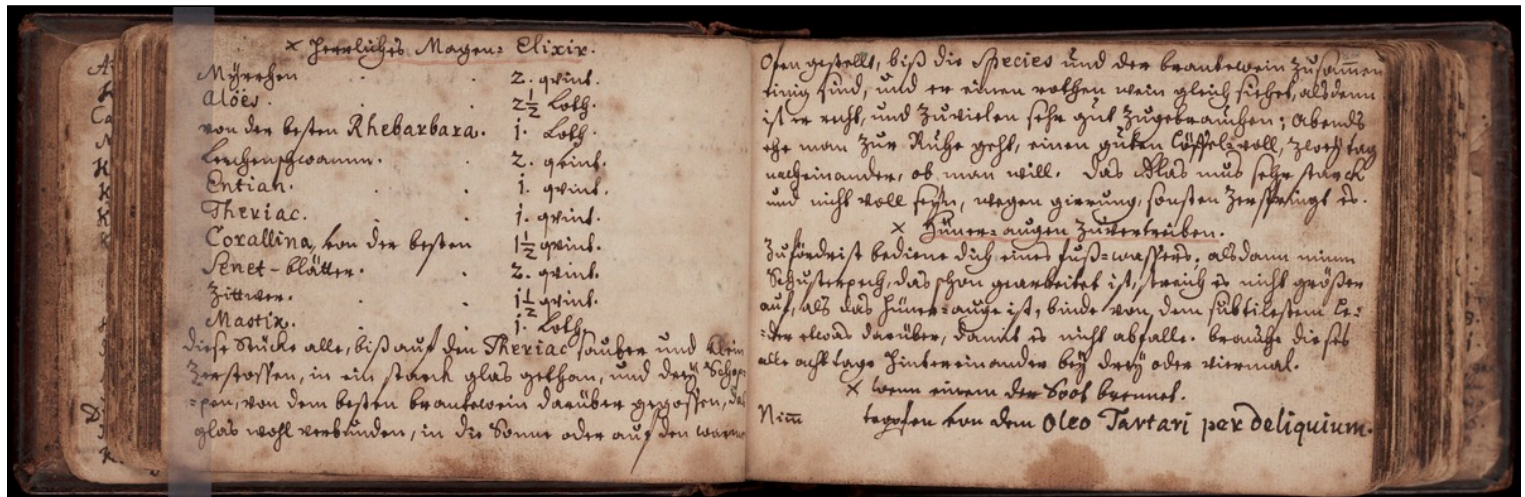
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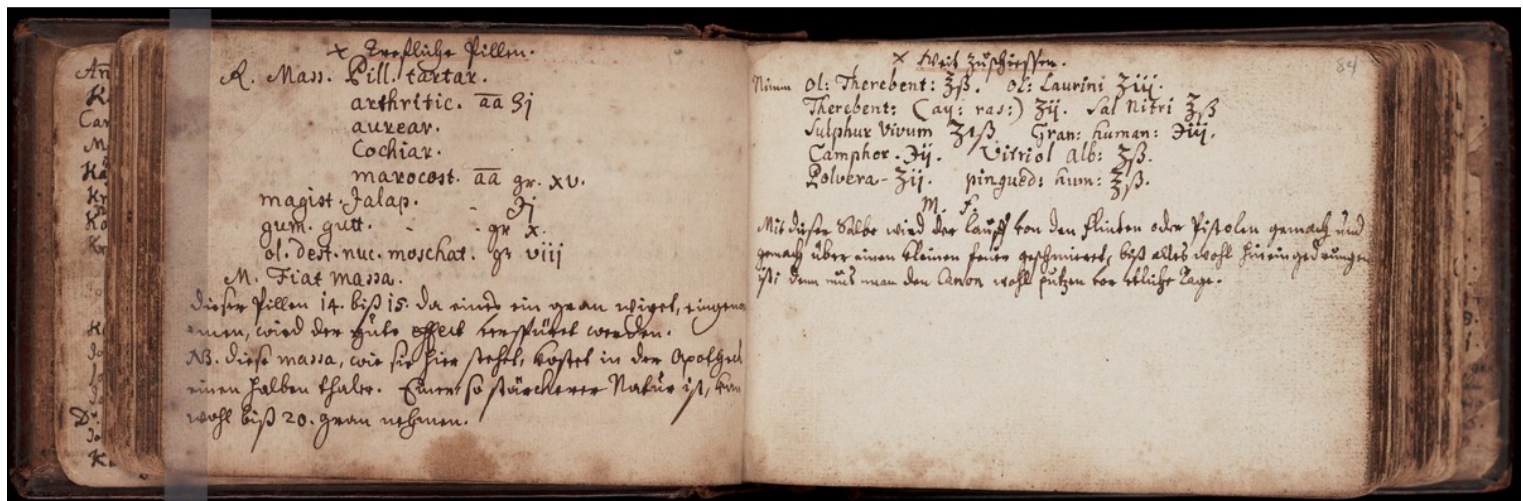
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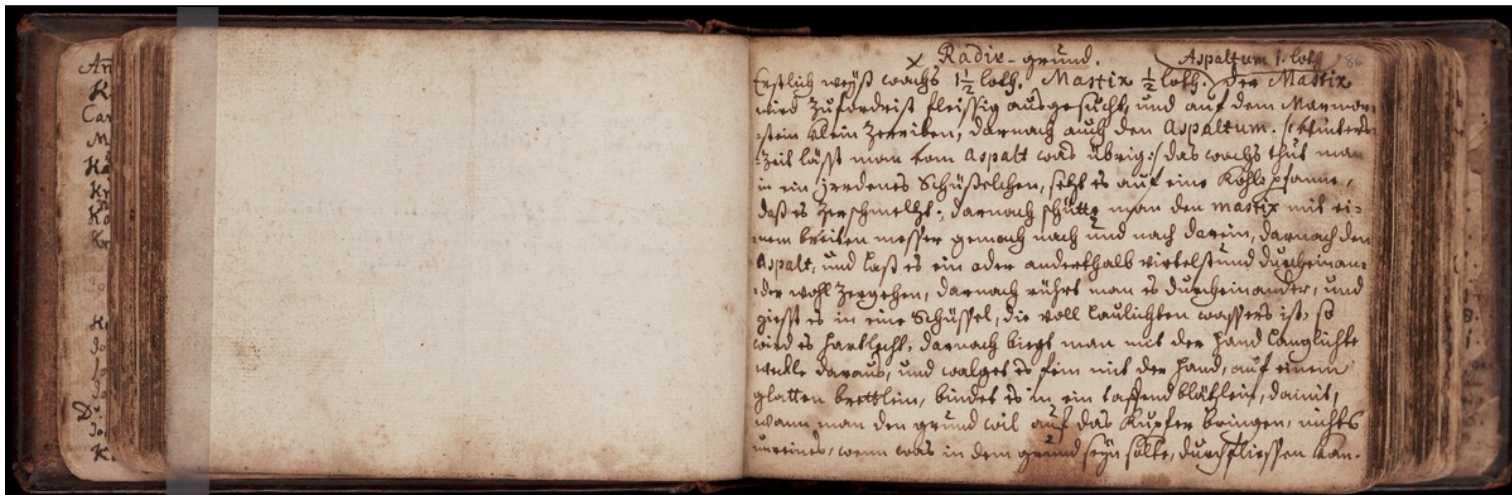


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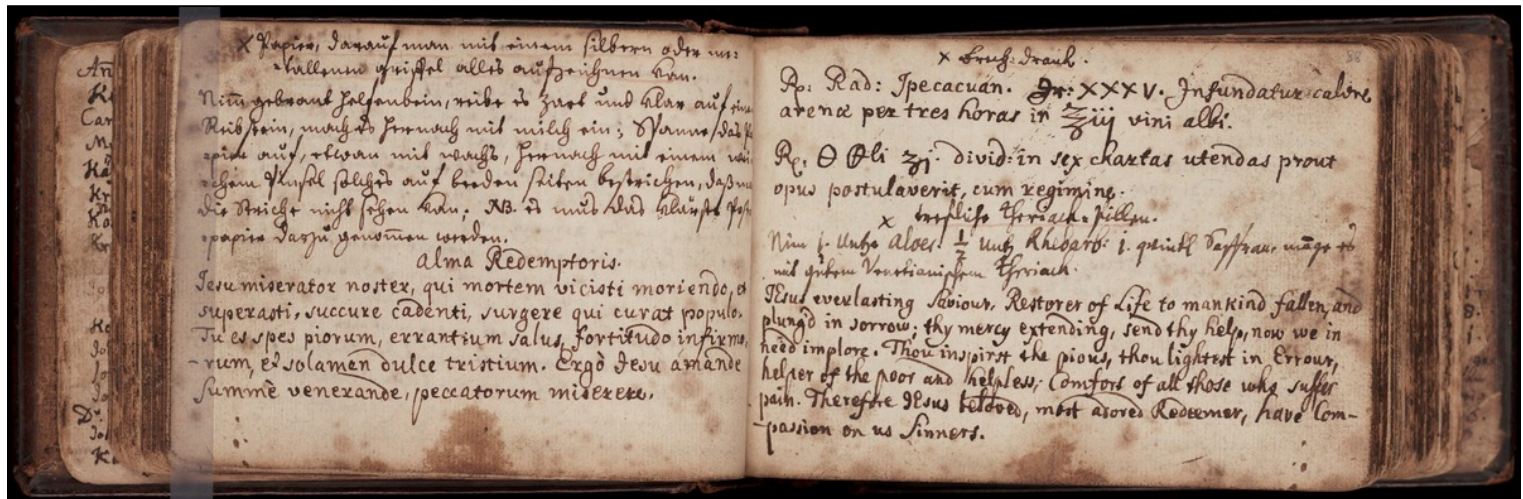


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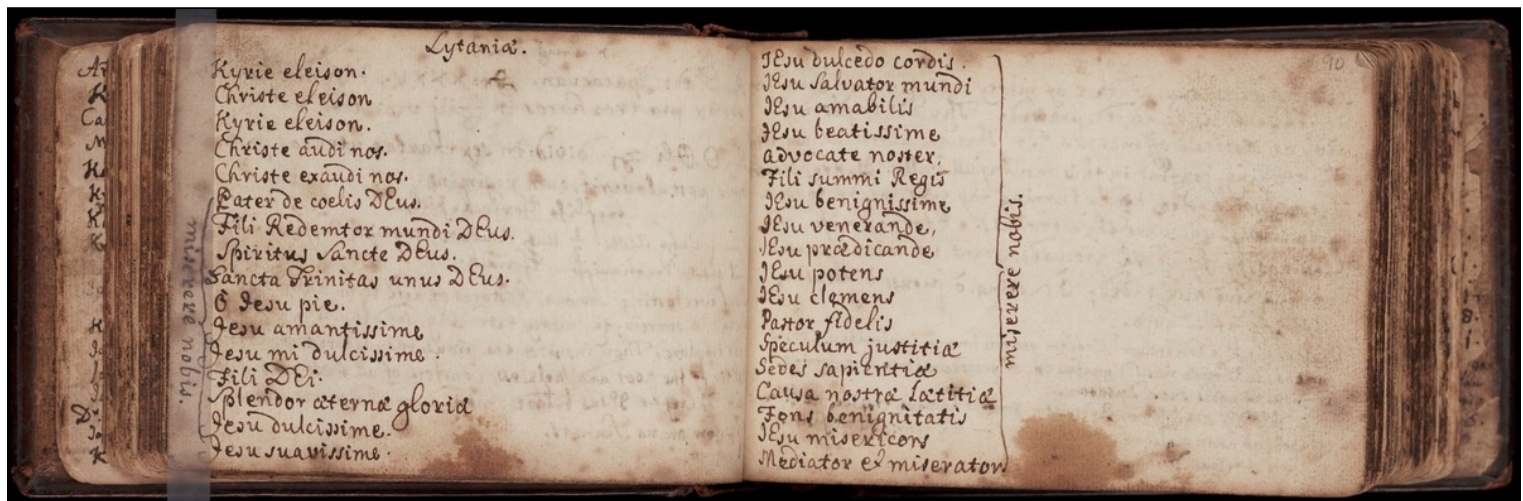




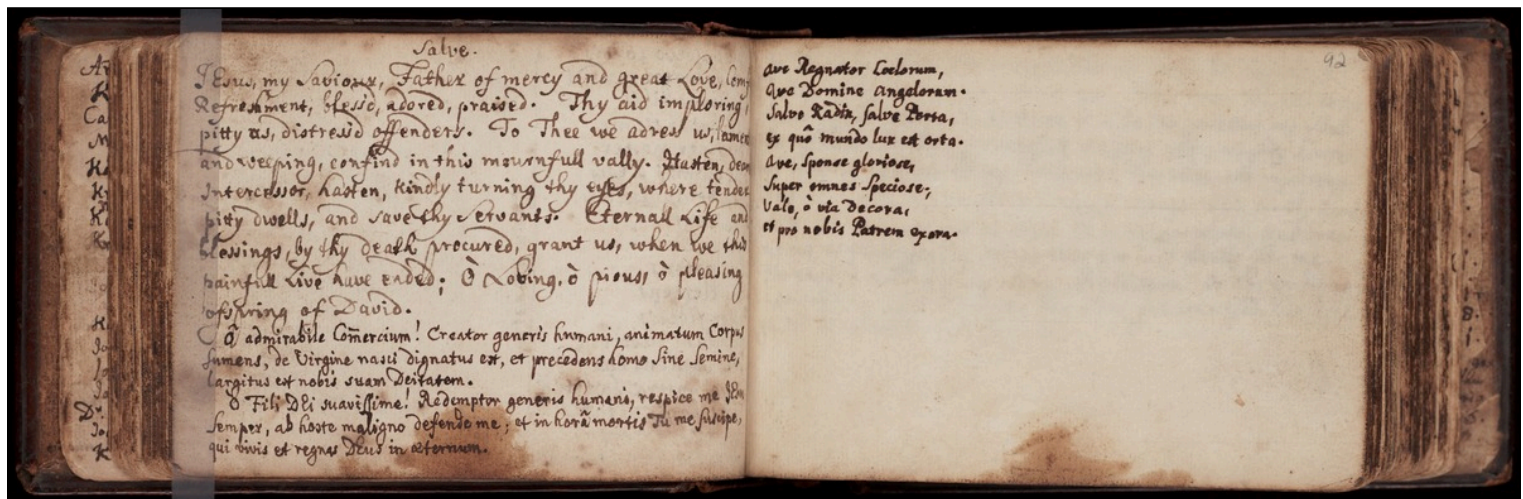
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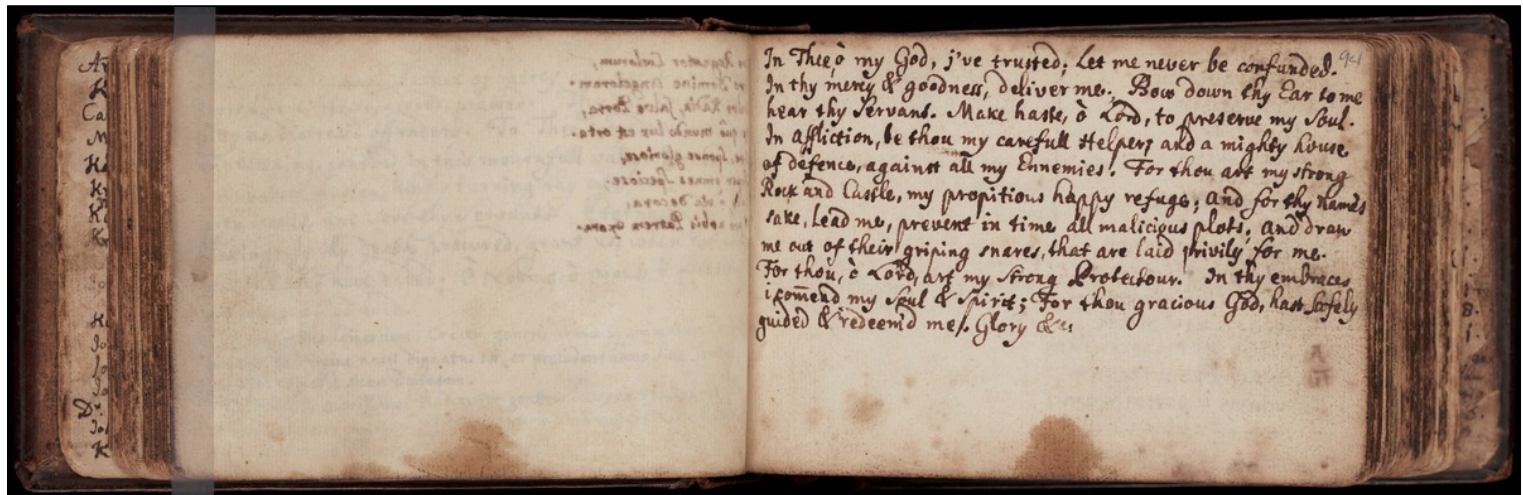
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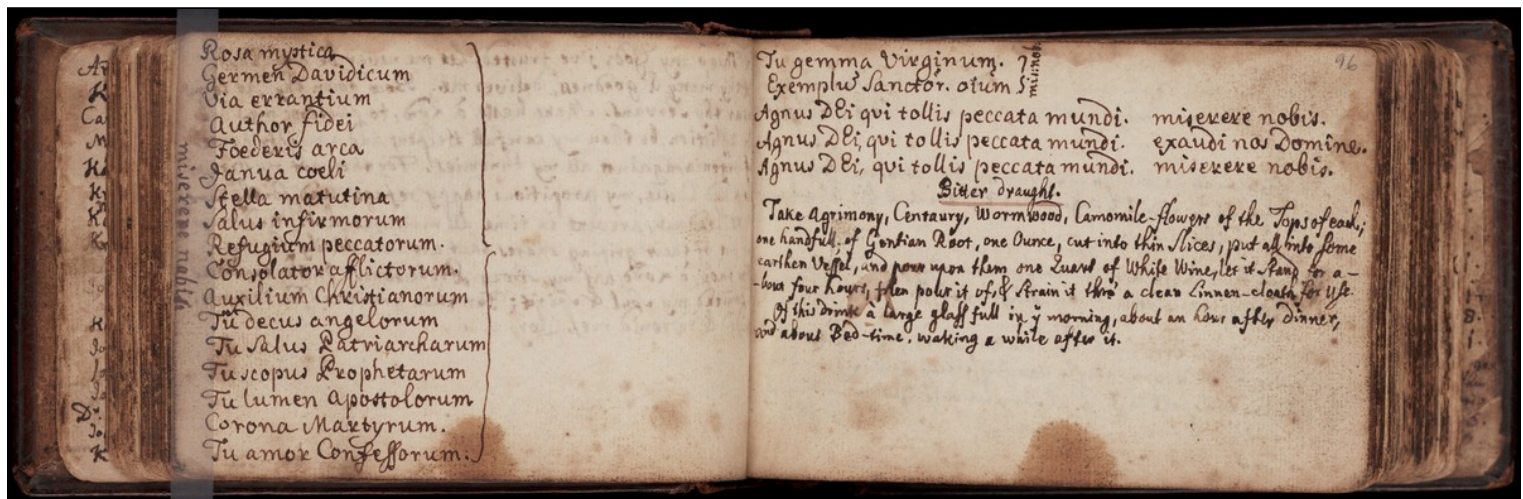
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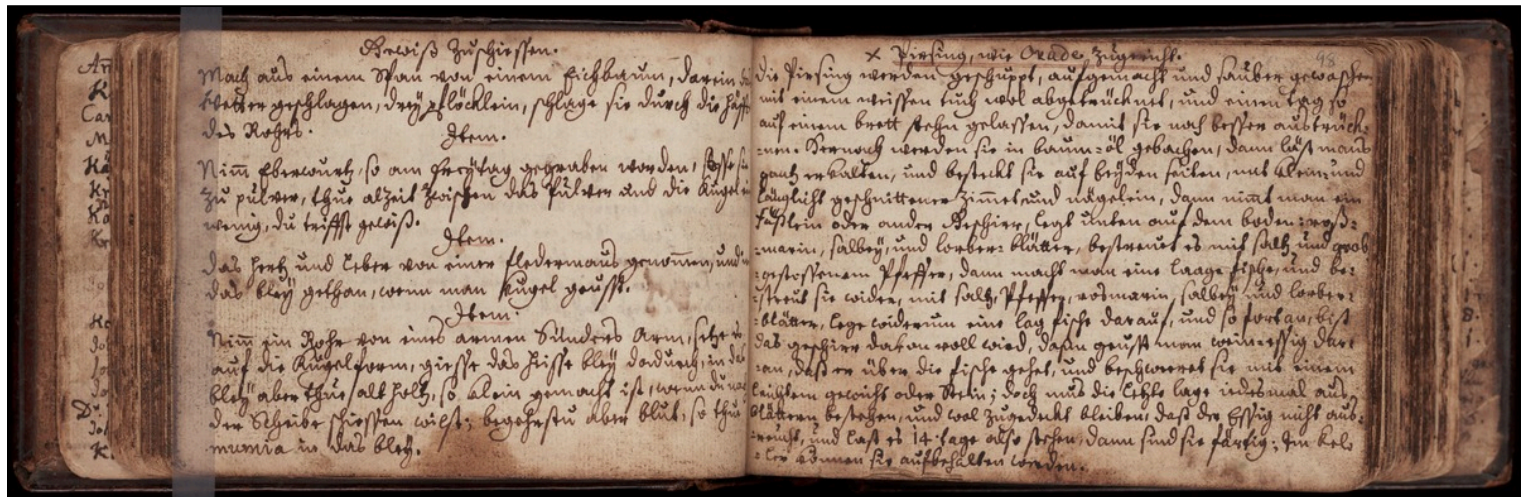
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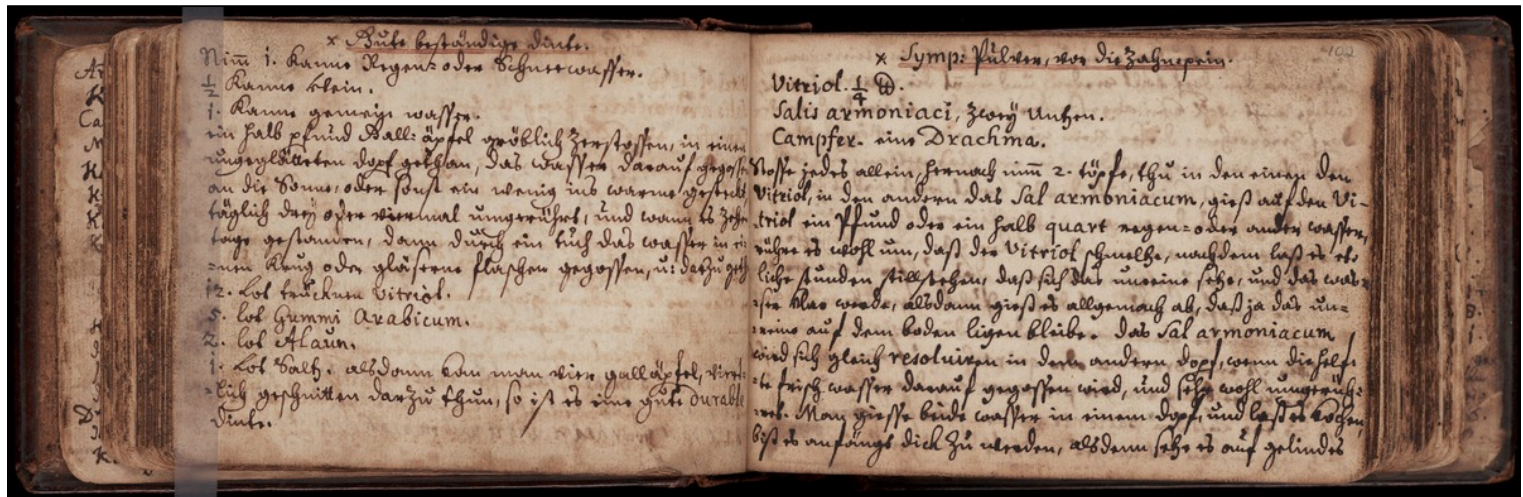
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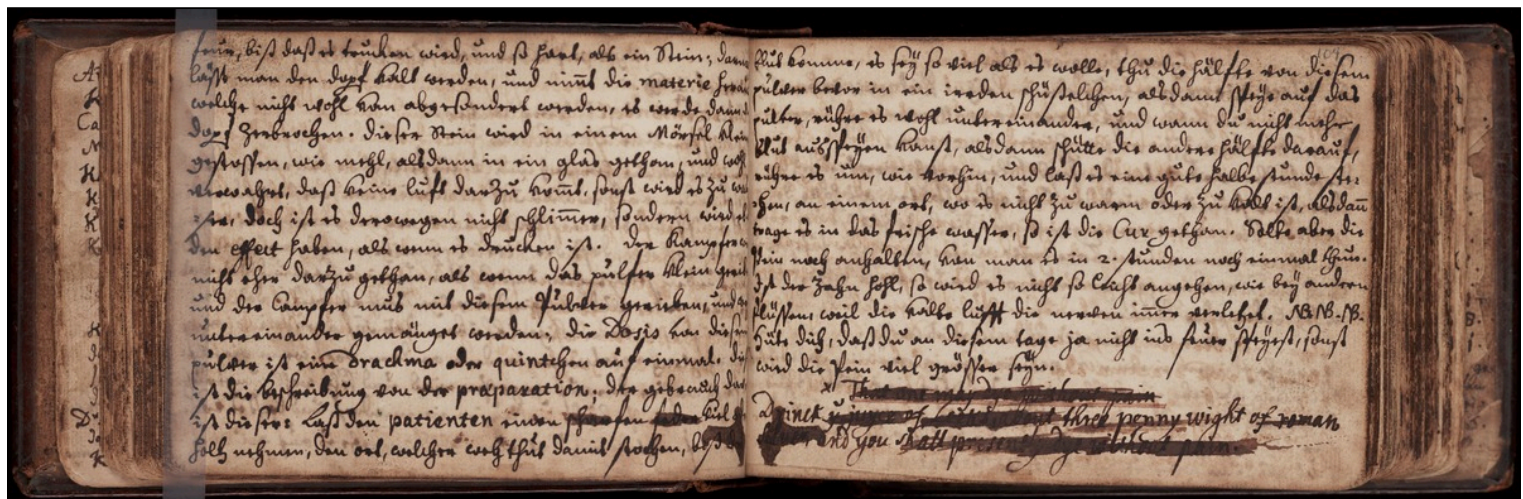
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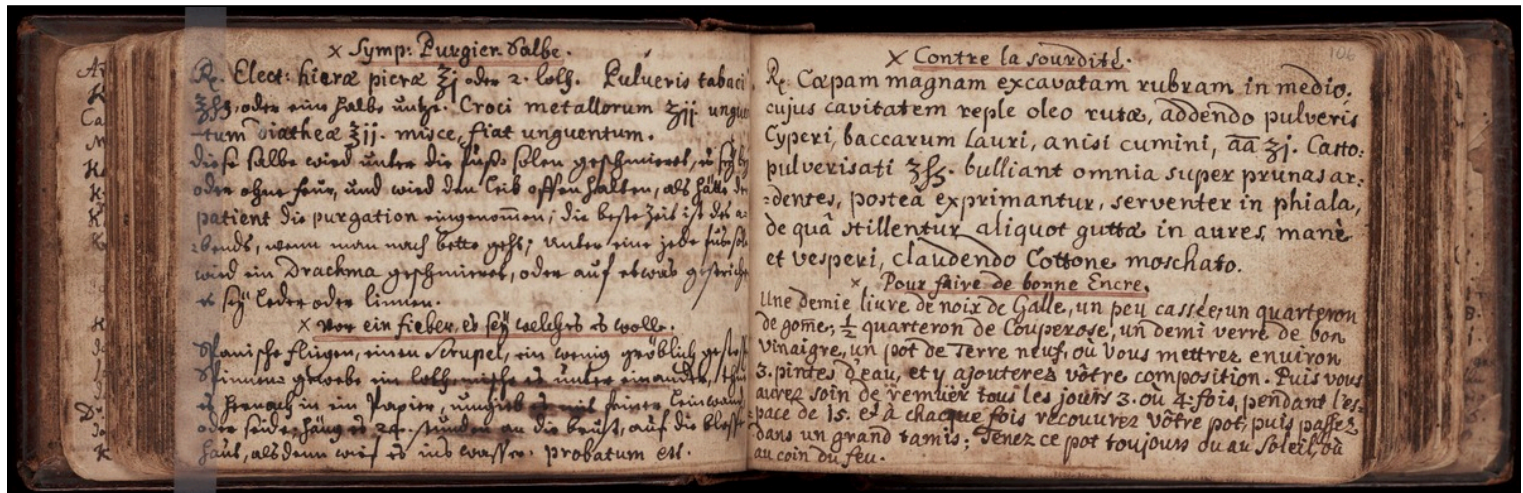
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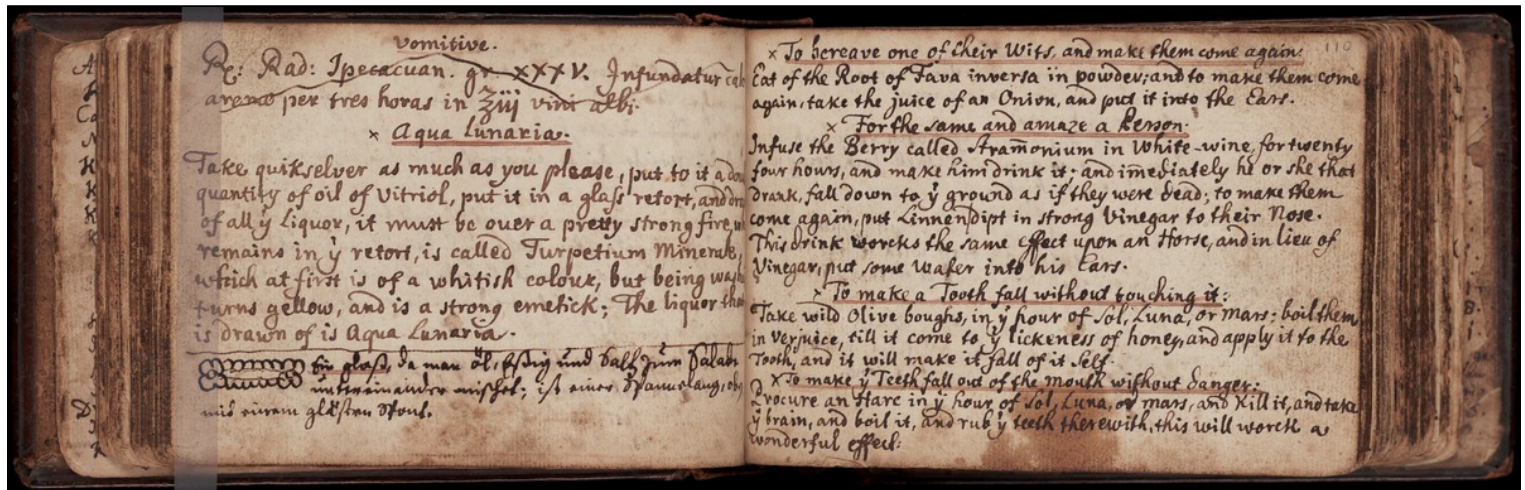
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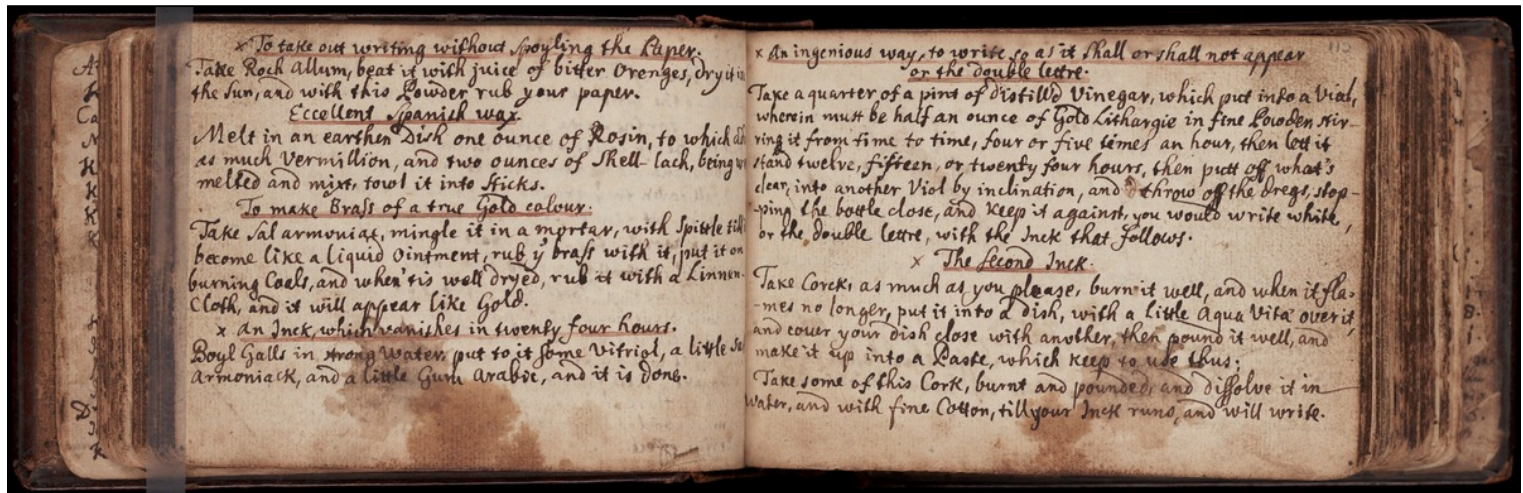
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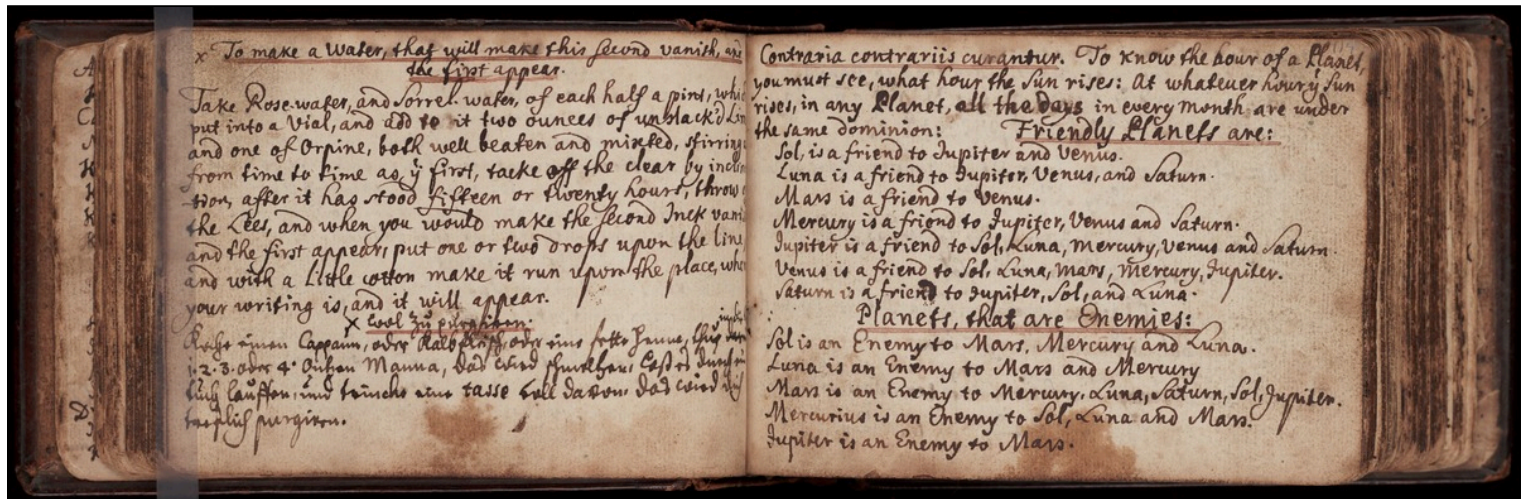
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Venus is an Enemy to Saturn
Saturn is an Enemy to Mars, more than to Venus.
Planetary friendly hours of the Night and Day
calculated exactly to the Ephemerides:

Sunday: Sol, Venus, Mercury, Luna, Saturn, Jupiter, Mars, Sol, Venus, Mercury, Luna, Saturn.

Munday: Luna, Saturn, Jupiter, Mars, Sol, Venus, Mercury, Saturn, Jupiter, Mars, Sol.

Tuesday: Mars, Sol, Venus, Mercury, Luna, Saturn, Jupiter, Sol, Venus, Mercury, Luna.

Wednesday: Mercury, Luna, Saturn, Jupiter, Mars, Sol, Venus, Mercury, Luna, Saturn, Jupiter, Mars.

Thursday: Jupiter, Mars, Sol, Venus, Mercury, Luna, Saturn, Jupiter, Mars, Sol, Venus, Mercury.

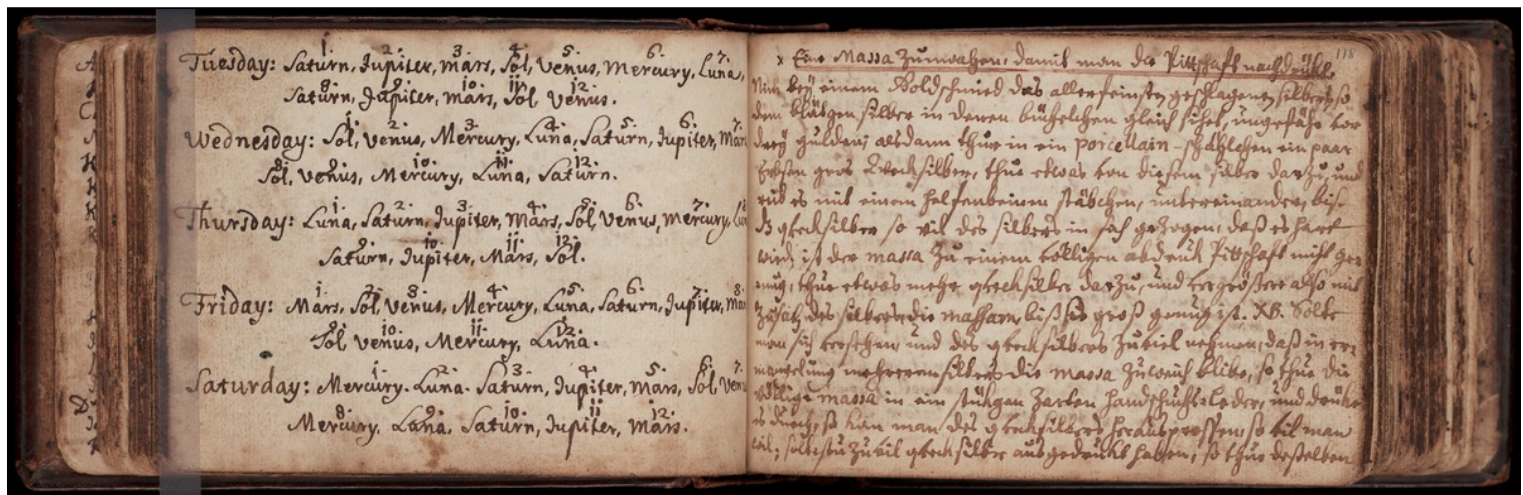
Friday: Venus, Mercury, Luna, Saturn, Jupiter, Mars, Sol, Venus, Mercury, Luna, Saturn, Jupiter.

Saturday: Saturn, Jupiter, Mars, Sol, Venus, Mercury, Luna, Saturn, Jupiter, Mars, Sol, Venus.

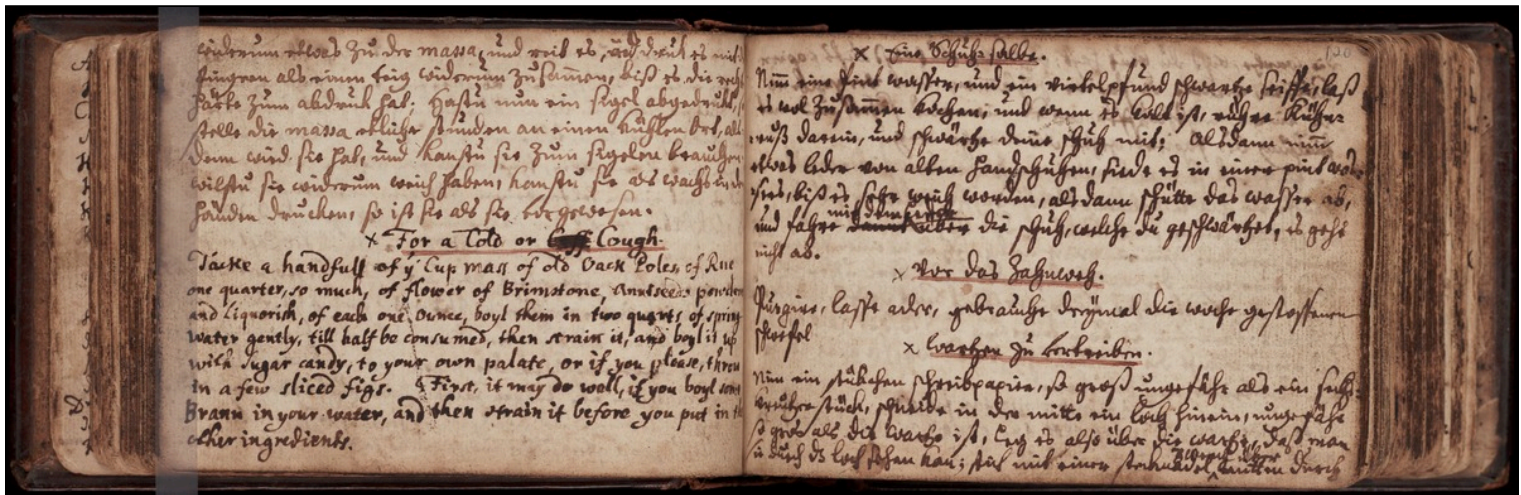
Hours of the Night:

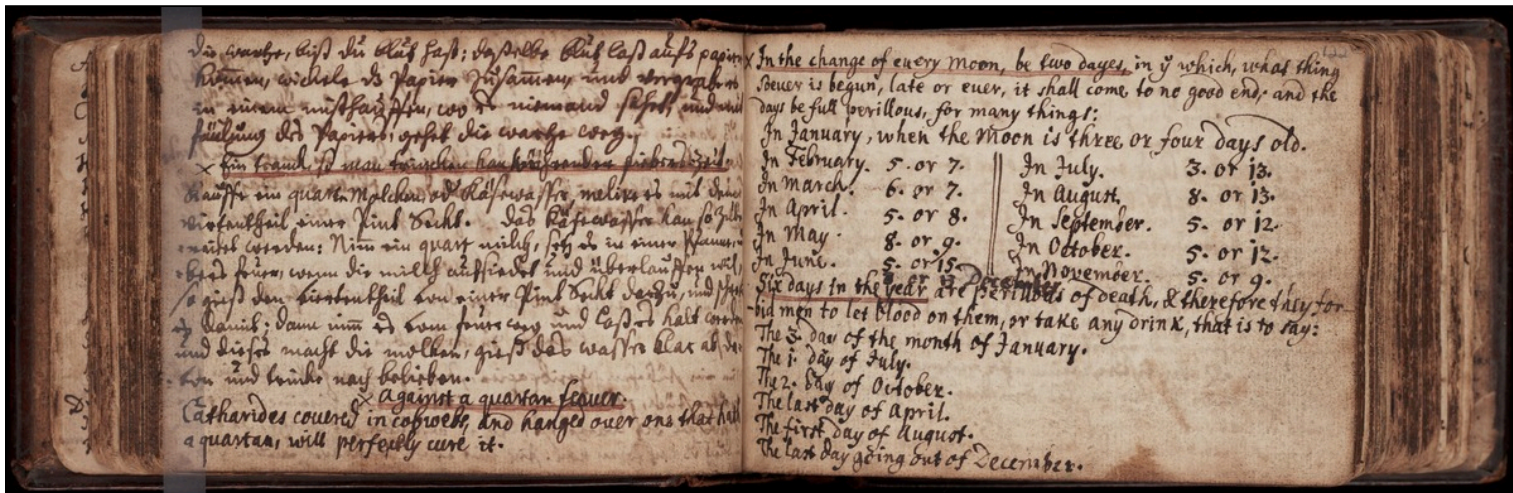
Sunday: Jupiter, Mars, Sol, Venus, Mercury, Luna, Saturn, Jupiter, Mars, Sol, Venus, Mercury.

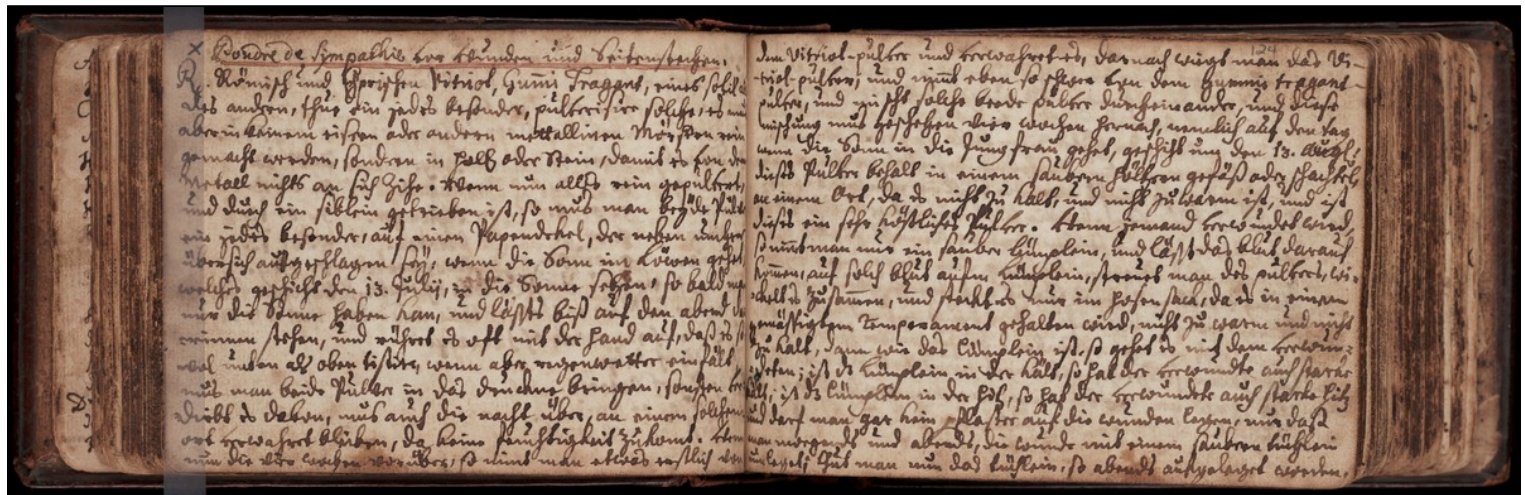
Munday: Venus, Mercury, Luna, Saturn, Jupiter, Mars, Sol, Venus, Mercury, Luna, Saturn, Jupiter.



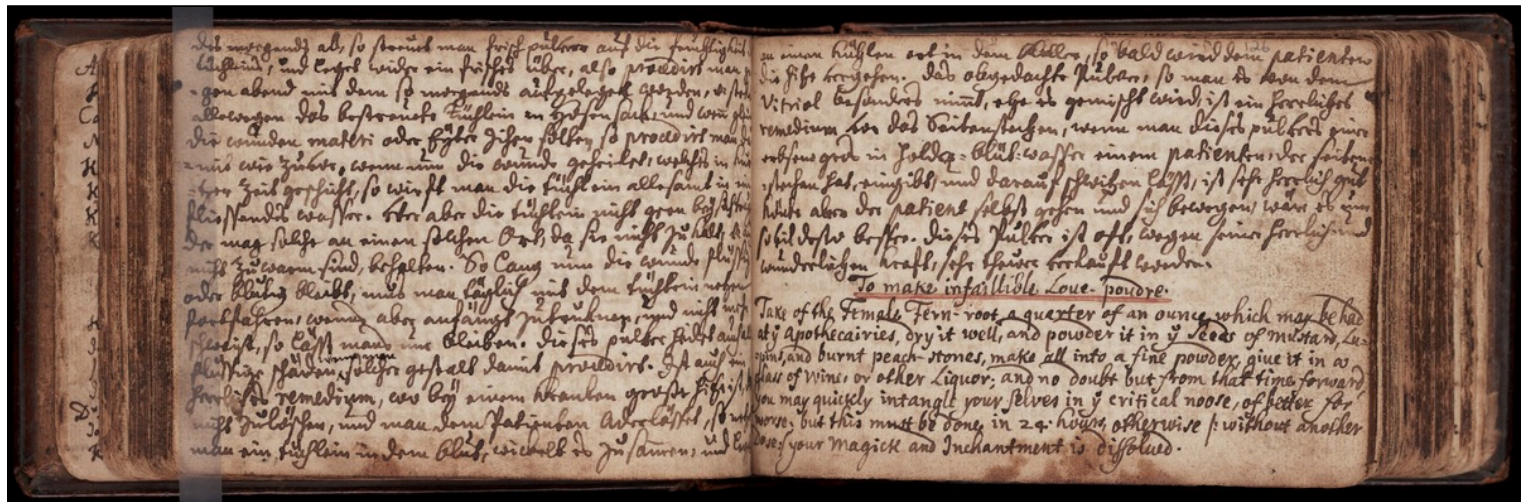
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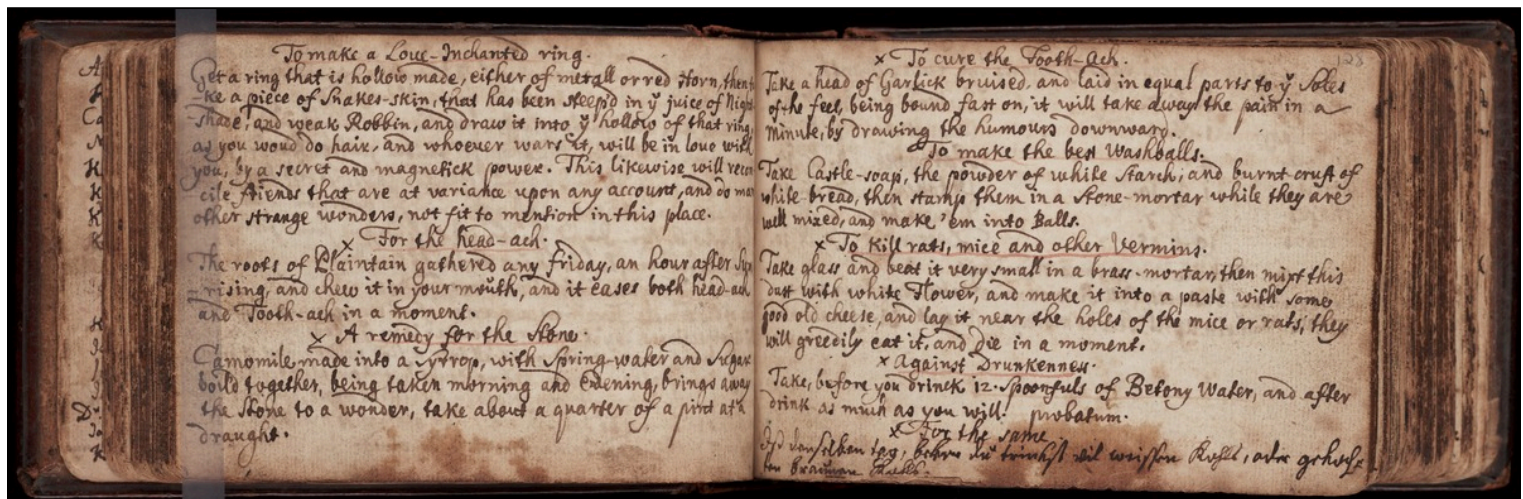




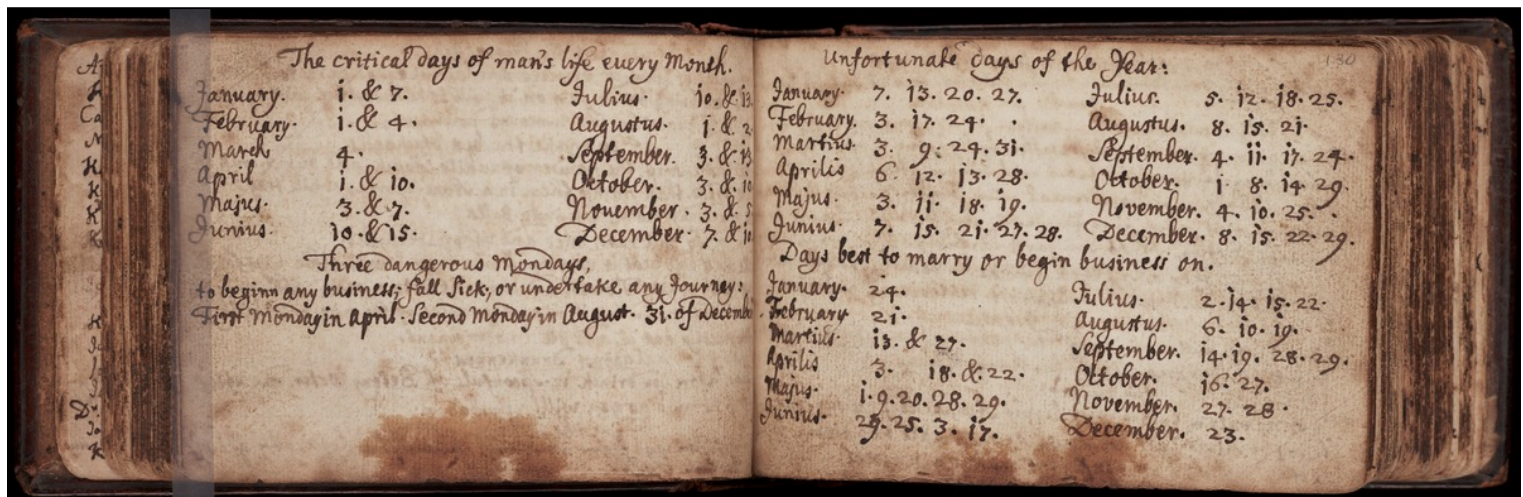
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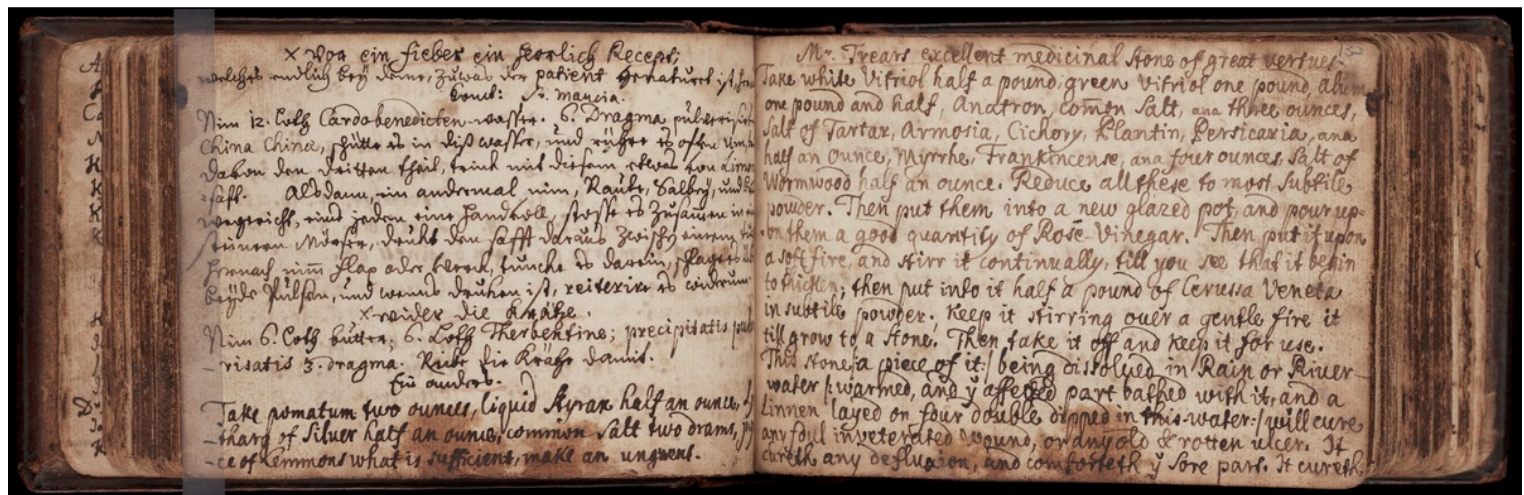
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any Ulcer or Canker in y^e mouth. It fasteneth loose Teeth
kindeth putrefaction of y^e Gums. It cureth the Neph-
gore, or any Ulcer in y^e Throat, warming a little of this
and gargarizing your mouth with it. It cureth any Fleshy
Chilblains on feet. It is an exceeding good remedy for all
sorts of imposthumes. It is exceeding good for any burn
or scalding. It is an excellent remedy for any Cancer in
breast. In fine, its Vertues are innumerable.

Rose Pastills to burn.

Take Benjamin 3. ounces, Storax 2. ounces, Alexandrine
Damask rose-buds one ounce; grind y^e roses by themselves
and y^e rest also. Then take, Lignum albes, Amber, fine
gar, Clove, powder of Cypress, and half a quarter of a pound
grind all these well together. Then mix it with gum
ganth dissolved in Orange-flower, or Rose-water, & make
them up. X To stretch blood.
Write upon y^e Patients forehead with his own blood: Consumatum est.

To make perfumes to burn.

Take half a pound of Damask-rosebuds the whites cut off
Benjamin 3. ounces beaten to powder, half a quarter of an ounce
of musk, and as much of ambergris, the like of Civet.
Beat all these together in a Stone-mortar. Then put in an
ounce of Sugar, and make it up in cakes, and dry them in
y^e sun, or by y^e fire. There is no difference in making y^e bags
but that y^e must be red roses, and you leave out Sugar.

To make Hippocras presently.

Take 12 drops of oyl of cloves, 8. of oyl of nutmegs, and 5.
of oyl of Cinamon, put them into a large strong drinking-
glass, & mingle well with them 2. ounces of y^e best & purest
refined Sugar in powder. Then take 20. drops of rosewater
in a spoon, and in it a little Ambergris, and a little musk.
and then pour that to your former composition, and work
all well together; and if you find y^e matter to moist, knead
some more Sugar amongst it. If you put a little of this Com-

-position into a quart of Wine, & make it sweet with Sugar
-ides, it will taste like excellent Hypocras.

For trembling of y^e heart, or a weak stomach,
Take Lignum Aloës & Ambergis, & mingle them with the
yellow wax melted; make a thin Cake of it, & apply it to
the heart & stomach.

Vertues of the mineral Cinnabar.

Take mineral Cinnabar, & reduce it to most subtile powder
then with a little Turpentine as may be, compose a mass
as if you would make pills, of which make them flat & thin
but not so thin, that they shall crack or break. Upon y^e one
side of them ingraue y^e Character of mercury, which must
be done, Die mercurij, and hora mercurij, which is done
every Wednesday. Put this into a double piece of Linnen
or into a Silver box, & hang it about y^e neck of any person
for any living creature; it will infallibly preserve them
from the plague, though they converse with, or are about

infected persons every day: The pastils must be made very
smooth, and y^e Character well ingraued. If on y^e other side
of them you ingraue the character of Jupiter, it will preserve
from Witchcraft; which must likewise be done die Iouis
and hora Iouis. If you can Rane a piece of Cinnabar large
enough to ingraue the two characters upon both sides of it,
you need not make it up with Turpentine. It will like-
wise preserve from Convulsions, fits, and falling-sickness
being worn in a Linnenet, upon y^e region of y^e head. From
24 grains to 30. may be made up in pills, with a little Turpentine
will procure sweating, & will drive out y^e Venom from any
person infected of y^e plague. It is also admirable in y^e Ven-
erat disease. Paracelsus said, that in y^e greatest plague, that
is in any City or Village, if you lay 4. pieces of it, y^e longer, y^e
better, one at y^e East, y^e other at y^e West, y^e 3. at y^e South, y^e fourth
at y^e North part of y^e house; and laying them so, that no wet can

come to them, infallibly that house, & all y^e persons, & un-
tured in it, will be preserved from y^e plague.

The way to make y^e spirit of Urine, is thus:

Let y^e Urin stand 8 or 10. days, in which time it will
tresp^e and ferment. Then distill very gently; and the
which cometh first, is y^e spirit. When it beginneth to be
weak & insipid, which you will know by tasting a drop,
then cease, for all that is good, is passed over. Thus you
shall have near half your quantity of Urine in good
spirit.

Distillation of Tobacco.

First distill the stalks of Tobacco with three heads of glass
and three receivers, the one after y^e other; In y^e first you
will have a balsom, in y^e second a yellowish oil, in the
third nothing but water. The next tryal I made, was
with one head only; but changing the head, as soon as it was
hot, for another that was cold, I found in y^e receiver

Oil & water altogether, which separate at severall distillations.
The balsom alone being laid upon an ulcer in a mans leg, did
preently fume into his head, and provoked both Stool and
Vomit, and healed the Ulcer. It is of an extreme light qua-
lity, it healed the thumb of a skipper, that was cut to the
barebone in 24. hours. It cured also a Tetter or ringworm
in a gentlewomans forehead. If you dip a little lint or
Cotton in this balsom, & put it to the Tooth, it will infalli-
bly cure the Toothach. It is also very medicinal, being
taken inwardly, from 8. to 10. drops, in white wine.
It is excellent to open obstructions of the Lungs &c. but
more is a Vomit. The stomach anointed with y^e balsom
or with y^e oil, provoketh Vomit, but anointing with
it about y^e navel worketh downwards. You may draw
the salt out of the remainder, which is excellent to clear
all impurities of y^e Lungs & Liver: It purgeth y^e head

and brain, as also y^e blood. it prouoketh appetite, and causeth good digestion. It is also good to drive away Dropsie. The dose is 6 grains, in a dram of y^e balsom of Sulphur. This salt being kept in a rag and held between the Teeth, draweth aboundsance of rheume, and cureth the Toothack.

To make ratafia.

Take a quart of brany, a quart of Spring water, a pound of Sugar, an ounce of Cinamon, a dram of cloves, a quarter of an ounce of Orange flower water, these into a Skillet, close covered, and sett it on a slow fire, till y^e Sugar is dissolved, lett it infuse for 24 hours, Then strain it & colour it with cochineal if you think it not strong enough, put mor brany in it.

Sal Nurnbergae Plasta.

Take half a pound of Lythargyr. Argent, and a pint of very good Wine-vinegar; mix these two together, & let it stand so three days. Then pour off the cleare, & add to it half a pound of Minium, and as much of Aqua spermat: Ranarum. Let it stand again three days, stirring it often, every day with some stick or other. After three days standing pour it out quickly into a ~~broas~~ broad brass bason; adding to it of oyl of Olives or Wallnut one pound, & three ounces of common salt. Let it boyl, stirring it very well, to y^e consistency of a plaister, adding in y^e end a little Camphire.

An infallible & approved remedy for y^e Pleurisie.
Take an apple, & open it at y^e top, to take out y^e core; then fill it with white Frankincense; then stop it again close with the same piece, you cut out at y^e top, & roast in in hot ashes,

then beat it to mash, & give it y^e patient to eat. It neuer
failed. An experimented Remedy for the Stone.
Take a good quantity of Millepedes, wash them with
white wine, then put them into a glazed pot. Lute & close
it well, & set it in an oven to dry the Millepedes: Then
reduce them to fine powder: then put to this powder
much white wine, as it will drink up: then put it in
Oven again as before, which repeat three times;
Then take this powder & mix it with Strawberry
water, & a scruple of Oyl of Vitriol; and dry it on
more in y^e Oven; then keep it in a glass close stopp'd
of this powder the patient took four scruples; & with
an ounce of Aqua vitae mixt with some fit broath
or other appropriated vehicle, in the morning fasting.
The effect of it was thus, The patient found him

in great pains, and was much tormented, for y^e space of two
hours; and after five hours past, he made a little Urine, but
very thick. The second day, having taken this medicine
again, his Urine was much thicker then y^e first. The third
day he avoided a great deal of sand, but the seventh day
he avoided so much sand, that his Urine was full of it.
And y^e ninth day y^e patient was perfectly cured from his
Stone. Another excellent remedy for y^e Stone.

Take the berries of Hawthorne, and dry them, then beat
them to powder, and searce them finely; take a spoonfull
of this powder in a glassfull of white wine in y^e mor-
ning fasting, and you shall neuer be troubled with the
Stone as long as you take it.

x For warts to take them away.
Take some fat bacon, and rub the warts with it, & place
it in the sun to dry, In space of four days the warts will
shale off without any pain, and will never more return.

An experimented Remedy for y^e falling Sicknes.
Take Bran: human: pairings of nails of Man, and two
ounces, reduce this to fine powder, and grind it upon a
marble stone, then take of Polypod: Querci, Viscus
querci, Viscus Corilium, Viscus of Eliot: and a two drams
peony root dyed half an ounce; beat this all into
powder, then take six ounces of fine Sugar beat it
the consistence of rose-sugar; then mix all y^e powder
with it, and let them well incorporate over the fire,
stirring them well together, then take it from the
fire, and make it into little tablets, of which give one

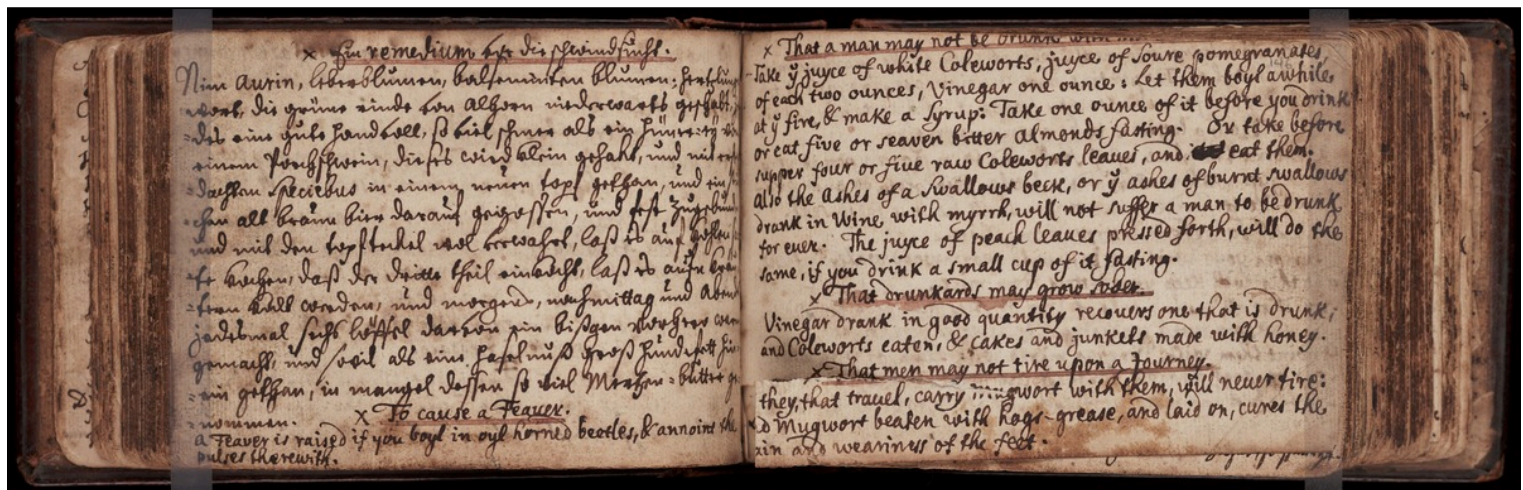
in the morning fasting, and another two hours after dinner,
and one two hours after supper. (Continue this) while y^e
tablets lasteth. Prob.

x Contra fluxum album. prob.
After due purging, give the Ceruss of Antimony twice
or thrice a day, about ʒi. grains for a dose in white Wine.

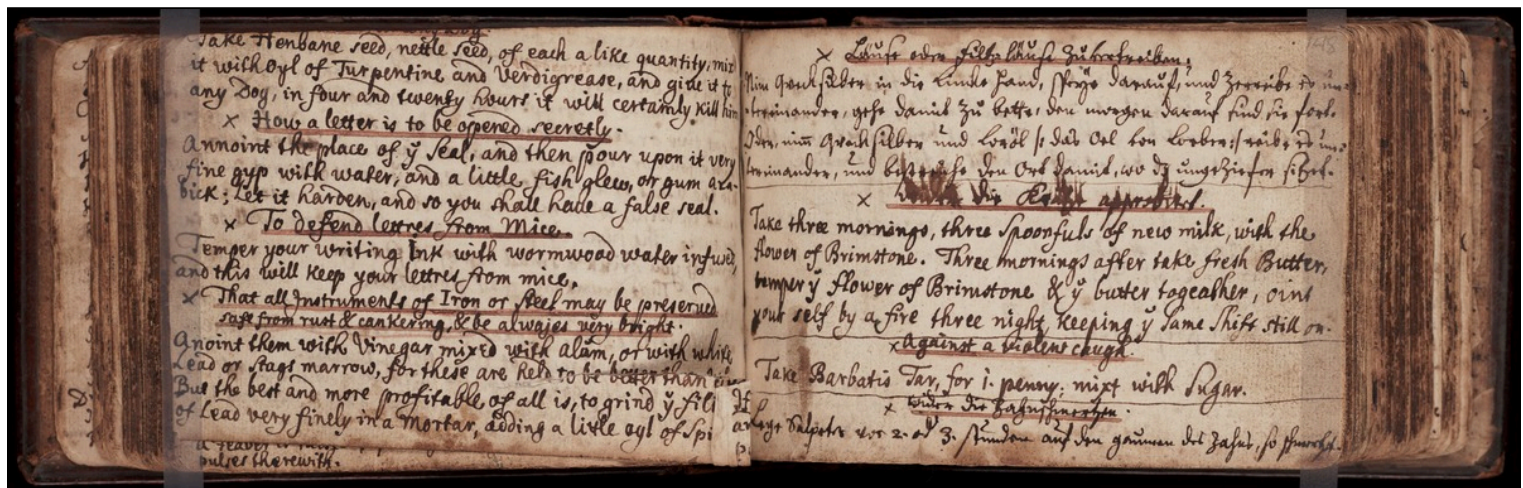
x A present certain cure of any person inward or outward
of for the ringing of Venimous beasts in Man or beast.

Take the Leafs of black Corants in powder one dram, give it
in Wine, or any thing. It is a present remedy. You may
gather the Leafs in Summer, & keep them dry all the year.
x A charm for a Headach.

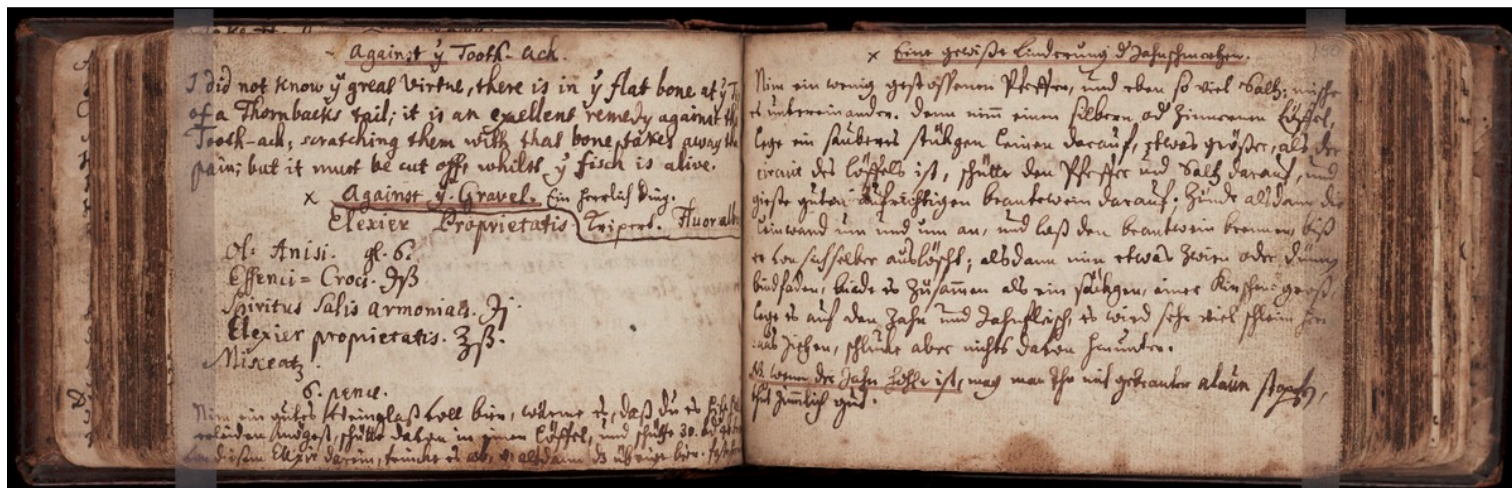
✕ A charm for a headache.
Schrieb auf ein papier: Milano nel vitalot, füngt du nitro den Cail,
und schreib die Dichtung der zweiten in Pa. Adm. Leg einem Ma-
gnet auf den Kopf so ficht es alle Schmerzen weg.



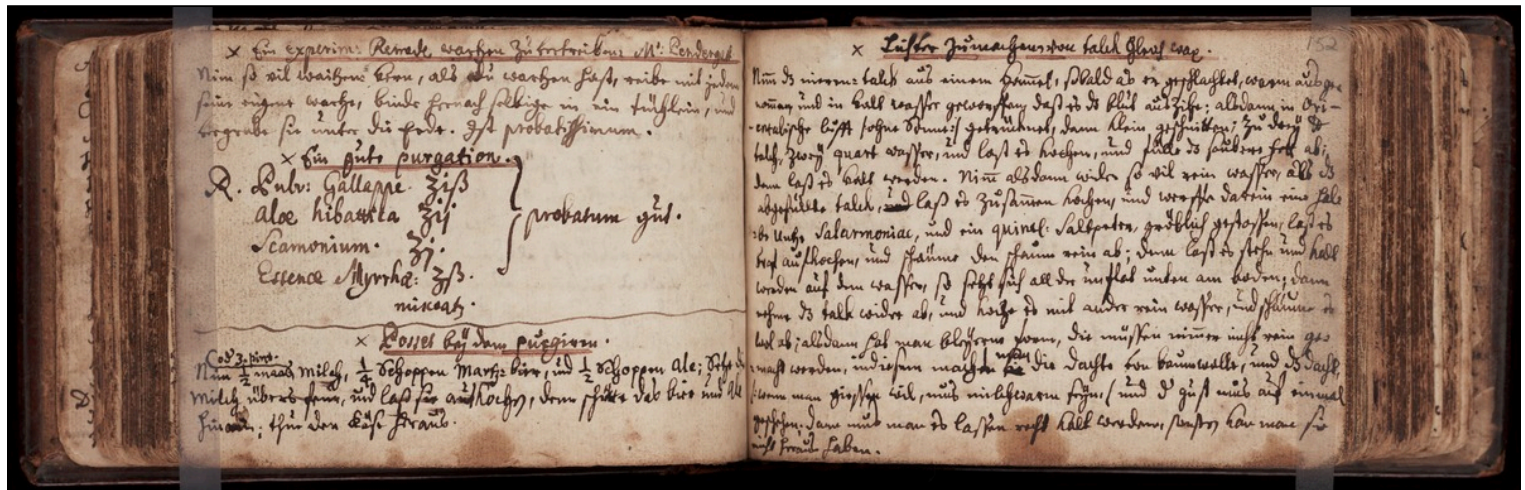
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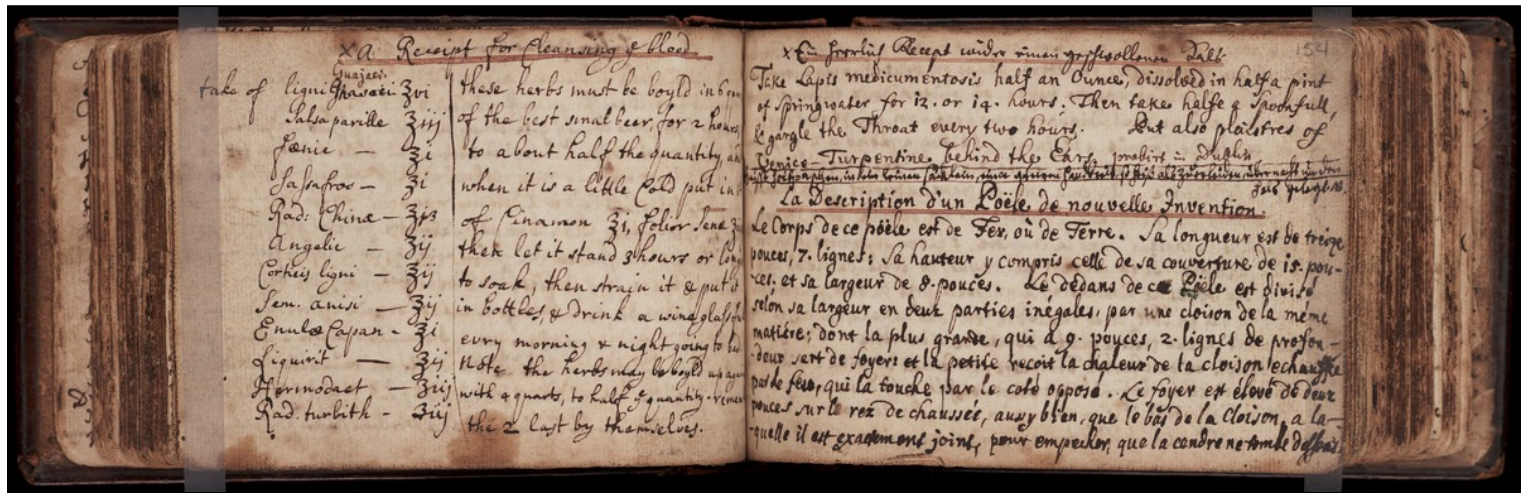
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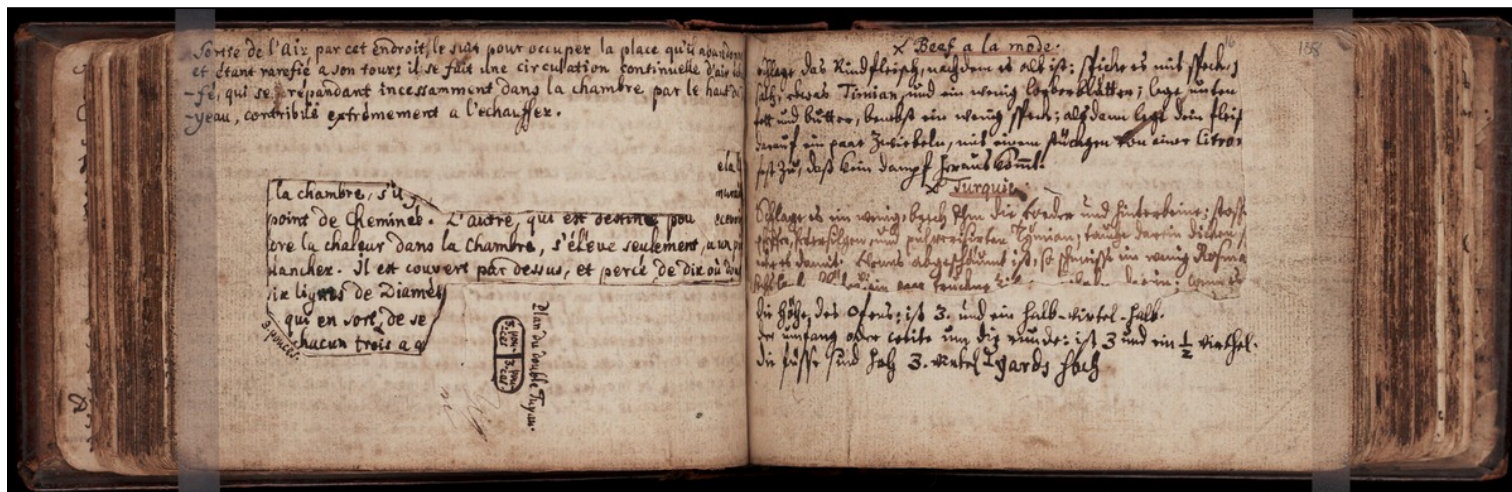


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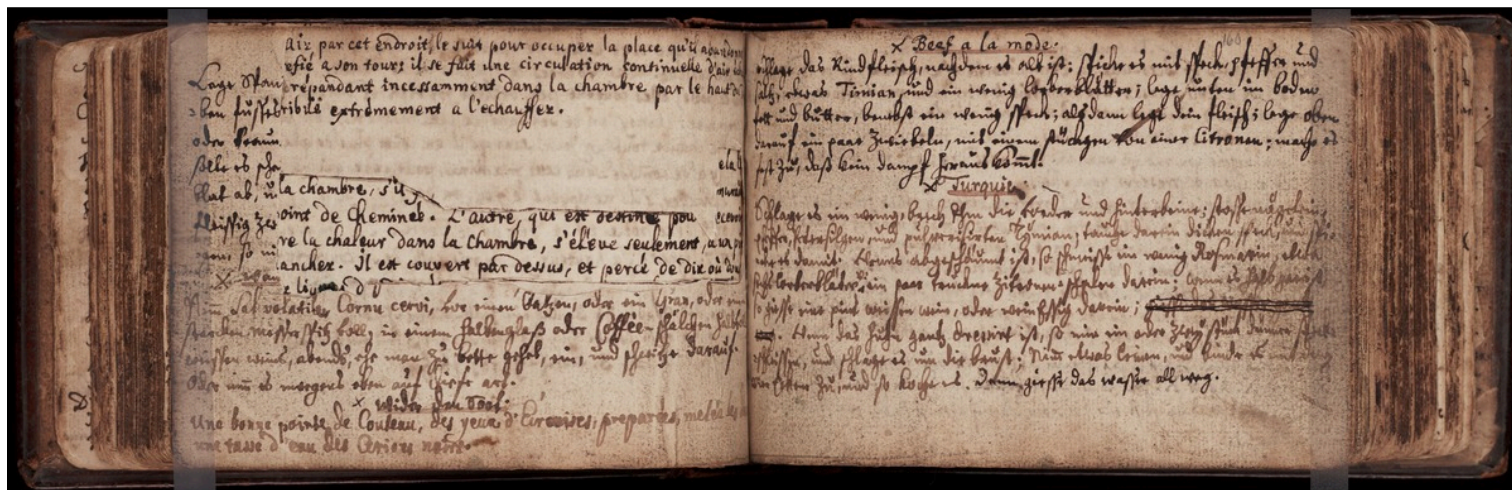
à deux pouces au dessus, de ce foyer, on peut mettre une grille de fer
 -quelle puisse s'ôter et se remettre, quand on veut. Sur la couverture
 de ce poêle, il y a un double tuyau, où plutôt deux tuyaux, qui
 ensemble, par un seul Diaphragme; dont l'un, qui se joint sur le
 foyer, et sert de conduit à la fumée, s'élève à plomb à 2 ou 3
 -ces près du plancher, et se recourbant entre dans le tuyau de la
 mince de la chambre, s'il y en a une, ou passe au travers de la muraille
 s'il n'y a point de cheminée. L'autre, qui est destinée pour recevoir
 et repandre la chaleur dans la chambre, s'élève seulement au
 près du plancher. Il est couvert par dessus, et percé de dix ou douze
 trous de six lignes de diamètre; à un pouce près du bord, pour ôter
 l'air chaud, qui en sort, de se repandre en rond dans la chambre.
 Les tuyaux ont chacun trois à quatre pouces de diamètre. On y peut
 brûler du bois ou du charbon ordinaire, en ôtant la grille; et si
 que ce bois, ou ce charbon n'étant point soufflé par dessous comme
 les Poêles ordinaires, il s'en consumera moins de la moitié. Si l'on
 veut se servir de Charbon de terre, on mettra la grille, et le Charbon

dessus, parce que cette espèce de charbon ne brûleroit pas, s'il n'étoit souf-
 flé par dessous. Les Tourbes de marais ou de Saineur sont fort propres,
 pour ce poêle, elles coûtent peu, brûlent fort bien, et durent long-temps, sans
 se consumer. Ainsi, en se servant de cette matière, l'on peut tenir une
 chambre chaude tout un jour, sans qu'il en coûte plus de quatre sous. Et
 s'il y a de commodité dans cette machine, pour ceux, qui ne craignent pas
 le chaud, s'ils ne voyent le feu, on y va
 -ce, on en voit un peu, et on s'en chauffe; mais si l'on ne veut pas
 de la fumée, on peut se servir de la Tourbe, sans qu'il y ait de la fumée
 dans la chambre, les personnes un peu vertueuses, qui
 facilement l'usage; lors qu'ils feront réflexion sur le fait.
 également échauffés par le feu, qui les touche 3 ou 4 fois, et qui sont
 et foyer et derrière cette cloison, lequel cherchant à occuper un plus grand es-
 pace, est obligé de monter, et de sortir par le haut du tuyau, où il trouve moins
 de résistance, à cause de l'inégalité de hauteur des deux colonnes d'air, dont
 celle, qui appuie sur l'ouverture d'en bas étant plus haute, et par conséquent
 plus pesante, que celle qui appuie sur l'ouverture d'en haut, s'oppose à la

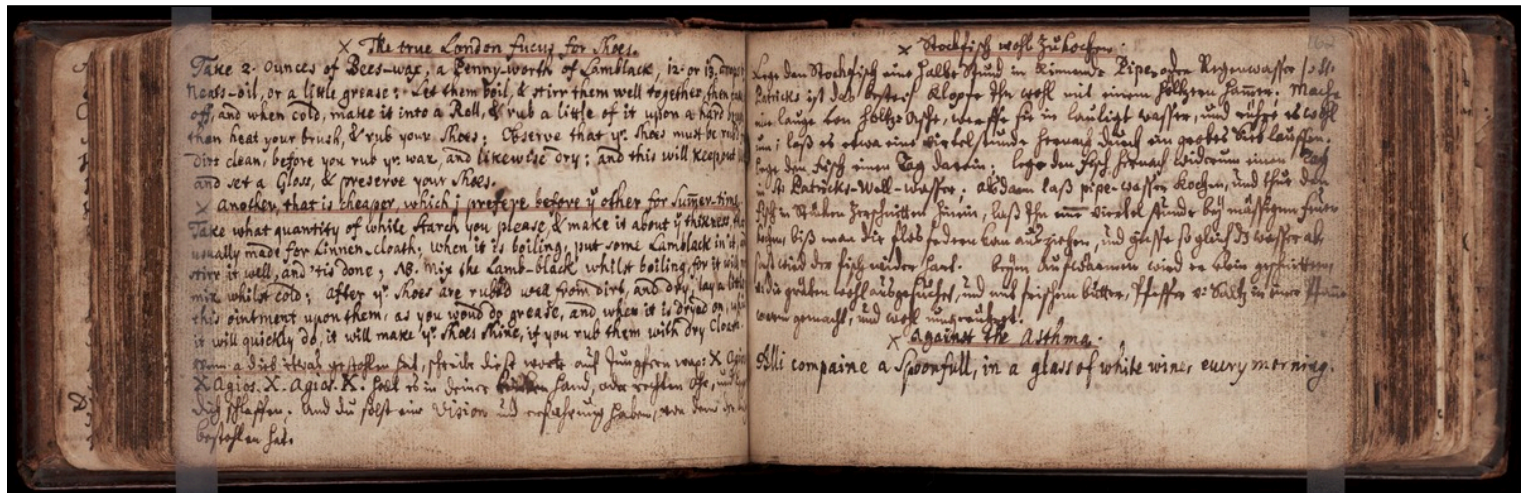
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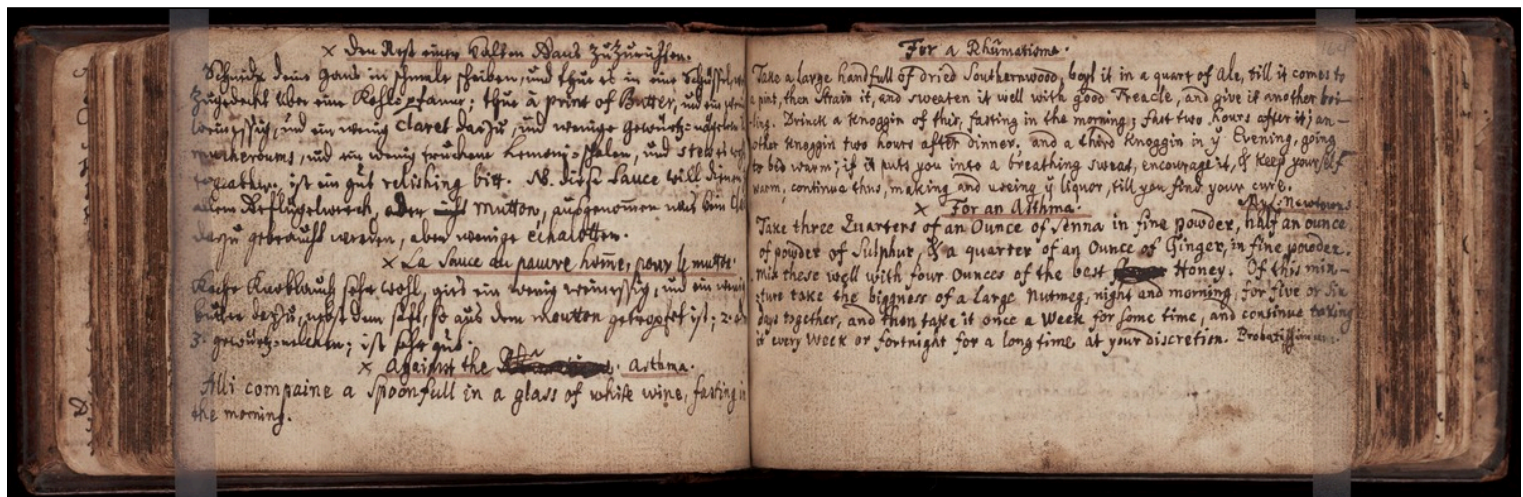
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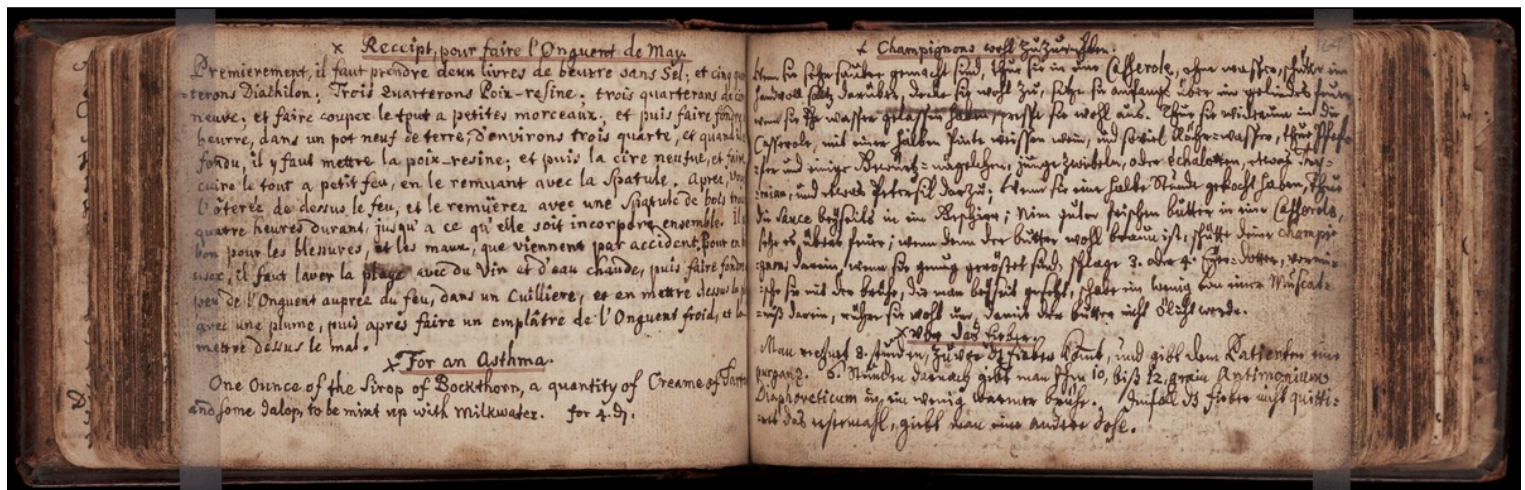
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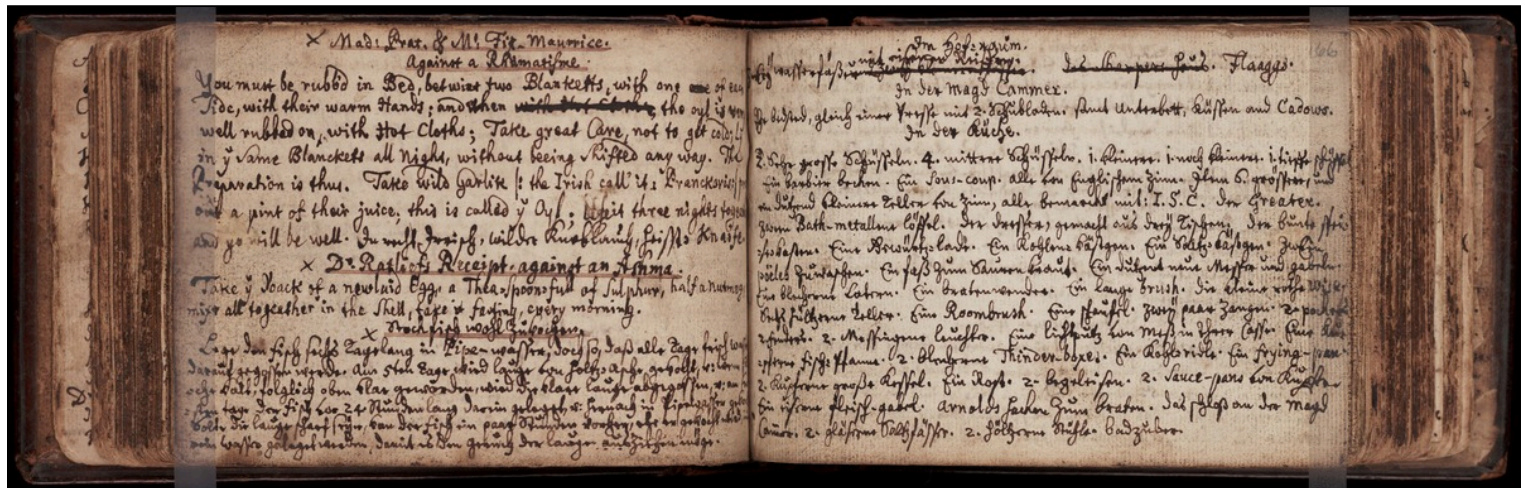
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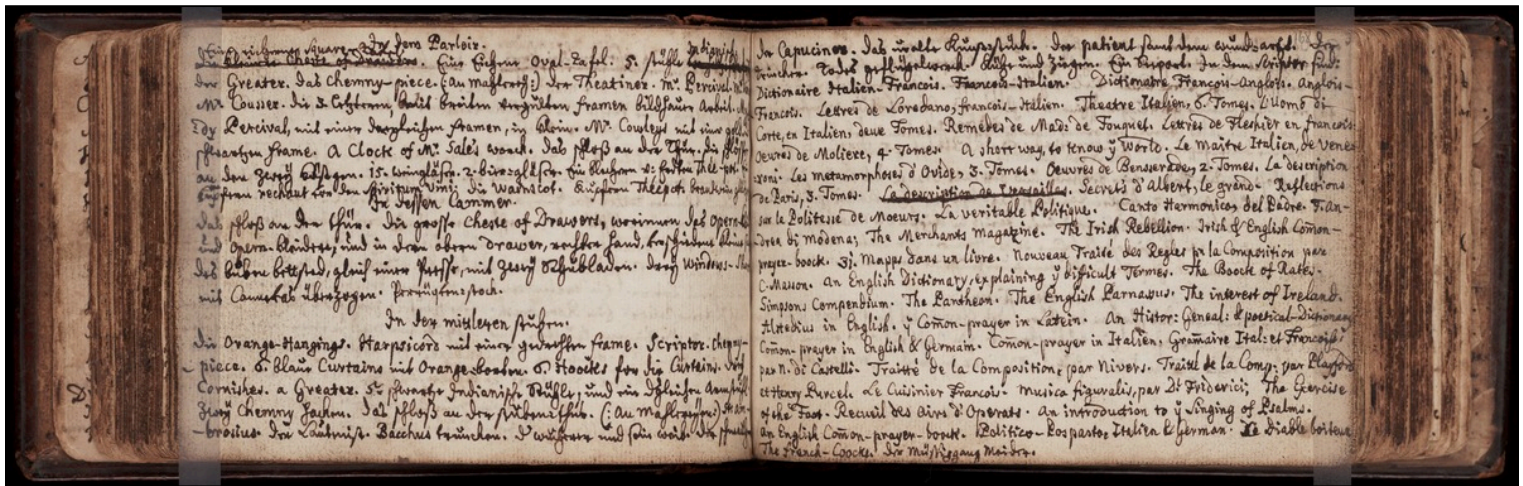
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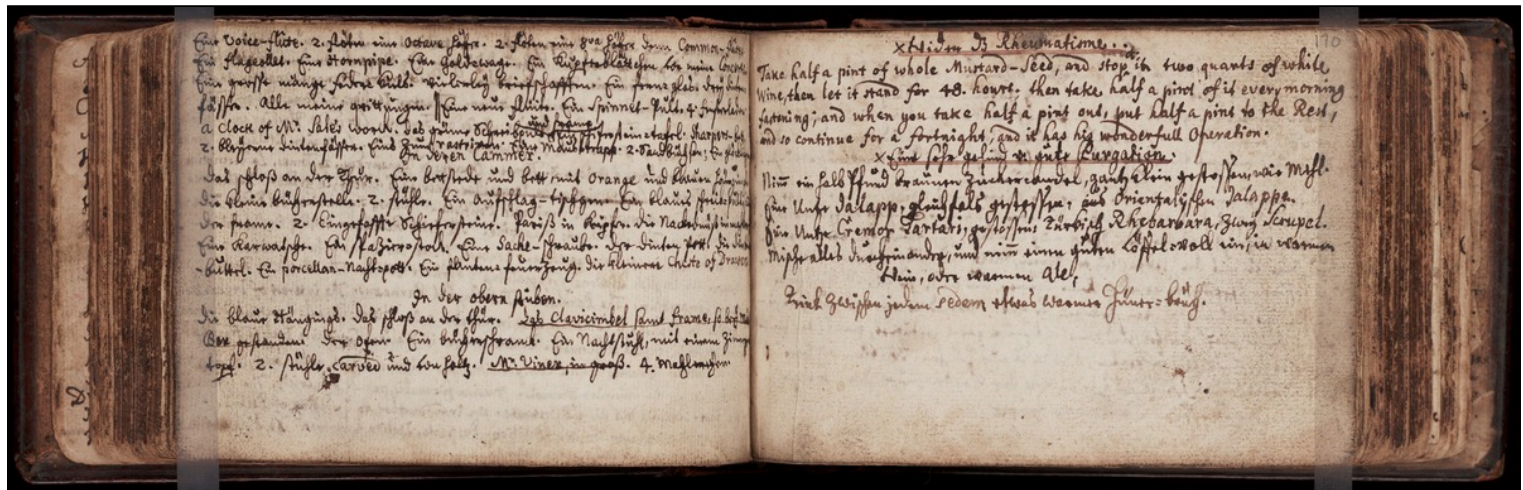


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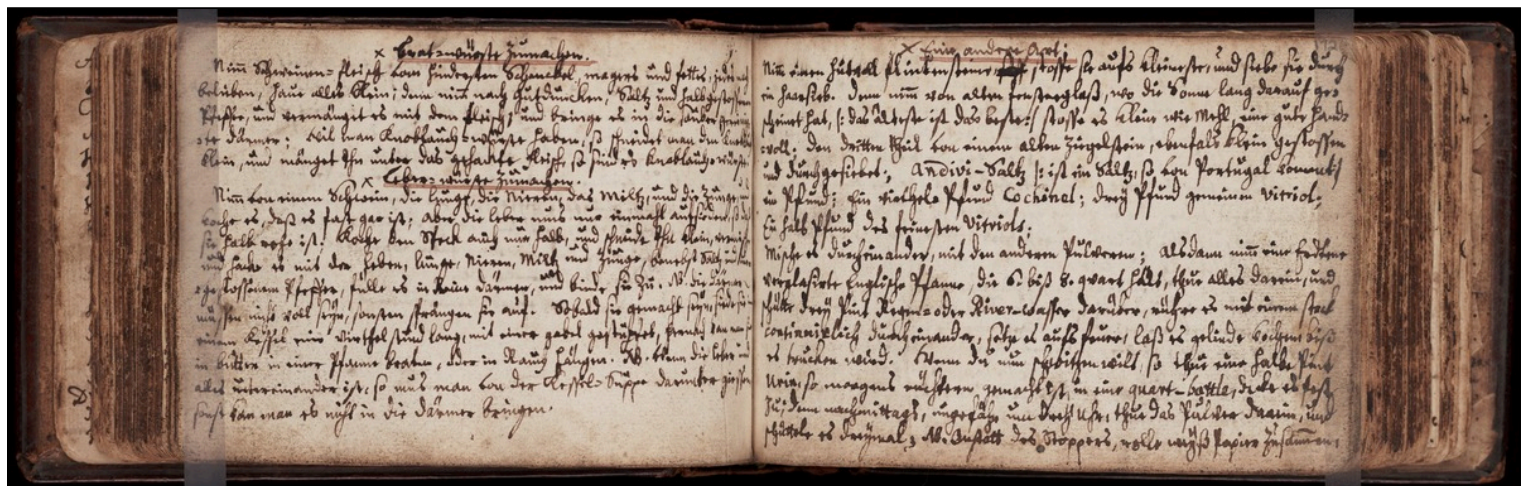


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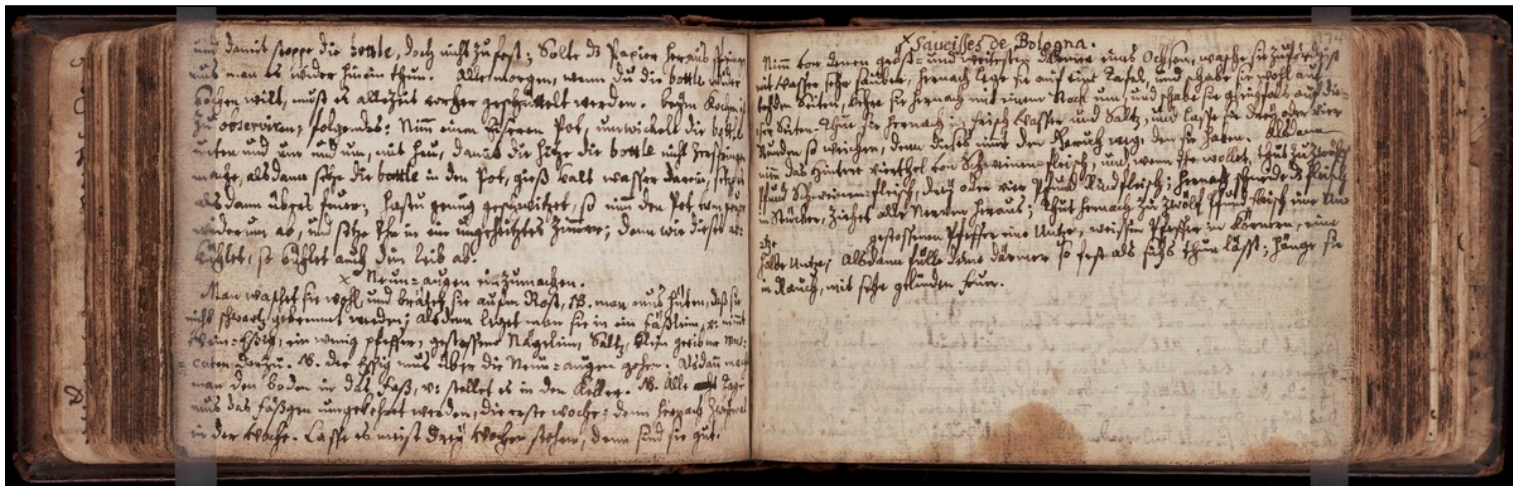


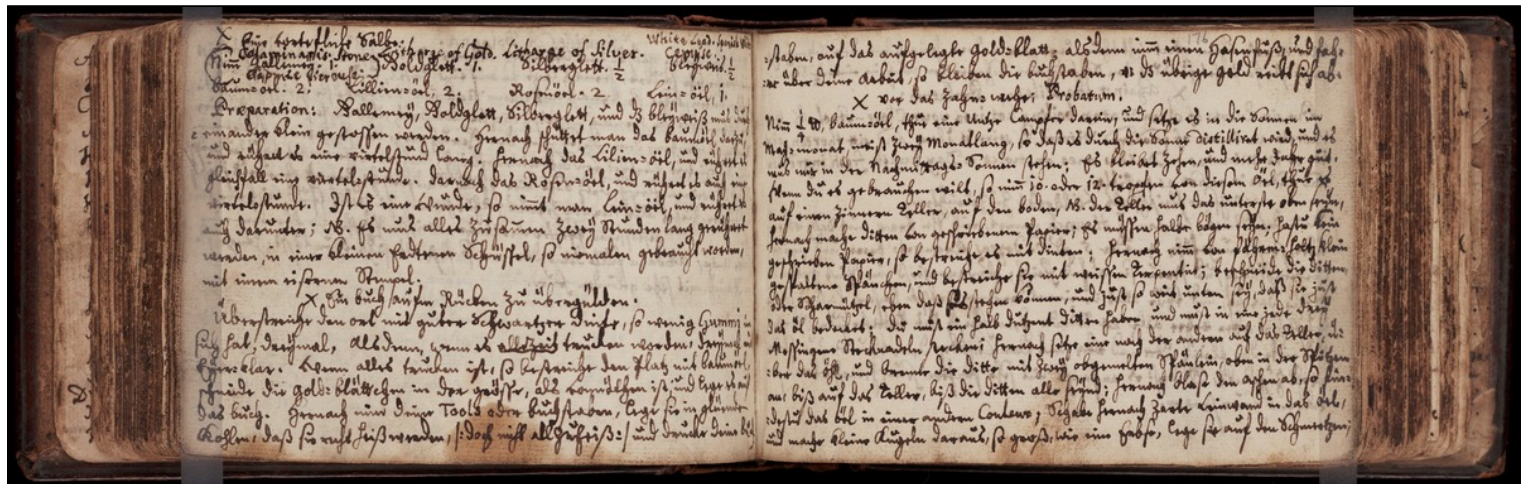


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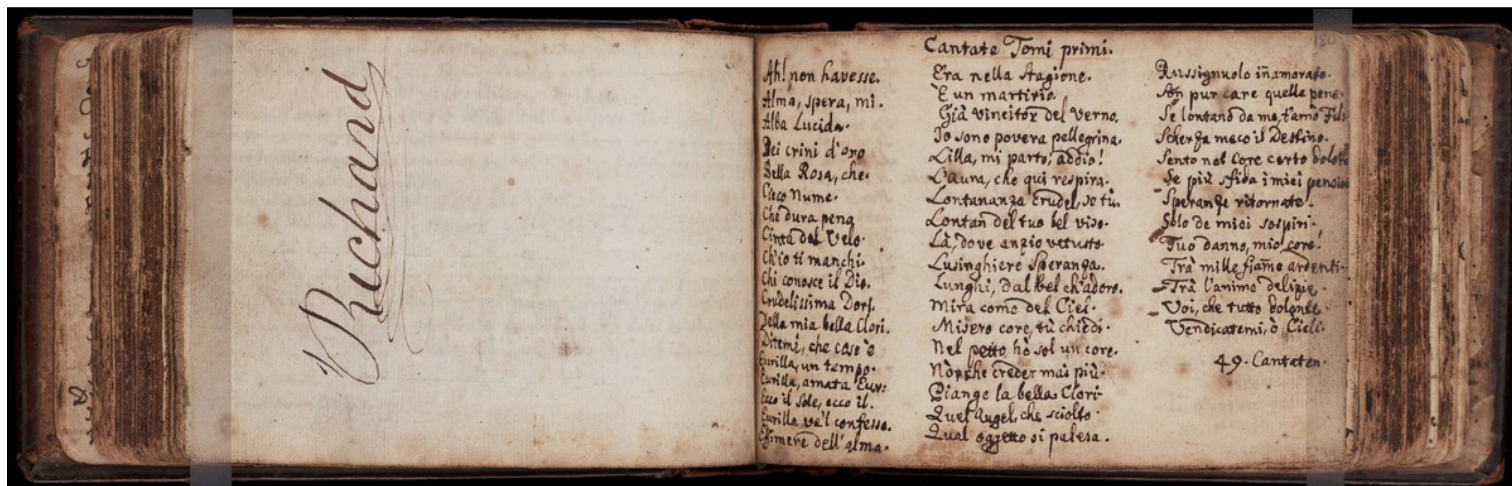




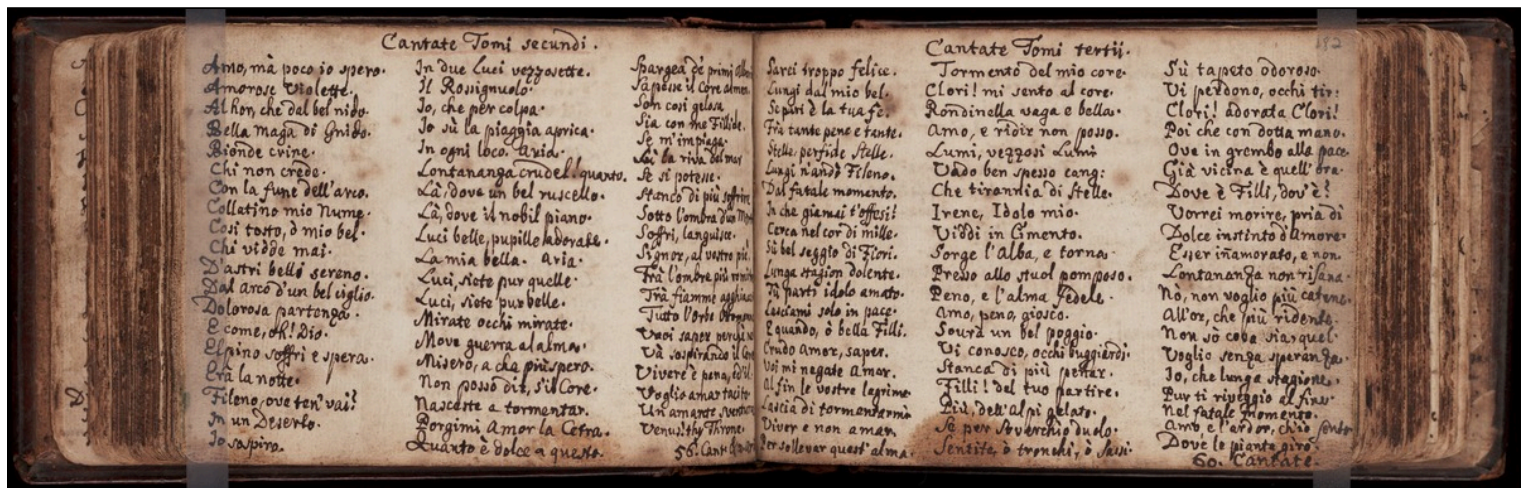
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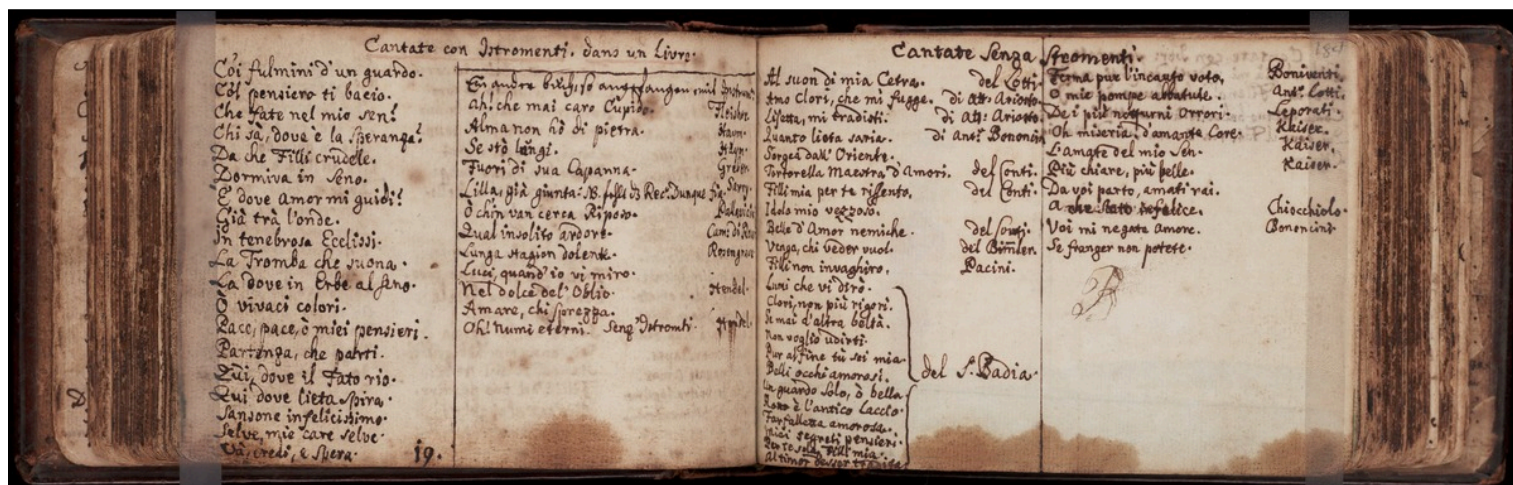
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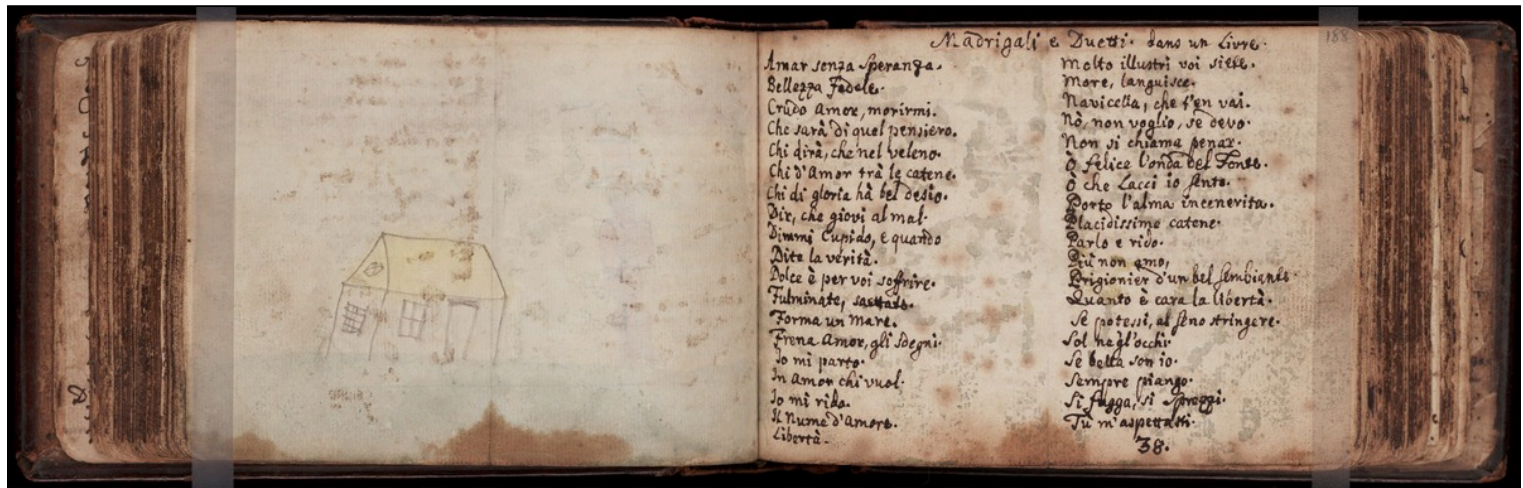
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Otto sono li Tuoni della Chiesa.

il primo Tuono. il secundo Tuono.

il terzo Tuono. il quarto Tuono.

il quinto Tuono. Il Sesto Tuono.

Il settimo Tuono. L'Ottavo Tuono.

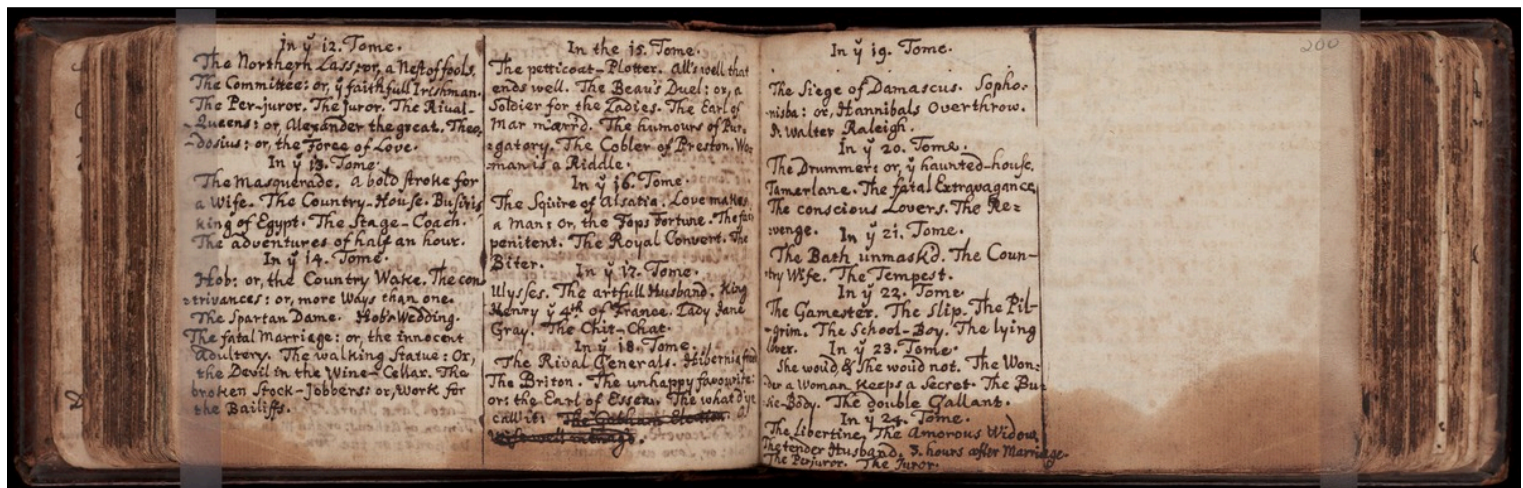
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Unisonantia.	1. 1.	Unison.	1. 1.
Prima minor.	2. 7.	Prima minor.	2. 7.
Prima maior.	3. 6.	Prima maior.	3. 6.
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Quarta maior.	171. 8.	Quarta maior.	171. 8.
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Secunda maior.	175. 4.	Secunda maior.	175. 4.
Terza minor.	176. 3.	Terza minor.	176. 3.
Terza maior.	177. 2.	Terza maior.	177. 2.
Quarta minor.	178. 1.	Quarta minor.	178. 1.
Quarta maior.	179. 10.	Quarta maior.	179. 10.
Quinta minor.	180. 9.	Quinta minor.	180. 9.
Quinta maior.	181. 8.	Quinta maior.	181. 8.
Secunda minor.	182. 7.	Secunda minor.	182. 7.
Secunda maior.	183. 6.	Secunda maior.	183. 6.
Terza minor.	184. 5.	Terza minor.	184. 5.
Terza maior.	185. 4.	Terza maior.	185. 4.
Quarta minor.	186. 3.	Quarta minor.	186. 3.
Quarta maior.	187. 2.	Quarta maior.	187. 2.
Quinta minor.	188. 1.	Quinta minor.	188. 1.
Quinta maior.	189. 10.	Quinta maior.	189. 10.
Secunda minor.	190. 9.	Secunda minor.	190. 9.
Secunda maior.	191. 8.	Secunda maior.	191. 8.
Terza minor.	192. 7.	Terza minor.	192. 7.
Terza maior.	193. 6.	Terza maior.	193. 6.
Quarta minor.	194. 5.	Quarta minor.	194. 5.
Quarta maior.	195. 4.	Quarta maior.	195. 4.
Quinta minor.	196. 3.	Quinta minor.	196. 3.
Quinta maior.	197. 2.	Quinta maior.	197. 2.
Secunda minor.	198. 1.	Secunda minor.	198. 1.
Secunda maior.	199. 10.	Secunda maior.	199. 10.
Terza minor.	200. 9.	Terza minor.	200. 9.
Terza maior.	201. 8.	Terza maior.	201. 8.
Quarta minor.	202. 7.	Quarta minor.	202. 7.
Quarta maior.	203. 6.	Quarta maior.	203. 6.
Quinta minor.	204. 5.	Quinta minor.	204. 5.
Quinta maior.	205. 4.	Quinta maior.	205. 4.
Secunda minor.	206. 3.	Secunda minor.	206. 3.
Secunda maior.	207. 2.	Secunda maior.	207. 2.
Terza minor.	208. 1.	Terza minor.	208. 1.
Terza maior.	209. 10.	Terza maior.	209. 10.
Quarta minor.	210. 9.	Quarta minor.	210. 9.
Quarta maior.	211. 8.	Quarta maior.	211. 8.
Quinta minor.	212. 7.	Quinta minor.	212. 7.
Quinta maior.	213. 6.	Quinta maior.	213. 6.
Secunda minor.	214. 5.	Secunda minor.	214. 5.
Secunda maior.	215. 4.	Secunda maior.	215. 4.
Terza minor.	216. 3.	Terza minor.	216. 3.
Terza maior.	217. 2.	Terza maior.	217. 2.
Quarta minor.	218. 1.	Quarta minor.	218. 1.
Quarta maior.	219. 10.	Quarta maior.	219. 10.
Quinta minor.	220. 9.	Quinta minor.	220. 9.
Quinta maior.	221. 8.	Quinta maior.	221. 8.
Secunda minor.	222. 7.	Secunda minor.	222. 7.
Secunda maior.	223. 6.	Secunda maior.	223. 6.
Terza minor.	224. 5.	Terza minor.	224. 5.
Terza maior.	225. 4.	Terza maior.	225. 4.
Quarta minor.	226. 3.	Quarta minor.	226. 3.
Quarta maior.	227. 2.	Quarta maior.	227. 2.
Quinta minor.	228. 1.	Quinta minor.	228. 1.
Quinta maior.	229. 10.	Quinta maior.	229. 10.
Secunda minor.	230. 9.	Secunda minor.	230. 9.
Secunda maior.	231. 8.	Secunda maior.	231. 8.
Terza minor.	232. 7.	Terza minor.	232. 7.
Terza maior.	233. 6.	Terza maior.	233. 6.
Quarta minor.	234. 5.	Quarta minor.	234. 5.
Quarta maior.	235. 4.	Quarta maior.	235. 4.
Quinta minor.	236. 3.	Quinta minor.	236. 3.
Quinta maior.	237. 2.	Quinta maior.	237. 2.
Secunda minor.	238. 1.	Secunda minor.	238. 1.
Secunda maior.	239. 10.	Secunda maior.	239. 10.
Terza minor.	240. 9.	Terza minor.	240. 9.
Terza maior.	241. 8.	Terza maior.	241. 8.
Quarta minor.	242. 7.	Quarta minor.	242. 7.
Quarta maior.	243. 6.	Quarta maior.	243. 6.
Quinta minor.	244. 5.	Quinta minor.	244. 5.
Quinta maior.	245. 4.	Quinta maior.	245. 4.
Secunda minor.	246. 3.	Secunda minor.	246. 3.
Secunda maior.	247. 2.	Secunda maior.	247. 2.
Terza minor.	248. 1.	Terza minor.	248. 1.
Terza maior.	249. 10.	Terza maior.	249. 10.
Quarta minor.	250. 9.	Quarta minor.	250. 9.
Quarta maior.	251. 8.	Quarta maior.	251. 8.
Quinta minor.	252. 7.	Quinta minor.	252. 7.
Quinta maior.	2		

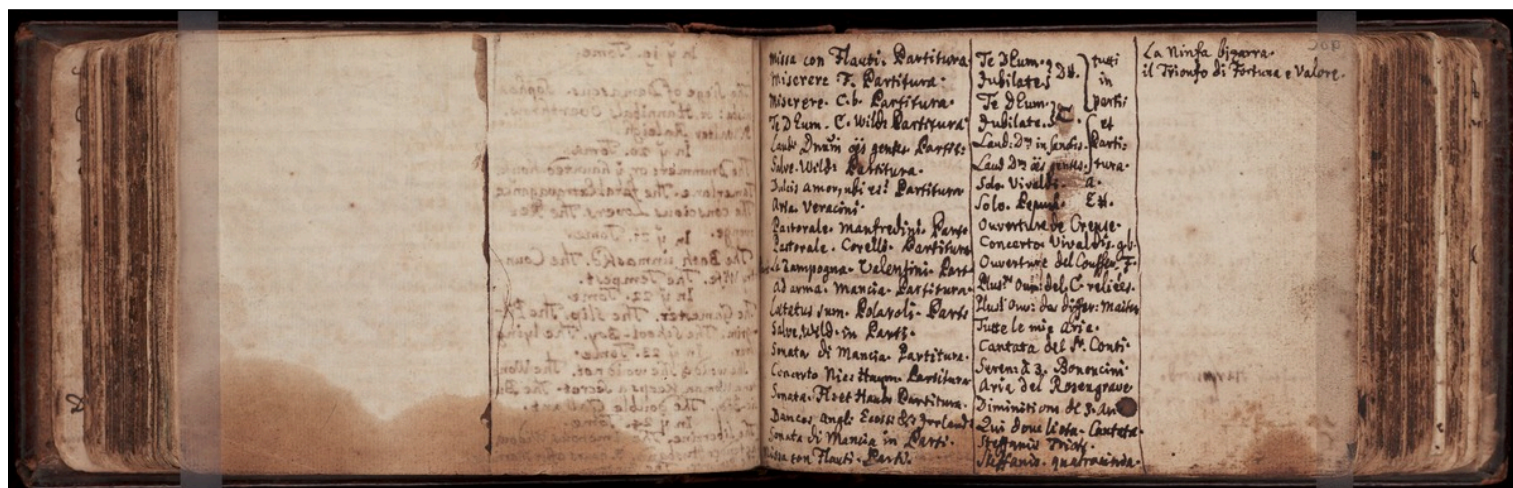
Tabula Siquantiarum.		
Secunda minor.	15.	16.
Secunda maior.	8.	9.
Tritona.	32.	45.
Quarta quater.	45.	64.
Quinta minima.	9.	10.
Quinta minor.	5.	9.
Quinta maior.	8.	15.
Sexta minor.	2.	32.
Sexta maior.	4.	9.
Septima minima.	16.	25.
Septima quater.	45.	128.
Octava minima.	9.	32.
Octava quater.	5.	18.
Nonata minor.	4.	15.
Decima minima.	15.	64.
Decima quater.	2.	9.
Undecima minor.	8.	45.
Undecima quater.	45.	256.
Dodecima minima.	9.	64.
Dodecima quater.	5.	36.
Tridecima minor.	9.	60.
Tridecima quater.	5.	128.
Quarta quater.	1.	9.
Quinta quater.	4.	45.
Sexta quater.	45.	512.
Septima quater.	9.	225.
Octava quater.	9.	225.
Scala musica. Siquantiarum.		
Nota hypobolus.	8.	16.
Nota hypobolus.	8.	16.
Triton.	32.	45.
Quarta quater.	45.	64.
Quinta minima.	9.	10.
Quinta minor.	5.	9.
Quinta maior.	8.	15.
Sexta minor.	2.	32.
Sexta maior.	4.	9.
Septima minima.	16.	25.
Septima quater.	45.	128.
Octava minima.	9.	32.
Octava quater.	5.	18.
Nonata minor.	4.	15.
Decima minima.	15.	64.
Decima quater.	2.	9.
Undecima minor.	8.	45.
Undecima quater.	45.	256.
Dodecima minima.	9.	64.
Dodecima quater.	5.	36.
Tridecima minor.	9.	60.
Tridecima quater.	5.	128.
Quarta quater.	1.	9.
Quinta quater.	4.	45.
Sexta quater.	45.	512.
Septima quater.	9.	225.
Octava quater.	9.	225.



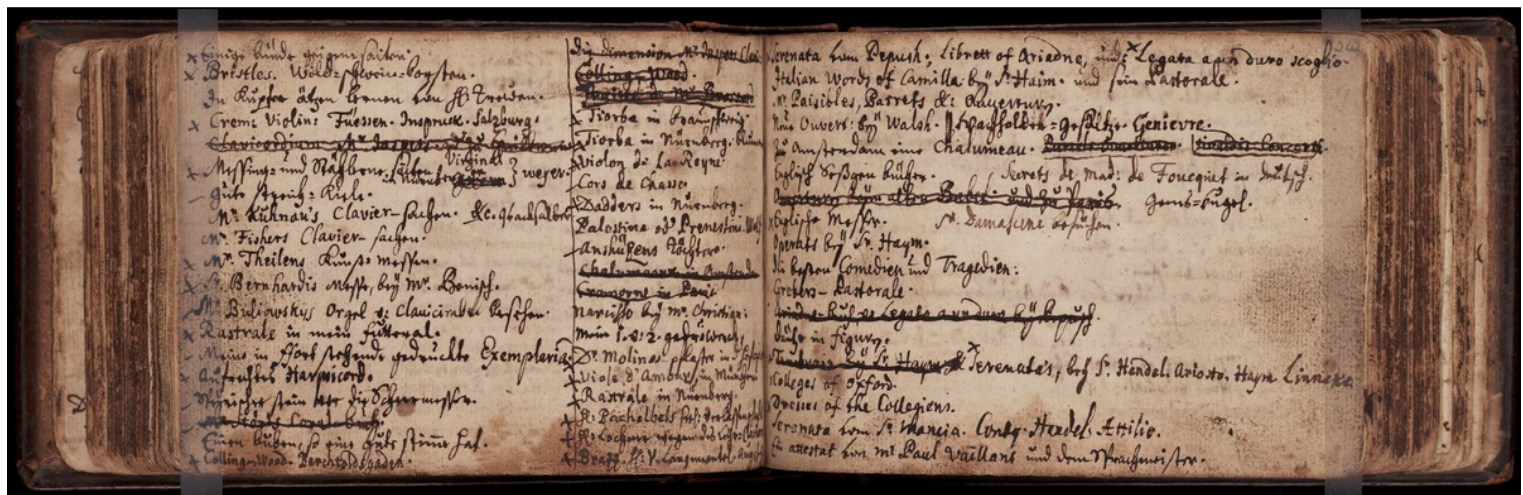
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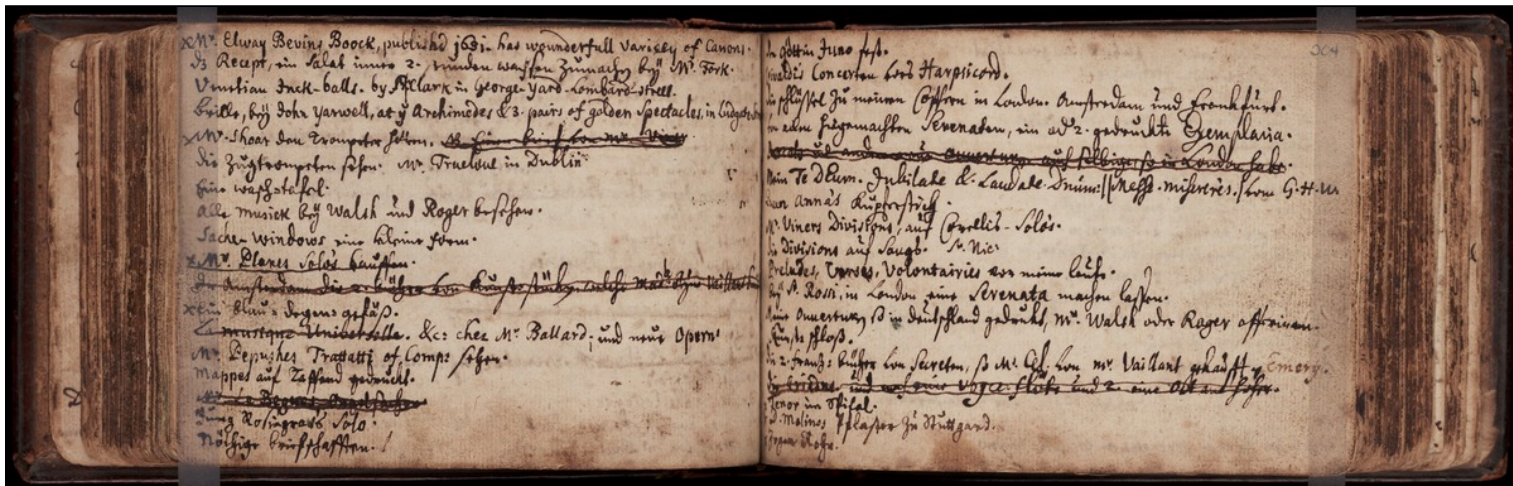
p. 199-200

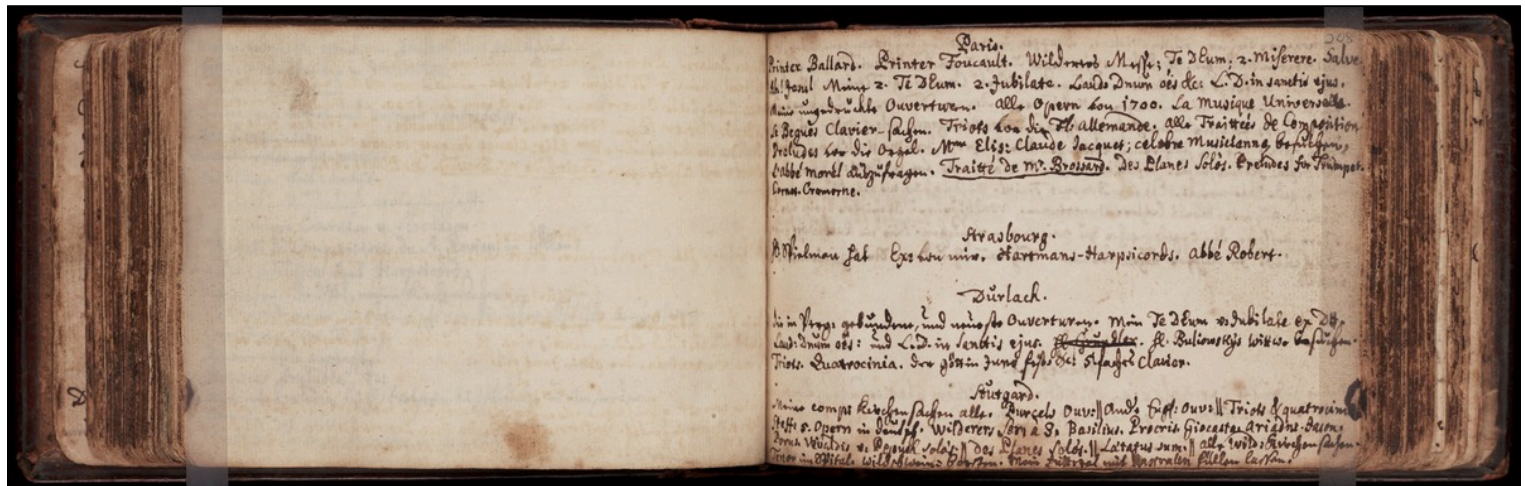


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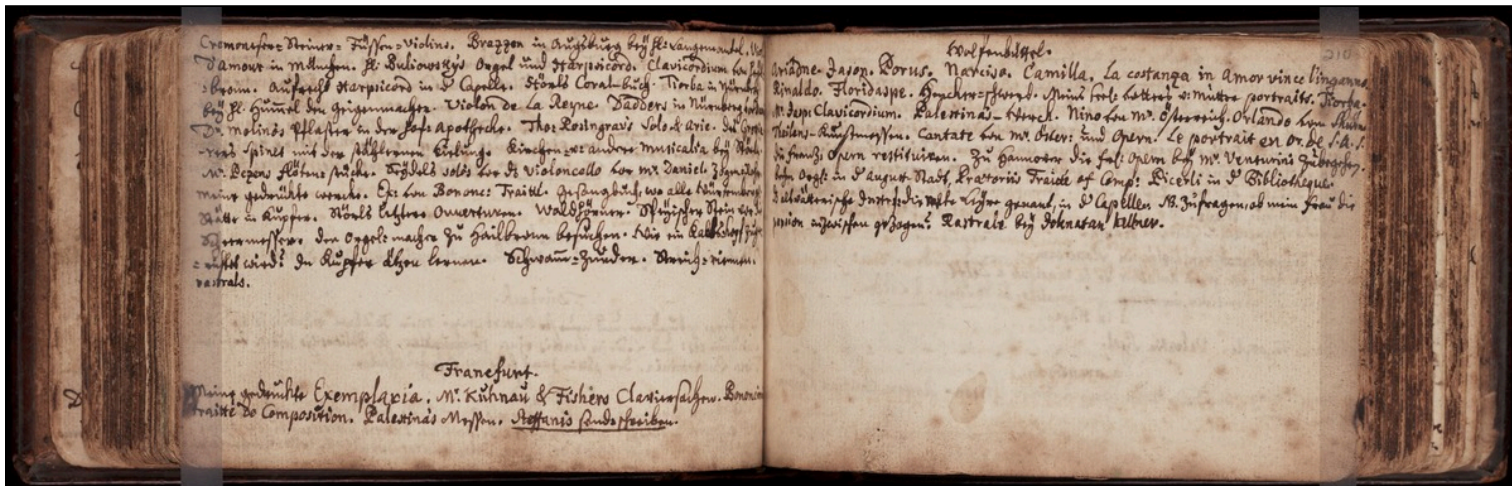


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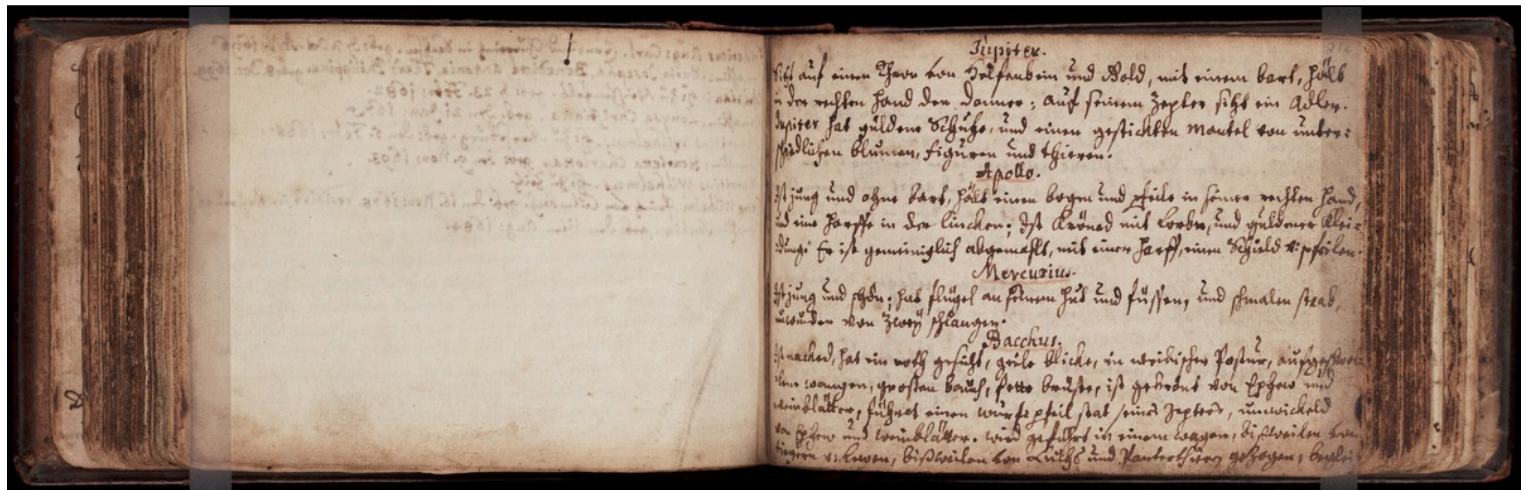


In London sind ich befrucht.
 Myl. Cervical. ~~My. Epiphany~~ ~~My. P. P. P.~~ ~~My. P. P. P.~~
 Mr. Haqm. ~~Lequish~~ ~~Francis Bruerre~~. ~~Banister~~. ~~Breissan~~. ~~Meglieruci~~.
 Emanuel Christoph. ~~Lamarcen~~. ~~Dr. Croft~~. ~~Diejonex~~. ~~Dobin~~. ~~Gorjies~~ ~~Dr. H.~~
 David ~~Ezer~~. ~~Ferting~~. ~~Francesca~~. ~~Heisler~~. ~~Gugelmann~~. ~~St. Nics~~ ~~Grimaldi~~. ~~Hofm.~~
 Jecro ~~Hock~~. ~~Hendel~~. ~~Krocker~~. ~~Krauth~~. ~~Willisbake~~. ~~Lenton~~. ~~St. Molineau~~.
 Paul ~~Bailes~~. ~~Victor~~. ~~Raffa~~. ~~Rossi~~. ~~Humphrey Saker~~. ~~Vaillant~~. ~~Dr. H.~~
 Scarpottini. ~~Maye~~. ~~Heidekker~~. ~~Walsh~~. ~~Dr. Rupert~~. ~~Col: Bladen~~. ~~Eccler~~.
 Claude ~~Fonnerau~~. ~~Gelhard~~. ~~Haym~~.
 Mr. ~~W. J. J.~~ ~~van Gelle~~, in Rotterdam.
 J. von der ~~Con~~. ~~grand amateur de la musique a Delft~~.
 Reis. ~~Burgermeister~~. ~~in~~. ~~Dr. amate~~. ~~de musique~~. ~~a Eiden~~.
 a la Haye.
 Boek. ~~Fagotyle~~. ~~Valentin~~. ~~Ryfel~~.
 a amsterd.

Daniel ~~misz~~. ~~Buchhold~~. ~~Jean Georg~~ ~~Ruland~~. ~~Grisson~~. ~~Roger~~. ~~Christien~~ ~~Kopp~~.
 Van ~~Doden~~.

Carolus, franciscus, Iosephus, Wenceslaus, Balthasar, Johannes, Antonius, igna-
 tius, Romischer Kaiser; 46 geboren, im 21. Sept. 1. October. 1685.
 Prinz Gmellin: Elisabetha Christina, geb: im 28. Aug. 1691.
 Ludovicus 15, König in Frankreich; geb: im 15. Febr. 1710.
 Prinz Gmellin Maria, geb: im 23. Juni 1703
 Johannes, Franciscus, Iosephus, Antonius, Bento, Bernardus, der Johan-
 nes 15, König in Portugal; geb: im 14. Oct. 1689.
 Gmellin: Maria, Anna, Regina, Iosepha, Antonia, geb: im 7. Sept. 1683.
 Georgius 1. König von Grossbritannien; geb: im 28. May. 1660.
 Georgius Augustus, Prinz von Wales & Chur-palz; geb: im 30. Oct. 1683.
 Gmellin Wilhelmina Charlotte, von Anspach; geb: d. 1. May. 1683.
 König in Dänemark; Fredericus IV. geb: im 10. Oct. 1671.
 Gmellin Louisa; geb: im 20. Aug. 1667.
 König in Schweden; Friedrich; geb: d. 28. April. 1676.
 Gmellin Ulrica Eleonora; geb: im 23. Junij. 1688.
 König in Polen; Augustus II. & Friedr: Augustus; geb: im 12. 22. May. 1670.
 Gmellin Christiana Eberhardina; geb: d. 19. Dec. 1671.
 Stanislaus 1. König; Nicolaus Leszczynski; geb: d. 18. Apr. 1677.
 Gmellin: Catharina Opalinsky; geb: d. 5. Nov. 1680.

Fredericus Wilhelmus, König in Preussen; geb. den 4. Aug. 1688.
 Gmellin, Sophia Dorothea; geb. den 16. Martij. 1688.
 Maximilianus Maria Emmanuel. Gmellin: geb. d. 11. July 1688.
 Gmellin, Theresia, Kunigunda Jobesky. geb. d. 4. Martij. 1675.
 Der Gmellin, Carl: Albr. Cajetanus; Jos: Joh: Geo: Adam, Maria; geb. den 27. July. 1616. Aug. 1697.
 Carolus Philippus, Gmellin: von Fiedelberg. geb. den 4. Nov. 1661.
 Gmellin, Theresia, Catharina. geb. 1689.
 Ernestus Augustus, Gmellin: von Fiedelberg. geb. d. 19. April 1688.
 Gmellin, Eleonora Wilhelmina. geb. den 17. Maji. 1696.
 Wilhelmus Henricus, Gmellin: von Fiedelberg. geb. d. 10. Nov. 1691.
 Gmellin, Albertina Juliana. geb. den 29. Martij. 1698.
 Gmellin, Christiana Juliana. geb. den 12. Sept. 1678.
 Fredericus X. Gmellin: von Golba. geb. d. 28. July. 1676.
 Gmellin, Magdalena Augusta. geb. d. 12. Oct. 1679.
 Ernestus Ludovicus Gmellin: von Golba. geb. d. 7. Oct. 1672.
 Joseph Bernhard. Gmellin: von Golba. geb. den 27. Maji. 1705.
 Ernestus Frederich. Gmellin: von Golba. geb. d. 7. Dec. 1707.
 Christianus Ernestus. Gmellin: von Golba. geb. d. 1. Aug. 1683.
 Fredericus Aug: Carl. Gmellin: von Fiedelberg. geb. d. 7. Oct. 1696.
 Gmellin: Maria, Josepha, Benedicta, Antonia, Ther: Philippina. geb. 8. Dec. 1699.
 Christian: Gmellin: von Fiedelberg. geb. d. 23. Febr. 1682.
 Gmellin, Louisa Christiana. geb. den 21. Jan. 1675.
 Mauritius Wilhelmus. Gmellin: von Fiedelberg. geb. den 5. Febr. 1688.
 Gmellin: Henrietta Charlotta. geb. den 9. Nov. 1693.
 Mauritius Wilhelmus. Gmellin: von Fiedelberg.
 Georg Wilhelm. Gmellin: von Fiedelberg. geb. den 16. Nov. 1678. residirt in Bayreuth.
 Gmellin, Sophia. geb. den 11. Aug. 1684.



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ist und umgeben von Satyrn und Bacchantinnen; und zuletzt folgt
Pleues, auf einem bíchstüpfen Stel gestitten.

Mars.

Das ein wilder und stürzender Geist, gemeinlich in Römischen Feldern
versteckt; wird zu Krieg werden Pfanden gezogen sein einem Krieg.
Die Pferde werden durch Bellona geliebt; keine Klänge ist ein
rass, oder Farnisch, Stürmgänge auf den Kopf, und agiert mit einem
in einem weissen Sand. Discordia geht über den in Zorn, in
Rührung; clamor und ira folgen ihm hinter nach.

Juno.

Wird in einem goldenen Wagen durch Himmeln gezogen. Die Feste
zu den Feste, mit Rosen und Lilien befüllt; in der Hand einen Zügel, in
der Hand Majestas.

Minerva oder Pallas.

Wird von Haptig und gelehrt in Harnisch; führt ein
goldenes Helm, mit einem ad goldenen Kamm; hat ein goldenes
Büschel; ein Kamm in der Hand, und einen Schild mit
diesen Farnisch, mit Harnisch befüllt in der Hand; hat einen
und einen Helm auf dem Kopf, auf der Hand einen Helm.

Venus.

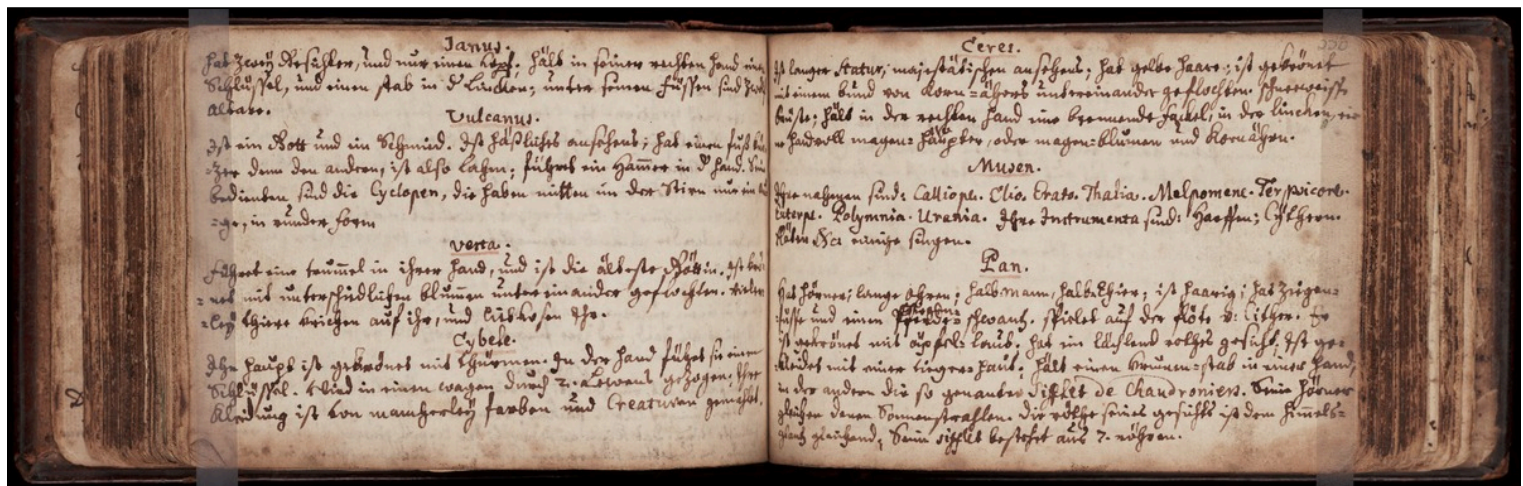
Wird gelehrt mit einem Harnisch, und gelehrt mit einem Harnisch
gelehrt zu Diamanten; an ihrem Seiten Hofen 2. Cupid, und wird
in ihm der Gratien. Es tragen ist von Goldschmied, die Harnisch
ist, in der Hand einen Harnisch; wird gezogen durch 2. Harnisch, oder Harnisch
aus, oder Harnisch. Venus Gratia nagen ist: Aglaja; bedeckt
Gloria, Hilaritas, Venustus. Der andere nagen ist: Thalia; als wenn
der Harnisch nagen ist: Euphrosyne; bedeckt: Letitia. Sie sind jung;
wird unter der Hand abgemessen; oder in transparenten Harnisch
bedeckt.

Euryota.

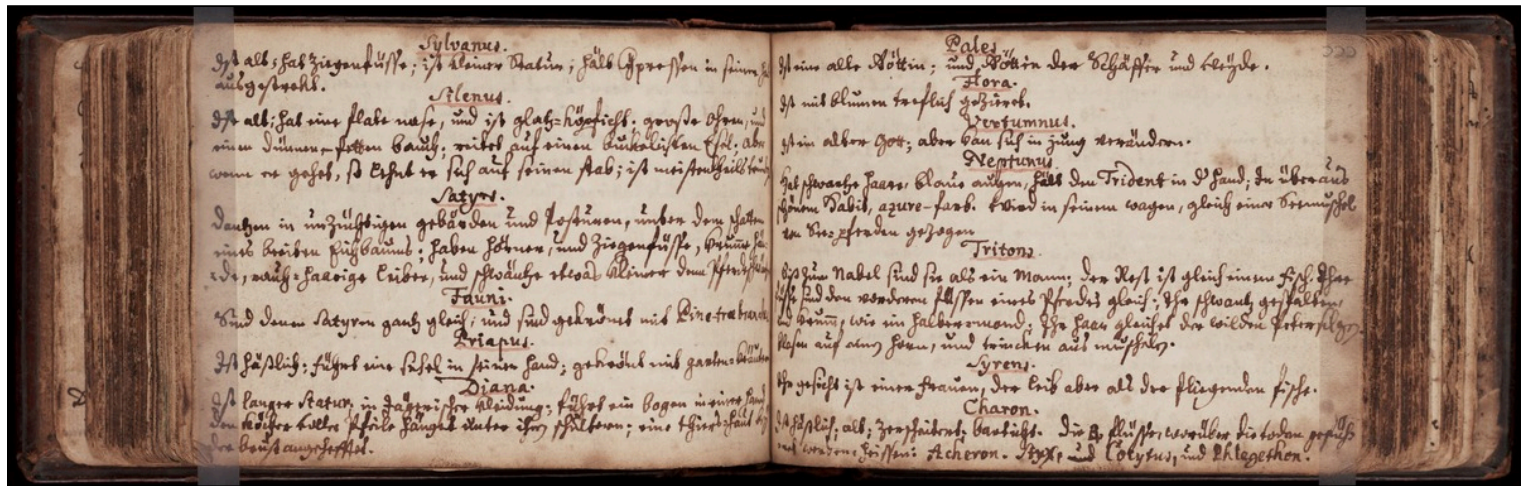
Wird in einem goldenen Wagen gezogen, durch 2. weisse Pferde. Es
ist Harnisch als gold, und ist Harnisch sind Harnisch als Harnisch.

Mercur.

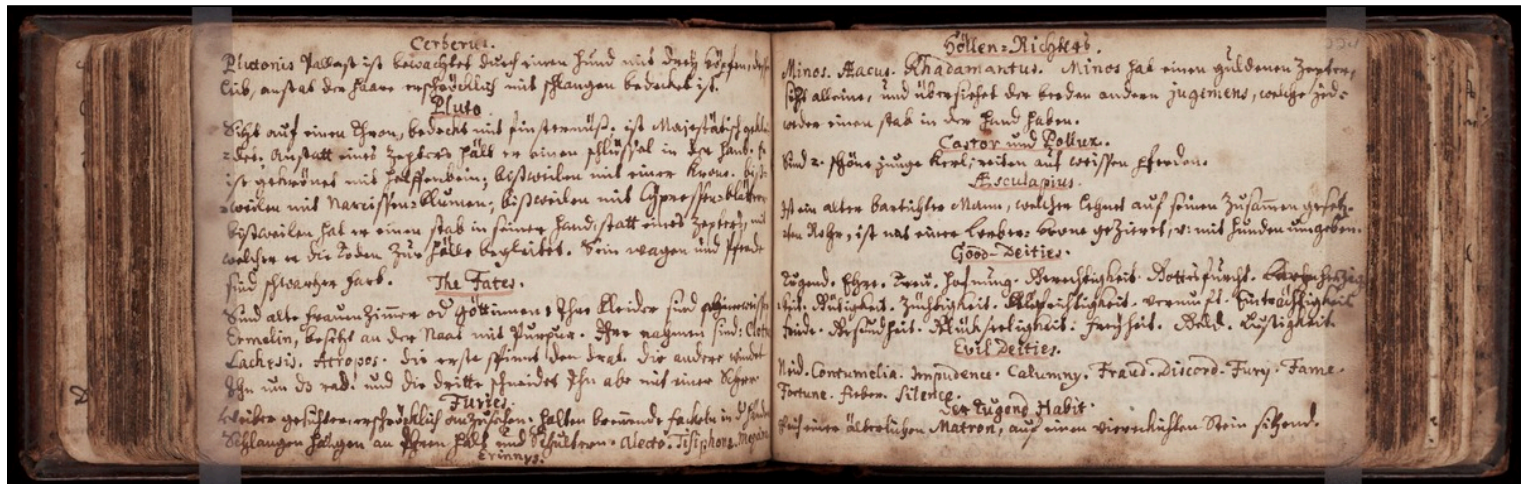
Wird Harnisch, als Harnisch; hat ein Harnisch Harnisch, Harnisch
Harnisch; Harnisch Harnisch Harnisch, Harnisch Harnisch, Harnisch
Harnisch Harnisch; hat Harnisch Harnisch; Harnisch Harnisch, Harnisch
Harnisch. In Harnisch Harnisch, in Harnisch Harnisch in Harnisch.



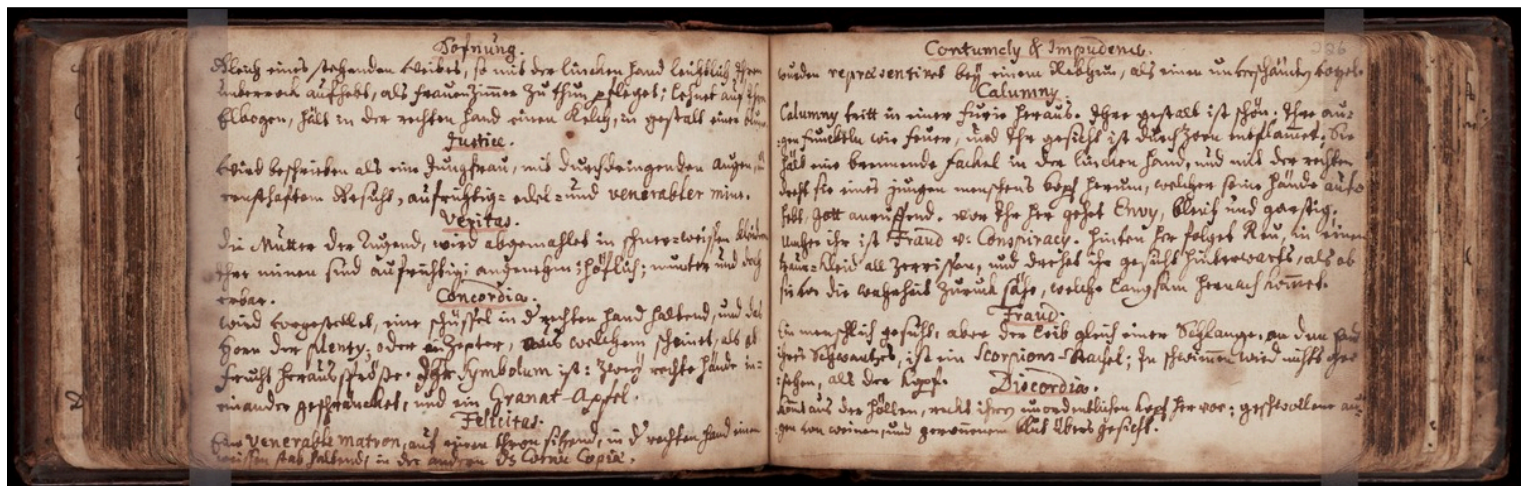
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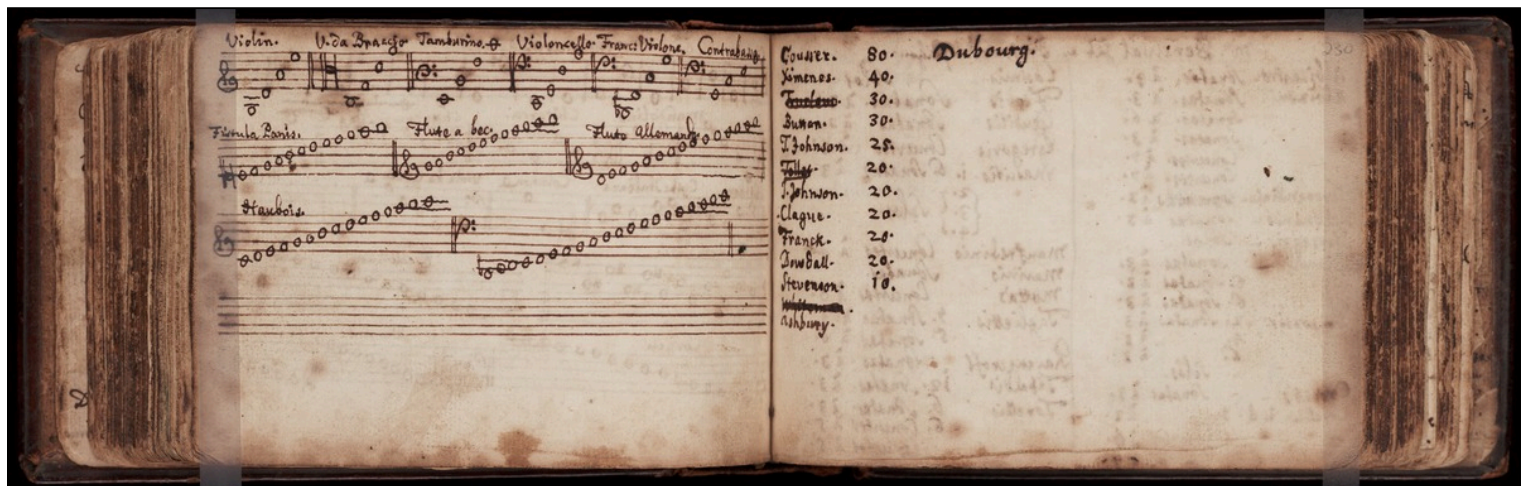
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M^{re} Bencival Sat au Instrum^t - Pagan.

Albicastro. Sonatas. à 3.	Cosimis. Solos.	Valentinis. Sonatas à 3.
Albinoni. Sonatas. à 3.	Fioris. Sonatas. à 3.	Vivaldis. Solos.
Sonatas. à 6.	Gentilis. Sonatas. à 2.	Vivaldis. Concertos. à 8.
Sonatas. à 3.	Gregoris. Concertos. à 4.	Vivaldis. Sonatas. à 3.
Concertos. à 7.	Masitis. i. 6. Sonatas. à 3.	Des Places. Solos.
Concertos. à 7.	{ 2. } Solos.	Vivaldis. Aravagante.
Alcorvandinis. Sonatas. à 3.	{ 3. }	Geminianis. Solos.
Albinonis. Sonatas. à 3.	{ 4. }	
Beisegis. Solos.	Manfredinis. Concertos à 4.	
Biandi. Sonatas. à 3.	Marinis. Sonatas.	
6. Sonatas. à 2.	Mattas. Concertos. à 6.	
6. Sonatas. à 3.	Tagliettis. 5. Sonatas. à 3.	
Bonparis. 2. Sonatas. à 3.	5. Sonatas. à 5.	
4. Sonatas. à 2.	Ravenscroft. Sonatas. à 3.	
6. Solos.	Tibaldiis. 12. Sonatas. à 3.	
Corbet's. Sonatas. à 3.	Torollis. 6. Sonatas. à 3.	
Correllis. i. & 3.	6. Concertos. à 5.	
Concertos. à 6.	Concertos. à 5.	
Concertos. à 7.		





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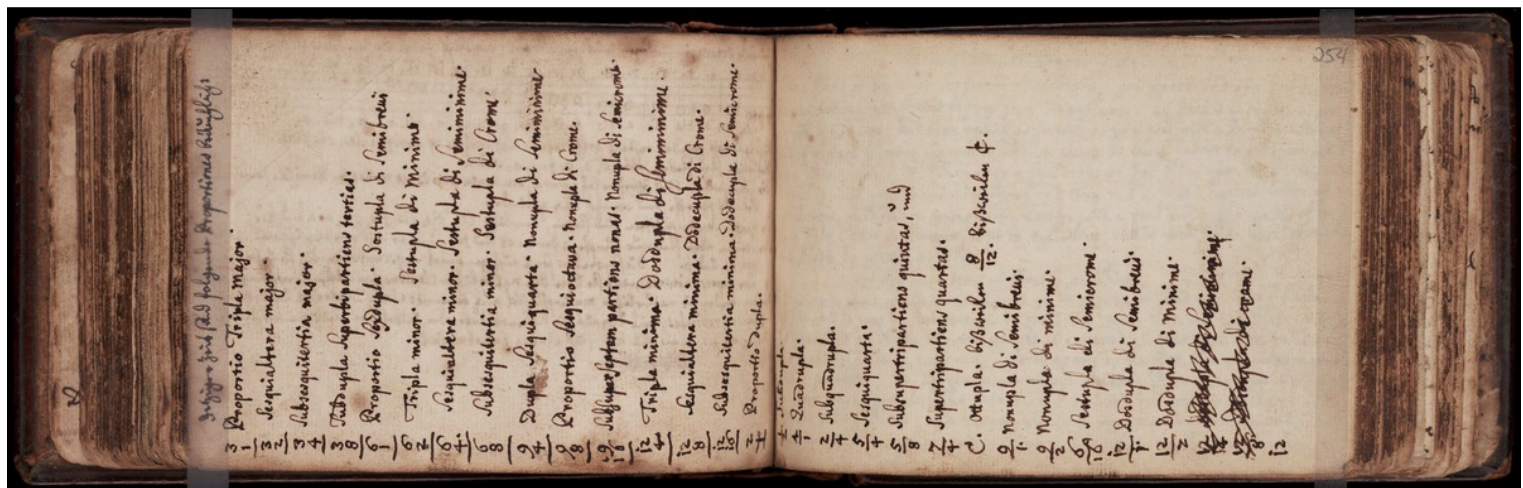
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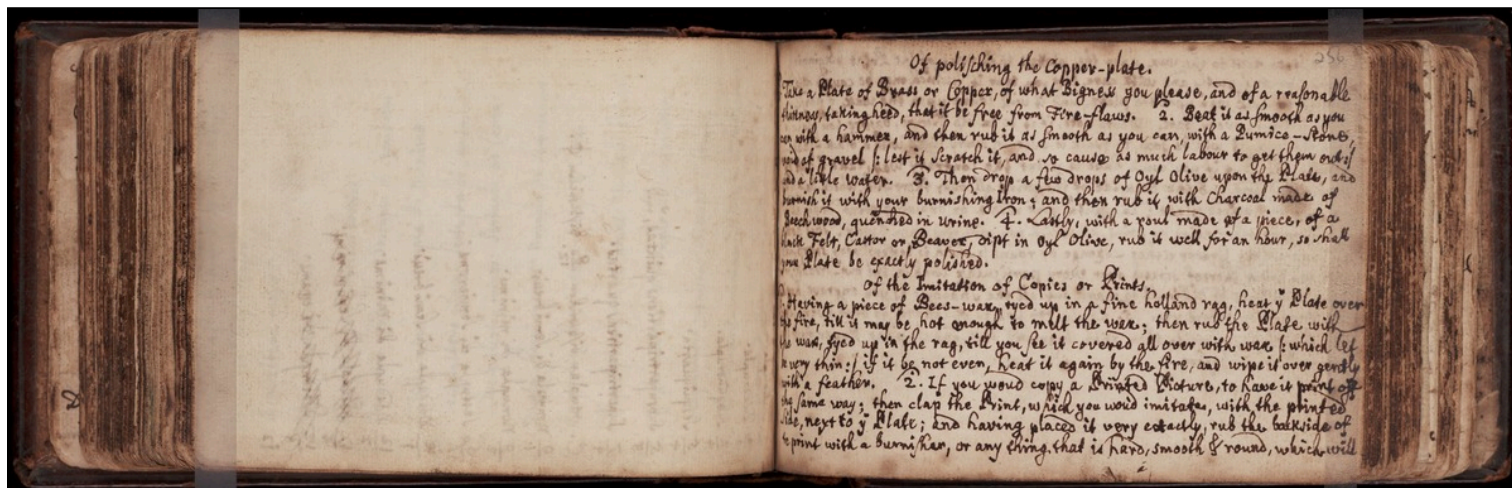
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cause is, to stick to the wax upon the plate: then take of the Print beginning
at one Corner gently and with care, lest you tear it, (which may be caused slightly
putting too much wax upon the plate, and it will leave upon the wax, & perfect
Proportion in every part. Where note, if it be an old Picture, before you place it
upon the wax, it will be good, to track it over in every line with a black-lead
pencil. ¶ But if you would have it print the contrary way, take a bit of
black-lead, and rub the backside of the print all over therewith, which will
put upon the waxed plate; and with your needle or drawing point, draw all
out lines of the design or print, all which you will bring upon wax. This done,
¶ Take a long Graver either Square or round (which is better) very sharp, and
with the point thereof scratch over every particular line in the out-stroke, &c.
done, it will not be difficult to mark out all the Threads as you engrave, being
the Proportion before you. ¶ Lastly, for Copies of letters, go over every letter
with black-lead, or write them with ungummed Ink, and clasp the Paper over the
waxed Plate as before.



Beatus vir. 4. Voc: à Capella.	Vitali.	Diligant te Domine. C. C. B. 2. V.	Vinc:
Credidi. C. A. B. 2. Violini.	Gianotti.	Domine, ne in furore. C. C. B.	Vinc:
Cogita d. homo. 4. V. 3. Itr:	Vinc:	Dic nobis Maria. C. C. B. 2. V.	Peranda.
Coelestes populi. B. solo. 2. Violini:	Peranda.	Da pacem Domine. 4. Voc: 8. Itr.	Vinc:
Confitebor tibi. 4. Voc: 5. Itr:	Vinc:	Dixit Dñs. 4. Voc.	Vinc:
Charitas Dei. C. A. B. 3. Itr.	Vinc:	Non misceatur. C. C. A. F. F. B. 9. Itr. rom.	Peranda.
Currite sitientes. A. F. B. B.	Peranda.	In fons signi. 5. Voc: 4. Clar. 2. Violini.	Peranda.
Cantemus Domino. C. C. C.	Peranda.	Dolce susurro. A. F.	Peranda.
Credidi. C. F. B. 4. Itr: i. Ch: 4. Voc: 3. Trom: 2. Chor:	Vinc:	Dixit Dñs. C. C. A. A. 3. Itr.	Callavici:
Cur me reliquisti. C. C. B. 2. V.	Peranda.	Dixit. C. C. A. i. Ch: C. C. A. 2. Ch. 3. Itr.	Callavici:
Confitebor. C. solo. 5. Itr.	Peranda.	Dixit à 8. Voc: 10. Itr.	Callavici:
Canite tubā in son. C. C. 2. Corn:	Peranda.	Exultabunt iusti. C. C. C. 2. V.	Vinc:
Cox mundum. C. C. A. F. F. B. B. con Itr:	Callavici:	Ece Dies latitid. C. solo. 5. Itr.	Vinc:
Confitebor. 4. Voc: 4. Itr.	Callavici:	Expectatrices agnida. C. C. A. F. B. 5. Itr.	Vinc:
Creo. à 8. Voc: con Trombe e Itr:	Callavici:	Elevare mens fidelis. C. A. B. 3. Itr:	Vinc:
Confitebor. 4. Voc: 4. Itr:	Fedeli.	Elegerunt apostoli Stephanum. 10. V. 4. Tr: 7. Itr:	Vinc:
Confitebor. A. B. 2. Violini.		Emendemus in melius. C. C. A. F. F. B. 5. Itr:	Peranda.

Factum est silentium. C. C. B. 3. V.	Peranda	Exultans filia Sion. A. T. B. 3. Istr.	Vinc:
Factum est praelium. 6. Voc: 7. Istr.	Peranda	In te Dne speravi. A. solo. 3. Istr.	Vinc:
Flavit auster. 10. V. 9. Istr.	Peranda	Agail du gl'lohm all'zail s. v. s. Istr.	Peranda.
Gaudete, cantate. C. C. B. 3. V.	Peranda	In convertendo. 6. Voc. con Jtn i. Ch. s. v. e. Istr. 2. Ch.	Peranda.
Gaudete pastores. C. C. C.	Peranda	Heri dulcis amor. C. C. C.	Vinc:
Gaudete pastores. s. v. 4. Clar: 3. Pip: 8. Istr.	Peranda	Kyrie. 4. V. 3. Istr.	Pallav:
Abbas J. Gipsi. C. C. C. A. T. B. B. B. s. Clar: 4. Pip: 4. Viol:	Peranda	Kyrie. 5. V. 6. Istr.	Gianettini
Gloria. C. C. A. A. T. B. s. Istr. i. Ch. 3. Voc: 5. Istr. 2. Chori.	Pallavie:	Kyrie. 5. V. 4. Istr.	Peranda.
Hymnum jucunditatis. C. C. 2. Corn:	Vinc:	Kyrie. 5. V. 10. Istr.	Peranda.
Hac luce cunctus. A. T. B. 5. Istr:	Peranda	Kyrie. 4. V. 10. Istr.	Peranda.
Homo vanitati similis. s. v. 3. Clar: 5. An. i. Ch. q. v. s. f. 2. Ch.	Peranda	Kyrie. 5. V.	Peranda.
Heri mihi Domine. s. v. 5. Istr.	Peranda	Kyrie. 5. V. 10. Istr.	Peranda.
Exultans in nro dñi pabz. A. T. B. 3. Istr.	Peranda	Kyrie. 5. V. 2. Clar: 6. Istr. com.	Vinc:
Jesus dulcis, Iesu ple. C. A. T. 4. Istr.	Vinc:	Kyrie. 6. V. 5. Istr.	Peranda
In convertendo 5. Voc: 9. Istr. com.	Vinc:	Kyrie. 8. V. 10. Istr.	Peranda
In illa die stillabunt montes. B. B. B. B.	Vinc:	Kyrie. 5. V. 2. Clar. 5. Istr.	Peranda.
Judea et Jerusalem. B. B. B.	Vinc:		

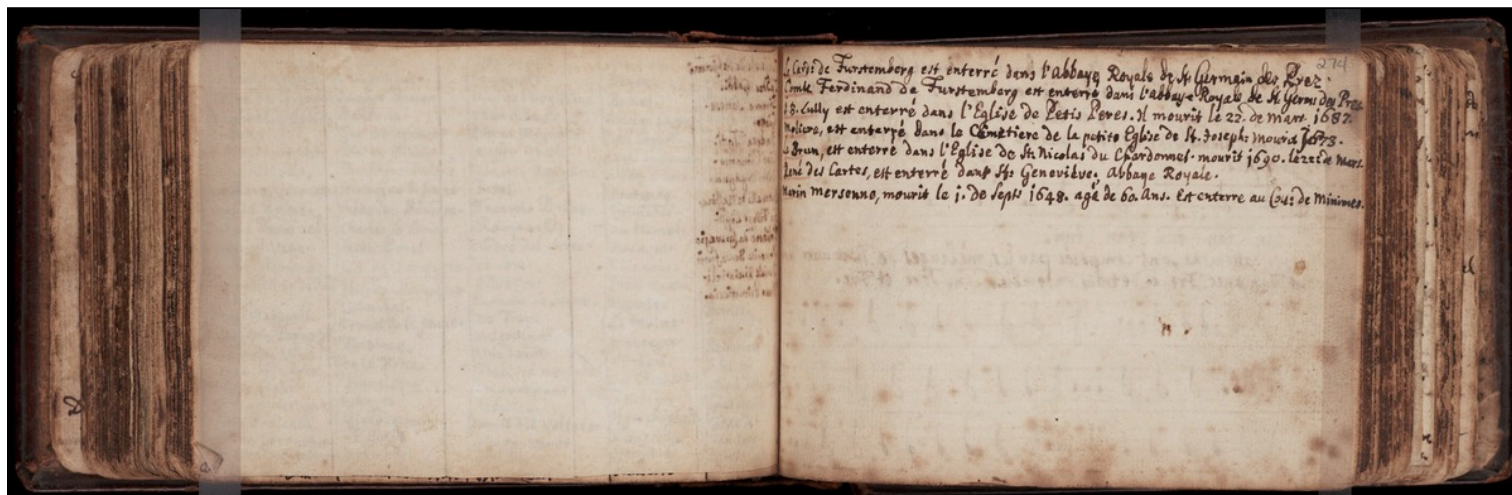
Kyrie. 4. V. 4. Clar. 7. Istr.	Vinc.	Lauda Jex. 4. Voc. 2. Violini.	266	Fedeli.
Kyrie. C.C.C. A. F. B. 5. Itr. i. Ch. 4. Voc. 2. Str. 2. Ch.	Peranda	Latus sum. A. F. 2. Violini.		Torri.
Kyrie 4. V. 4. Clar. 6. Istr.	Vinc.	Magnificat. 5. V. 5. Itr.		Vinc.
Kyrie. 8. V. 7. Itr.	Vinc.	Magnificat. C. A. F. B. 5. Itr.		Vinc.
Kyrie 10. V. 4. Clar. 10. Itr.	Peranda	Mortales audite. C. F. 2. Viol.		Vinc.
Kyrie 6. V. 5. Itr. i. Ch. 4. V. 5. Itr. 2. Ch.	Peranda	Misus est angelus. C. A. F. 4. Str. i. Bariton.		Peranda
Kyrie. Mima superba. 8. V. 6. Itr.	Kerl.	Misus est angelus. C. C. B. 2. Violini. 3. V. da G.		Peranda
Latentur coeli. 5. V. 2. Clar. 5. Itr.	Peranda	Magnificat. C. A. F. B. 5. Itr.		Peranda
Laud: pueri. 5. Voc. 2. Viol. i. Ch. 4. Voc. 2. Ch.	Vinc.	Morte moriens. C. C. 2. Viol.		Peranda
Laudate pueri. 5. V. 5. Itr.	Peranda	Magnificat. 4. V. 10. Itr.		Vinc.
Laudate pueri. 4. V. 10. Itr.	Vinc.	Magnificat. 10. V. 2. Itr.		Peranda
Latus sum. 10. V. 10. Itr.	Peranda	Magnificat. 4. V. 5. Itr.		Vinc.
Lauda Jex. 5. V. 4. Itr.	Peranda	Magnificat. 4. V. 4. Trombe. i. Fimp. e Itr.		Vinc.
Laudate pueri. C. solo. 4. Itr.	Callav.	Misere. à 23.		Peranda
Latus sum. 5. V. 5. Itr.	Vinc.	Magnificat. 5. V. 4. Clar. ii. Itr.		Vinc.
Laudate Dni oēs gentes. C. C. A. A. 4. Viol.	Callav.	Magnificat. 5. V. 4. Clar. 9. Itr.		Vinc.

Magnificat. 9. V. 2. Clar. 12. Istr.	Peranda	Admirabile commercium. 4. V. 3. Istr.	Vinc.
Magnificat. 5. V. 2. Clar. 6. Istr.	Peranda	Dulcissimum convivium. C. solo. 1. Clarin.	Peranda.
Magnificat. 5. V. 10. Istr.	Peranda	Infirmitas aliam significat. C. B. 4. Istr.	Vinc.
Magnificat. 5. V. 5. Clarin. 7. Istr.	Peranda	Vos omnes ambulantes. B. V. 5. Istr.	Peranda
Magnificat. 5. V. 4. Clarin. 3. Istr.	Peranda	Inanis gloria. A. B.	Fedeli.
Nim lauchel alle. 4. V. 6. Istr.	Peranda	Plallite psalteria. C. C. A. 3. Istr.	Vinc.
Nim lauchel alle. 5. V. 2. Clar. 6. Istr.	Peranda	Plaudite vocibus. 5. V. 5. Istr.	Peranda
Nativitas est hodie. C. C. A.	Vinc.	Credo Patrem. 4. V. 5. Istr.	Vinc.
Nisi Dominus. 4. V. 4. Istr. 4. V. 2. Chori.	Vinc.	Patrem. 3. Voc. 4. Clar. 6. Istr.	Vinc.
O sponsa Christi. B. solo. 2. Viol.	Vinc.	Patrem. 4. V. 4. Clar. 6. Istr.	Vinc.
O ardor & flama. C. B. 2. Violini.	Peranda	Propitiare Domine. 5. V. 5. Istr.	Peranda
O bone Iesu. charitas. C. A. 3. Violini.	Vinc.	Patrem. 10. V. 4. Clar. 10. Istr.	Vinc.
O Iesu mi dulcissime. C. C. B. con 5. V. di Gamb.	Peranda	Plaudite vocibus. 5. V. 5. Istr.	Peranda
O cor meum. C. C. B. 2. Viol.	Vinc.	Quai vapori non queri. C. A. F. B. 2. Viol.	Vinc.
O Iesu x el w. C. A. B. 2. Violin.	Vinc.	Quam suave est odorare. 4. Voc. 2. Istr.	Vinc.
Quam bonum est 8. V. 10. Instr.	Vinc.	Quid videtis peccatores. C. solo. 5. Istr.	Callav.
Omnes sitientes. C. C. B. 3. Istr.	Vinc.		



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Paolo Veronese.	Albane.	Jordan.	Bourson.	Van Boudier	Julius de Albi
Michael Angelo.	L'argilliere.	Jouvenet.	Boyer.	Verdot.	Julius Galdi.
Pietro da Cortona.	Jacques Bassen.	Nic de l'argilliere.	Bunel.	Remy Vernet.	Julius Galdi.
Raphael d'Urbino.	Baudry.	Manchoise.	Antoine Coppel.	Antoin Vouet.	Julius Galdi.
Rubens.	Guy Bolognese.	Pierre Mignard.	Nicel Coppel.	J. des Arts.	Julius Galdi.
Annibal Carrache.	Pierre Boudier.	Messier Nicolo.	Lucas Cranach.	Berthier.	Julius Galdi.
Titian Vecello.	Boulogne l'aine.	Domenic Passignar.	Albert Duper.	Gerardini.	Julius Galdi.
Alexandre Veronese.	Boulogne le jeune.	Patel.	Fontanay.	Hale.	Julius Galdi.
Giovanni Verone.	Sebastien Bourdon.	Francois Porbus.	Grimaldi.	Horvult.	Julius Galdi.
Raffaello Bandinelli.	Charles le Brun.	Romanelli.	du Hamel.	Phil Mantere.	Julius Galdi.
Rembrandt.	Jacob Bamel.	André del Arte.	Houasse.	Van Mol.	Julius Galdi.
Giulio Romano.	J. B. de Champagne.	de Seve.	Nic Lois.	Pierre Menier.	Julius Galdi.
Giulio L'ainé de Rome.	Phil de Champagne.	Silvestre.	Laolo Mattei.	Nassier.	Julius Galdi.
Le Rosso.	Colombel.	Eustache Le Sueur.	Maurier.	Berrier.	Julius Galdi.
Frances Mezzuoli.	Cornel le jeune.	de Troy.	Le Moine.	Joseph L.	Julius Galdi.
Matthias Peruzzi.	Fontenay.	Valentine.	montagne.	Reinhard.	Julius Galdi.
Leonardo da Vinci.	de la Fosse.	Vandaeide.	D'Origni.	Schoup.	Julius Galdi.
Andrea del Sarto.	Francois.	Theodore van der.	des Ormeaux.	André Volter.	Julius Galdi.
Giulio Lippi.	Gaspard.	Vauvremans.	Roussin.	Gies Heller.	Julius Galdi.
Andrea Mantegna.	Girardeau.	Vetier.	Hyacinthe.	Tottel.	Julius Galdi.
Sanza Bonicelli.	de Guide.	Daniel del Voltere.	Roussin.	Vandere.	Julius Galdi.
Ante da Cortona.	Herman.	Simon Vouet.	Roussin.	Quintin Vint.	Julius Galdi.
Giorgio da Carpi.	Lauv de la Hire.	Bailly.	Santerre.		Julius Galdi.
André Verroch.		Blanchart.			Julius Galdi.



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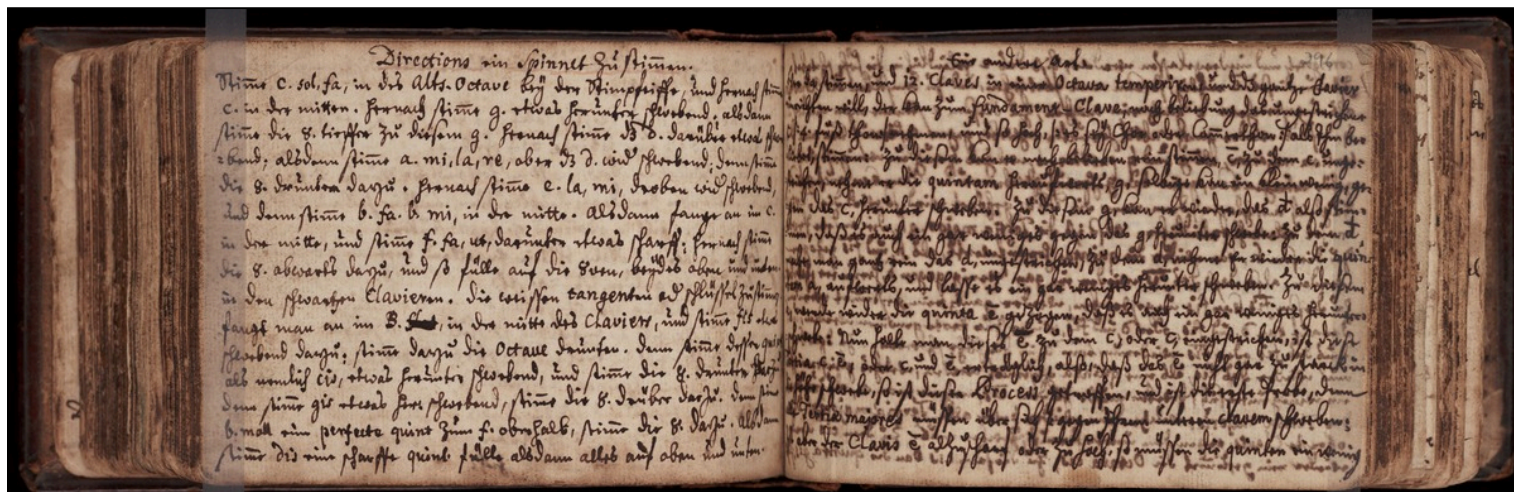
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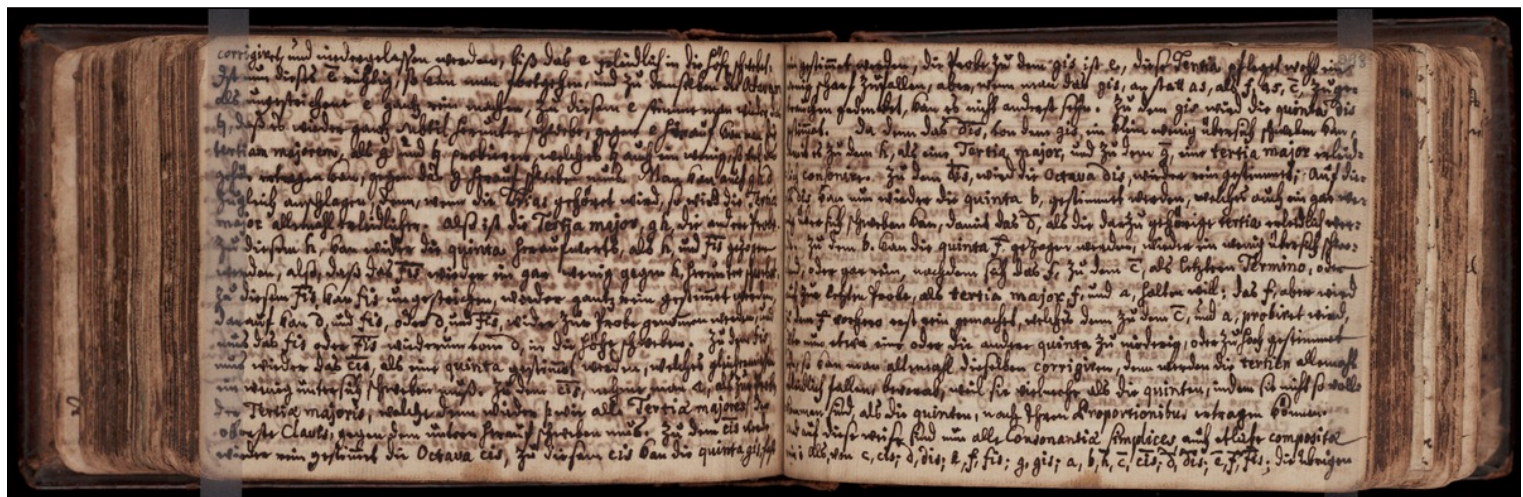
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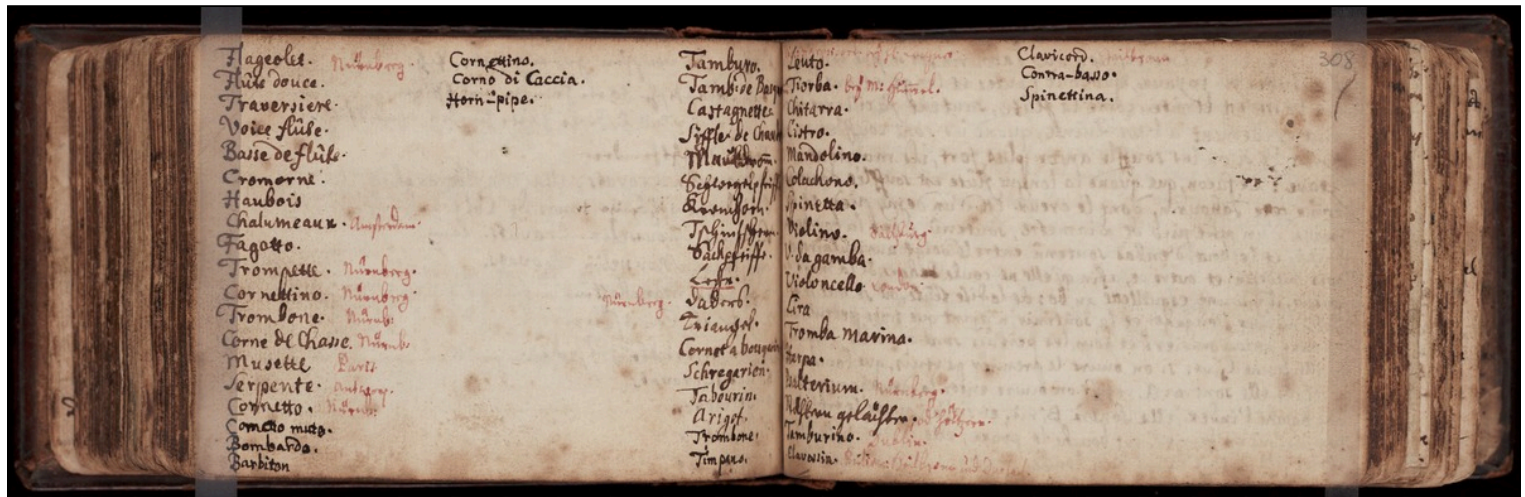
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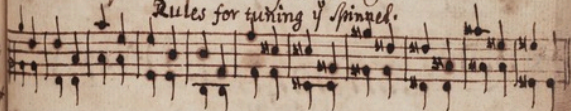
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p. 307-308

Description du Tabourin, et se joue de la gauche
 Le Tubes ou tuyaux, qui sont hautes et longs, et ont la lami-
 re basse et étroite, come la flûte, sautent facilement et
 naturellement à leur Quinte, quand ils sont soufflés un peu
 fort: Et si on les souffle ancor plus fort, ils montent à l'Octave:
 De façon, que quand la longue flûte est soufflée doucement
 come cete Tabourin, dont le creux est d'un demy pied, et les
 trous d'un petit pied de Diametre, soutenu dans la bouche du
 joueur, et le bout d'enbas soutenu entre le doigt auriculaire et le
 doigt medecin, et outre ce, afin qu'elle ne coule dehors de la main du
 joueur, il y a une esquillette au bas de ladite flûte, où se met le doigt
 medecin pour l'engager et la soutenir, n'ayant que trois pertuis, deux
 devant et un derrier: et tous les pertuis sont bouchés, supere,
 quelle sonne: G, ut; si on ouvre le premier pertuis, que bouche le doigt
 medecin, elle sonnera: A, re; si on ouvre encor le deuxieme pertuis,
 que bouche l'index, elle sonnera B, mi, et si l'on ouvre le troisieme
 pertuis, qui est derrier, que bouche le pouce, elle sonnera C, fa, ut.
 apres cela, le tout étant bien bouché, soufflant un peu plus fort, elle
 sonne alla Quinte, et sonne D, sol, re; Avec ce même vent, si le medi-
 cin est levé, elle sonnera E, la, mi. Et le demonstrant leue apres,
 elle sonnera G, ut, re, ut; F, fa, ut. Ce fait, en levant le pouce,
 elle sonnera G, sol, re, ut; et ainsi continuant, et levant les doigts, et
 romant le vent fort, come il appartient, on y trouve plusieurs
 gradations de Voix. C'est Instrument se joue de la main gauche.
 Et de la droite, on joue le tambour. Son accompagnement ordi-
 naire est: une longue flûte, ou grande Tibie. Elle peut estre jointe
 avec un petit harbois bruyant et cryant.

Rules for tuning y' Spinal.





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Die Contrapunctung ist hergebracht: 1. Die erste Stimme wird die Dritte, und die andere die Erste. 2. Die Dritte Stimme wird die Erste; Die erste die andere; und die andere die Dritte. Darob folget ein sehr zu merken, daß die andere Stimme, wenn die Dritte, daß die erste Stimme in die fünfte transponirt wird, seine quinta nicht transponirt werden.

Hier Subjecta zum Auffzug:

1. Die erste Stimme wird Arios und langsam gefest, und gleich ein general-bass darzu gefest.
2. Die andere Stimme wird mit 16. Tacten nach 2. Tacten 16. Bass eingestrichelt.
3. Die Dritte Stimme, mit 16. Tacten, oder da 32. auf einem Tact gefest.
4. Die vierte Stimme, mit 16. Tacten, gegen und der anderen Stimme in contrapunctum, gegen die andere gefest; da Bewegung alle Stimmen durch 8. Contrapunct werden.

Wenn andere auch mit vier Stimmen, da die anderen Stimmen transponirt werden: Sie müssen seine quinta, wenn 5. sein, und 6. sein, sein contrapuncto geben, als: folgt: 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. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791



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p. 321-322

Alum. des Contrapunctus ubi das Subjectum gefest wird, ist
es gemeint, Contrapunctus primus hypobatos, das ist: infra gra-
dient; und wenn es über das Subjectum gefest wird, so heist es
Contrapunctus primus hyperbatos, das ist: supra gradient. Das
Subjectum aber wird in dem ersten gänzlich: hyperbatos; in dem
andern aber hypobatos, zum Beispiel:

Contrap. primus floridus hyperbatos. Subjectum primum hyperbatos.

Subjectum primum hypobatos. Contrap. primus floridus hypobatos.

In dem alla terza sind gemeint: zwei tertien, denn so werden
des unisonus 2. unisonos. Die sexta wird eine quarta, zeh-
Decima major zwei Octaven. Die Decima terza wird eine Undecima
Major, und so fort. In dem Secundo wird unisonus unisonus re-
viret. Hier die Septima mit der Sexta; unisonus undecima mit Dec-
imen, und unisonus nona mit unisonus Octaven resolvirt; die Decima

nach, mit der Decima-terza resolvirt, welche fünftens die duodecima
ist, welche die undecima solist, alle diese harmoni-
processus sind in dem Contrapunct alla terza gemeint.

Die erste dieser Contrapuncts ist folgende:

Columna prima. Columna secunda.

Exemplum primum. Subjectum commune hyperbatos.

Contrapunctus communes una vox.

3. replicata infra per tertiam. 3. per 3 supra replicata.

10. replicata infra per decimam. 10. replie: supra.

12. replicata infra per duodecimam. 12. replicata supra.

p. 323-324



p. 325-326

1. Bau auch dieser Contrap: subdual, als ein tricinum exhibitiv.

2. Das erste und andere Contrapunct zugleich mit dem Subjecto.

3. Das erste und dritte zugleich mit dem Subjecto.

4. Das andere und dritte zugleich mit dem Subjecto.

5. Das andere und fünfte zugleich mit dem Subjecto.

6. Das fünfte und sechste zugleich mit dem Subjecto.

Denn wenn das höchste Subjectum mit dem Haupt-contrapunct
versinget, gibt es anders fünf tricinia, als:

1. Das erste und andere Subjectum zugleich mit dem Haupt-contrapunct.

2. Das erste und dritte Subj: mit dem Haupt-contrapunct.

3. Das erste und fünfte Subjectum mit dem Haupt-contrapunct.

4. Das erste und sechste Subj: mit dem Haupt-contrapunct.

5. Das fünfte und sechste Subjectum mit dem Haupt-contrapunct.

Alla Quarta.

Similiter in contrabasso: Unisonus. Tercia. Quinta. Decima und Duodecima tricinum sic in der Erhöhung dissonantien werden.

gleichem, die Septima mit der Sexta, die nona mit der Octava
und die decima quarta mit der decimatercia resolvirt, weichen z. z.
sonst in der Vertheilung zu dissonantien.

ist Contrap: als: Das Subjecti Vertheilung ist auch sehr schön auf:
Paradigma p. 4. 1. 2.

Contrapunctum comune hyperbaton.

Initia sex diversarum Vocum.

Subj: comune immobile hypobaton.

4. infra. 8. infra.

4. supra. 8. supra.

5. supra. 8. supra.

6. infra. 8. infra.

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p. 329-330

The image shows an open manuscript with two pages of musical notation and German text. The left page is titled "Paradigma 2^{um}" and "Subiectum commune hyperbaton." It features several staves of music with notes and rests, and labels such as "2. infra", "4. supra", "8. supra", and "12. supra". The right page is titled "Paradigma 1^{um}" and "Subiectum commune hyperbaton." It also features several staves of music with notes and rests, and labels such as "2. infra", "4. supra", "8. supra", and "12. supra". The text is written in a cursive script, and the music is in a simple notation style with a single line per staff.

Paradigma 2^{um}
Subiectum commune hyperbaton.

Contrapunctus diapente hyperbaton. Initia voc. repetenda.

2. infra. 4. supra. 8. supra. 12. supra.

alla sexta.

Primum usque, glis in solvibus intervalla trochae, dactylus, quinta, 2. sexten, 2. decima. 2. duodecima und 2. decimatercia, dissolvi sic marginal in der trochaeus zu dissonantien werden.

Paradigma 1^{um}
Subiectum commune hyperbaton.

Contrapunctus hyperbaton. Initium replicae consequentis Vocum.

2. infra. 4. supra. 8. supra. 12. supra.

2. infra. 4. supra. 8. supra. 12. supra.

p. 331-332

Org. Tricinia ^{con}sona in Contrapunct, und sol in Subjecto formi.

Des { 1. 2. } Contingent
2. 3. } jugend
2. und 4. } mit dem
3. 7. } Subjecto
1. 7. } gibt ein
6. 7. } Tricinium.

1. 2. Subject zu
 2. 3. gleich und
 2. und 5. im Contra-
 2. 7. punct gibt
 1. 7. in Tri-
 6. 7. nem.

En andress Paradigma Ist Contrapuncts alla Sexta.

Subjectum commune hyperbaton.

Contrap. primus Hypobates X

Contrap. primus Hypobata. X.

Wider Contrap: auch gleichzeit. dem vorigen in d. hiesigen Triciniis for-
gesetzt worden. *Alla scottina.*

Alla septima.

in die 9. Töne der Unisonen; Zwölftertien; die 6. 8. 10. 13. 15.
welche in der Beschaffenheit dissonant sein werden. Auch ist die 12.
und dem Unisono resolvirt nicht mehr, wie auch die 13.
die 14. tertia resolvirt. Item: die Septima, nona, und decima
decima quarta, alle übrige ist relational, und folget also

Exadigma im. Contrap: alla Settima.



p. 335-336

Wie diesen Contrapunct sochsen haben wir die Bicinia, Tricinia und quatuorcinia, als aus dem vorausgehenden, also, das man in allem 36. Bicinia, oben so viel tricinia, und 72. quatuorcinia als sobald haben wir, also das sie nicht nur solches gestalt, sondern auch in retrogradumfragen können werden.

Alla Ottava.

Absonderlich ist für uns zu merken, die quinta, und die sexta mit dem Versons resolvirt, dieweil sie in der vorhergehenden octava nicht zu werden, denn man den Contrapunct in der octava in die 8. 10. 12. und observirt in die octava hochstet so viel haben dazwischen fünf Bicinia. Wenn man aber das Subject observirt in die 8. 10. 12. und observirt in die octave replectis, so gibt es anders fünf Bicinia. Weil man aber tricinia haben will, so gibt der erste und dritte, der andere und vierte, der dritte und fünfte, nach dem Subjecto solches; denn weil es zu sagen von der vorhergehenden die Subjecto zu dem ersten von Subjecto Contrapunct.

Paradigma primum Contr: alla sua. 333
Contrapunctus Hyperbatus. Initia Voc: real: Contrap
Subjectum commune hyperbatus. X 8. infra. 8. supra.
10. infra 12. supra
10. supra 12. infra

Sequitur Paradigma sec: Contrap: alla sua.





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p. 347-348



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40. Das 1. und 2. Gesang, der 1. und 7. der 1. und 10. der 2. und 3. der
 Dritte und 4te; der 4te und 5te. der 5. und 10. der 6. und 7. der 7.
 und 8. der 8. und 9. der 9. und 10. der 6. und 9. Contrapunct und
 dem Subjectu, gilt 12. trinia; flausch, wenn der Subject
 Dorgelalt nicht ist, gilt es nicht, wenn es ist, trinia.
 C. A. 1. 2. Contrapunct: alla 10.
 Subjectum hyperbaten.
 replicata Voces subjecti.
 Contrapunctum hyperbaten.
 8. infra: 10. infra: 12. infra: 3. supra: 5. supra: 6. supra:

alla Undecima.
 1. und 2. Gesang, der 1. und 7. der 1. und 10. der 2. und 3. der
 Dritte und 4te; der 4te und 5te. der 5. und 10. der 6. und 7. der 7.
 und 8. der 8. und 9. der 9. und 10. der 6. und 9. Contrapunct und
 dem Subjectu, gilt 12. trinia; flausch, wenn der Subject
 Dorgelalt nicht ist, gilt es nicht, wenn es ist, trinia.
 C. A. 1. 2. Contrapunct: alla 10.
 Subjectum hyperbaten.
 replicata Voces subjecti.
 Contrapunctum hyperbaten.
 8. infra: 10. infra: 12. infra: 3. supra: 5. supra: 6. supra:

Subjectum in unum Hyperbato. *Paradigma 2. Contrap. alla 12.*
infra replicatum vocum subjecti.

Contrap. in. 1. 2. 3. 4. 5. 6. 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. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

alla duodecima.

Paradigma i. contrapuncti alla 12.

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p. 357-358



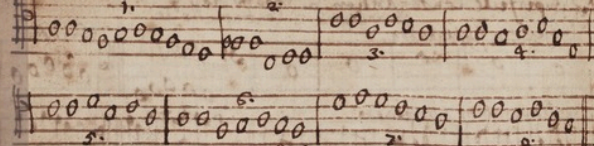
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p. 361-362



Intonationes. five, Eua^{ng} & modorum Ecclesiasticorum.



Au huit Tones ou modes, Ecclesiastiques se rapport les 12 modes
de l'antiquité tant naturels, qui transposés, Par exemple:
Le 1. & 2. Mode en C, sol, ut, fa, se rapport au 5. Ton.
Le 3. & 4. Mode en D, la, ré, sol, au 1. Ton.
Le 5. & 6. Mode, en E, mi, la, au 4. Ton.
Le 7. & 8. Mode, en F, ut, fa, au 6. Ton.
Le 9. & 10. Mode, en G, ré, sol, ut, au 8. Ton.
Le 11. & 12. Mode, en A, mi, la, ré, au 3. Ton.

Mr. Dowdal partoit de Dublin le 18. d'Octobre. 1711. pour Londres.
Je luy ay confié un Tronc avec
une alle des Jrs. Carrien & un La Bresa di Lanoau.

Camilla.
Laride.
Narciso.
Mira.
Sejuna.
Lilla.
Mocive.
Trenata.
Trenata.
Trenata.
Trenata.

all. 7. Opem ohr Pastoral in Italianij.

Mr. Galliard's Solo for J. Flute. in English & German.
Da ferate Gedächtnis von S. Serenaton.

Tutto l'Orbe Ottomanno. Misero a che più spero.
Ecco il Sole. Rongimi amor la Cetra.
Lucei sieto sur quella. Signor al nostro piè.
All hor che dal bel nido. Date pace, o miei pensieri.

Allegretto in G. major in a single staff. by Vivaldi.

Modi Musici.

D	1.	Dorius.	2.	Hypo-Dorius.
E	3.	Phrygius.	4.	Hypo-Phrygius.
F	5.	Lydius.	6.	Hypo-Lydus.
G	7.	Mixolydius.	8.	Hypo-Mixolydius.
A	9.	Æolius.	10.	Hypo-Æolius.
C	11.	Ionicus.	12.	Hypo-Ionicus.

Authentici. *Plagales.*

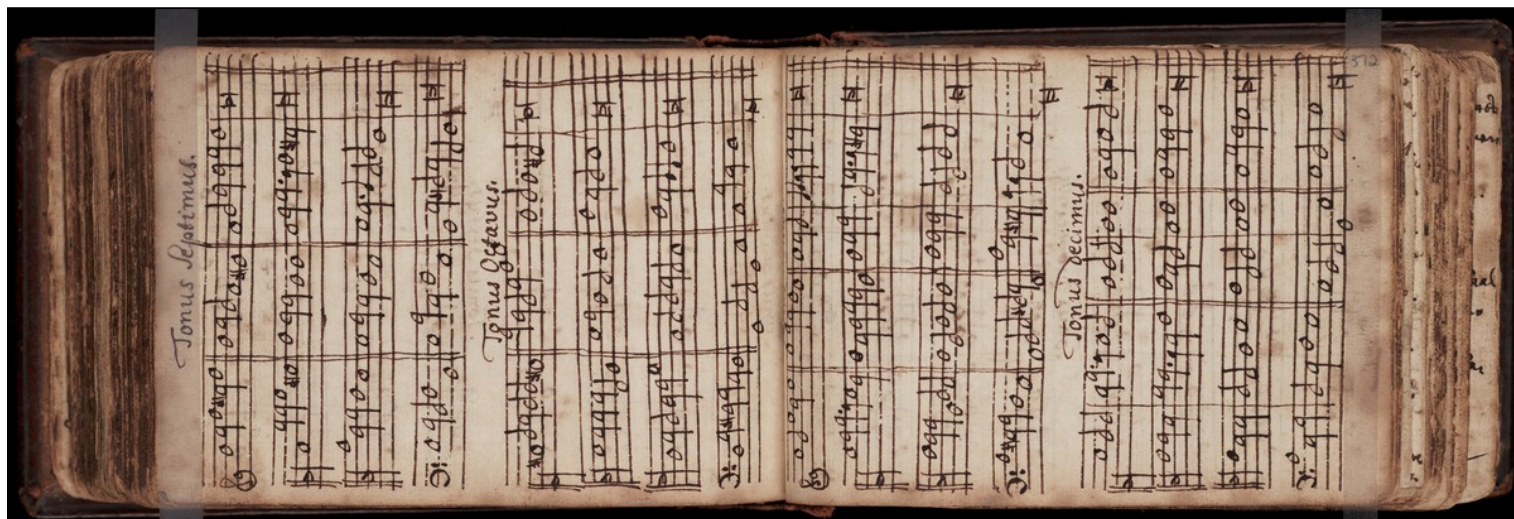
Von diesen Modi sind den alten Componisten besonders
in Brauch: der Dorius, Lydius, und Ionicus.
Dieben. Der 12te in seinen natürlichen Tönen: d. a. f. d.
Der andere, eine quarte höher transponirt: b. d. g.
Der dritte, eine fünfte höher transponirt: a. c. e. a.
Der vierte, eine fünfte höher transponirt: a. c. e. a.
Der fünfte, eine fünfte höher transponirt: f. c. f.
Der sechste, eine fünfte höher transponirt: d. a. f. d.
Der siebende, eine fünfte höher transponirt: b. d. g.

Tonus secundus.
Principium. *Medium.* *Finis.*

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p. 369-370



p. 371-372

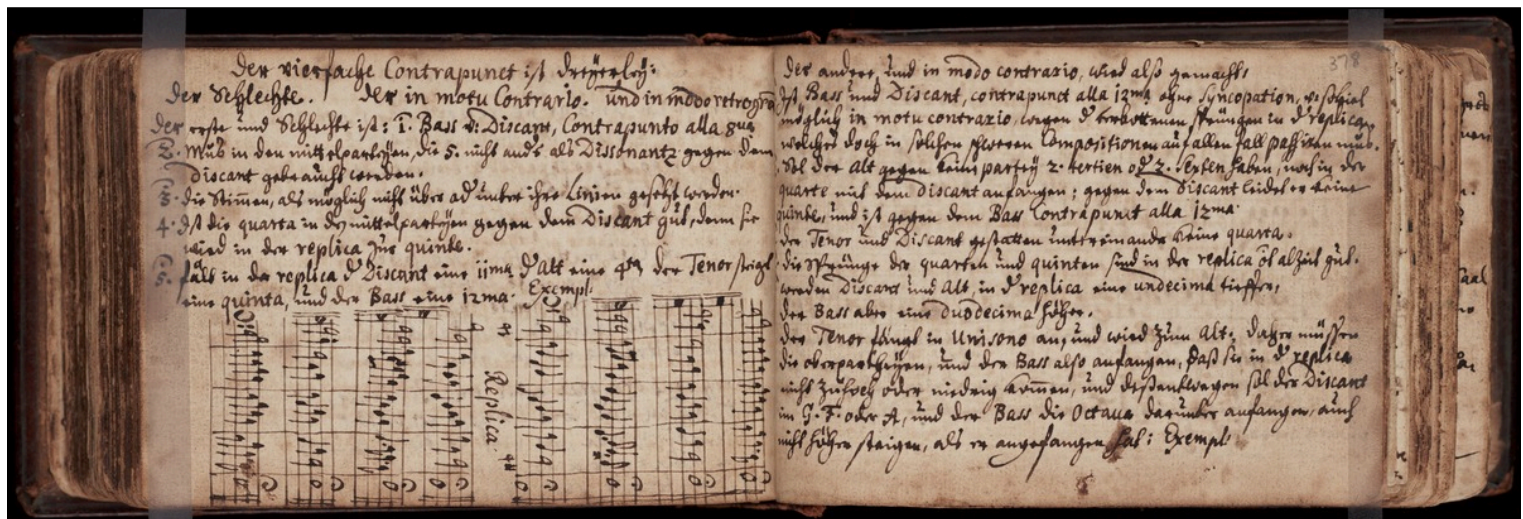
Tenues undecimae.

Tenues duodecimae.

Ab his consonantijs fit processus harmonicus.



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p. 377-378

Dei Dicit, ad Contrap: Retrogradi, à quatuor, uel sex fortis
notis, gemas: inual, das die partien, nio inuol, biman yon
gen istaden, ope die enfallung des korigen Linien und spatidum,
und sind die notigen, nio, das man dazum sein dissonanz und
puncta gebraucht: Ex:

Replica
ca. 12
Ex: 12
puncta
Contra: 12
puncta

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man behält in der replica die Noton in dreyen Linien u. spatid,
solche zu machen, und:
der alle dreyen ein punct oder dissonanz gebraucht werden.
Discant und Bass sind in Contrapunct alle duodecima.
haben die mittelstetigen eine quara gegen dem Discant:
und am ende d' Discant. Clavis des Bass, da alt der Tenor, und
höl gezeigelt: Ex:

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p. 381-382

Il terzo tuono hà per suo fine A. la, mi, re, e le sue corde, e cadenze sono come segue.

Corde. Cadenze di mezzo. Finale.

La Cadenza di C. sol, fa, ut, è per accidente.

Il quarto tuono si serve per finali l' A. la, mi. hà le sue corde, e cadenze nel modo seguente.

Corde. Cadenze di mezzo. Finale.

La Cadenza di F. ut, fa, è per accidente. Il quinto tuono si termina in F. ut, fa, è per bimolle, e le sue corde e cadenze sono le qui sotto.

Corde. Cadenze di mezzo. Finale.

La Cadenza di A. la, mi, re, è per accidente.

La Cadenza in B. fa, è per accidente.

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Il settimo Tuono, secondo alcuni ha il suo fine in D. la, sol, re; caminando per b. molla; e le sue corde, e cadenze sono come segue.

Corde. Cadenze di mezzo. Finale.

La cadenza di D. sol, fa, ut, è per accidente. Avviso, che altri forniscono veramente in D. la, sol, re, ma caminano fuori del b. molla, e vanno con terza maggiore.

Corde. Cadenze di mezzo. Finale.

Secondo altri più ha il suo fine in E. la, mi, andando per F. fa, ut #, e le sue corde, e cadenze fanno, come qui avanti.

La Cadenza di A. la, mi, re, et D. la, sol, re, sono per accidente.

Quinto Tuono si serve per finale di G. sol, re, ut, et ha le sue corde e cadenze nel modo seguente.

Corde. Cadenze di mezzo. Finale.

Segue il tuono misto, o irregolare, o pellegrino. E composto di tre toni, cioè del terzo, quarto, e sexto, nel principio piglia del quarto, nel mezzo del sexto, e nel fine del terzo. La sua Intonazione è la seguente:

In exitu Israel de Agypto. E V O V # E.

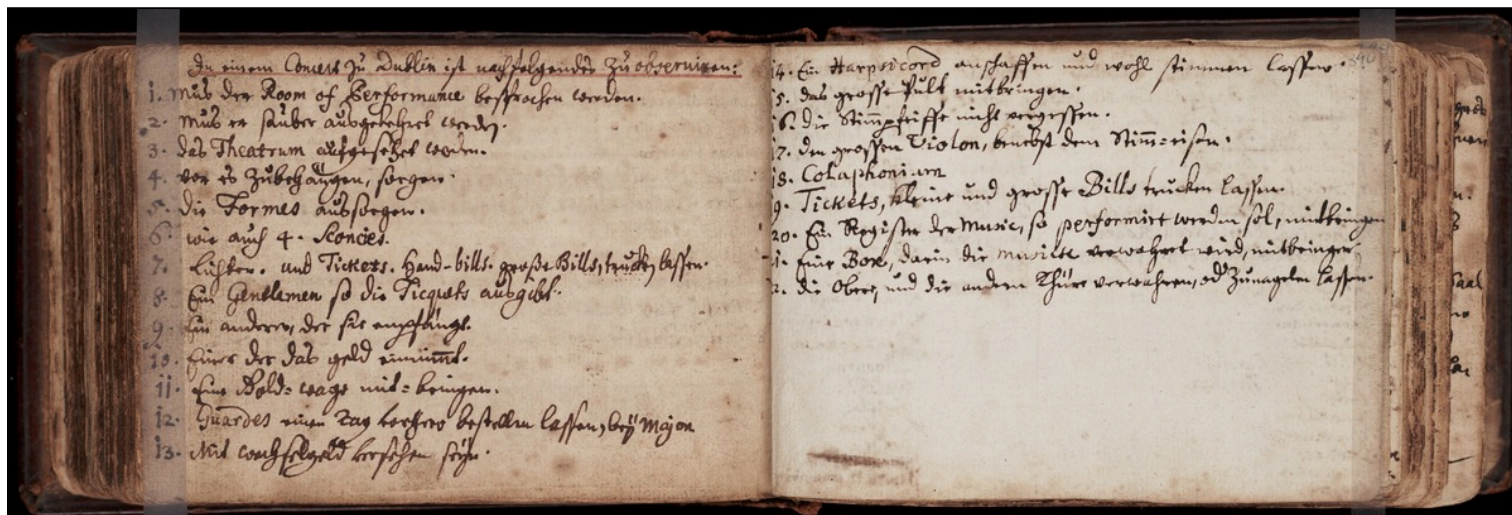
Questo misto Tuono, ha il suo fine in D. la, sol, re, caminando per molla, e le sue corde, e cadenze sono come segue:

p. 385-386

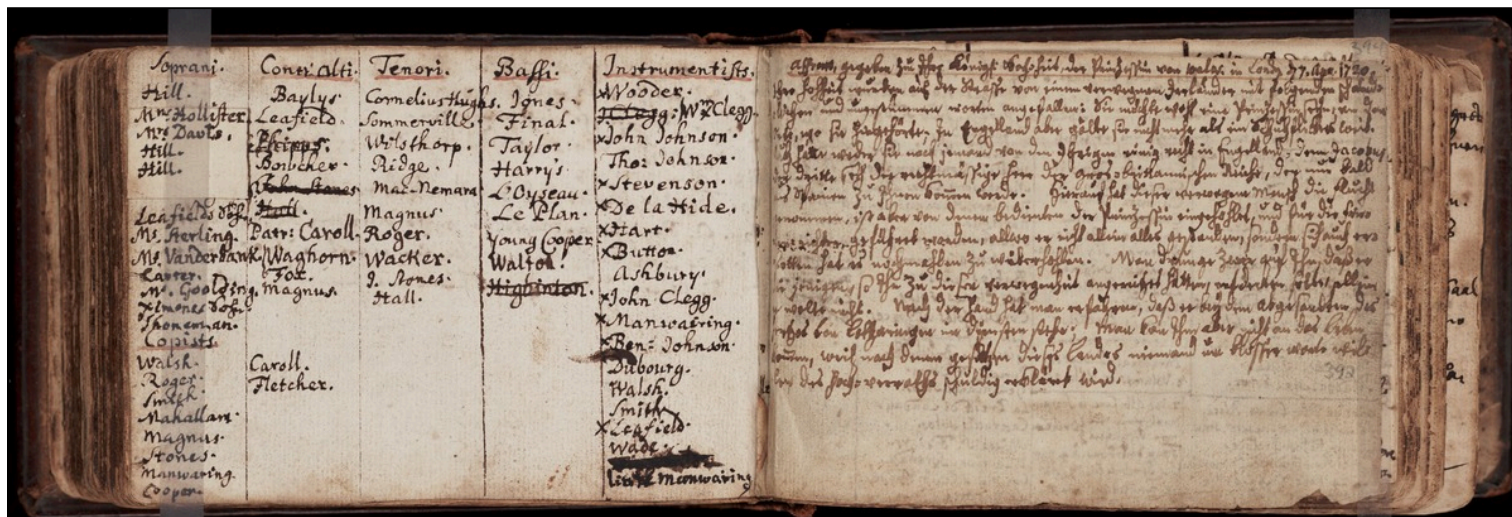
In Blue-Coat-Hospital *im ersten nahesten* *St. Joh. Krankenhaus* *388*
My: Mayers Gate, which is at y upper End of y Yard, at y right
End, as you come in from y Street.
Next there is y Ministers Lodgings, up stairs, facing the Hall.
Next is y Newards Lodging, at y other End of y Hall in y Isle.
Then y Schoolmasters, & y House-keepers Lodging, both facing y
Hall up stairs.
Next the Nurses in y Isle.
Next the two gates, which leads into Oxmentown-green.
Next y two Back-doors,
Next y Butlers Room, which is at y upper End, of y Hall.

Cadences in a Flat Key.
Key. 5th. 3rd. 7th. 2nd. Key.
Cadences in a Sharp Key.
Key. 5th. 6th. 2nd. Key.

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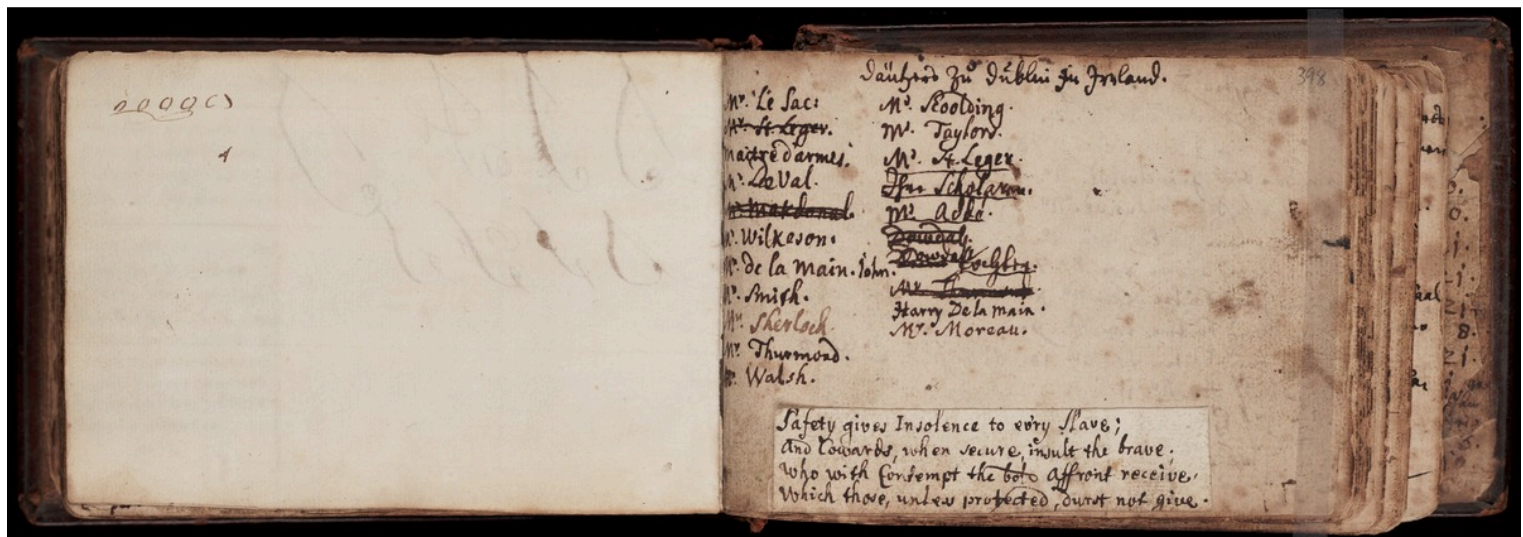


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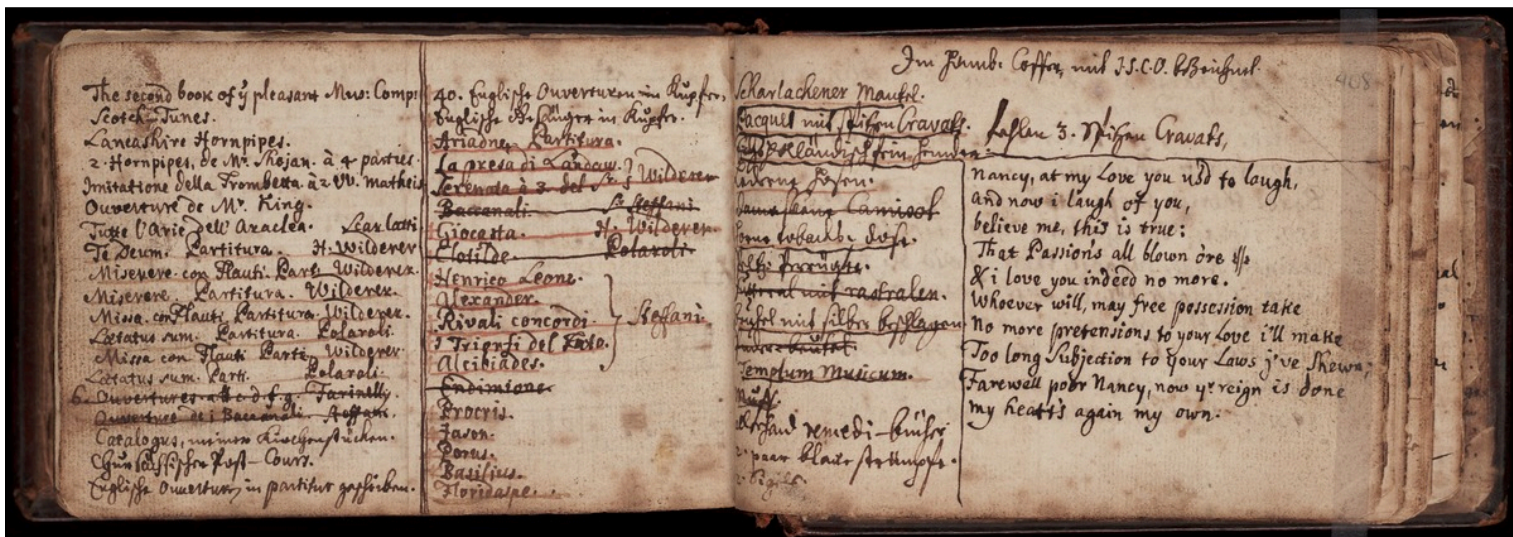
p. 401-402

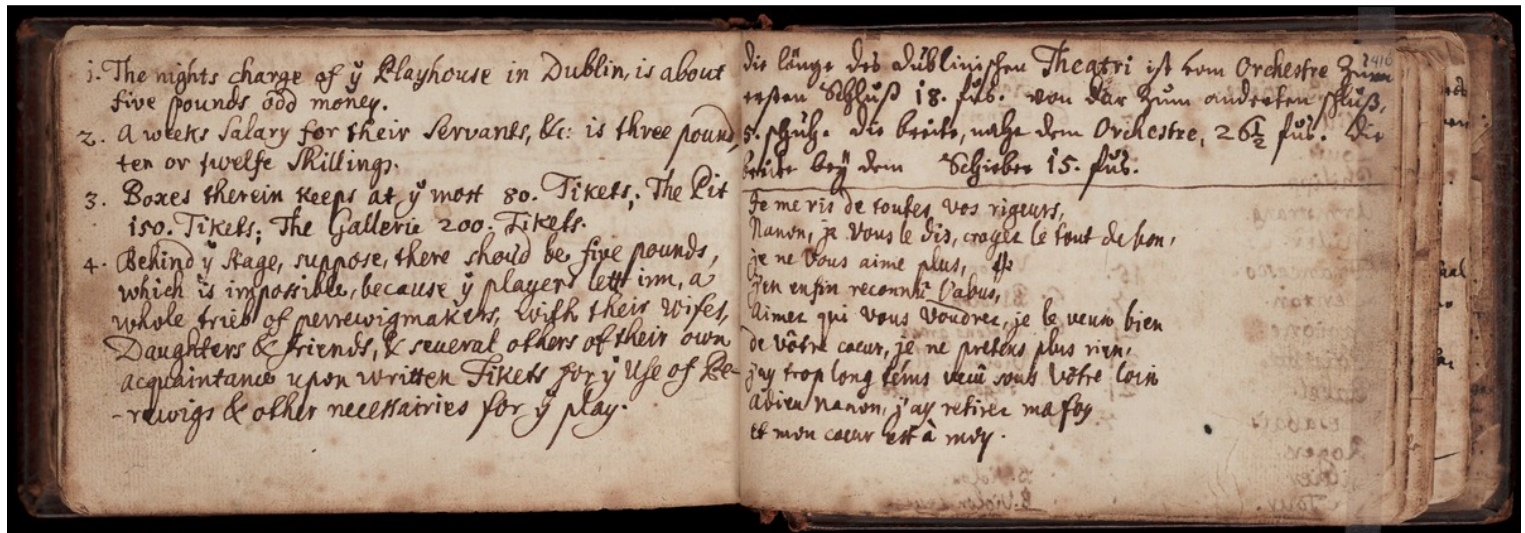


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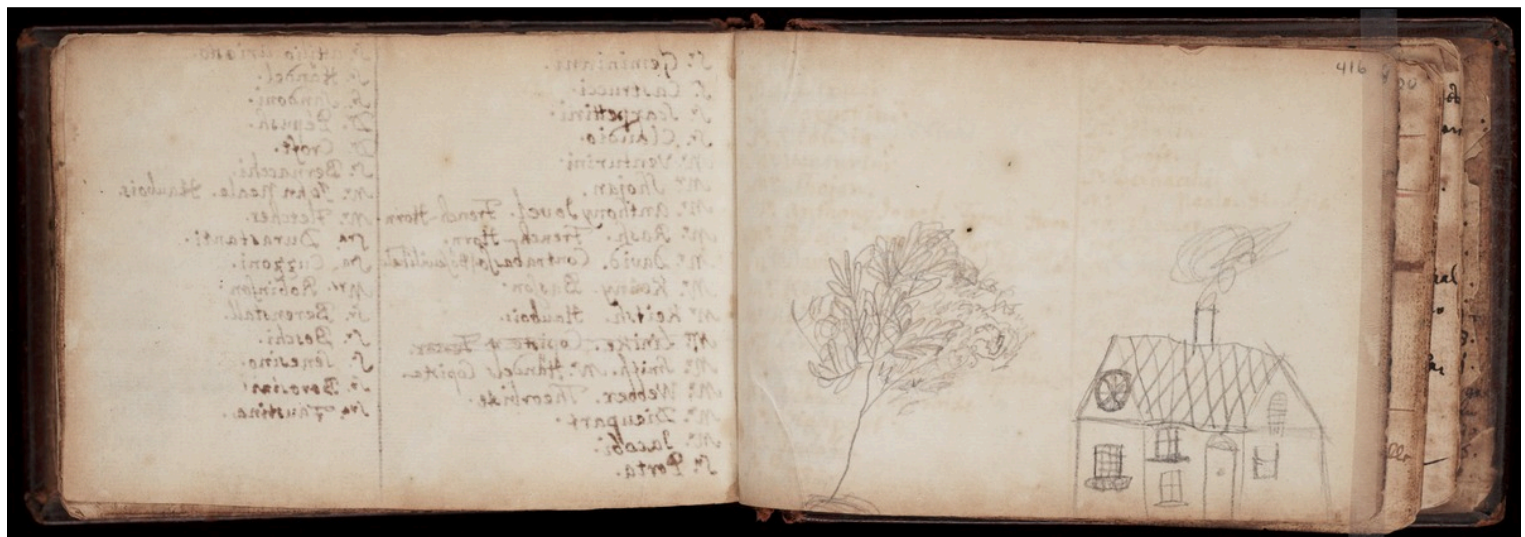
1. The nights charge of y^e Playhouse in Dublin, is about five pounds odd money.
2. A weeks salary for their servants, &c. is three pounds ten or twelve shillings.
3. Boxes therein keeps at y^e most 80. Tickets. The Pit 150. Tickets. The Gallery 200. Tickets.
4. Behind y^e stage, suppose, there should be five pounds, which is impossible, because y^e players lett im, a whole tribe of pernewigmakers, with their wives, Daughters & friends, & several others of their own acquaintance upon written Tickets for y^e use of Re-
newigs & other necessaries for y^e play.

Dis l'ange des d'ublin, pour Theatri est son Orchestre 2410
 sur son d'ublin 18. pub. non par son orchestre plus,
 5. pub. des b'ails, avec son Orchestre, 26 1/2 pub. Des
 b'ails son d'ublin 15. pub.
 Je me ris de toutes vos rigueurs,
 N'importe, je vous le dis, craignez le tout de bon,
 je ne vous aime plus, &c.
 J'en enfin reconnais l'abus,
 Aimez qui vous voudrez, je le veux bien
 de votre cœur, je ne prétends plus rien.
 J'ay trop long temps vécu sous votre loin
 adieu, n'importe, j'ay retiré ma foy
 et mon cœur est à moy.

p. 409-410

La Buisserie.	1 fl. 7.	6. Hautb.	Nic. Haim.	1 fl. 7.	6. Violoncello.
Hill.	7.	6. Tenor.	Ladet.	2i. 6.	Basson.
Louis.	5.	6. Tenor.	Heron.	7. 6.	Basson. Flute allem.
Philipp.	.	6. Tenor.	Shor.	.	Tromp. Aruileals.
Armstrong.	.	6. Tenor.	Reagan.	.	Tromp.
Miller.	.	6. Tenor.	Wacker.	.	Tromp.
Francesco.	15.	6. Violoncello.	Seigneur.	.	Tromp.
Lenton.	7.	6. B. Violon.	Davens Bogu.	.	Tromp.
Sagione.	2i.	6. Violons grosso.	Desabais Bogu.	.	Tromp.
Philipp.	2i.	6. Violons. Flute.	Pick.	.	Tromp.
Quint.	2i.	6. Fagotto. Flute.	William.	.	Tromp.
Desabais.	7.	6.	Fendemand.	.	Tromp.
Roger.	.	.	St. Armand.	.	Tromp.
Gilbert.	.	6. B. Violon.	St. Armand.	.	Tromp.
Taux.	.	6. B. Violon. Leuts.	St. Armand.	.	Tromp.

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p. 415-416

Shojan.	186.	17.	Violin. Flute.
Vincent.	7.	6.	Violin.
Gasparin. 2 ^d . Nicht.	7.	6.	Violin.
Ayleworth.	.	.	
Smith. senior.	.	.	
Eckes. junior.	.	.	Violin. V. da gamba.
Smith.	.	.	Hautbois. Flute.
Annato.	.	.	
Heale.	.	.	
Lullier. junior.	.	.	
Berrton.	.	.	
Festing.	7.	6.	Hautb. Fl. allem. Flute.
Danby.	7.	6.	
Rousselles.	.	.	
La terre.	.	.	

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Orpheus and margaretta l'Épine. M^o Halifax.

Hail! tune full air, say by what wondrous charms,
One 'scap'd from hell, and one from Greber's arms,
When the soft Thracian touch'd the trembling strings
The Winds lay hush'd, and cur'd their airy wings.
And since the Tauny Tuscan rais'd her strains,
Our fleets are lull'd asleep, in trances our Campaigns;
How both attract, the Muses can relate
The trees and Brutes, the Ministers of State.
And since the Tauny Tuscan rais'd her strain
Rook for her sails, and darts on the Main,
Treaties unfinish'd in the office sleep,
And Shouell yawns for orders on the Deep;
Thes' equall charms, and equall conquest claim
To him high woods and bending Timbers came
To her shrub Hedges, and tall Nottingham.

Angligeras inter mos est laudabilis iste
ut bibat arbitrio, pocula quisq; suo.
Germanos inter mos est vitiosior iste
impleat ut servus, pocula quodq; viri.
Germanus inter mos est laudabile, servus
ut bibat arbitrio pocula quisque sui.

Half witty, and half mad, and scarce half brave
Half honest, which is very much a knave,
Made up of all these halves, thou canst not pass
For any thing entire, but for an Ass.

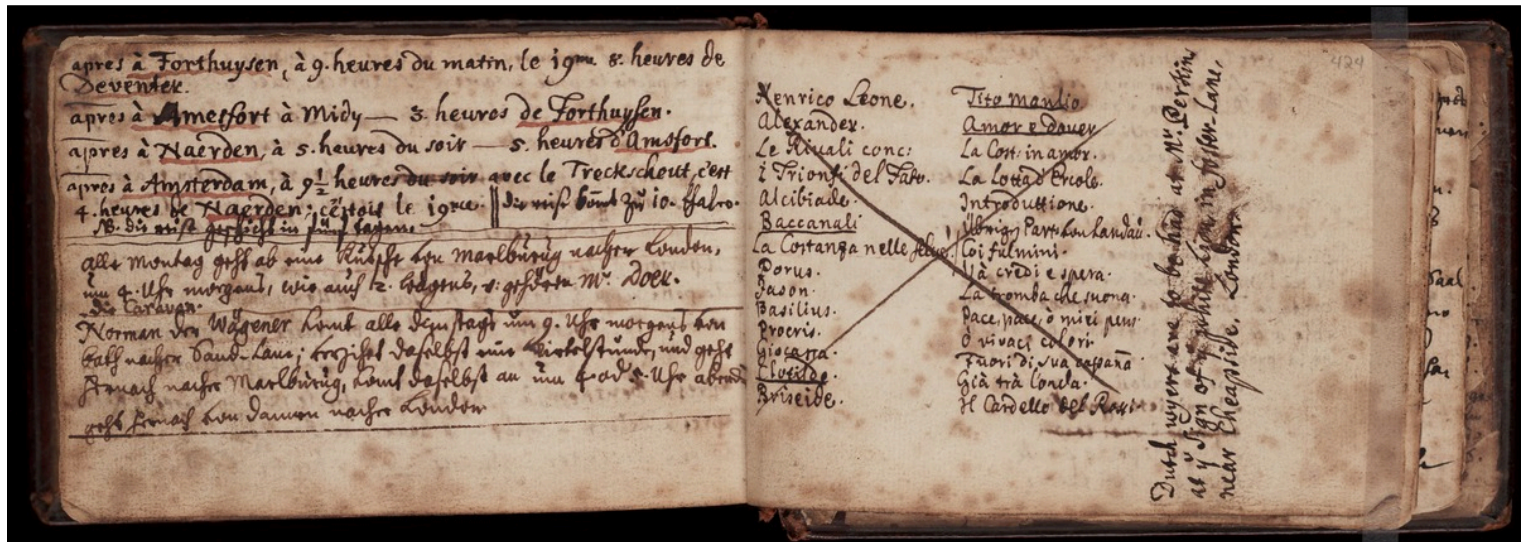
To Tambour, for Clotie bond in London, sent in Monad
July, and gill in 14 bagou and 1/2 danda jura; also dep post alle
Dr. G. waffen 6/3 Michael's fests jns and 1/2 golen

A Catch, for 4 Voices. Franks.

Come Drawex, come, come, come, and draw good wine, for wine cloth
all our wits, our wits refine; By drinking liquors, liquors of y^e Rhine we
grow, we grow together more divine.
Laudate Dominum de coe - lis, lauda - te eum in excel -
- sis, This is a Canon in y^e 5th 8th below, rising a note every time.

Mr. Gaillard en party Le 15. de Decr d'Hannouer, a 9. heures du matin,
ou il payoit la poste, jusques a Osnabruck, avec 25. Ecus. 12. mgl.
La premiere journée il alloit jusques a Lesen, a 8. heures du soir,
c'est un Village, a 5. bonnes miller d'Hannouer.
Il parloit de Lesen le lendemain a 2. heures de matin, s'arrivoit
a Osnabrug le lendemain a 4. heures du matin, qui étoit le 17^{me}.
il y a de Lesen jusques a Osnabruck 9. bonnes miller.
Il parloit d'Osnabruck deux heures, apres y être arrivé, ou il payat
la poste jusqu'à Narden. 7. Ecus d'Allemagne.
Il arriva à Ippenture à midy, il y a 8. heures d'Osnabrug.
apres à Rhene, à 4. heures du soir, 4. heures d'Ippenture.
apres à Bentheim, à 2. heures du matin. le 18^{me} 4. heures de Rhene.
apres à Delden, a midy - 8. heures de Bentheim.
apres à Deventer, à 9. heures du soir, 8. heures de Delden.

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p. 423-424

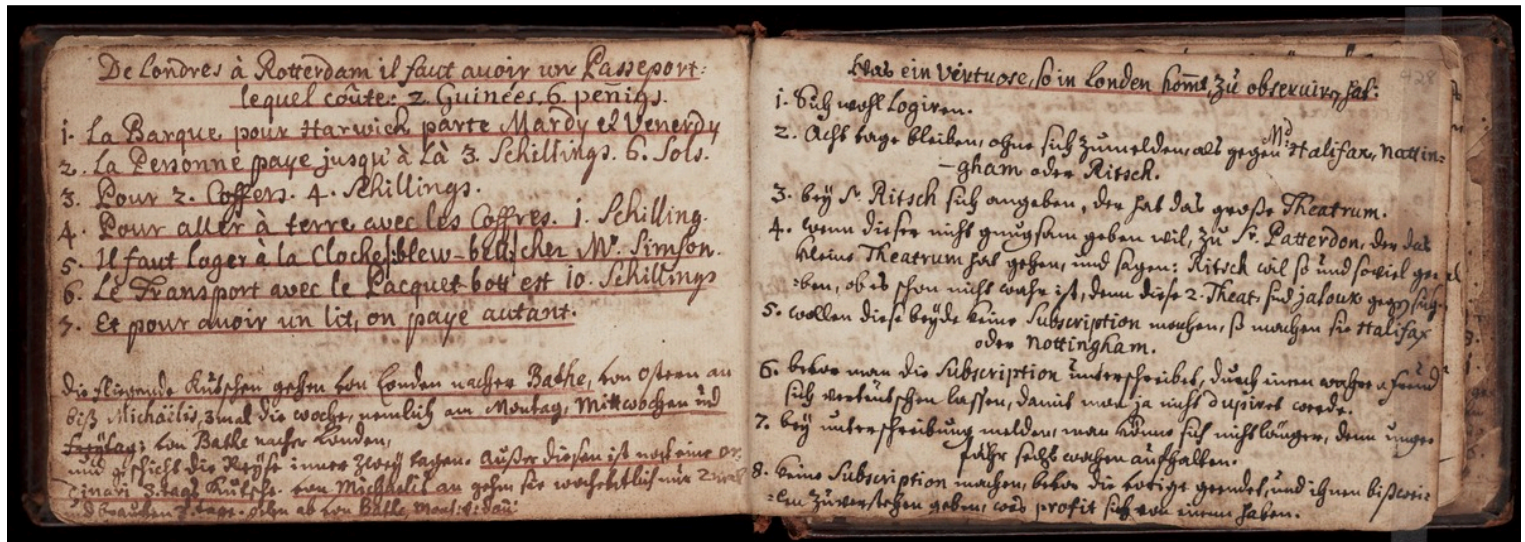
Per la Nascita di S. Maria.
Si festeggia un dì sì bel
Rida l'aura, e rida il ciel
Non tramonti un sì bel sol
ma repleta eterno in ciel.
Si. che!

L'Anglica lido onori
D'Anna i regi natali, e il suo sì infiori.
Di quell'Anna io ragiono,
di cui l'Opere sì grandi in lieto suono
canta la Fama, e ne rimbomba il Globo.
Solo a se stessa è inferiore o uguale,
de la propria Virtù specchio immortale.
Specchiandosi a la fonte
D'ogni lieto ogni fior
assorbe i suoi tesori
e tiemperti poi la fronte
esponga i suoi tesori.

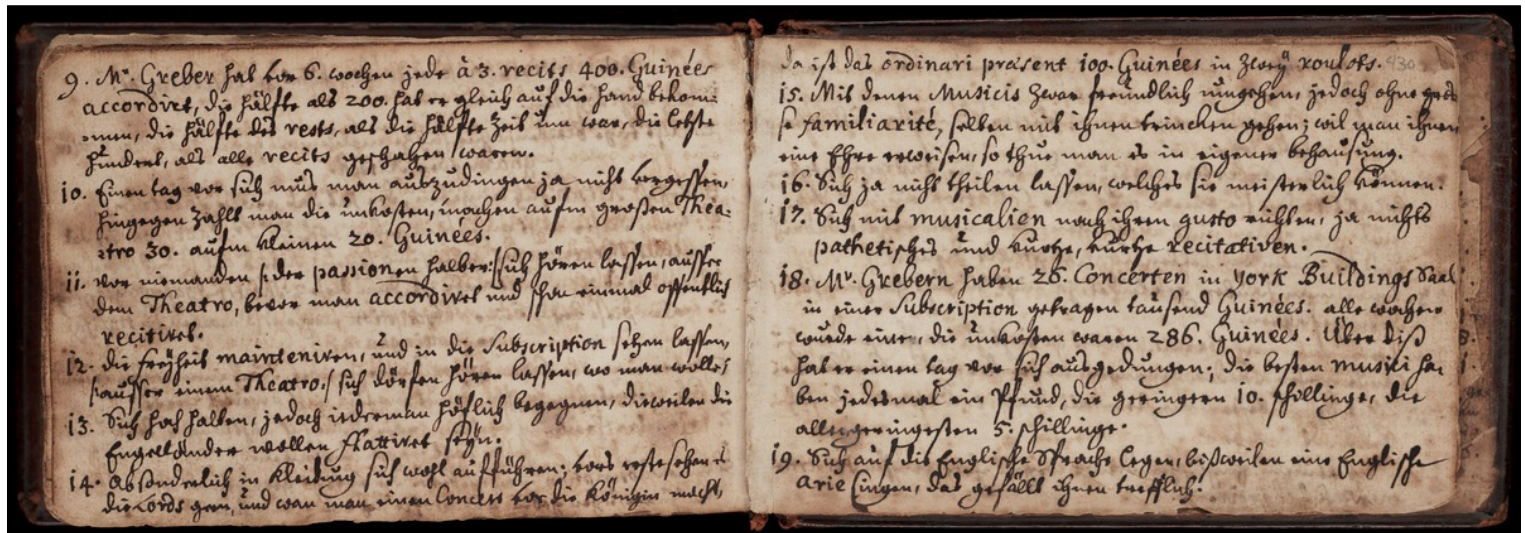
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Ci si profumi il viso
del più soave odor,
Aure di Paradiso
Spiri e respiri amor.

L'anima moderata
Sol di se stesso ornata
nel non prezzar le pompe è sol pomposa
Solo contro del fasto ella è fastosa.
Candida è la sua fronte al par de gigli
Più candido il pensier, l'anima, i consigli.
Tu sei bella, sei Vezzosa
Sei la Dea della beltà
Lual tra fior sembra la Rosa
Tal tu splendi in maestà.

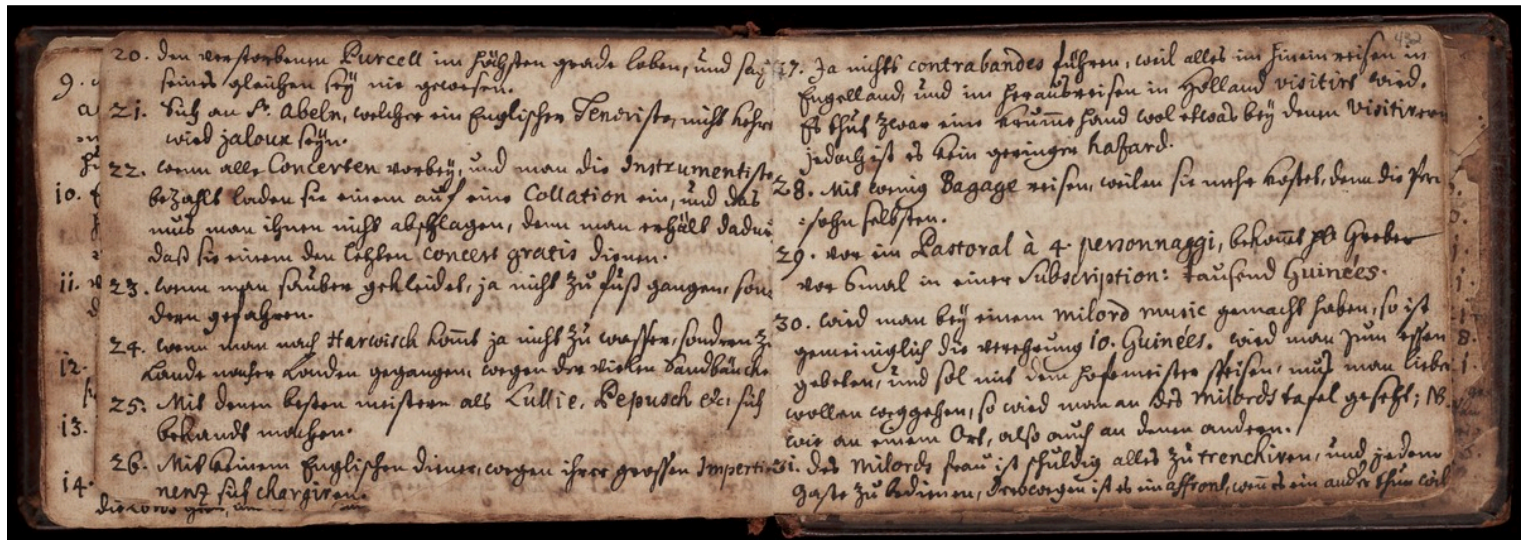
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9. A
ac
om
jeu
10. f.
Pi
et
ii. de
du
vi
12. de
faut
13. de
14. de

32. Wird man auf der Maltsch, wie sie zumeistlich zuß Züben
= chen aufangens gebotten, so bleibe man zinnigwaff, als
trotz aber machs man sich lob, wolget ihm wolgeschickel
dest, ob man sich Franchement mit ihm lobet, dasu
est paire à Compagnon égal; beyß: ist, so man mit
ihm waiden geht, und theil an Caffee mit ihm trünchel
33. Will auf Xhind Nollings, Pulver Guinées accordist,
wollen die 21 $\frac{1}{2}$, janz aber nur 20. pfllinge sind.

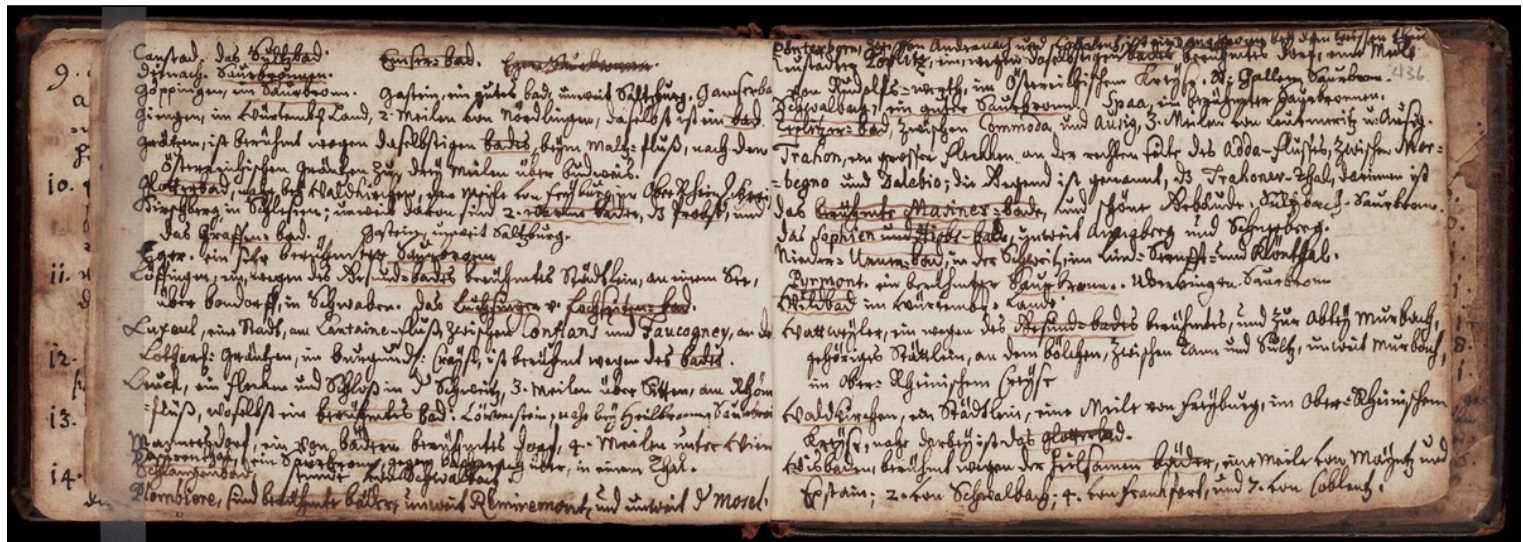
Canone a 4.

Versez tout plain, de ce bon vin, pour boire a la santé de ma Catin.

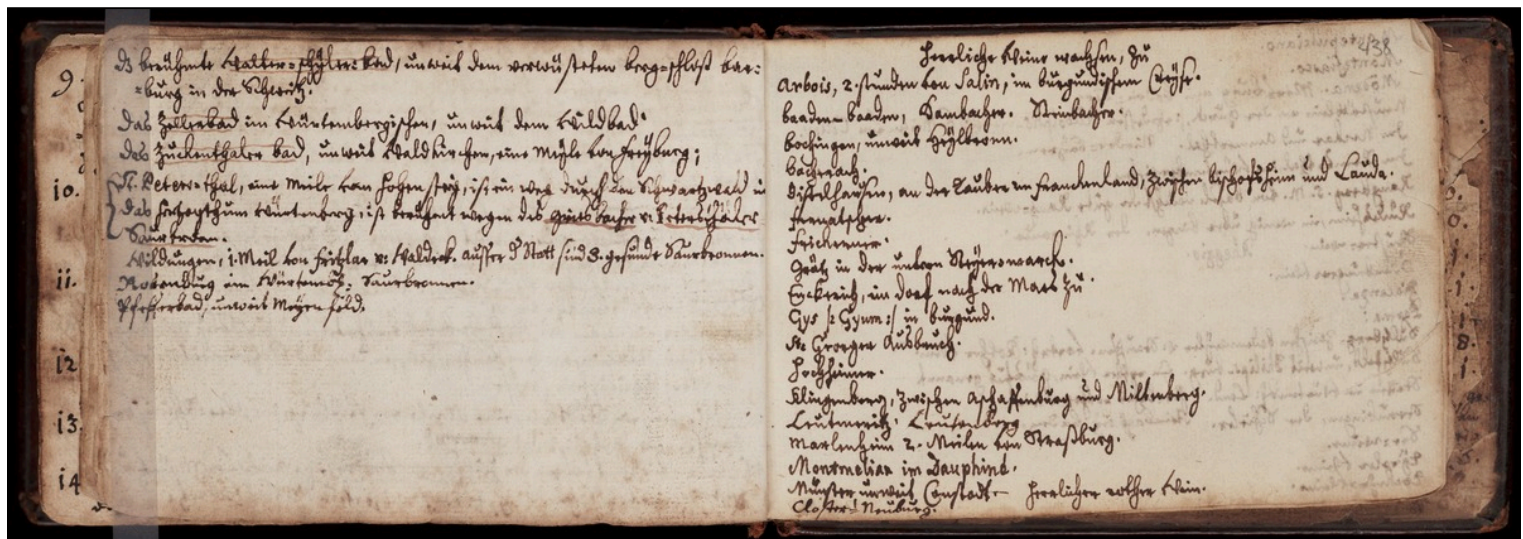
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kranne Baden und Cariothronen.

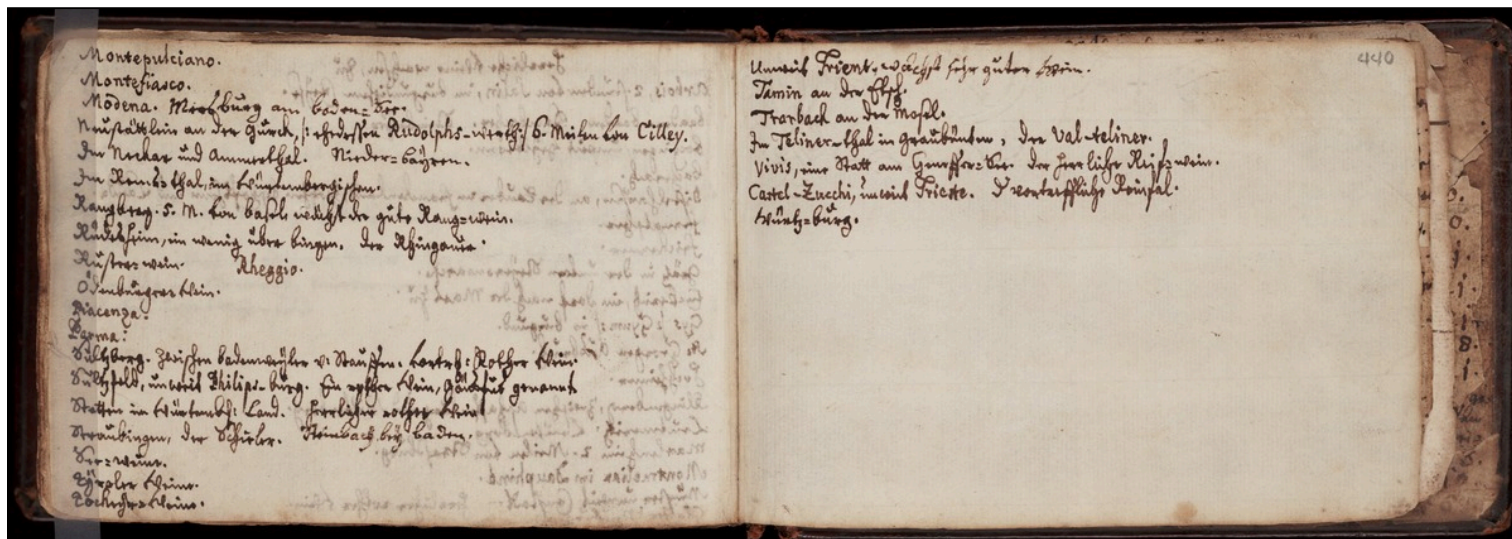
Amstelsch, groß Brunn von Franchen, im Bergigen Land, ist das Bad.
Abag, groß miltel aber Bergendburg an der Donau, ein gesundes Bad.
Aix, Aix, im neuen der warmen Baden, berühmte Bad, ein, der Bergend von
Nemours, zwischen Geneve und Amberg, die gute 2. und der Dorf 10. Meilen.
Aix à la Chapelle, berühmte wegen der warmen Baden, ein, der Bergend von
Bourbon, in Champagne, ein, der Bergend von der Bergend, ein, der Bergend von
Baden, zwischen Baden und der Bergend, ein, der Bergend von der Bergend, ein, der Bergend von
= Bad. 2. der Bergend von der Bergend, ein, der Bergend von der Bergend, ein, der Bergend von
6. der Bergend von der Bergend, ein, der Bergend von der Bergend, ein, der Bergend von
Boll, ein, der Bergend von der Bergend, ein, der Bergend von der Bergend, ein, der Bergend von
Bourbon, berühmte, zwischen der Bergend, ein, der Bergend von der Bergend, ein, der Bergend von
= ein, der Bergend von der Bergend, ein, der Bergend von der Bergend, ein, der Bergend von
Baden, Baden, ein, der Bergend von der Bergend, ein, der Bergend von der Bergend, ein, der Bergend von
Baden, ein, der Bergend von der Bergend, ein, der Bergend von der Bergend, ein, der Bergend von
Boll, 10. der Bergend von der Bergend, ein, der Bergend von der Bergend, ein, der Bergend von
Carthage, ein, der Bergend von der Bergend, ein, der Bergend von der Bergend, ein, der Bergend von
Carthage, ein, der Bergend von der Bergend, ein, der Bergend von der Bergend, ein, der Bergend von
der Bergend von der Bergend, ein, der Bergend von der Bergend, ein, der Bergend von der Bergend, ein, der Bergend von



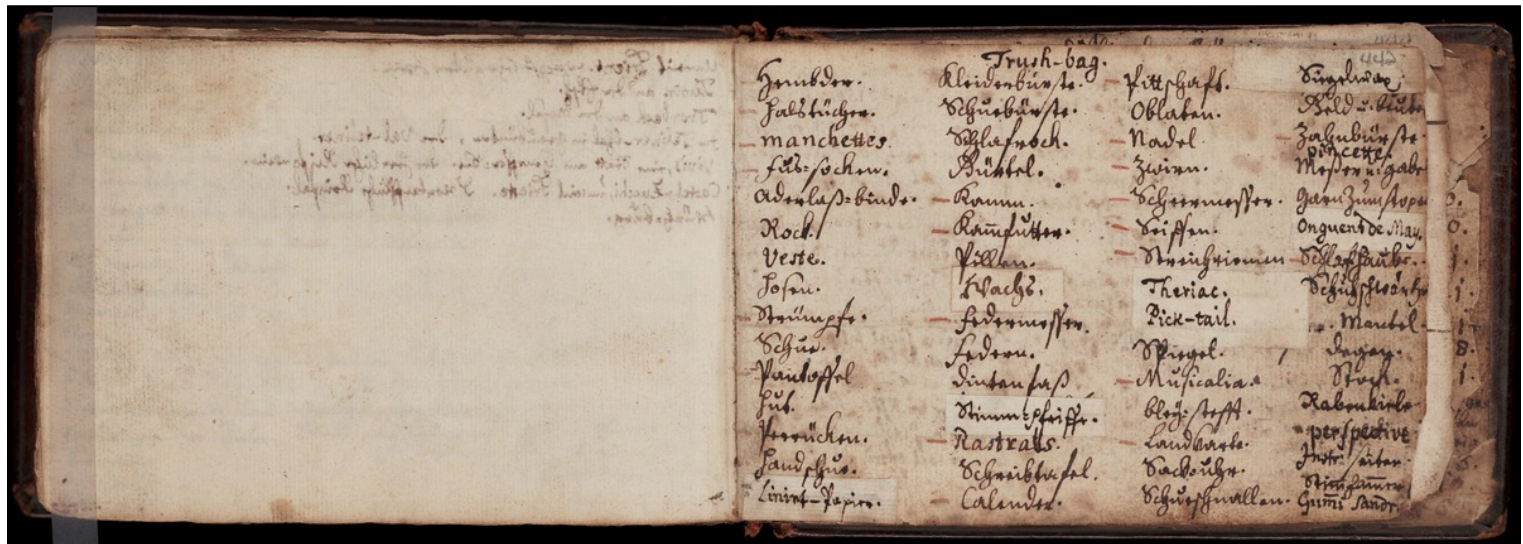
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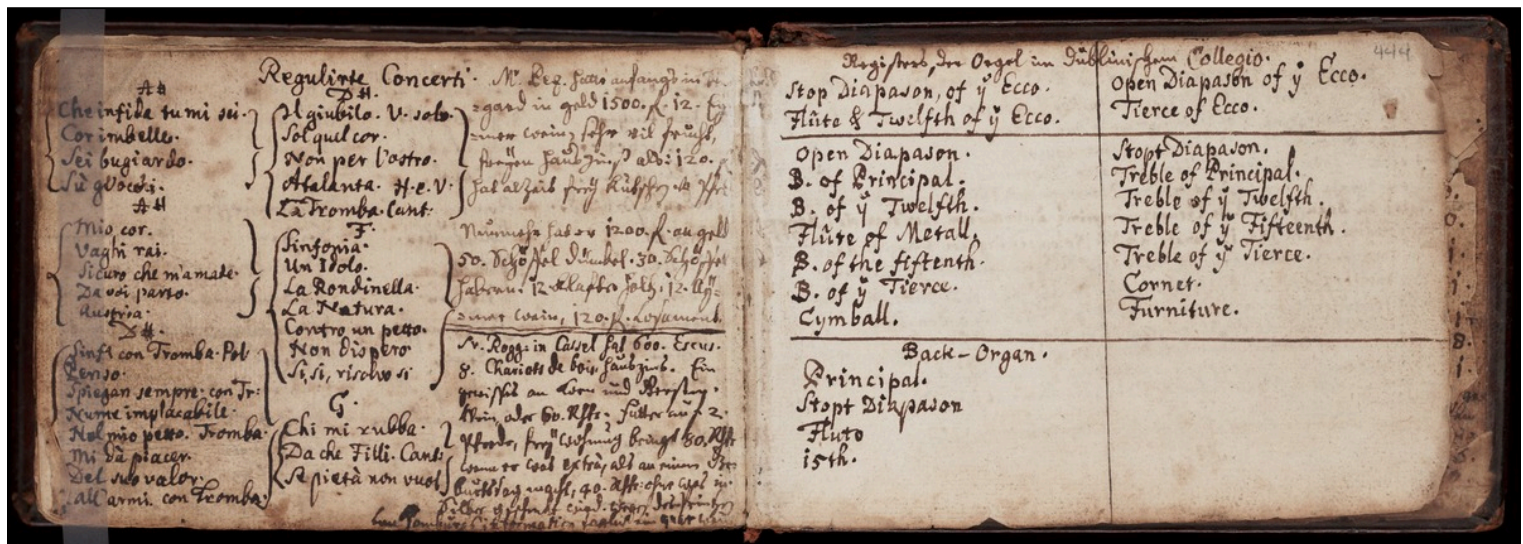
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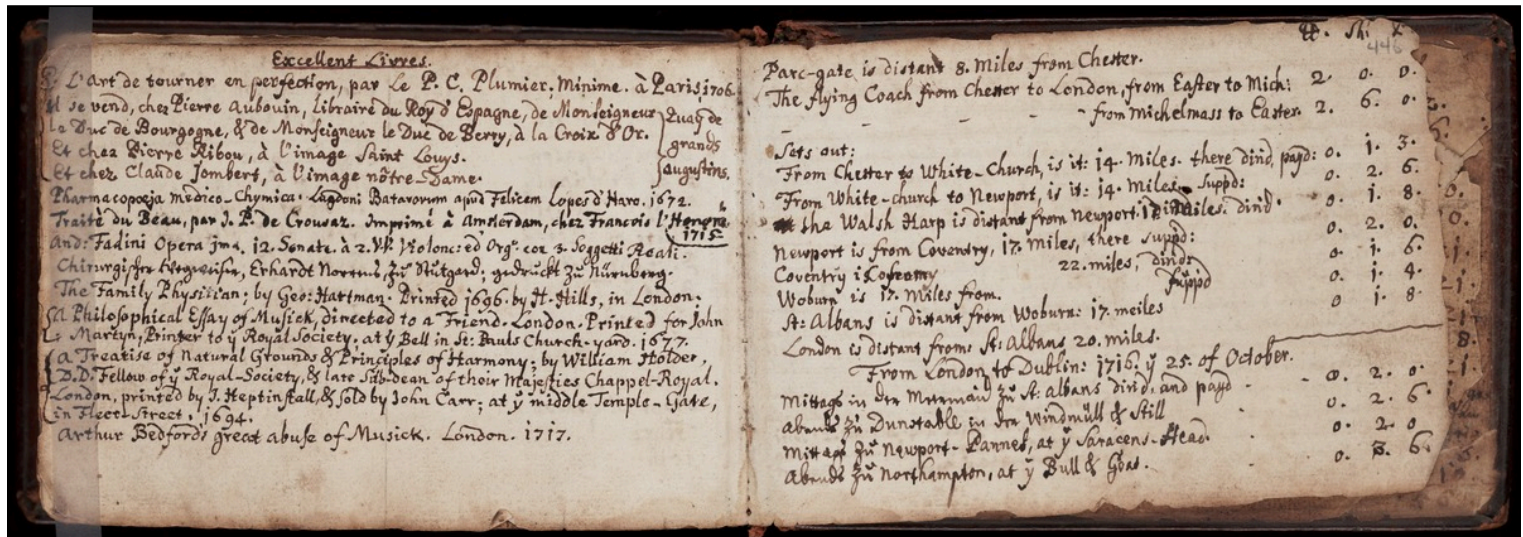


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