



Titel: Sammlung mit 53 Tänzen / cioè: Minuetti del Dario, etc.;
Rondò dello Specchio, de'Marescalchi, et altri; seguiti da 36
Contradanze, 21 delle quali colle rispettive Descrizioni delle
Figure

Autor:

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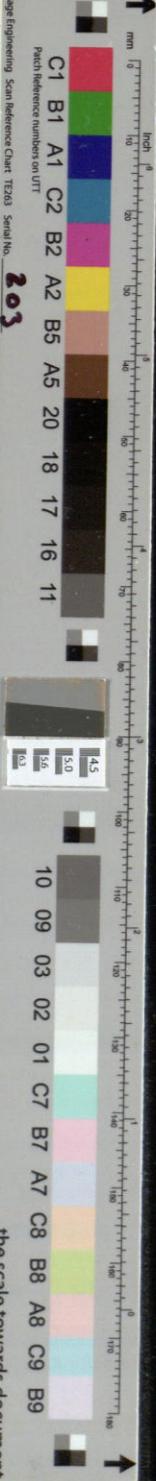
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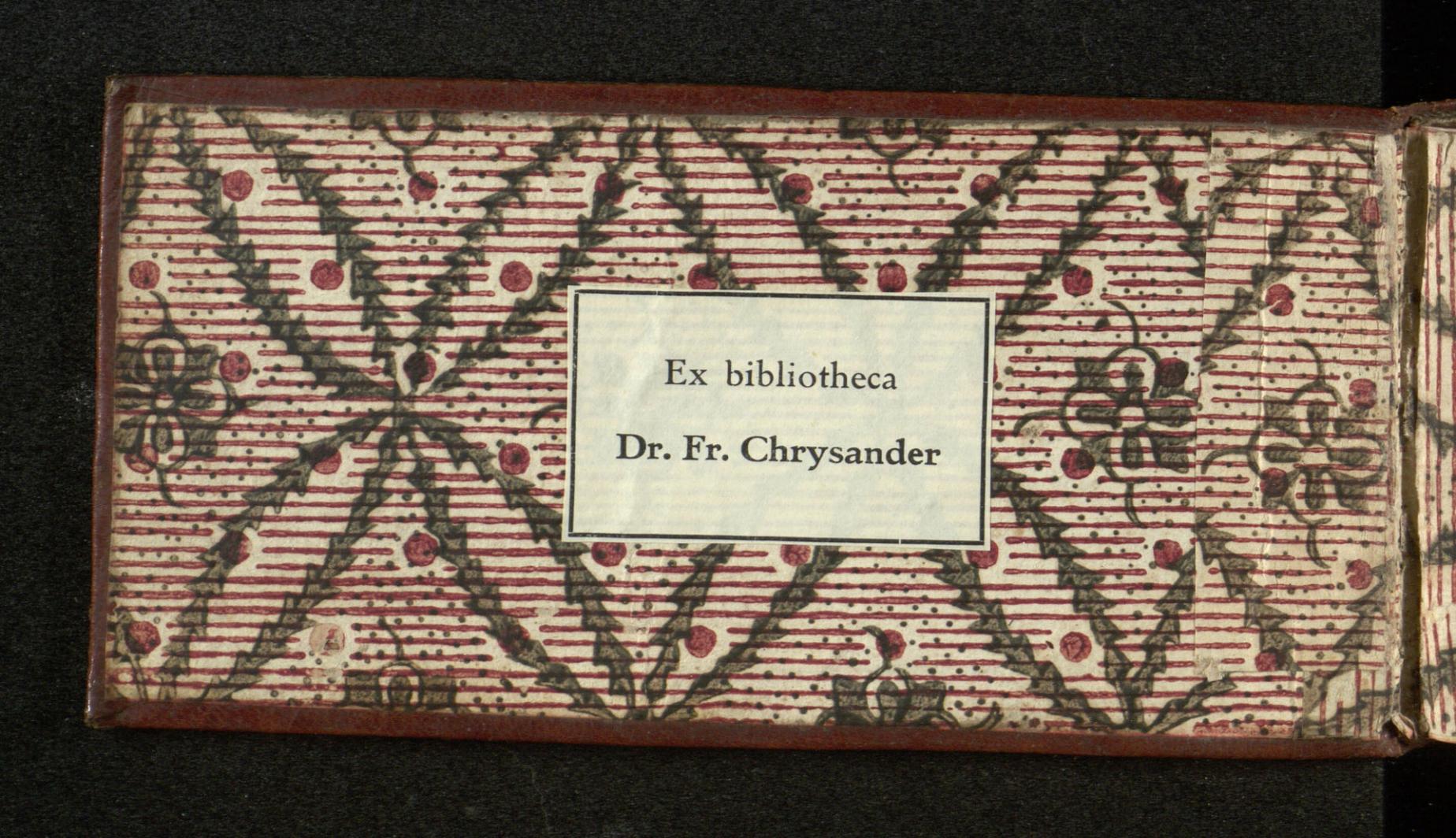
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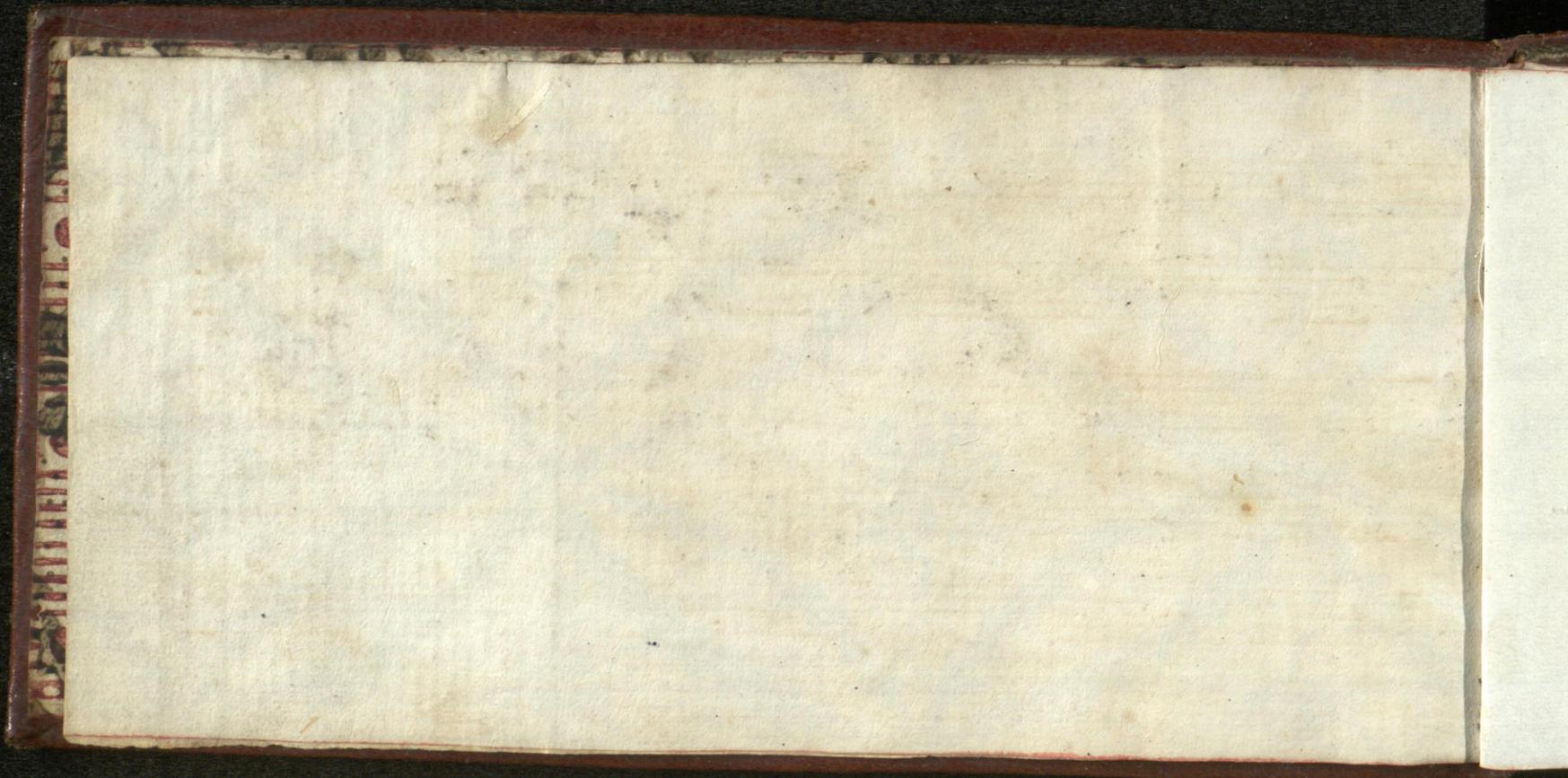
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773
RACCOLTA DI SONATE

PER BALLO.

Minuetti del Dario, ecc.

Rondo della Spianata, de' Marchesetti, et altri.

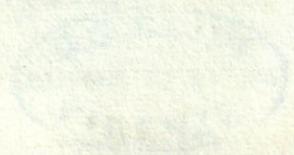
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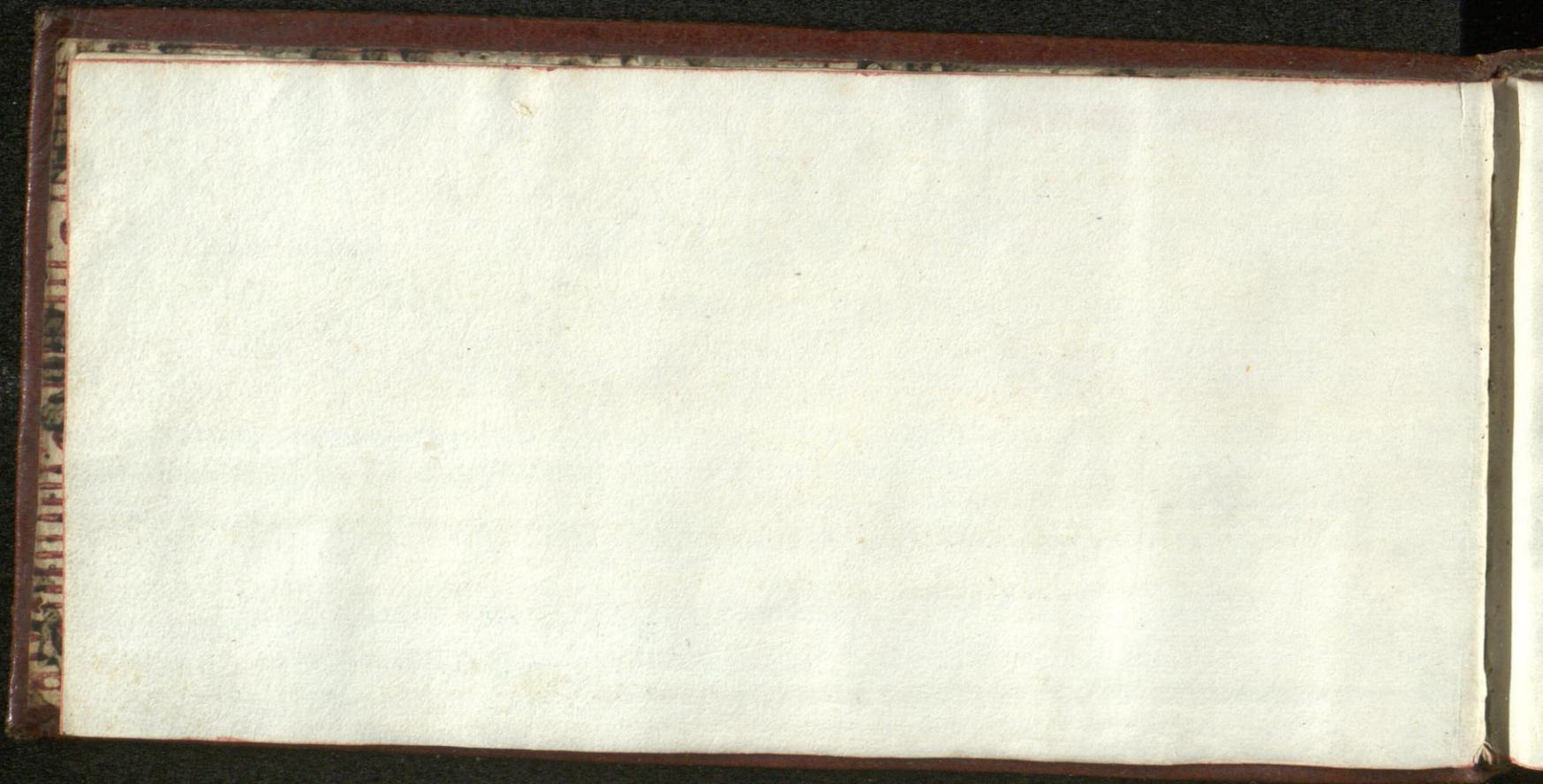
da

36 Contrabasso. 21 delle quali colle variazioni

Composizione della stessa

Luigi Boccherini





M $\frac{A}{879}$
RACCOLTA DI SONATE

PER BALLO,

cioè:

Minuetti del Dario, etc.;

Rondò dello Specchio, de' Marescalchi, et altri;

seguiti

da

36 Contradanze, 21 delle quali colle rispettive

Descrizioni delle Figure.

[Esde d. 18. Fhs.]



RACCOLTA DI ROMATE
PER BALLO.



Rondo delle Specie
Minuetto
3^a Contradanza, 21 delle quali colle rispettive
Definzioni delle Figure.



Air

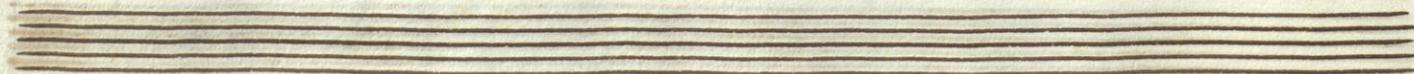
p

p

p

2 *Ainze*

Handwritten musical score for a piece titled "Ainze". The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style. The second staff continues the melody. The third staff features a dynamic marking of *pia.* (piano) and a fermata over a measure. The fourth staff features a dynamic marking of *for.* (forte) and continues the piece. The paper shows signs of age, including foxing and staining.



A handwritten musical score on three staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The middle staff begins with an alto clef and a key signature of one flat. The bottom staff begins with a bass clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as 'for.' and 'p.'. There are some ink smudges and stains on the paper, particularly in the lower right area.

2

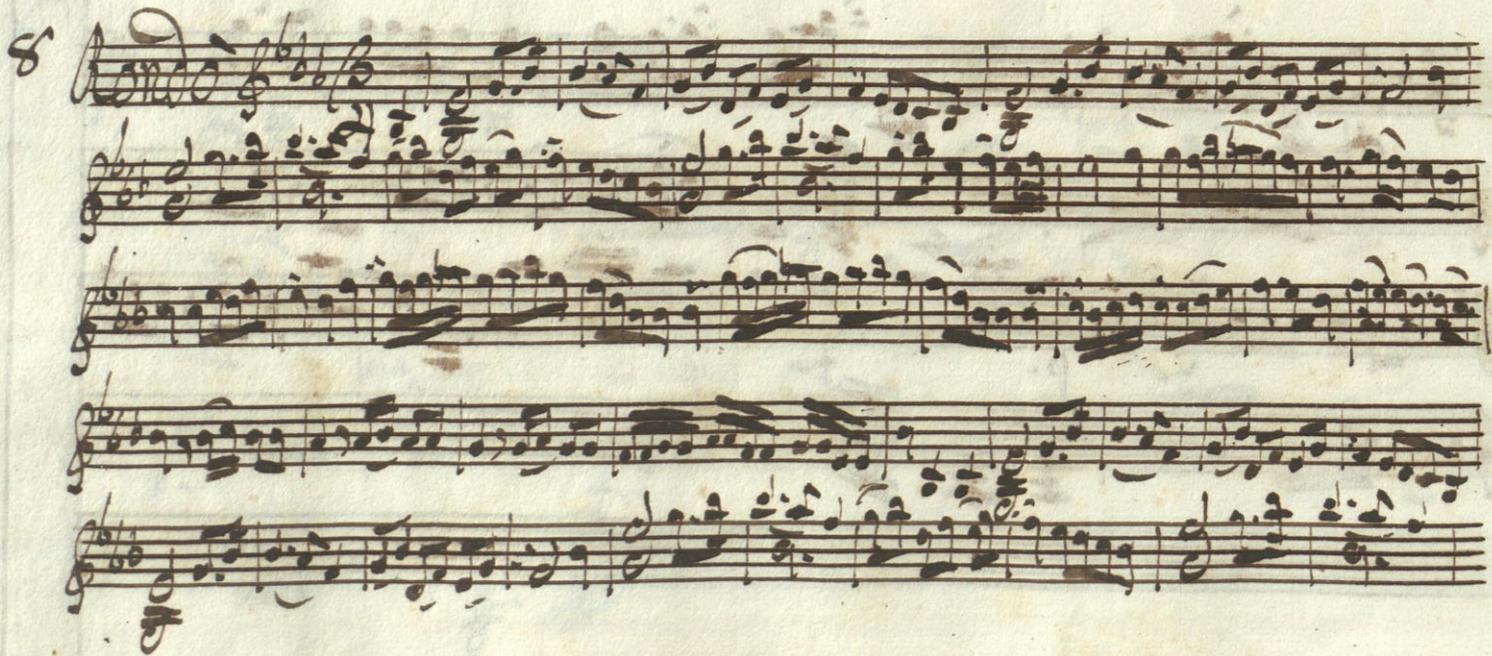


A handwritten musical score on three staves. The top staff begins with a treble clef and a '5' above it. The middle staff begins with a treble clef. The bottom staff begins with a bass clef and a 'p.' below it. The notation includes various note values, rests, and dynamic markings. The paper shows signs of age and staining.

6

A handwritten musical score on five staves. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are two markings of the word "pia" written above the staves. The paper shows signs of age, including brownish stains and some ink bleed-through from the reverse side. The manuscript is bound in a dark brown cover, visible at the top and right edges.

Handwritten musical score on four staves. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music consists of a single melodic line with various note values, including eighth and sixteenth notes, and rests. The paper shows signs of age, including foxing and staining.



Handwritten musical notation on three staves. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The music consists of eighth and sixteenth notes, some with slurs and accents. A small annotation 'pisa.' is written above the second staff.

Da Capo

Four empty musical staves at the bottom of the page, showing horizontal lines and some faint smudges.

9

A handwritten musical score on four staves. The notation is in a single system, likely for a string quartet or similar ensemble. The music is written in a treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The word "pia." is written above the first staff, indicating a piano dynamic. The paper shows signs of age, including some staining and discoloration.

10

Handwritten musical score on four staves. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'f' and 'p'. The paper shows signs of age with some staining.

A page of handwritten musical notation on aged, stained paper. The page is numbered '11' in the upper left corner. It features four staves of music, each beginning with a treble clef and a common time signature (C). The notation is dense and includes various note values, rests, and dynamic markings. A small cross symbol is positioned above the first staff. The paper shows significant water damage, with large brown stains obscuring parts of the notation. Below the four staves, there are five additional empty staves.

+

Ainve Del Dario

A handwritten musical score on aged paper, consisting of four staves. The title "Ainve Del Dario" is written in a cursive hand above the first staff. The music is written in a system with a treble clef and a 3/4 time signature. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including foxing and some staining.

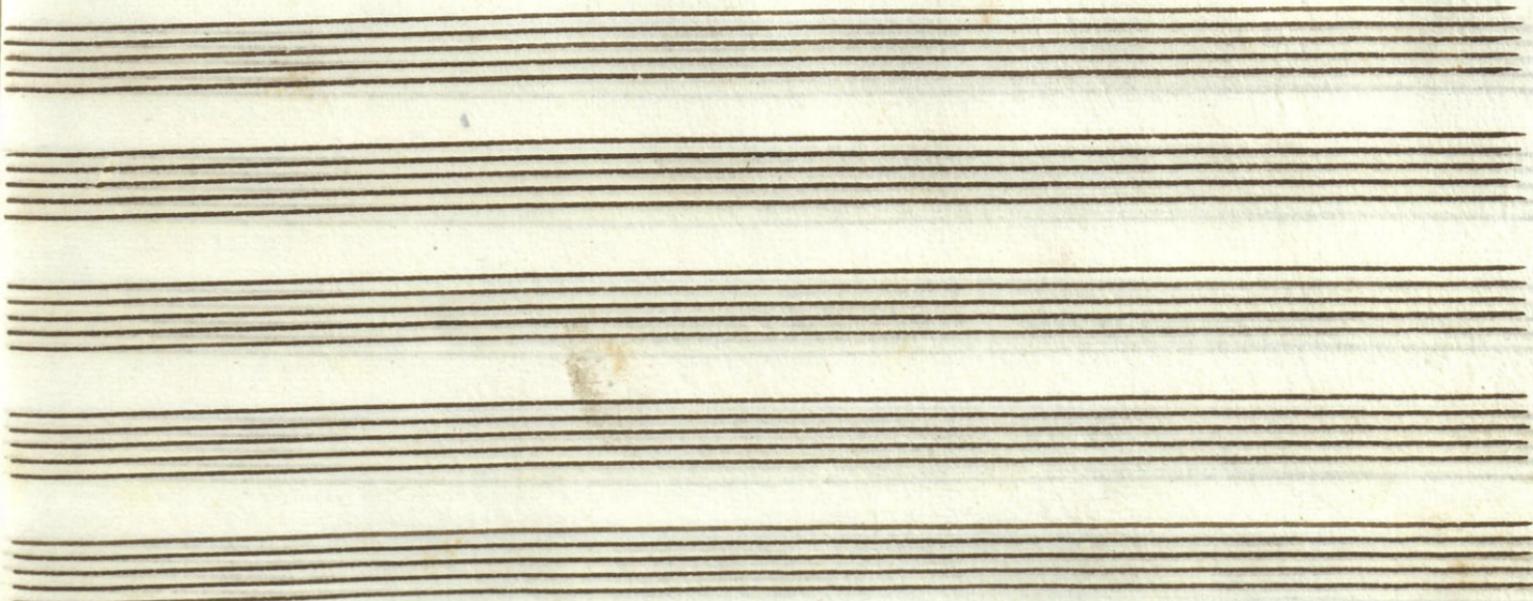
16

Handwritten musical score on three staves. The notation is in treble clef with a 6/8 time signature. The first staff begins with a measure rest marked '16'. The music consists of a single melodic line with various note values, including eighth and sixteenth notes, and rests. There are several accidentals (sharps and naturals) throughout the piece. The paper is aged and shows some staining, particularly in the lower right quadrant. Below the three staves, there are two more empty staves.

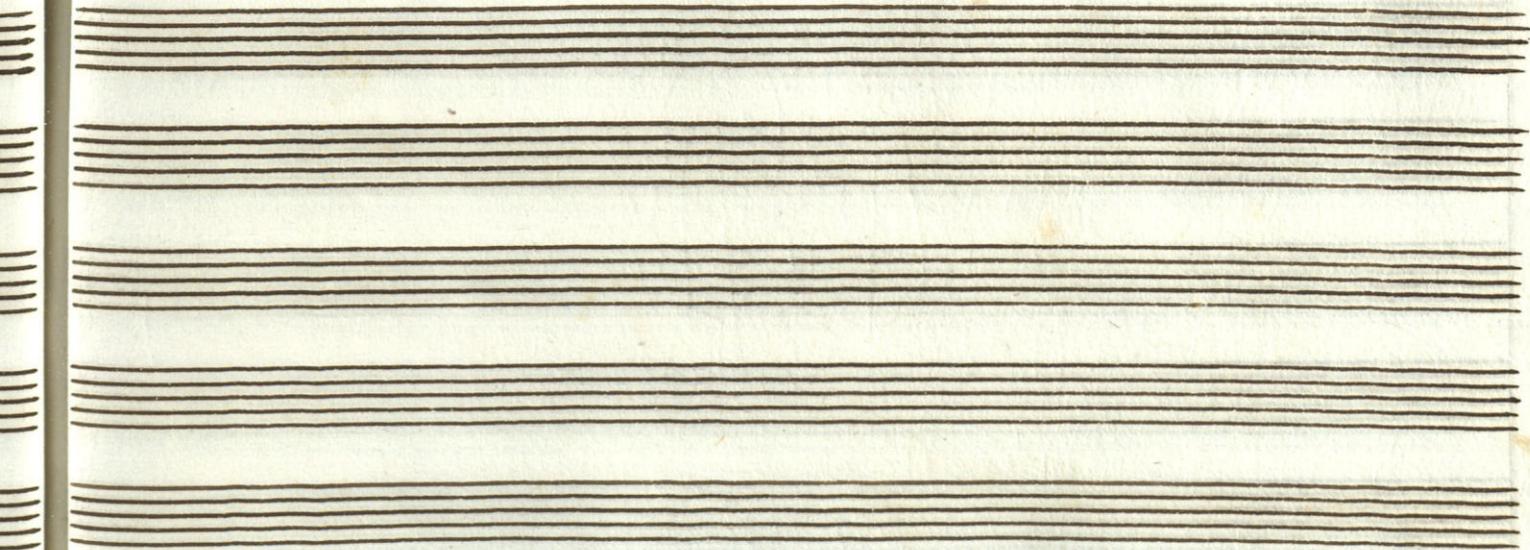
121

A handwritten musical score on five staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'p.' (piano) appears on the second and fourth staves, and 'for.' (forte) is written above the fourth staff. The manuscript shows signs of age, with some ink bleed-through from the reverse side and a small stain in the upper right corner of the page.



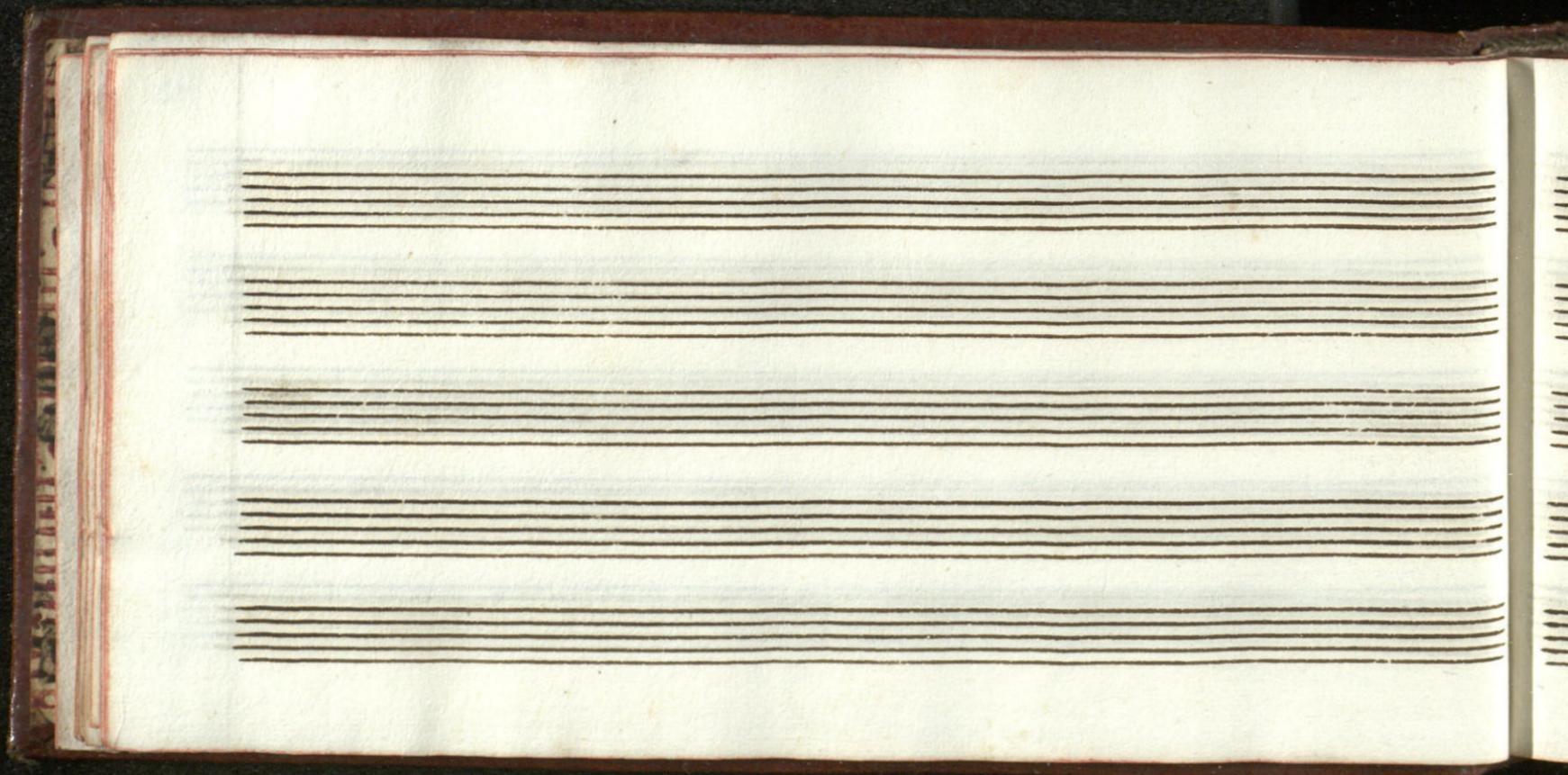






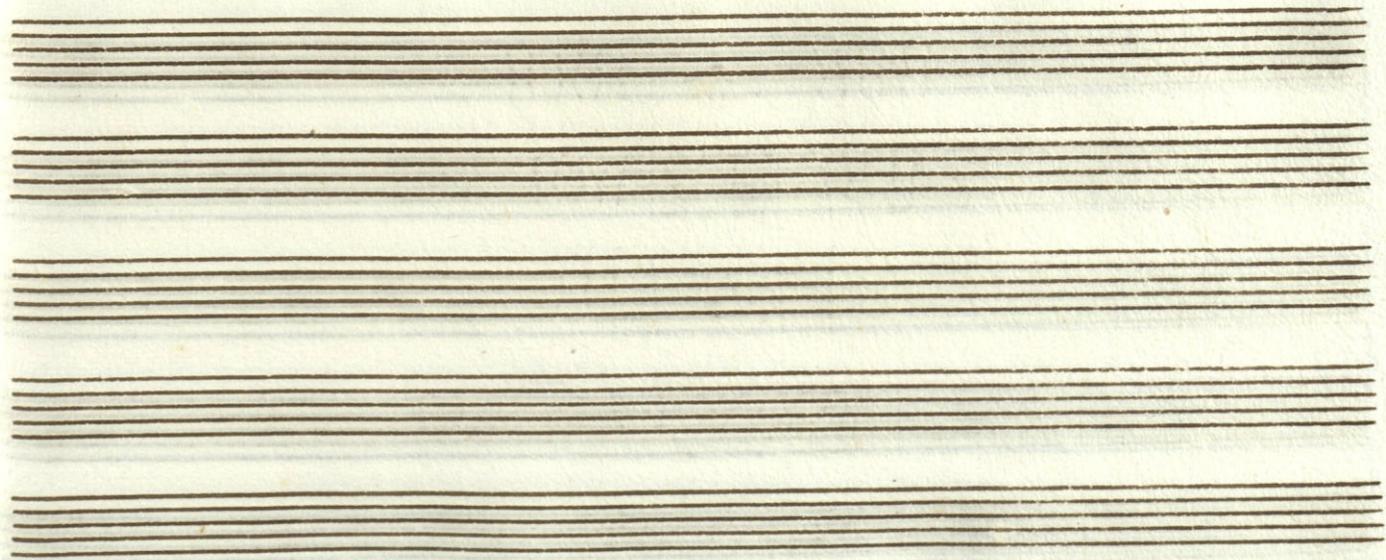










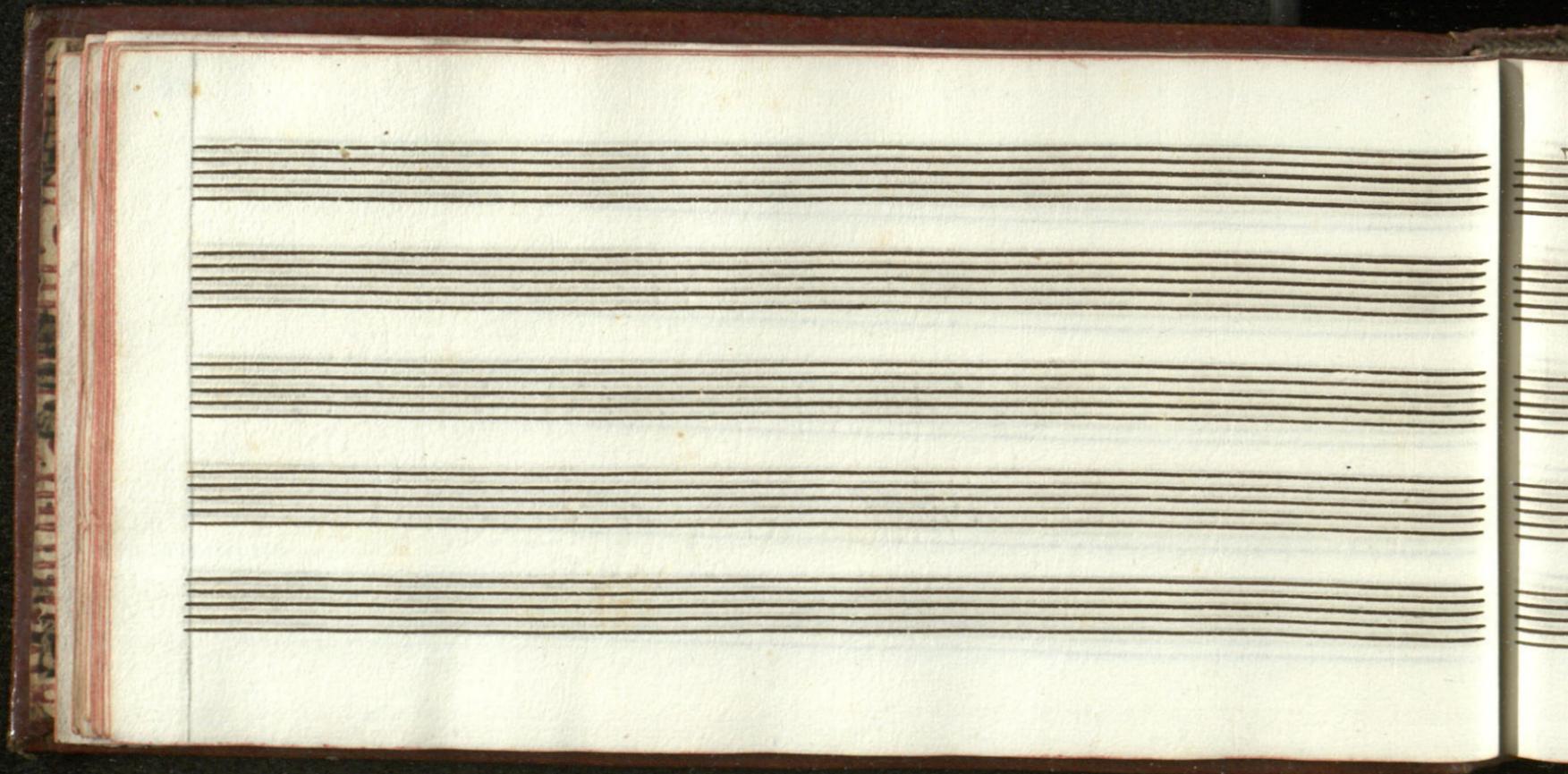




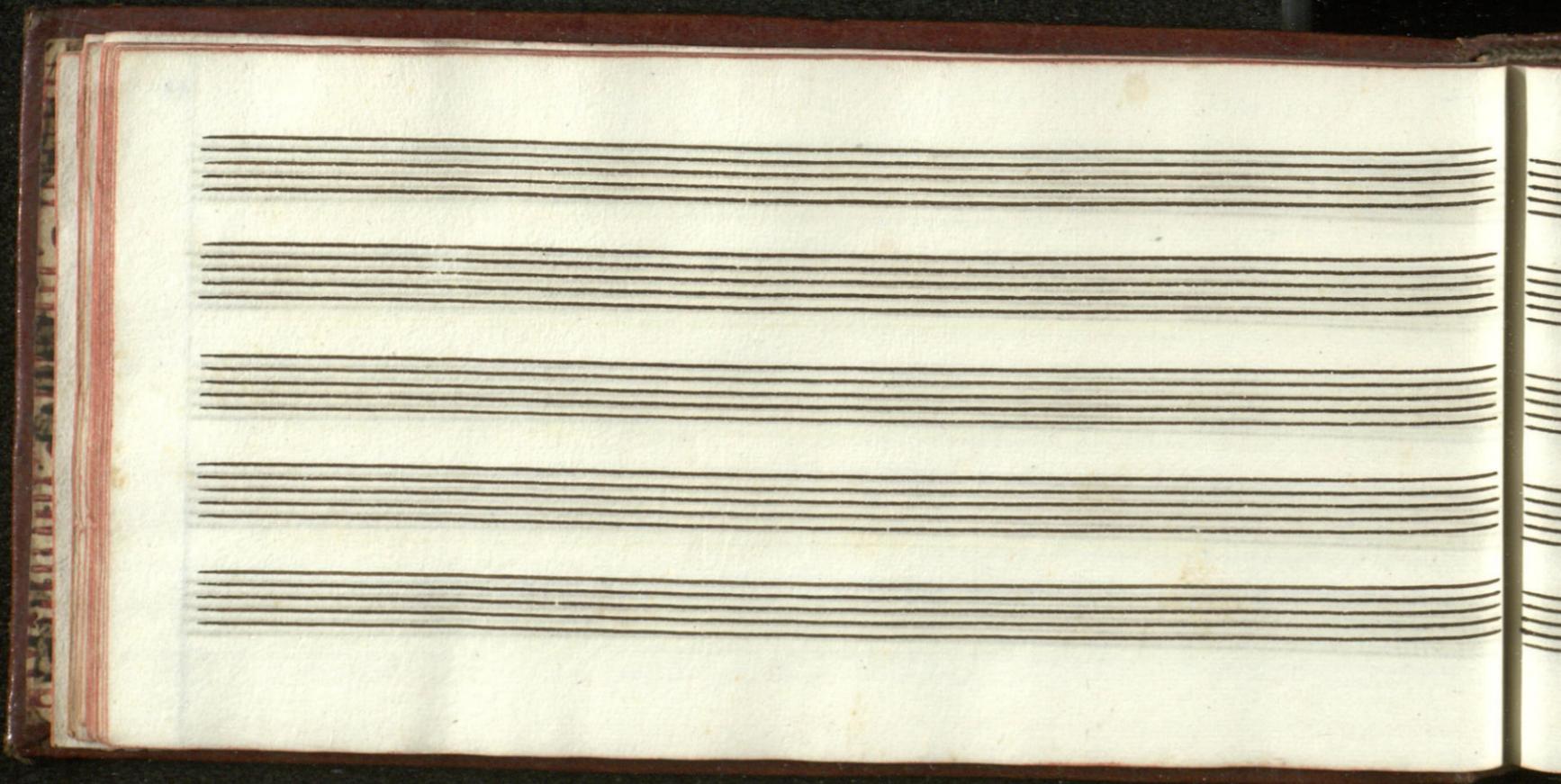








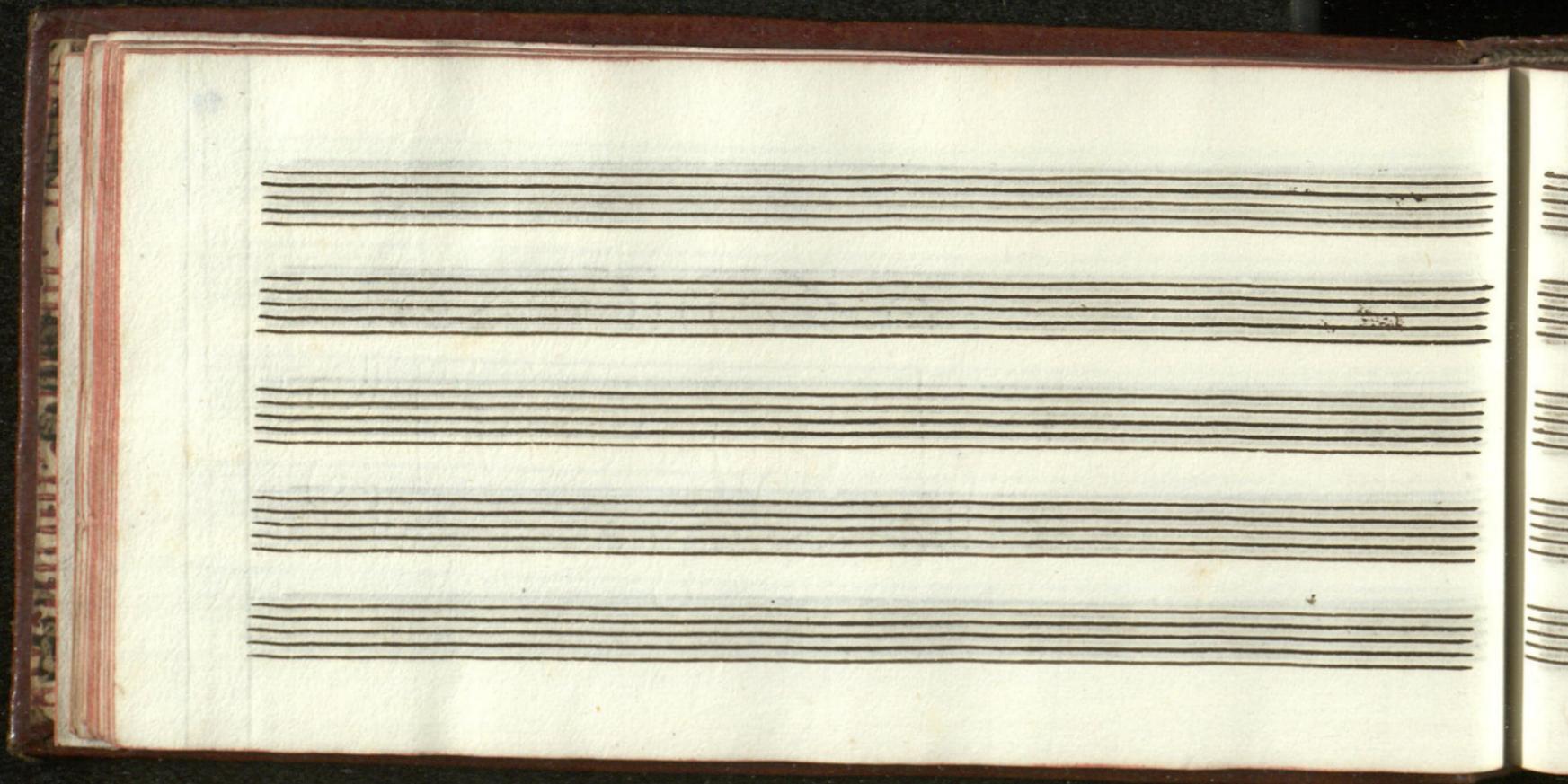


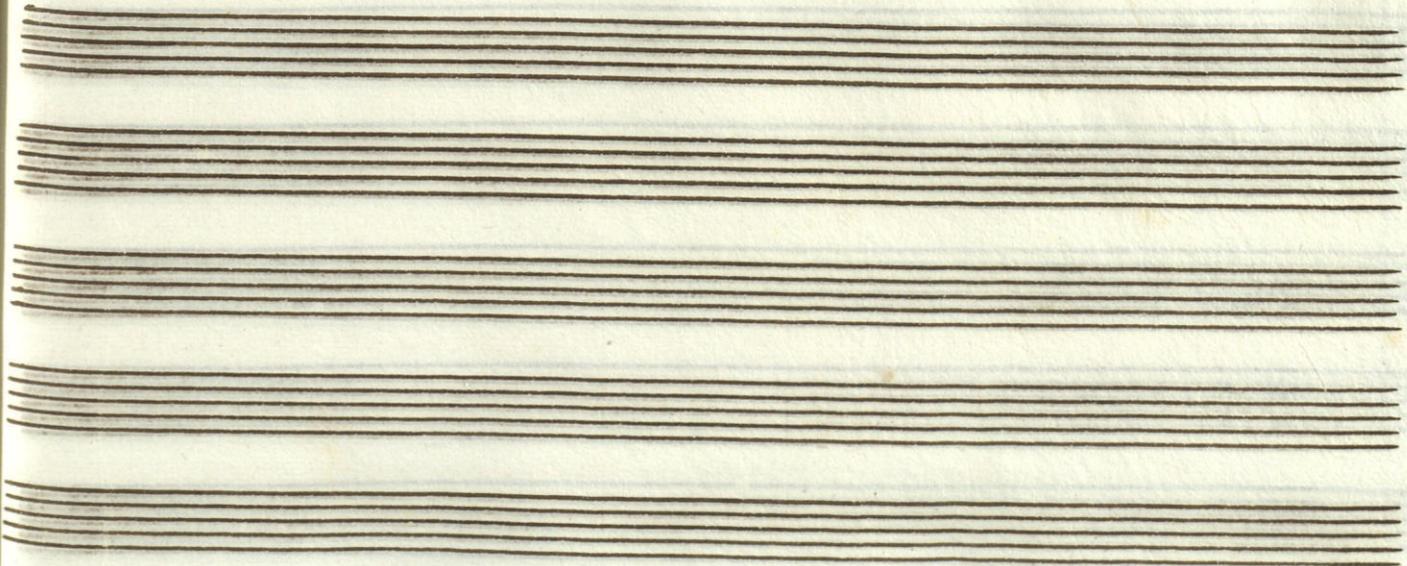






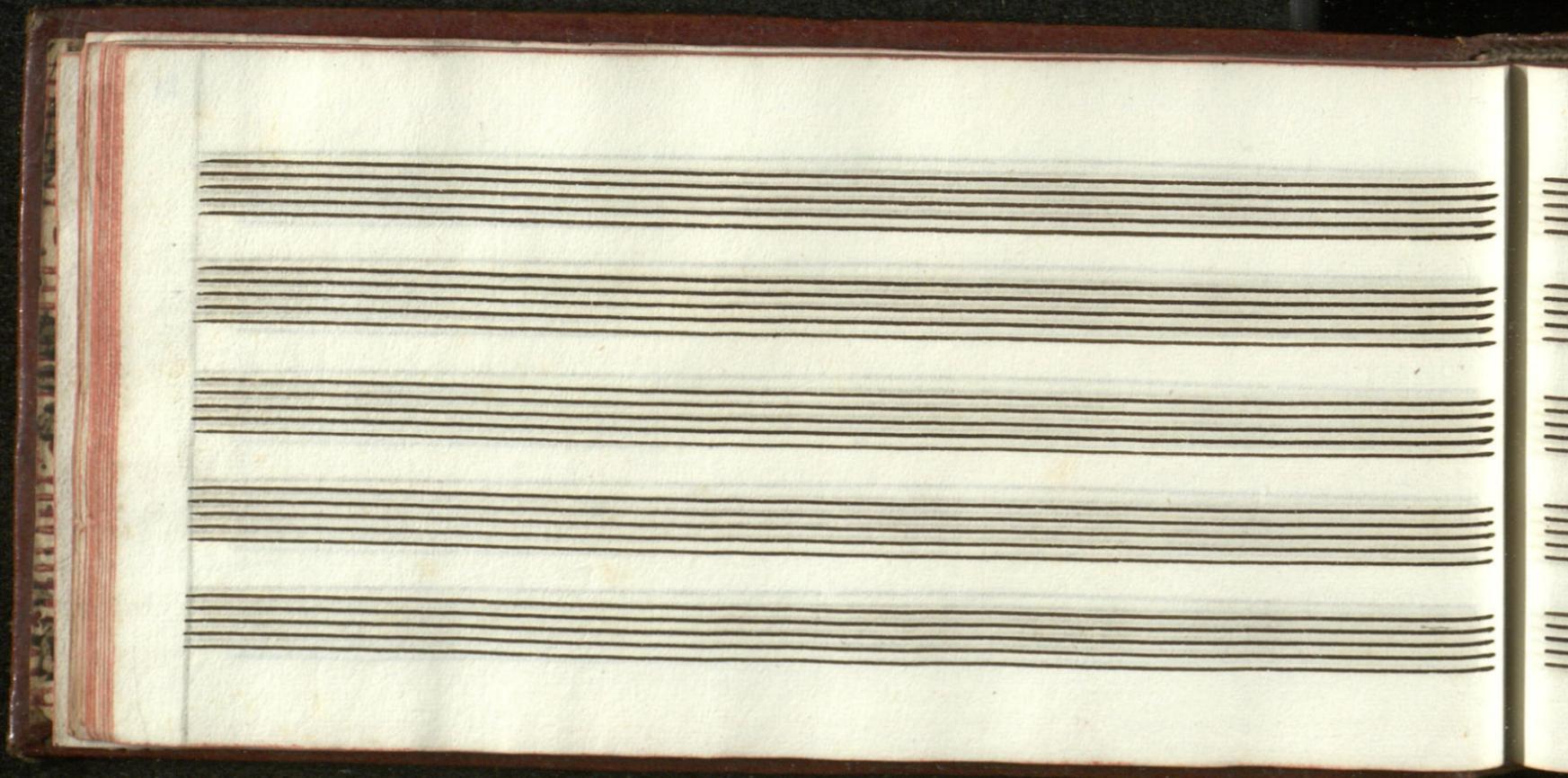


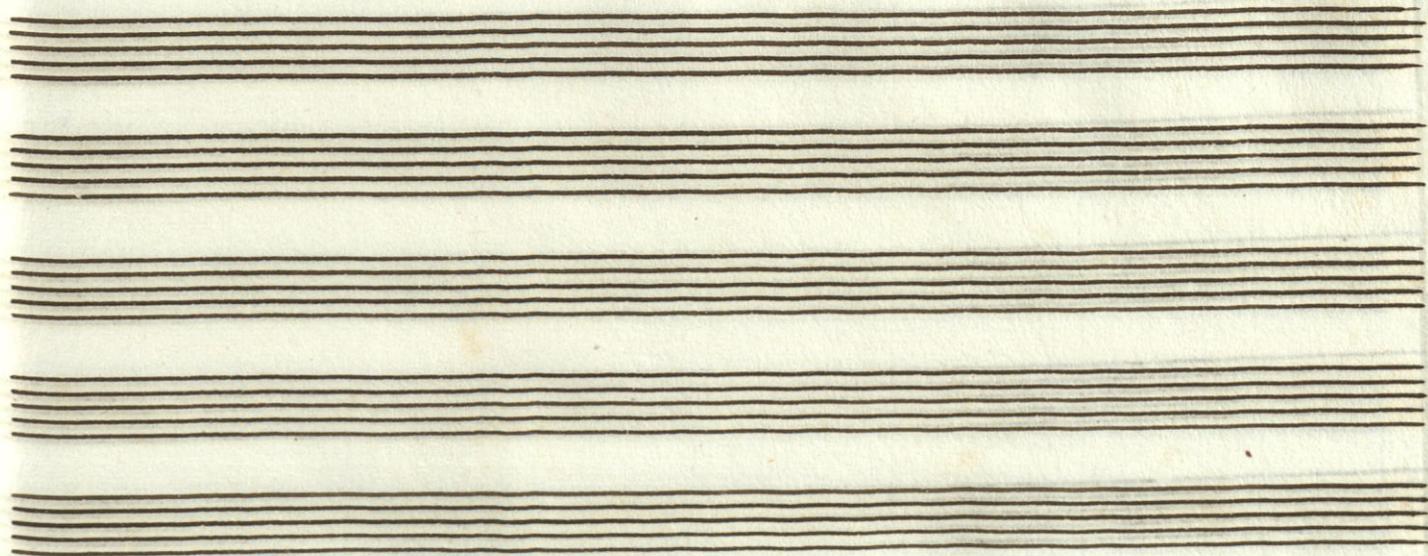














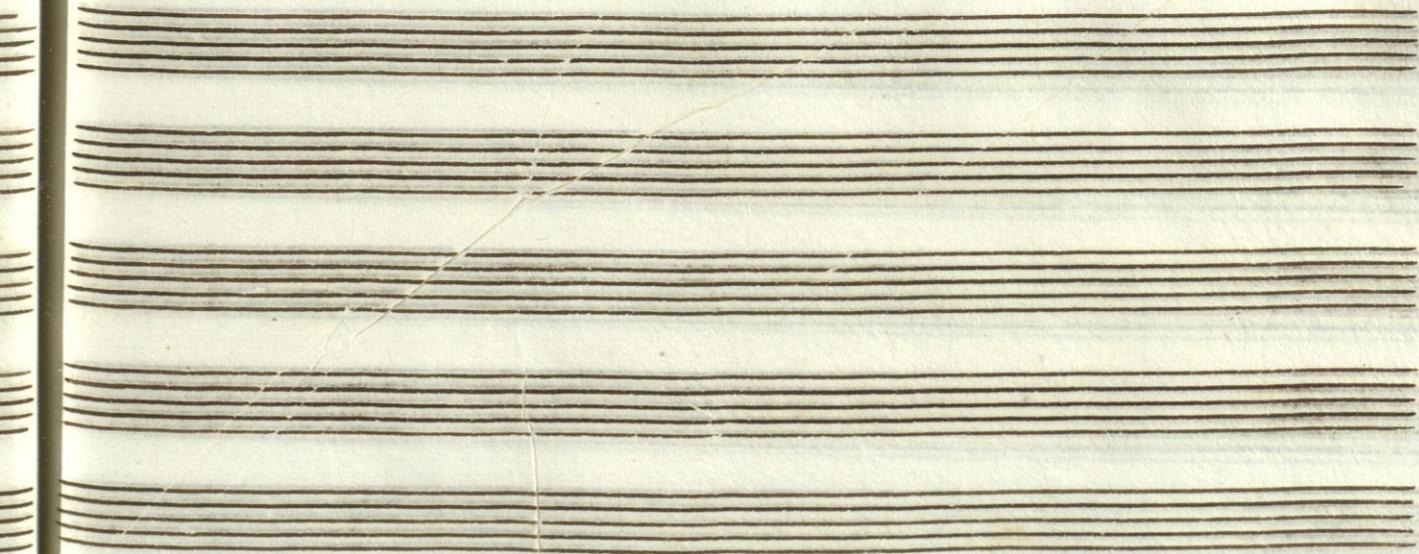


The page contains five sets of five horizontal lines each, arranged vertically. These lines are drawn in a dark ink and are evenly spaced within each set. The sets are separated by larger gaps, suggesting they are intended for musical notation. The paper is aged and shows some staining, particularly near the bottom edge.

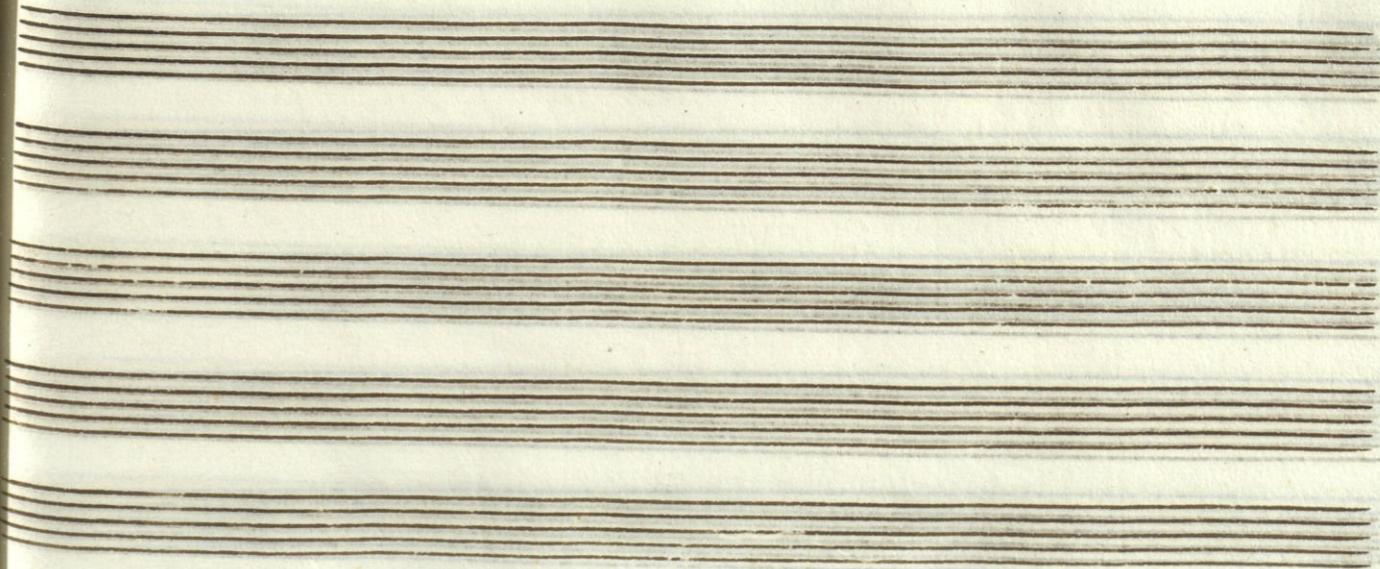




25















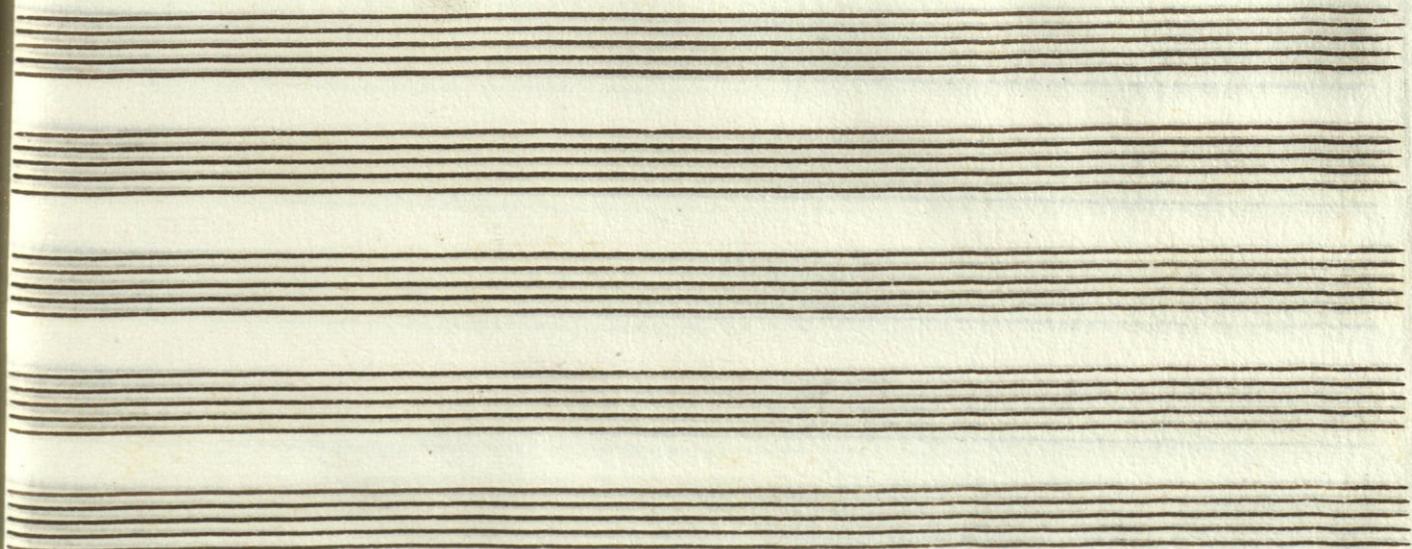














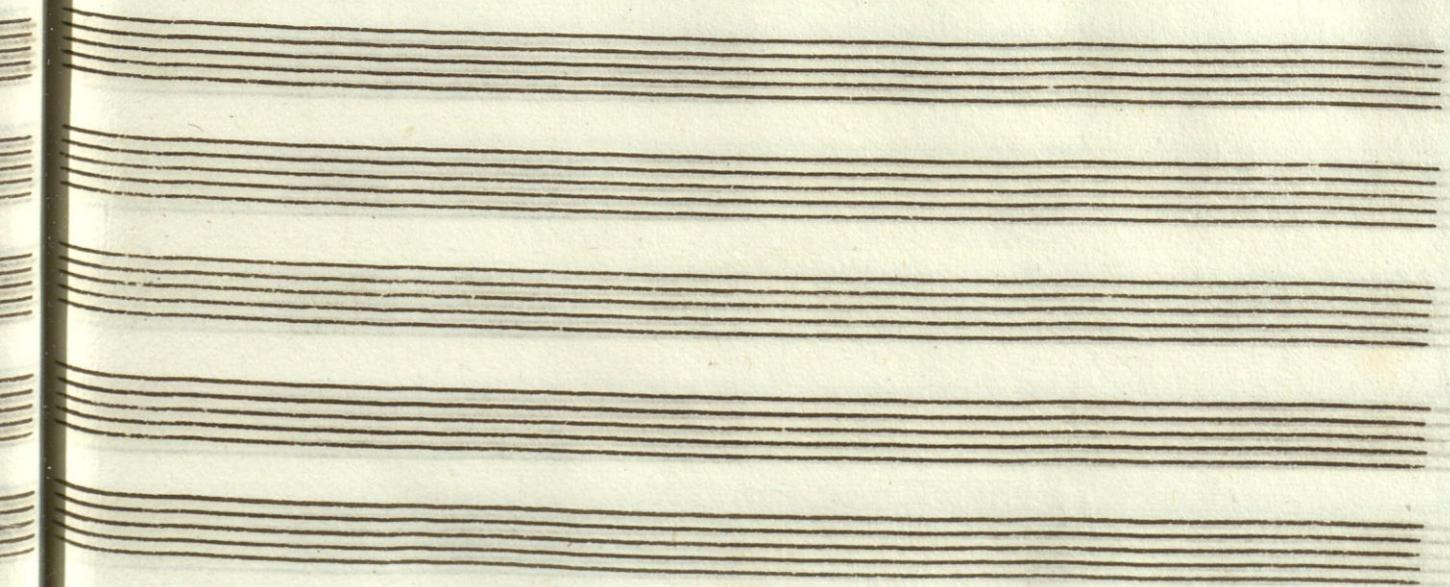




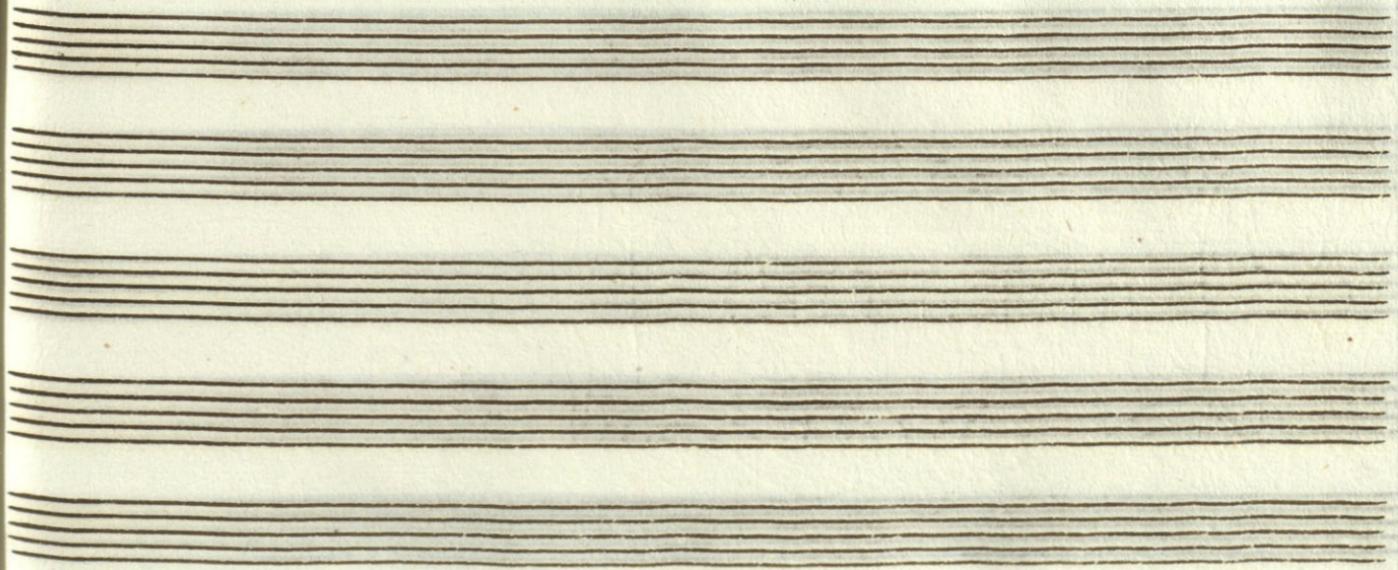


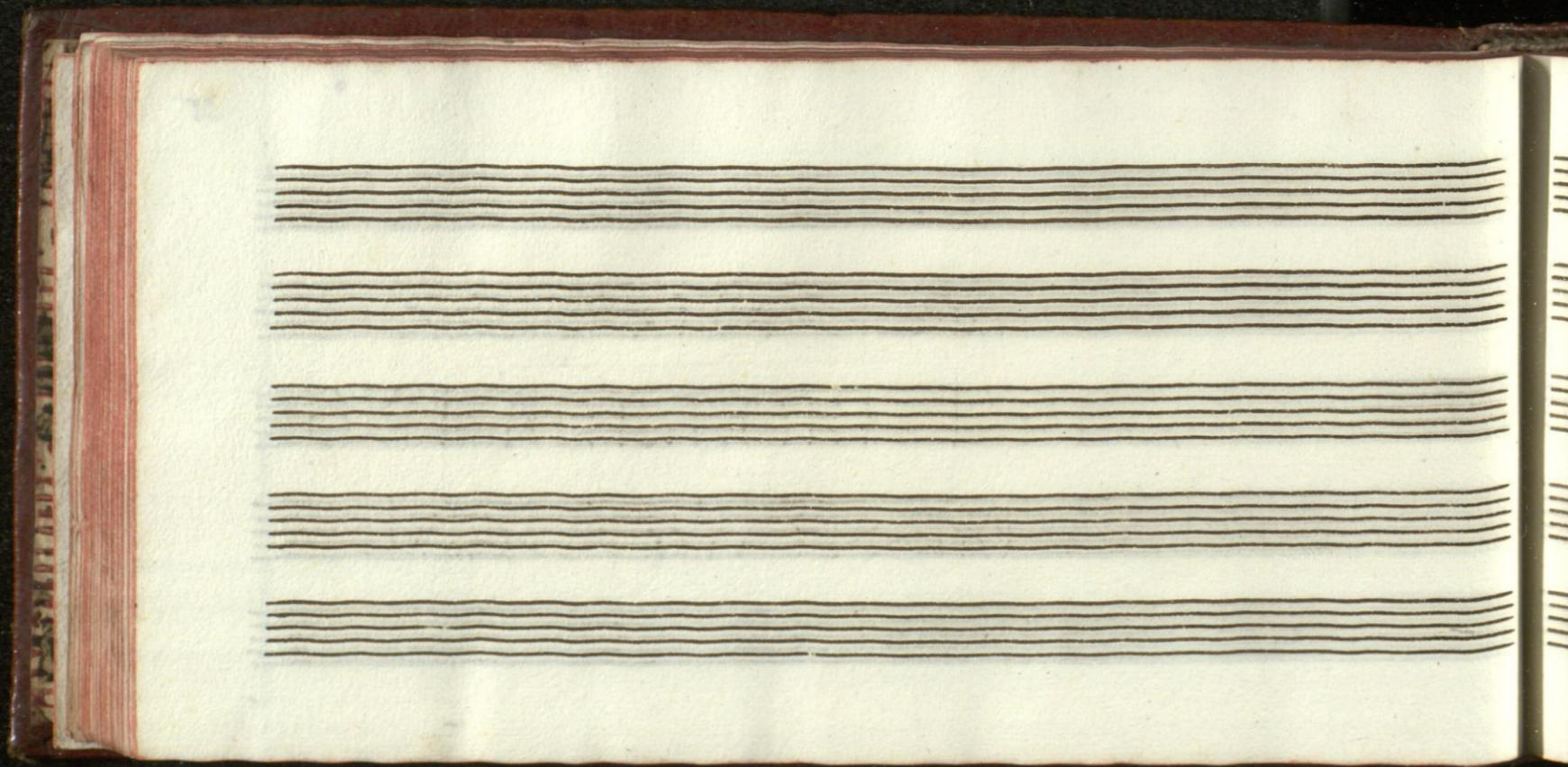


34





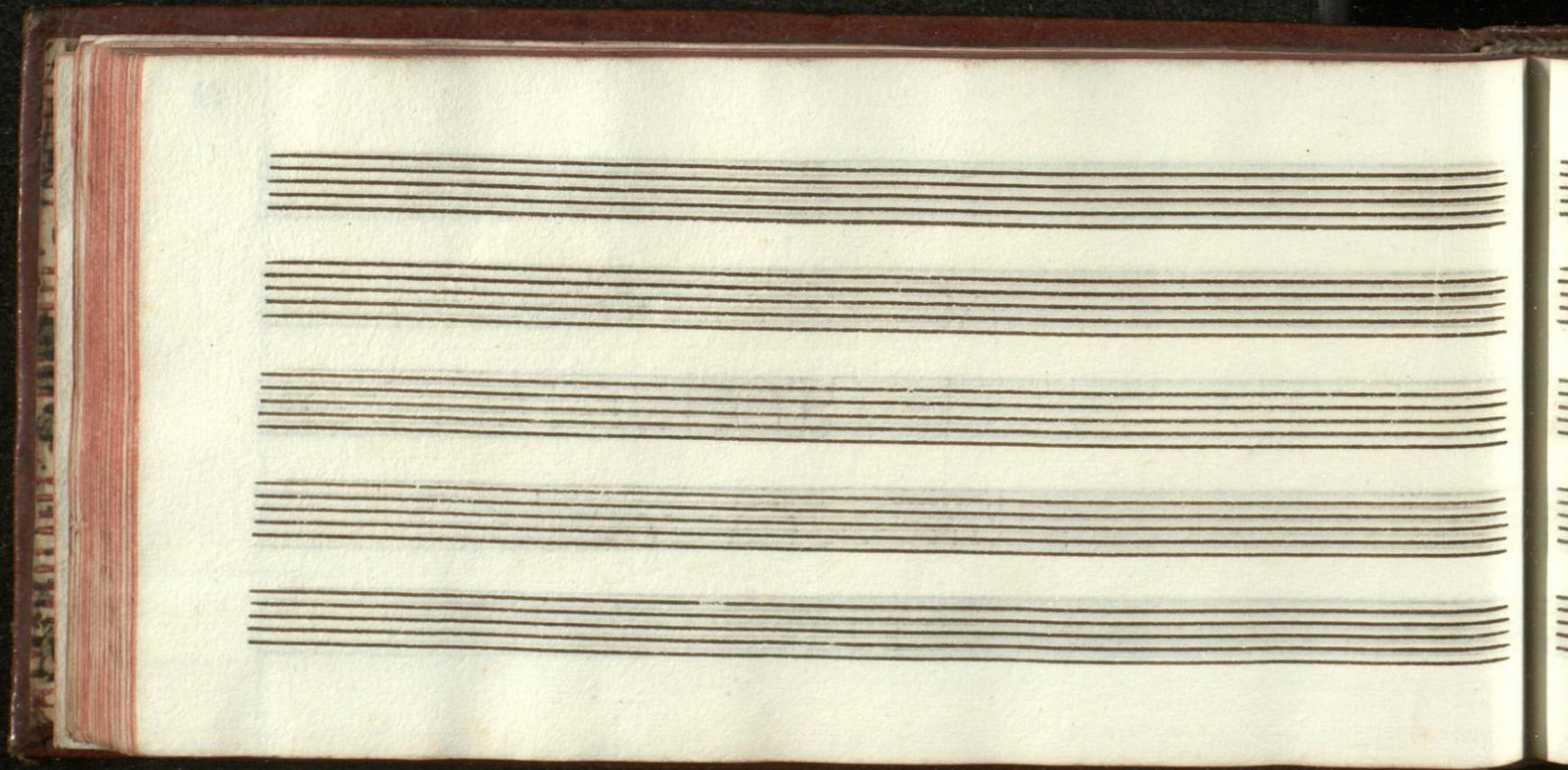






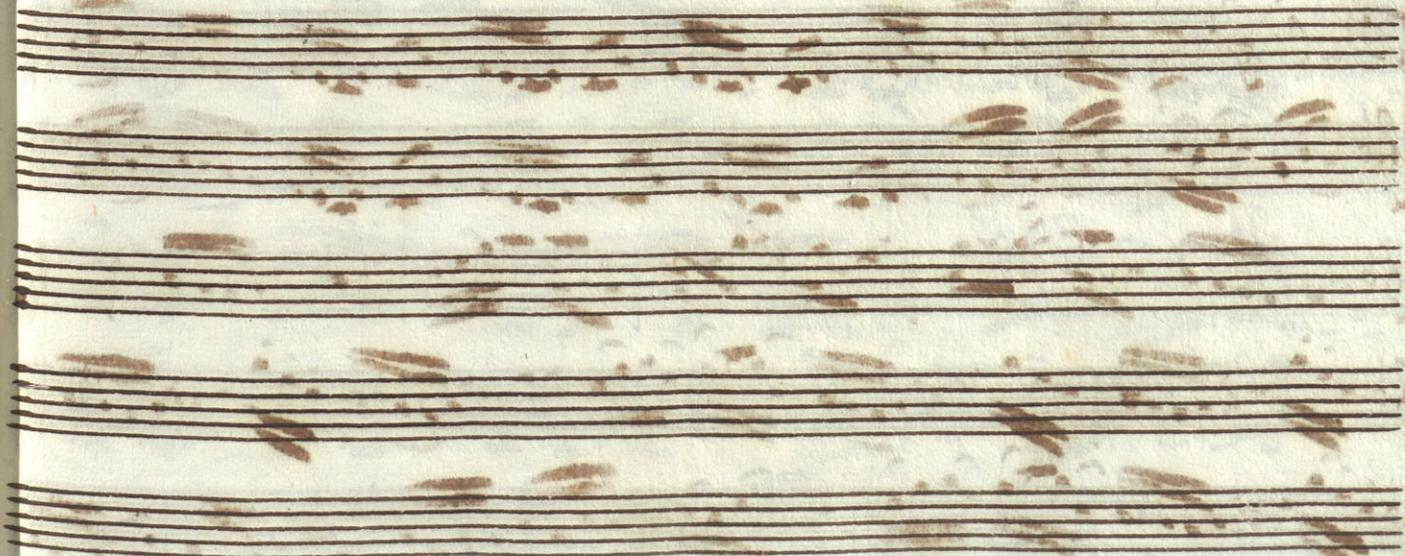












Rondo

The image shows a page of handwritten musical notation. At the top left, the word "Rondo" is written in a cursive hand. Below it are five staves of music, all in treble clef. The key signature is one flat (B-flat), and the time signature is 2/4. The notation is dense, featuring many beamed eighth and sixteenth notes, often with slurs. The paper is aged and yellowed, and the ink is dark brown. The page is part of a bound book, with the binding visible on the left edge.

Ando della Specchio

40



Rondo dello Specchio

A handwritten musical score for a piece titled "Rondo dello Specchio". The score is written on five staves of five-line music paper. The notation is in a single system, featuring a treble clef and a key signature of two flats (B-flat and E-flat). The music is characterized by a high density of notes, including many sixteenth and thirty-second notes, often beamed together in groups. The handwriting is in dark ink, and the paper shows signs of age, including some staining and discoloration. The piece begins with a 2/4 time signature. The notation includes various rhythmic values, rests, and dynamic markings, though some are faint. The overall style is that of an 18th or 19th-century manuscript.

Handwritten title or text, possibly a name or title, written in a cursive script at the top of the page.

49

Handwritten musical notation on four staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The ink is dark brown or black. The paper shows signs of age, including foxing and staining, particularly in the lower half of the page. The notation appears to be a single melodic line or a simple harmonic setting.

Rondo di Marescalchi

Moderato

A handwritten musical score for a piece titled "Rondo di Marescalchi". The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of "Moderato". The music is written in a cursive, handwritten style. The notation includes various note values, rests, and dynamic markings. The paper shows signs of age, with some staining and discoloration. The score is part of a bound volume, as evidenced by the binding on the left and the edge of another page on the right.

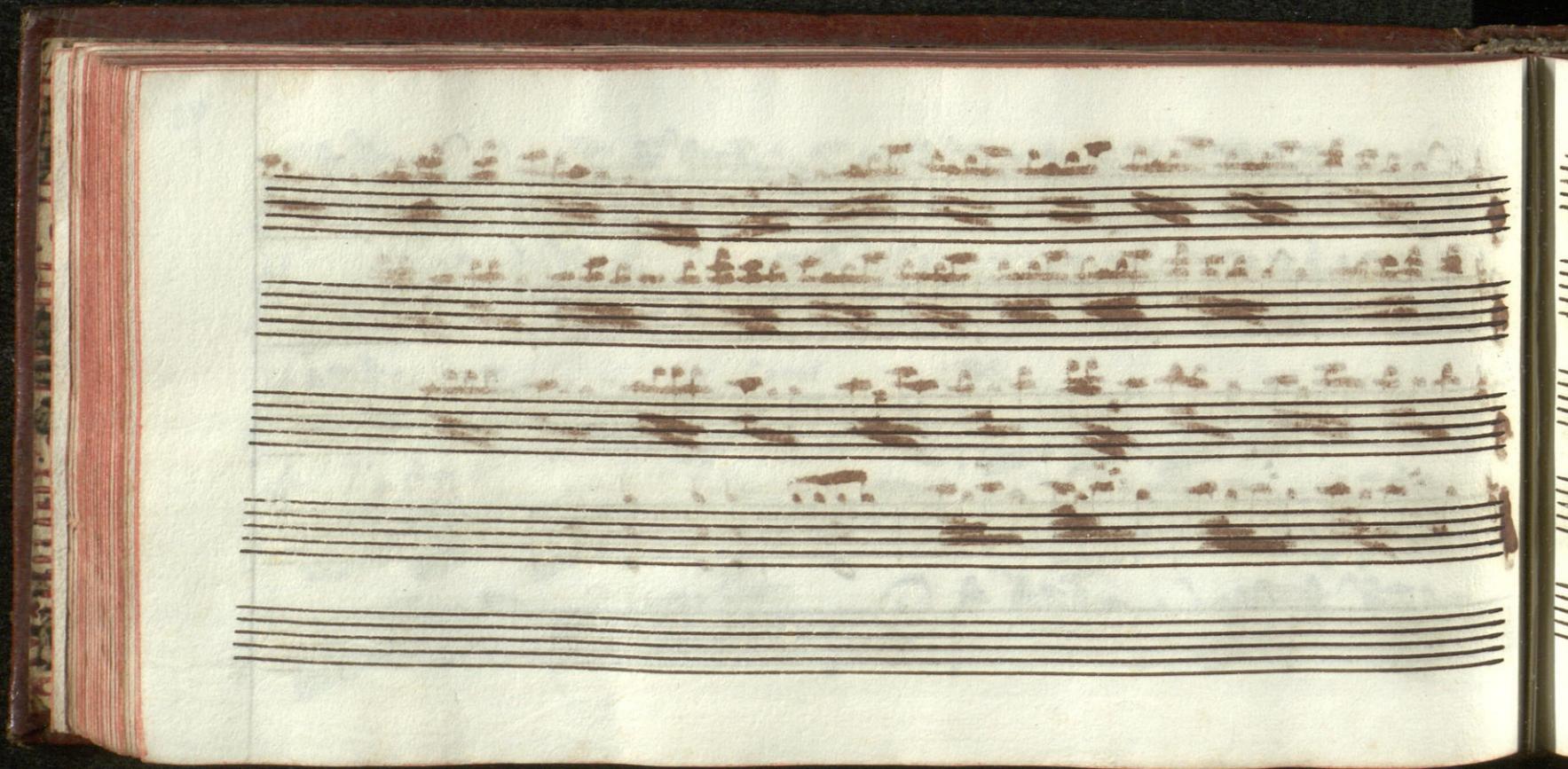
Handwritten musical notation on five staves. The notation is dense and appears to be a complex piece of music, possibly for a multi-measure rest or a specific rhythmic exercise. The notes are mostly beamed together, and there are some accidentals visible. The paper shows signs of age and staining.

Alti che liegue

This image shows a page of handwritten musical notation on aged, stained paper. The score consists of five staves of music, all written in treble clef. The notation is dense, featuring a variety of note values including eighth and sixteenth notes, as well as rests. The ink is dark brown or black. On the third staff, the word "Corni" is written above the notes, and on the fourth staff, the word "Oboe" is written above the notes. The paper shows significant signs of age, with numerous brown stains and foxing throughout, particularly in the upper and middle sections. The left edge of the page shows the binding of the book, and the right edge shows the beginning of the next page.

Handwritten musical notation on four staves. The notation is dense and appears to be a complex piece, possibly a fugue or a highly ornamented melody. It features many beamed notes, slurs, and various rhythmic markings. The first three staves are filled with continuous, intricate patterns of notes. The fourth staff shows a more sparse arrangement of notes, possibly indicating a change in texture or a specific section of the piece. The ink is dark and the handwriting is consistent throughout.

Four empty musical staves at the bottom of the page, consisting of five horizontal lines each, with no notation present.



[Faint, illegible handwriting at the top of the page]

The page contains six musical staves, each consisting of five horizontal lines. The staves are arranged vertically and are currently blank, with no notes or clefs present. The paper is aged and shows some staining.

1.

La Teodoli



n. x

Il Consiglio degli Amanti

45

A handwritten musical score on aged paper, consisting of four staves of music. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a common time signature (C). The music features a variety of note values, including minims, crotchets, and quavers, with some passages marked with 'trill' or 'tr.' above the notes. The second and third staves continue the melodic and harmonic development. The fourth staff concludes the piece with a final cadence. The paper shows signs of age, including some staining and foxing.

pia.

3.

La Stamburrata



4.

La Trillo

46

A handwritten musical score for a piece titled "La Trillo". The score is written on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The music consists of a series of eighth and sixteenth notes, often beamed together in groups. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex texture with many beamed sixteenth notes, possibly representing a trill or a rapid passage. The fourth staff continues the melodic line. The fifth staff concludes the piece with a double bar line, a common time signature (C), and a final note. The paper shows signs of age, including some staining and discoloration.

5

Li Mori



6.

42

La Pinciana

A handwritten musical score for a piece titled "La Pinciana". The score is written on three staves. The top staff is a vocal line, the middle staff is a piano accompaniment, and the bottom staff is a basso continuo line. The music is written in a historical style with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and ornaments. The paper shows signs of age, including foxing and some staining.

7.

La Morelli

A handwritten musical score for a piece titled "La Morelli". The score is written on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The music consists of a series of eighth and sixteenth notes, with some rests. The second and third staves continue the melody and accompaniment, featuring similar rhythmic patterns and some slurs. The paper shows signs of age, including some staining and discoloration. Below the three staves, there are two more empty staves.

8.

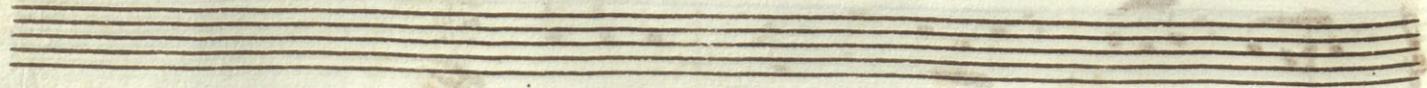
La Tarantella

49

A handwritten musical score for a piece titled "La Tarantella". The score is written on four staves. The first staff begins with a treble clef and a 6/8 time signature. The music is written in a cursive, handwritten style. The notation includes various note values, rests, and bar lines. The paper shows signs of age, with some staining and discoloration. The number "8." is written in the top left corner, and "49" is written in the top right corner. The title "La Tarantella" is written in a large, elegant cursive script across the top of the staves.

La Barbaruccia

9.



10.

49

Le Due Spose



11.

La Partenza

A handwritten musical score for a piece titled "La Partenza". The score is written on five staves. The first staff contains the title in a large, elegant cursive script. The second, third, and fourth staves contain the main melody, written in a treble clef with a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, often beamed together in groups, creating a rhythmic and melodic pattern. The fifth staff begins with a treble clef and contains a few notes, possibly representing the start of a new section or a continuation of the previous one. The paper is aged and shows some staining, particularly in the lower right quadrant. The number "11." is written in the upper left corner.

12.

La Viganò

50



13.

La Bevilacqua

A handwritten musical score consisting of four staves of music. The notation is in a single system, likely for a four-part vocal or instrumental setting. The music is written in a cursive hand with various note values, rests, and bar lines. The paper shows signs of age and staining.

Two empty musical staves at the bottom of the page. The right staff contains the handwritten initials "D. C." followed by a horizontal line.

14.

57

La Balocchi



15.

La Pinli Bras

A handwritten musical score for a piece titled "La Pinli Bras". The score is written on three staves, each beginning with a treble clef and a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and bar lines. The music is written in a cursive, historical style. Below the three staves, there are two additional empty staves. The paper shows signs of age, including some staining and discoloration.

La Soderini

17.

X

Il Mandolino pizzicato

A handwritten musical score for a mandolin piece titled "Il Mandolino Pizzicato". The score is written on five staves. The first staff contains the title. The second, third, and fourth staves contain musical notation in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The notation consists of eighth and sixteenth notes, with some triplets and slurs. The fifth staff is empty. The paper shows signs of age, including foxing and staining.

18.

involto alla

53

La Campana

A handwritten musical score for a piece titled "La Campana". The score is written on five staves. The first staff contains the title in a large, elegant cursive script. The subsequent four staves contain musical notation, including a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The notation consists of a melodic line with various note values (quarter, eighth, and sixteenth notes) and rests, accompanied by a bass line with chords and single notes. The paper shows signs of age, with some staining and discoloration.

19.

+

La Belloni

A handwritten musical score on aged paper, consisting of four staves of music. The notation is in a single system, likely for a single melodic line. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, historical style, featuring various note values, rests, and accidentals. The paper shows signs of age, including brownish stains and foxing. The score concludes with a double bar line and a fermata over the final note.

n-c

no.

54

L'Impertinente



no. 1

La Cernicef

A handwritten musical score for a piece titled "La Cernicef". The score is written on five staves. The first staff is a blank five-line staff with the title "La Cernicef" written in a cursive hand across it. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of a series of notes and rests, with some slurs and dynamic markings. The third, fourth, and fifth staves continue the musical notation, showing a complex melodic and harmonic structure. The paper is aged and shows some staining.

na.

Li Ester Vignano

55



13.

La Valdambrini

A handwritten musical score consisting of five staves. The notation is in a single system, likely for a single instrument or voice. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, historical style. The second staff contains the word 'for.' written above the notes. The fifth staff concludes with a double bar line and a final cadence symbol consisting of a 'D' and a 'C'.

14.

Quartetto di Aliberti 1780

56

A handwritten musical score for a quartet, consisting of five staves of music. The notation is in dark ink on aged, slightly stained paper. The first staff begins with a treble clef and a common time signature (C). The music is written in a style characteristic of the late 18th century, with many beamed notes and rests. There are several dynamic markings: 'p.' (piano) appears on the second, third, and fourth staves, and 'for.' (forte) appears on the fourth staff. The score concludes with a double bar line and a final cadence symbol (D.C.).

ns.

L'Allegria in Campagna

A handwritten musical score on aged, stained paper. The title "L'Allegria in Campagna" is written in a large, elegant cursive script across the top of the first staff. Below the title, there are three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music consists of a series of eighth and sixteenth notes, some beamed together. The second and third staves continue the melody with similar rhythmic patterns. The paper shows signs of age, including brown stains and some fading of the ink. At the bottom of the page, there are four empty musical staves.

no. +

La Nuova Borghese

57

A handwritten musical score on aged paper, consisting of four staves. The notation is in a historical style, likely from the 18th or 19th century. The first two staves feature a treble clef and a key signature of one sharp (F#). The music is written in a single system, with various note values, rests, and dynamic markings. A prominent marking 'for.' is written below the third staff. The fourth staff contains a complex chordal structure, possibly a cadence or a specific instrumental part. The paper shows signs of age, including foxing and some staining.

Four empty musical staves, consisting of five lines each, located at the bottom of the page. They are not filled with any notation.

n^o. 7. †

La Colonnese

A handwritten musical score for a piece titled "La Colonnese". The score is written on three staves. The first staff begins with a treble clef and a common time signature (C). The second and third staves begin with a bass clef. The music is written in a cursive, handwritten style. The first staff contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The second and third staves provide accompaniment, with the second staff featuring dynamic markings such as "p." (piano) and "p." (piano). The piece concludes with a double bar line and repeat signs on the first staff.

n8. †

58

L' Amore in Fabbia



no. 7

La Schiava

A handwritten musical score for a piece titled "La Schiava". The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation is in a single system, with the first staff containing a melodic line and the subsequent four staves containing a complex accompaniment with many beamed notes. The paper shows signs of age, including some staining and foxing. The piece concludes with a double bar line and a final cadence symbol consisting of a quarter note followed by a C-clef.

L'Amante Geloso

A handwritten musical score for a piece titled "L'Amante Geloso". The score is written on five staves. The first staff contains the title in a large, elegant cursive hand. The subsequent four staves contain musical notation, including a treble clef on the first staff, a key signature of one sharp (F#), and a 3/4 time signature. The notation consists of various note values, rests, and bar lines, with some ink bleed-through visible from the reverse side of the page.

31.

Minuè Scorzese





3n. 7

Allegro
L' Apolloni



33.

Carstang's

62

Alemanda

A handwritten musical score for a piece titled "Alemanda". The score is written on five staves. The first staff contains the title "Alemanda" in a large, flowing cursive script. The second staff begins with a treble clef and a common time signature (C). The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. The notation is dense and characteristic of 18th-century manuscript notation. The paper shows signs of age, including some staining and foxing.

34.

Fantango





35.

— La Marina —

Handwritten musical score for 'La Marina'. The score consists of five staves. The first staff is a blank five-line staff. The second, third, and fourth staves contain musical notation in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The notation includes eighth and sixteenth notes, rests, and bar lines. The fifth staff contains the lyrics written in a cursive hand: *La Prima volta tre volte La Prima Parte poi Due*.

The image shows six horizontal musical staves, each consisting of five parallel lines. The paper is aged and yellowed, with some faint, illegible ghosting of musical notes and text visible across the staves. The staves are arranged vertically, filling most of the page's width.

Faint, illegible handwritten text at the bottom of the page, possibly bleed-through from the reverse side.

La Tambecari



Questa Contradanza la Scrisse Il Sig^{ro} Dott^{re} Pietro Morelli

The image shows six horizontal musical staves on a single page of aged, yellowish paper. Each staff is composed of five parallel lines. The staves are arranged vertically and are completely blank, with no notes, clefs, or other markings. The paper shows signs of age, including some light staining and a slightly uneven texture. The right edge of the page is bound, and the number '64' is written in the top right corner.

etti





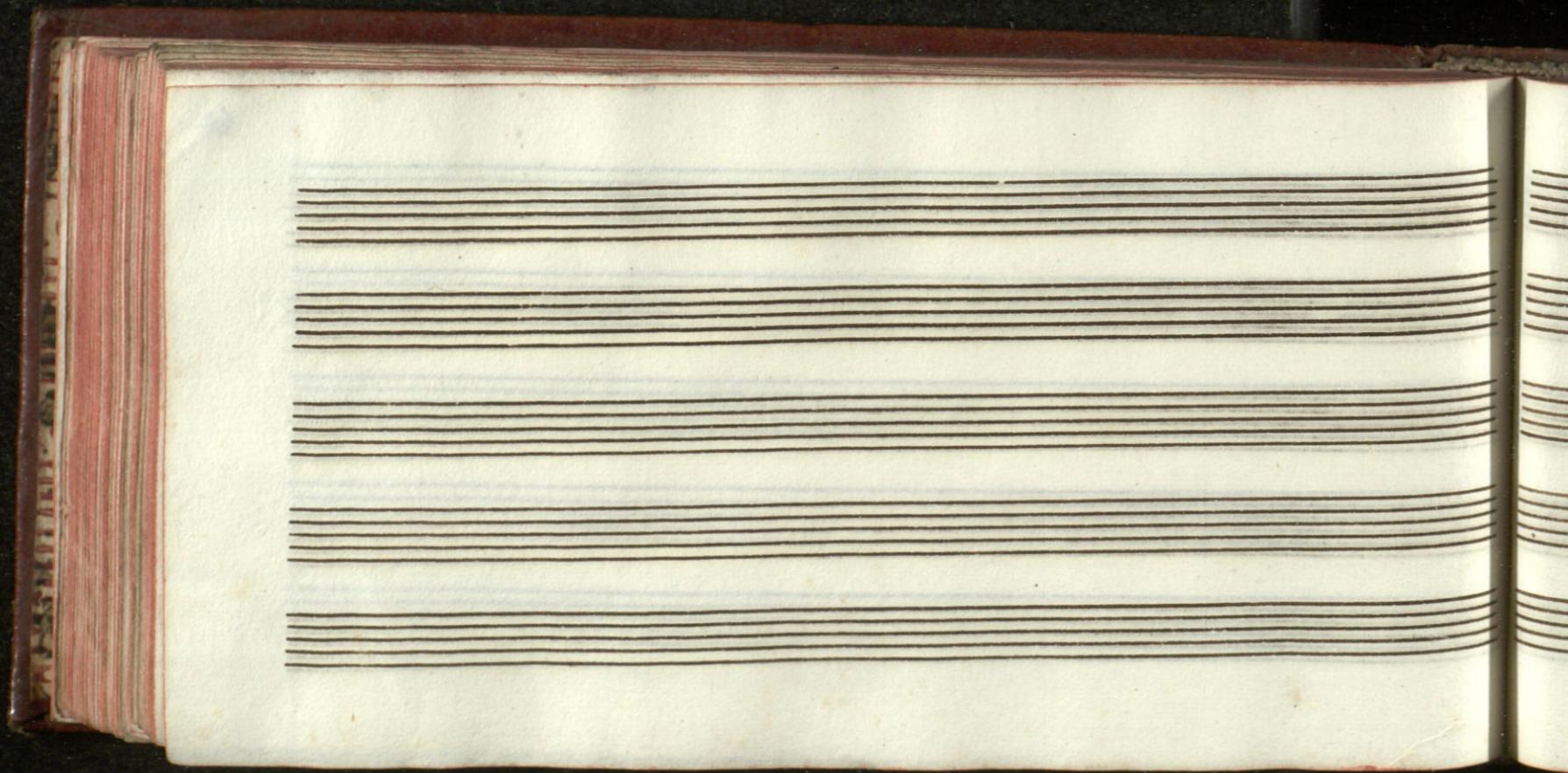


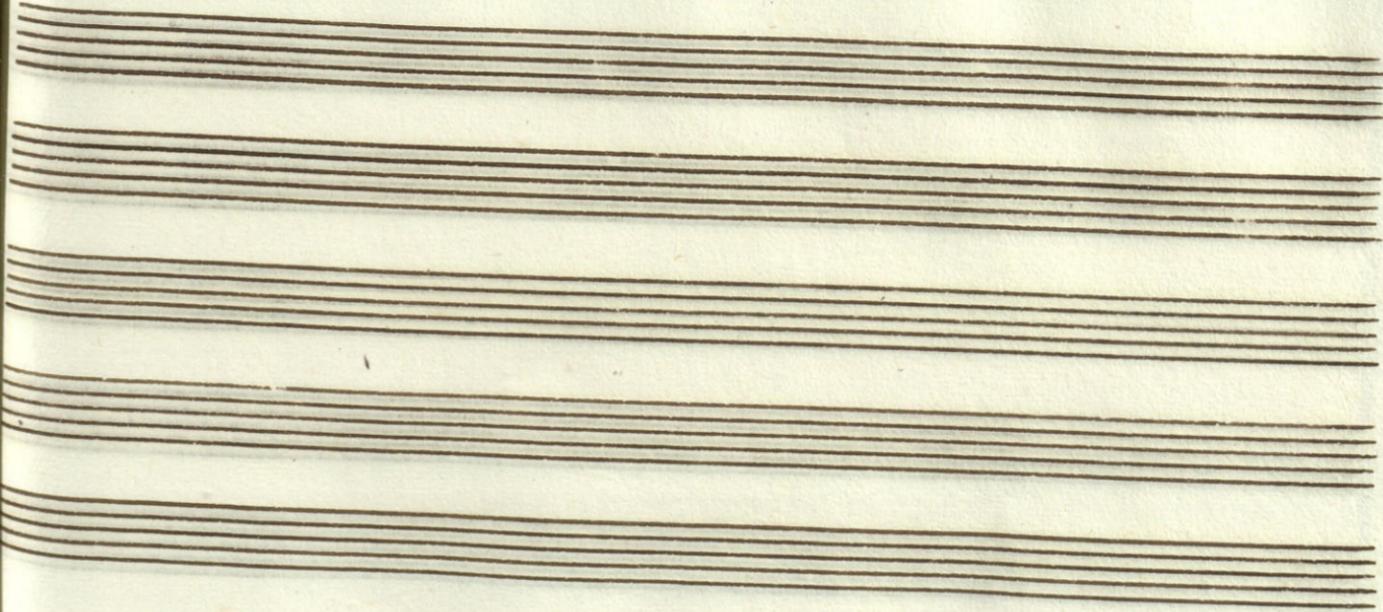


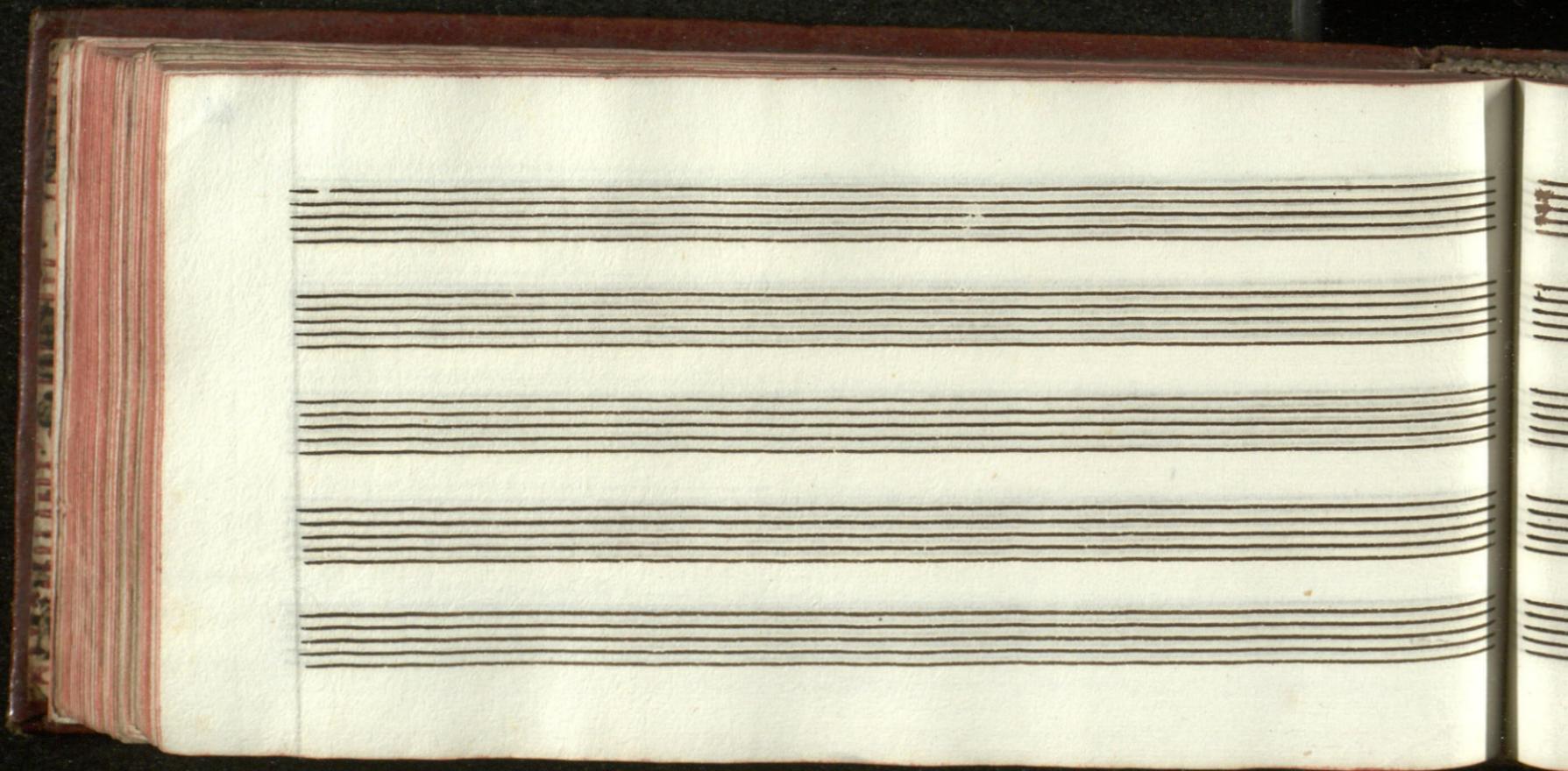


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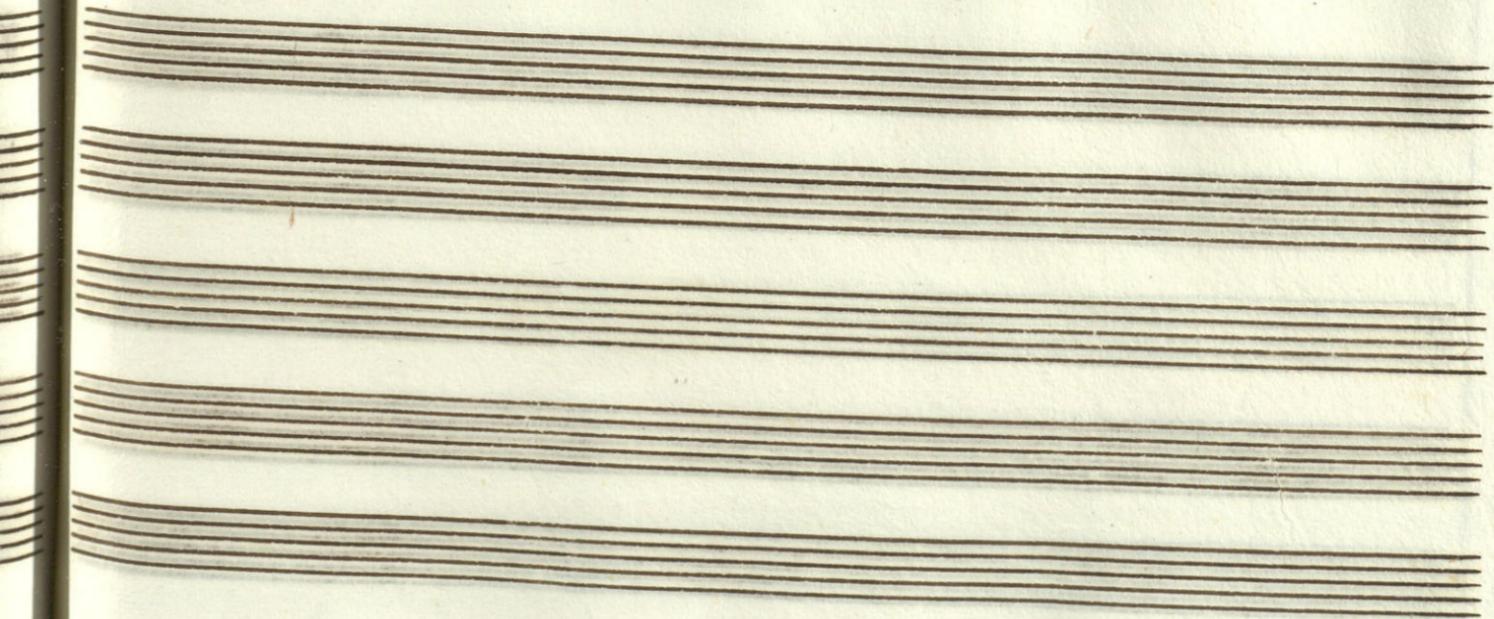








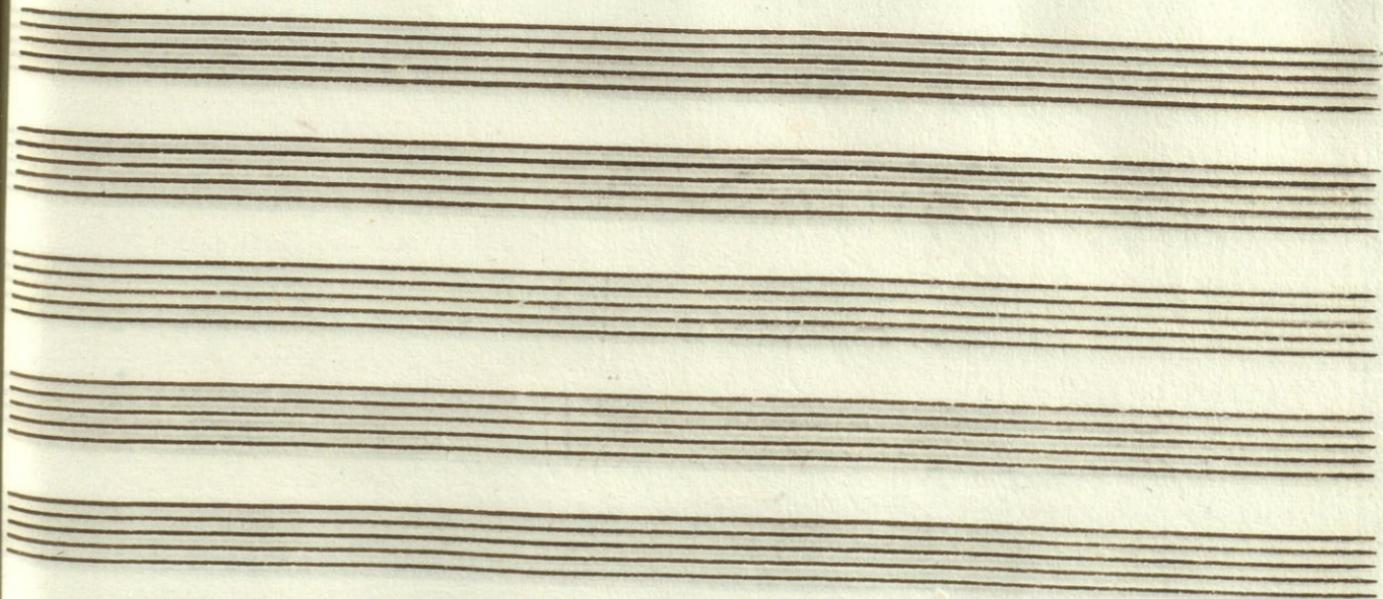
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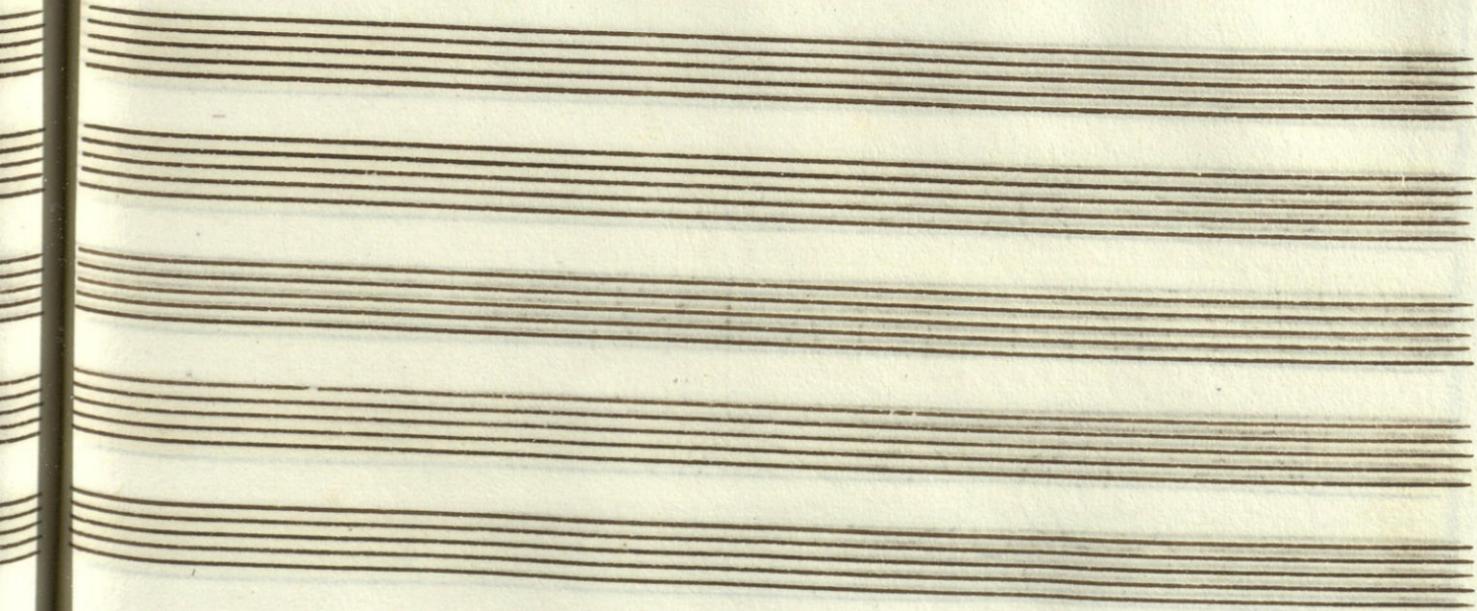








74









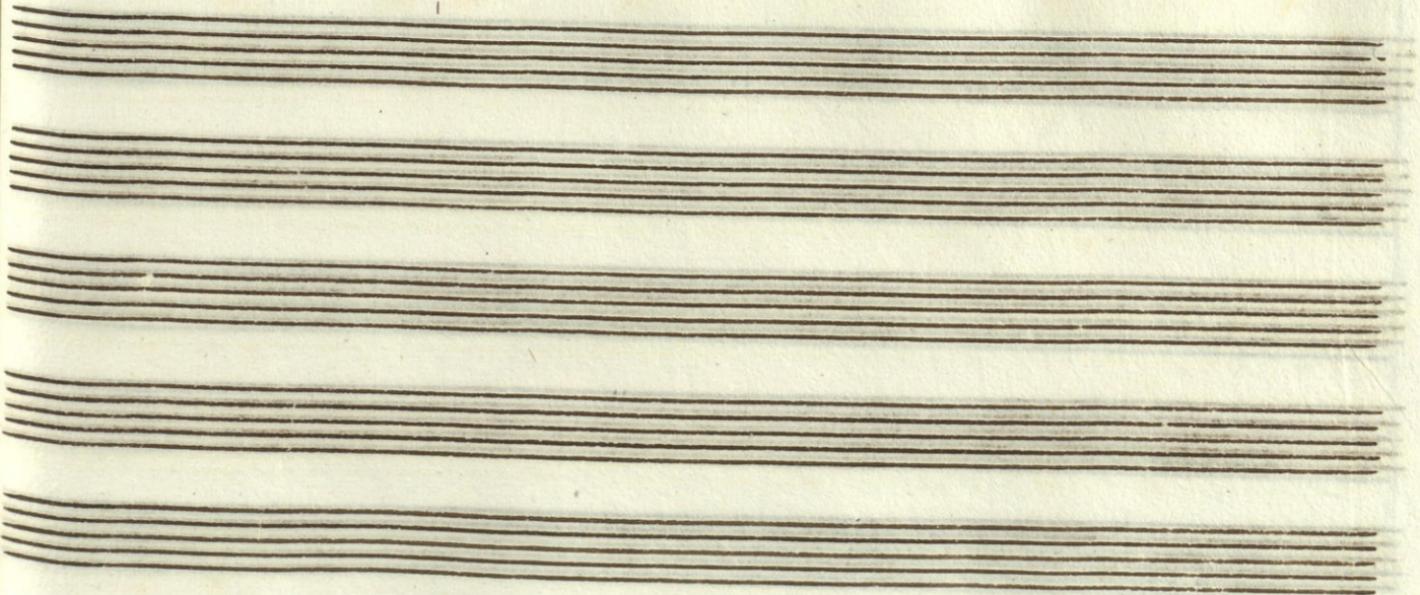


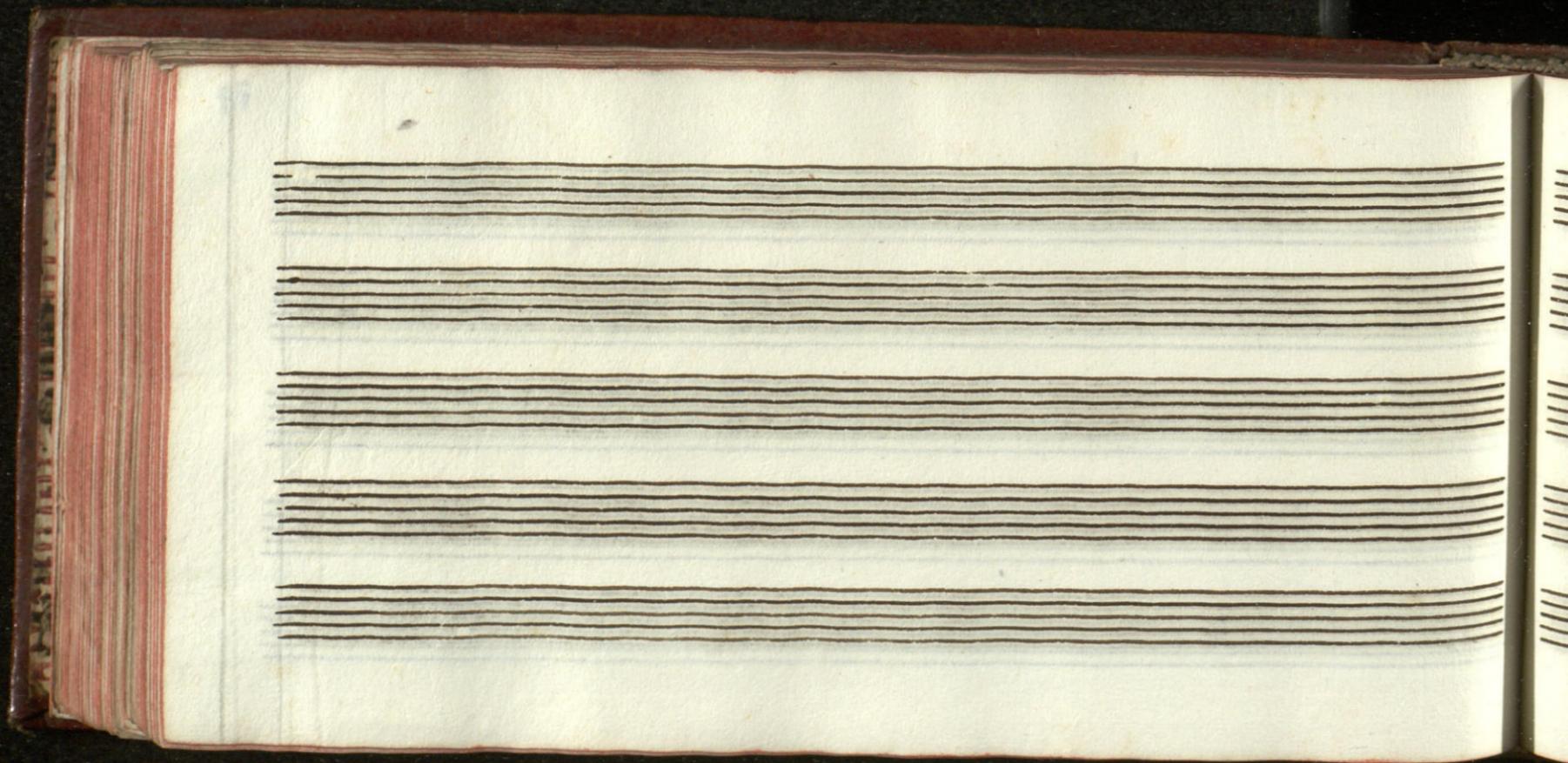






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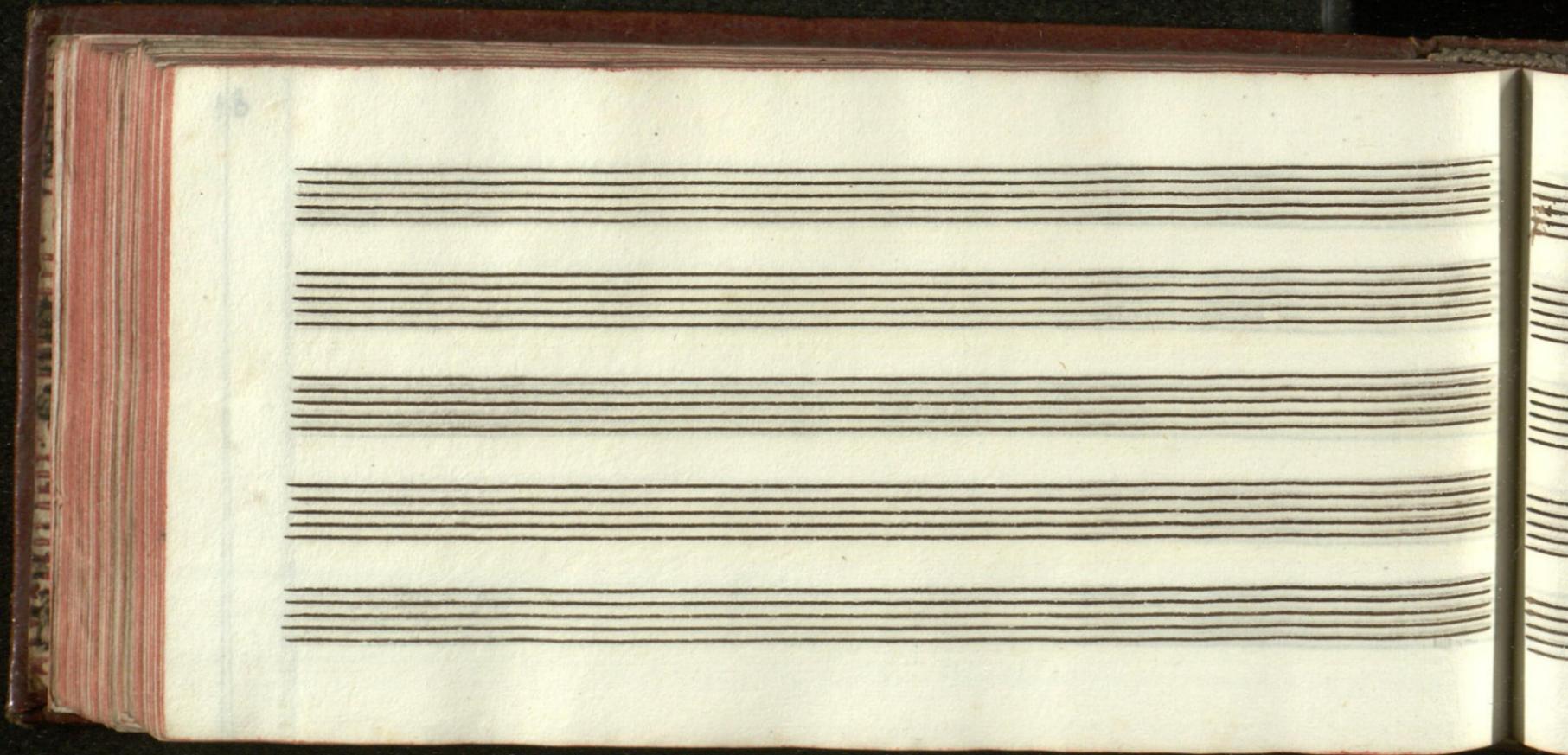
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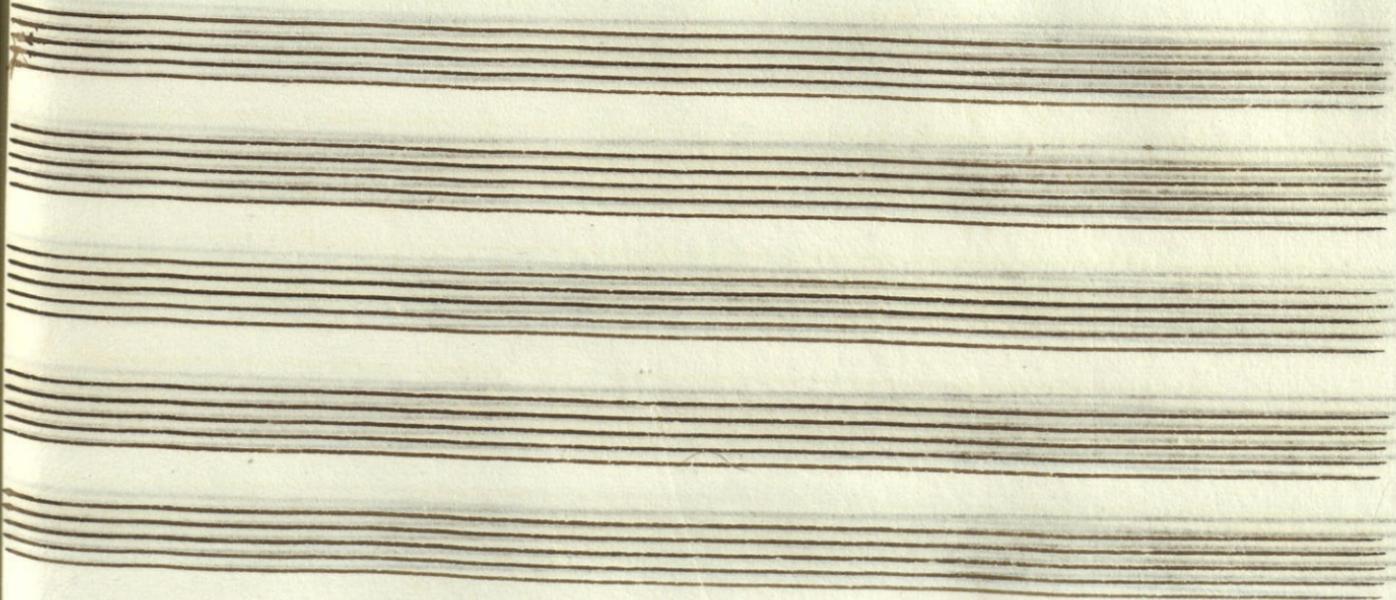


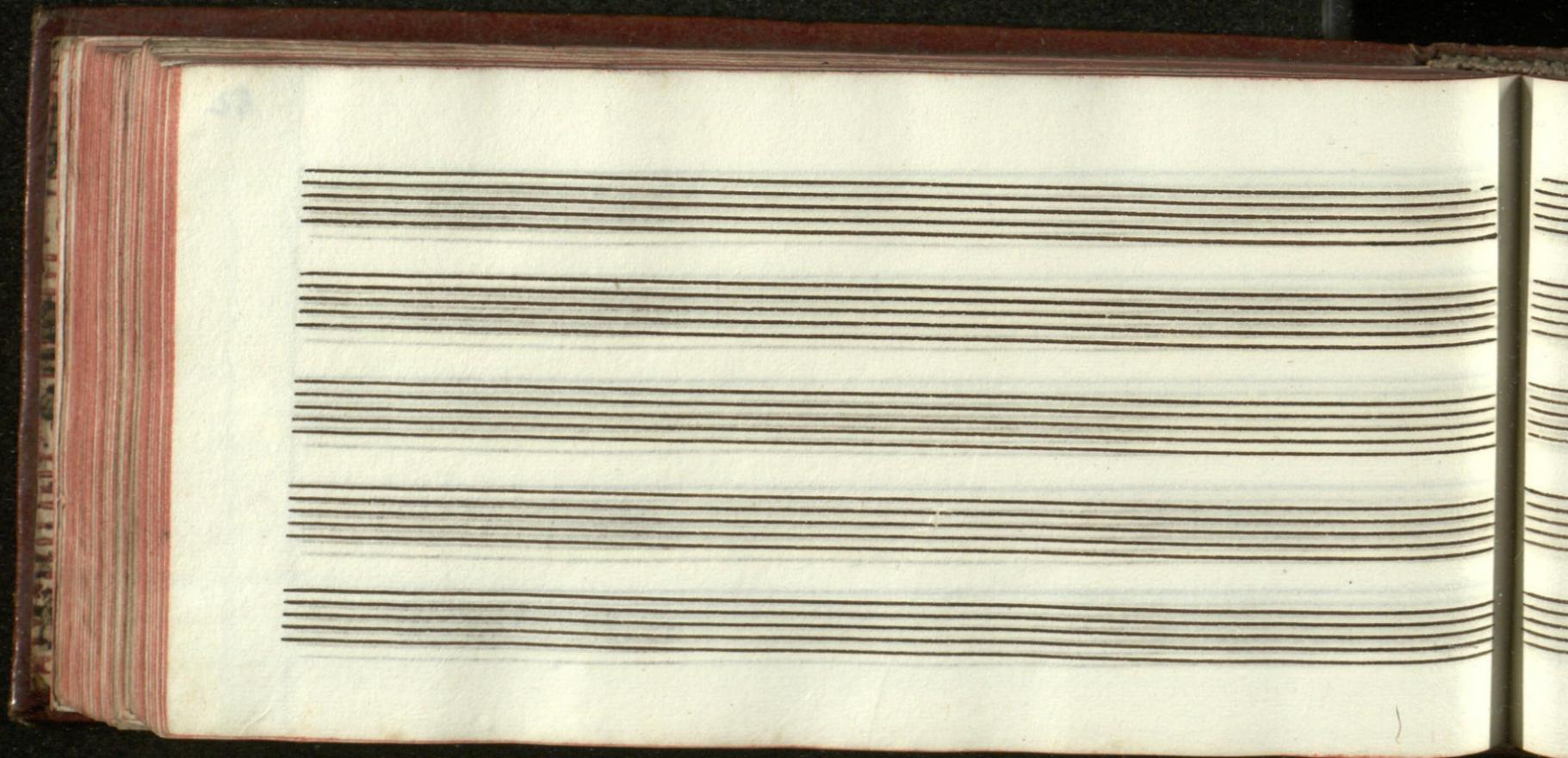
81





82



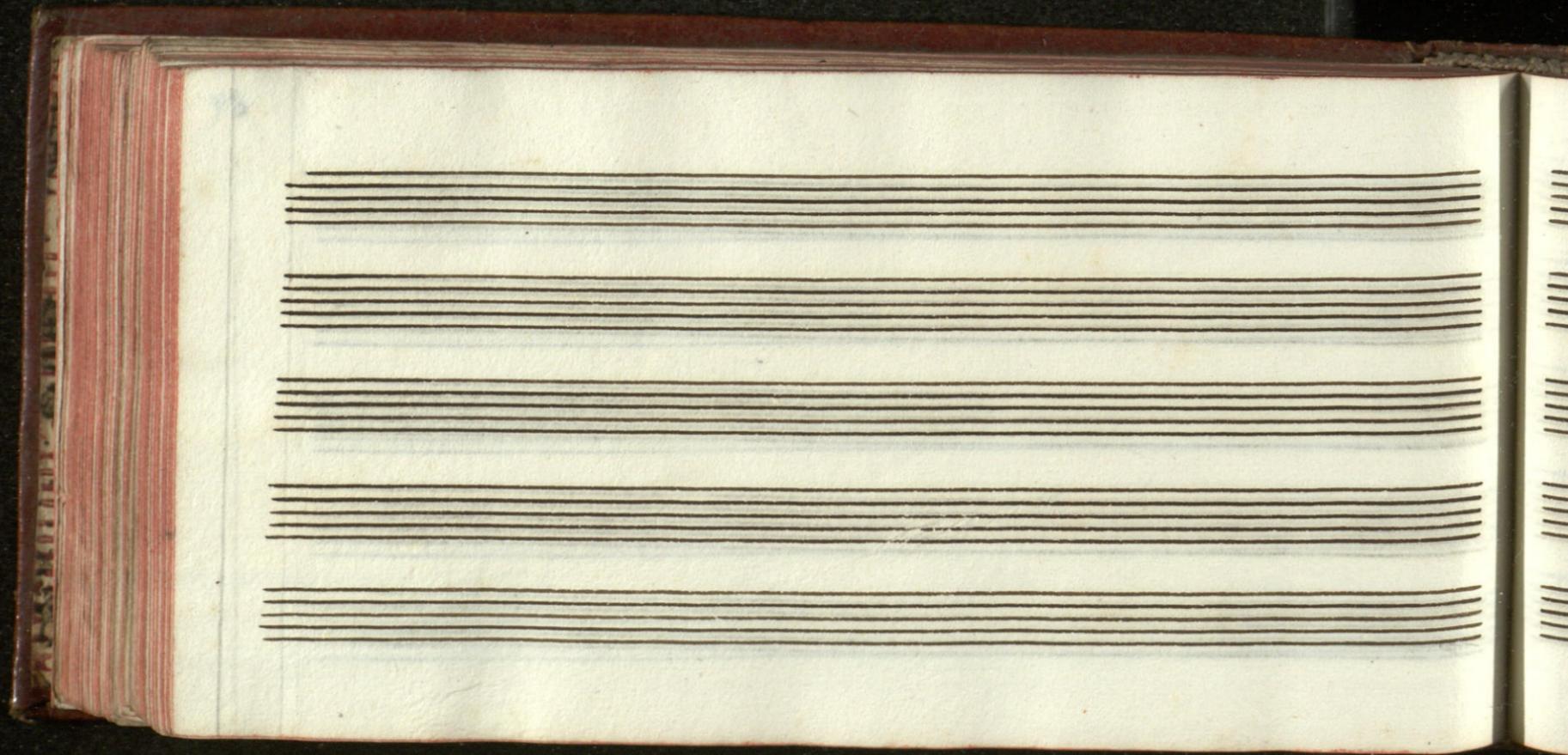






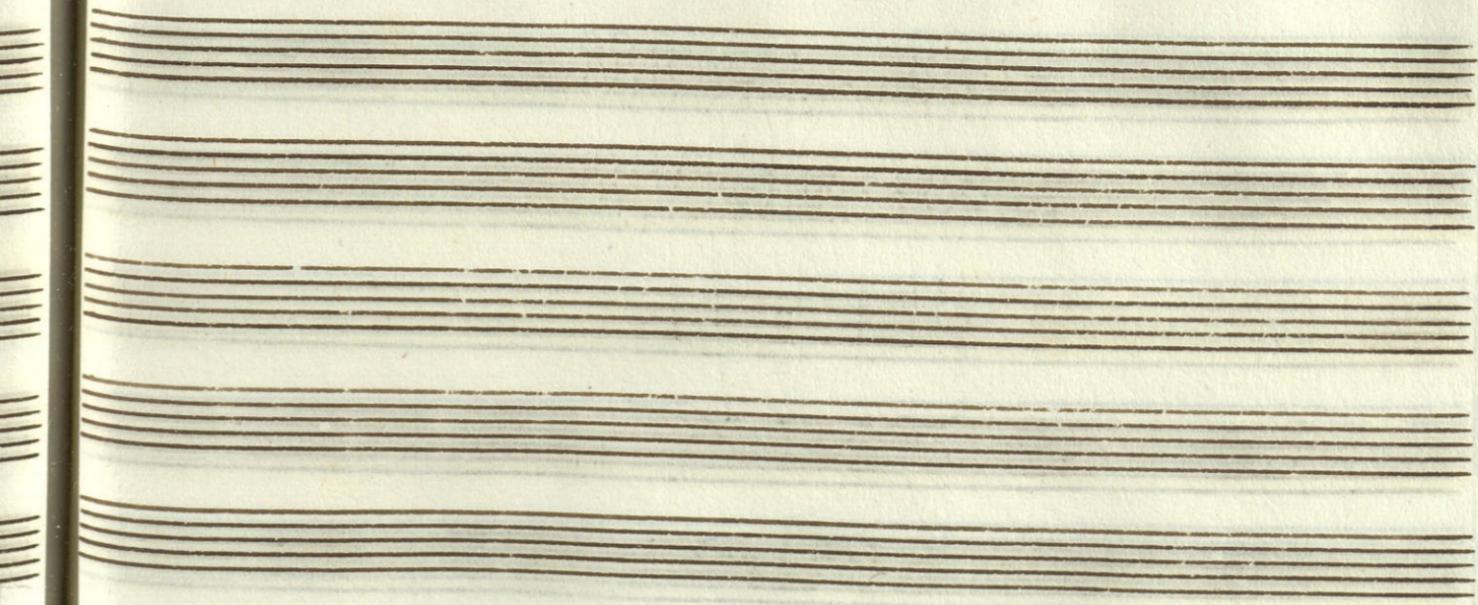
84



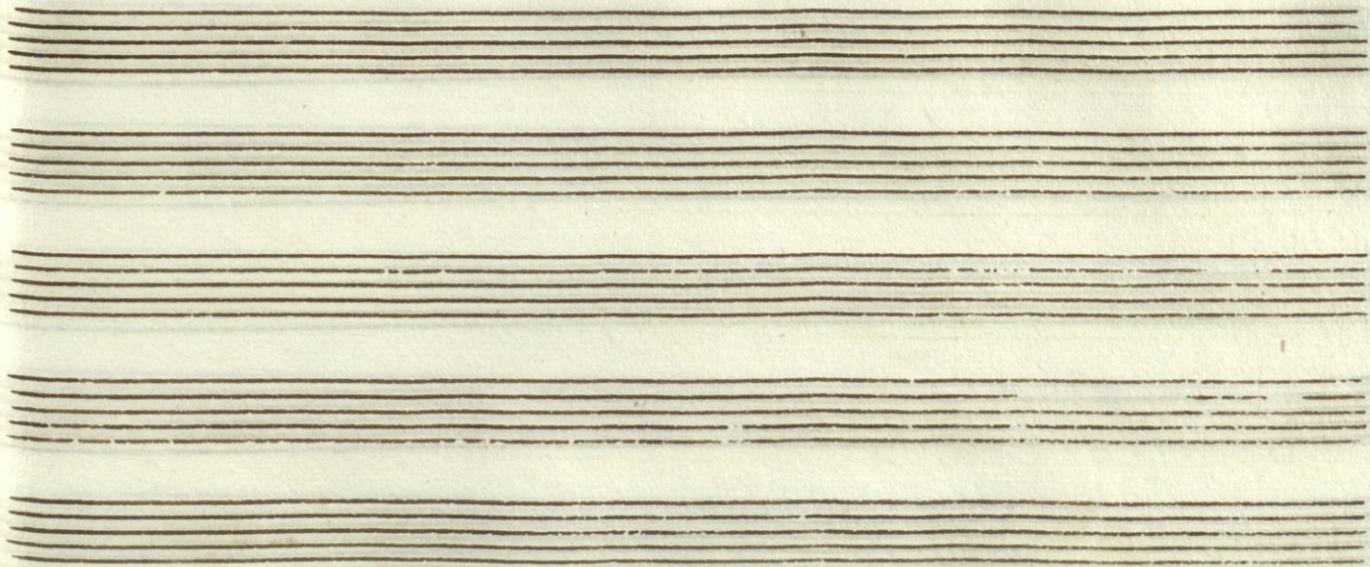


















This image shows a page from an antique music manuscript book. The page is numbered '89' in the top right corner. It features ten horizontal musical staves, each consisting of five lines. The staves are arranged vertically and are currently blank, with no musical notation or text written on them. The paper is aged and slightly yellowed. The book's binding is visible on the right side, showing the edges of several other pages.



#. 1
— Gio: Diotoli —

[Faint, mostly illegible handwritten text, likely musical notation or a score.]

No 2
 Il Consiglio degli Amanti =

La Donna cala in Seconda Coppia; Uomo la siegue prendendola per mano dritta, fa mezzo giro, e restono le due Coppie in quadro. Man dritta colla dritta, ballano sul posto, e poi mezzo giro: Si Uomini restano alla parte delle Donne. L'Uomo domanda la Mano della prima, e Seconda Donna; Le Donne si consigliano, e poi glie la danno: Si abbracciano in tre, e fanno giro sano. Il simile fanno le Donne coi due Uomini.

Balla il primo Uomo colla Seconda Donna, piccio di mano mutando parte. La prima Donna col Secondo Uomo il simile restando in Seconda Coppia, risalgono in prima figura, e Scalano in Seconda. = 6. figure =

№. 3.

La Stamburrata

[Faint, mirrored handwriting, likely bleed-through from the reverse side of the page. The text is largely illegible due to fading and bleed-through.]

[Partial view of text from the adjacent page on the right.]
co
fa
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De
si
no

470
= La Grillo = 4. =

Prima Coppia batte le mani e fa faire di un giro, e mezzo restando vivo a vivo colla Seconda Coppia = Prima, e Seconda Coppia in questa positura picchia le mani fa un giro, e mezzo restando la prima Coppia in Seconda = Primo Uomo domanda la mano alla sua Compagna, e se la nega voltandosi al muro, il Compagno la segue battendo due volte le mani in segno di rimprovero, e si volta in collera. Prima Donna fa il simile. Primo Uomo si rivolta, prende la sua Compagna per le mani, fa quattro passi sul posto = Primo Uomo si volta alla Seconda Donna, e la prima Donna al Secondo Uomo, e prendendosi rispettivamente per mano fanno quattro passi sul posto. Prima Coppia si riprende per mano, salgono al loro posto, e scalgano all'opposto in Seconda Coppia.

= # 5. =
= i c Mori =

Primo Uomo, e Seconda Donna fanno balteo sul posto, e tutto giro.
Secondo Uomo, e Prima Donna fanno il simile.

Prima Coppia si abbracciano, e in ruota tornano in suo primo posto.

Seconda Coppia la segue nell' istessa ruota restando poi nel suo posto.

Prima Coppia fa quattro passi sul posto tenendosi per mani, e scala
in Seconda Coppia.

= #º 6. =
= La Pinciana =

[Faint, mostly illegible handwritten text, likely bleed-through from the reverse side of the page.]

№ 7.

— Cai e Morelli —

Prima Coppia quattro passi sul posto, e fa mezzo giro. Seconda Coppia fa il simile. Primo Uomo fa quattro passi sul posto, e passo in mezzo alle due Donne, prendendole sotto il braccio conducendole con quattro passi di faccia. Secondo Uomo parte, e va appresso al primo Uomo cacciandolo, e subentra in mezzo. Primo Uomo gira di sopra alla sua Compagna, e per dietro va a prendere la Seconda Donna trovandosi tutti quattro di faccia. Primo Uomo fa giro indietro colla Seconda Donna. Secondo Uomo fa giro simile colla prima Donna, trovandosi la prima Coppia in suo primo posto, prende a braccio la sua Compagna, e la conduce a spasso per mezzo verso il fondo, poi voltasi, e risale in 1.^a Coppia, Scala all'opposto, bacia le mani, e fa tairte restando in Seconda Coppia.

N.º 8.

— La Saranella —

Ballano in tre due Uomini, e la Donna in mezzo. Balletto sul posto la Donna con
 vivere ma all'Uomo, e l'altro Uomo, e tutti tre girano. La Donna fa balletto alla dritta
 coll'Uomo, e fa giro sano. Il simile fa all'altro Uomo alla sinistra, prendendosi per
 le mani fan tondo in tre mezzo, e mezzo, restano li due Uomini a spalla, a spalla
 alla sinistra, e la Donna alla dritta sola, fanno tutte tre balletto sul posto, passa
 la Donna nel posto degli Uomini per mezzo, replicando il simile dall'altra parte,
 fan bisia sana, restano nel primo posto, fanno balletto colla seconda fila, la Don-
 na incontrandosi colla seconda Donna a viso a viso; gli Uomini fanno il simile, e
 fanno giro sano restano in seconda fila.

= #. 9. =
= La Barberuccia =

L'Uomo prende per mano la sua Compagna, e facendo C. C. papa in seconda Coppia l'Uomo in faccia alla Seconda Donna, e la prima Donna in faccia al secondo Uomo, fan balletto, e giro sano, restando a spalla a spalla, facendo C. C. col suo compagno. L'Uomo corre appresso alla sua Compagna, facendo finta di volerla prendere, la Donna nascondendosi al secondo Uomo, fanno nuovamente C. C., scappando la Donna alla spalla della Seconda Donna, formando quadro in quattro colle mani in attitudine. Tutti quattro fanno balletto sul posto, e giro sano sul posto, e scalando in Seconda Coppia.

= Le due Spose =

Prima Coppia fa mezzo giro per dentro, risalendo in prima Coppia, e mezzo giro, il simile fa la seconda Coppia, tornando al suo posto. Prima Coppia volta per di sotto ciascun dalla sua parte, e fan mezzo giro; bisale similmente per di sotto, e fa giro sano, stando l'uomo in mezzo alla prima, e seconda Donna, prendendola per mano, e presentandole al primo uomo. Il secondo uomo le accetta, e balla colle due Donne. Il secondo uomo le riconsegna al primo uomo, tornando il secondo uomo al suo posto. Fan giro sano seguendosi appresso, retando la prima Coppia in seconda, fan balletto, e salgano la prima Coppia, e scaliano in seconda.

= # 11 =
= La partema =

= #º 111. =
= La Viganò =

96

37
#º 13. =
= La Bevilacqua =

= #° 14 =
= La Balocchi =

[Faint, illegible handwriting, likely bleed-through from the reverse side of the page.]

= N^o 15. =
= La Giuli Bras =

= No. 10 =

= La Soderini =

Prima Coppia fanno mezzo otto per dentro, tornando in prima Coppia, fa picchio di mano, e Saice, restando il primo Uomo in faccia alla Seconda Donna, fan balletto le due Coppie, e giro sano. La prima Coppia si prende per mano, similmente la Seconda Coppia, fan care, restando la prima Coppia, e Seconda, fan mezz'otto per dentro, scalando in Seconda Coppia, e fan boschetto.

#° 18.
- Il Mandolino Pizzicato -

= #° 18. =

= La Campana =

La prima Donna scende in Seconda Coppia per di sotto, l'Uomo la segue, fa mezzo giro, trovandosi a faccia colla Seconda Coppia, prendendosi per mano fan tutto giro. Il simile fa la Seconda Coppia, restando al suo posto fan cavè. Primo Uomo, e Seconda Donna fan ballo. Il simile fa la prima Donna, e Secondo Uomo, fanno quattro passi al muro, rivolendosi scalamo all'opposto in Seconda Coppia.

= # 129. =

= La Bellomi =

Prima Coppia fa balletto, e volta dalla sua parte calando per di sotto in Seconda Coppia. La Donna incrociando le mani, entra in mezzo alla Seconda Coppia, e prende colla destra la sinistra del Secondo Uomo, e colla sinistra la destra della Seconda Donna, restando il primo Uomo alle spalle della sua Compagna, tiene per mano la Seconda Coppia, formando in quattro un quadro, e facendo quattro passi.

Prima Coppia passa di sopra, e Scala in Seconda Coppia.

Primo Uomo fa quattro passi avanti prende per la mano Seconda e terza Donna, e fanno quattro passi sul posto, e poi girano in quattro = Donna replica il simile.

Prima Coppia prendendosi per mano, sale in suo primo posto, e facendo un poco di balletto scala in Seconda.

N.º N.º.

F. Impertinente

Prima Donna fa giro, e due riverenze. Primo Uomo replica il simile.
 Prima Coppia fa mezzo giro, prendendosi colle destre, e replicano il mezzo giro colle
 Sinistre, finito il giro si trovano viso a viso colla Seconda Coppia.
 Primo Uomo fa un giro colla Seconda Donna.
 Secondo Uomo fa il simile colla prima Donna.
 Fanno Chaire in quattro restando la prima Coppia in Seconda.

~~N.º~~ NL -
= La Cernicef =

Prima Coppia fa balletto, e Scala all'opposto in Seconda Coppia. Seconda Coppia fa il simile; Primo Uomo, e Seconda Donna balletto, e mezzo giro. Secondo Uomo, e prima Donna il simile. Balletto in quattro, e mezzo foschetto. Balletto similmente in quattro, altro mezzo foschetto ritornando al loro posto. Prima Coppia fa cifra doppia per dentro, e Scala all'opposto.

~~Nº 112~~
- Ester Viganò -

[Faint, mirrored handwriting, likely bleed-through from the reverse side of the page]

N.º N.º.

La Valdambriani

Prima Coppia prendendosi per le mani formano attritudine con espressione, calando in Seconda Coppia ciascuno dalla sua parte, fan tutta Stella, restando la prima Coppia in Seconda, il simile fa la Seconda Coppia; balzano, e mezzo giro prima, e Seconda Donna, e Secondo Uomo, il simile primo Uomo, e seconda Donna fan mezz'otto per dentro, risalendo, e ritornando in Seconda Coppia, prendendosi tutte quattro per le mani, fan mezzo giro, e scaliano in Seconda Coppia.

№: 114
Quartetto di Aliberti 1780

[Faint, mirrored handwriting, likely bleed-through from the reverse side of the page. The text is illegible due to its lightness and orientation.]

— N.º 15. —

— L'allegria in Campagna —

La prima Coppia scende ciascuno dalla sua parte in Seconda Coppia, La Donna risale in prima Coppia, e l'Uomo la regge a spalla, facendo mezzo giro, trovandosi a viso a viso colla Seconda Coppia, fan balletto tutti quattro, prendendosi per mano dritta fan mezzo giro, e si trovano in fila, prendendosi tutti quattro per le mani ballano sul posto, e fan mezzo giro, trovandosi ciascuno al suo posto, si girano appresso in tondo battendo le mani, facendo due spicchi staccati, e tre Lesti, restandò la prima Coppia in seconda. Salgano per dentro fan balletto sul posto, e scalamo in Seconda Coppia.

= La Nuova Borghese =

Balla il primo Uomo colla sua Donna, e scala dalla sua parte in seconda; il simile fa la donna parlando col secondo Uomo, e scalando nella sua parte. La Croce mezza, e mezza manca, e dritta, similmente tondo mezo, e mezo. Il primo Uomo fa ballare colla Seconda Donna, fingendo di voler abbracciarla, e gira colla sua Compagna. Il simile fa la prima Donna col secondo Uomo; finisce la Coppia, e cala in Seconda. 6. figure.

— N.º 118. —

— La Colonnese —

Primo Uomo prende per mano la Compagna, scala di fuori in Seconda Coppia fermandosi nel posto della Donna. Prima Donna ritorna in prima Coppia, l'Uomo la segue, fanno mezzo giro. Prima, e Seconda Coppia vanno al Muro, facendo quattro scacciate. Prima, e Seconda Coppia picchiano le mani, e fanno taice, restando la prima Coppia in suo primo posto, fanno balteo, e scala all'opposto.

— L'amore in Gabbia —

Prima, e seconda Donna prendendosi per mano di faccia al primo Uomo, pongono in mezzo il primo Uomo, fan giro attorno, restando al suo posto. Il simile fanno il primo, e secondo Uomo con la prima Donna. La prima Donna scende per mezzo, e l'Uomo appreso tenendola per mano alla schiena, il primo Uomo si volta per in su, e la Donna similmente tien per mano alla schiena, voltandosi a faccia, e salendo al suo primo posto, fan balletto, e scalano in Seconda Coppia.

— La Schiava —

Si balla tre per tre, due Uomini, e la Donna in mezzo, tenendosi tutti tre per mano. Il primo Uomo passa per sotto alla prima Donna, e Secondo Uomo, tornando al suo posto. Il simile fa il Secondo Uomo colla Donna, e primo Uomo. La prima Donna vā a ballare con il primo, e Secondo Uomo, prendendosi per mano fan giro sano, il simile fa la Seconda Donna coll' altri Uomini, restando in tre al suo primiero posto. Gli Uomini prendono per mano la Donna, s' imbracciano colla Donna, rivoltandosi di faccia alla 3.^a fila, fan balteo tutti sei, e prendendosi per mano fan giro sano, restando la prima fila in seconda. Gli Uomini fan balteo sul posto, e mezzo giro: e da Capo.

= L'amante geloso =

Il primo Uomo passa per di fuori alla prima, e seconda Donna, secondo Uomo la siegue appresso. Il primo Uomo prende per mano prima, e seconda Donna, e con quattro papi la conduce alla figura degli Uomini. Il secondo Uomo la ruba, portandole nelle sue figure. Primo Uomo siegue il secondo Uomo, minacciando gelosia di averglielo tolte. Secondo Uomo fugge, e tutti restano ai loro posti, le Donne, e gli Uomini, litigano insieme, ciascuno piglia la sua Compagna, la prima Coppia volta sulla dritta la seconda sulla sinistra, trovandosi tutti quattro viso a viso. Primo Uomo va colla seconda Donna a basso, e secondo Uomo colla prima Donna in su riconduceno viso a viso, fanno mezzo giro, e scalano in seconda Coppia.

— N^o 31. —
— Minuè Scozese —

— A: 3A. —

— L'appolloni —

Le due Donne ballano insieme, e attitudine guardando il suo compagno, l'abbraccia, e giro sano. Il simile fanno li due uomini. Que passi, ed inchino replicati alla dritta, il primo uomo fa giro sano colla seconda Donna, replicano la stessa figura sulla sinistra il secondo uomo colla prima Donna, restando ognuno al suo posto. Le due incontrano il compagno facendo un inchino, gli uomini le burlano, e girano. Il simile fanno gli uomini alle donne, che burlano girando similmente. La prima coppia fa balleno, e calano all'opposto.

N^o 3B.
Alemanda

= N^o 34. =
= Santangho =

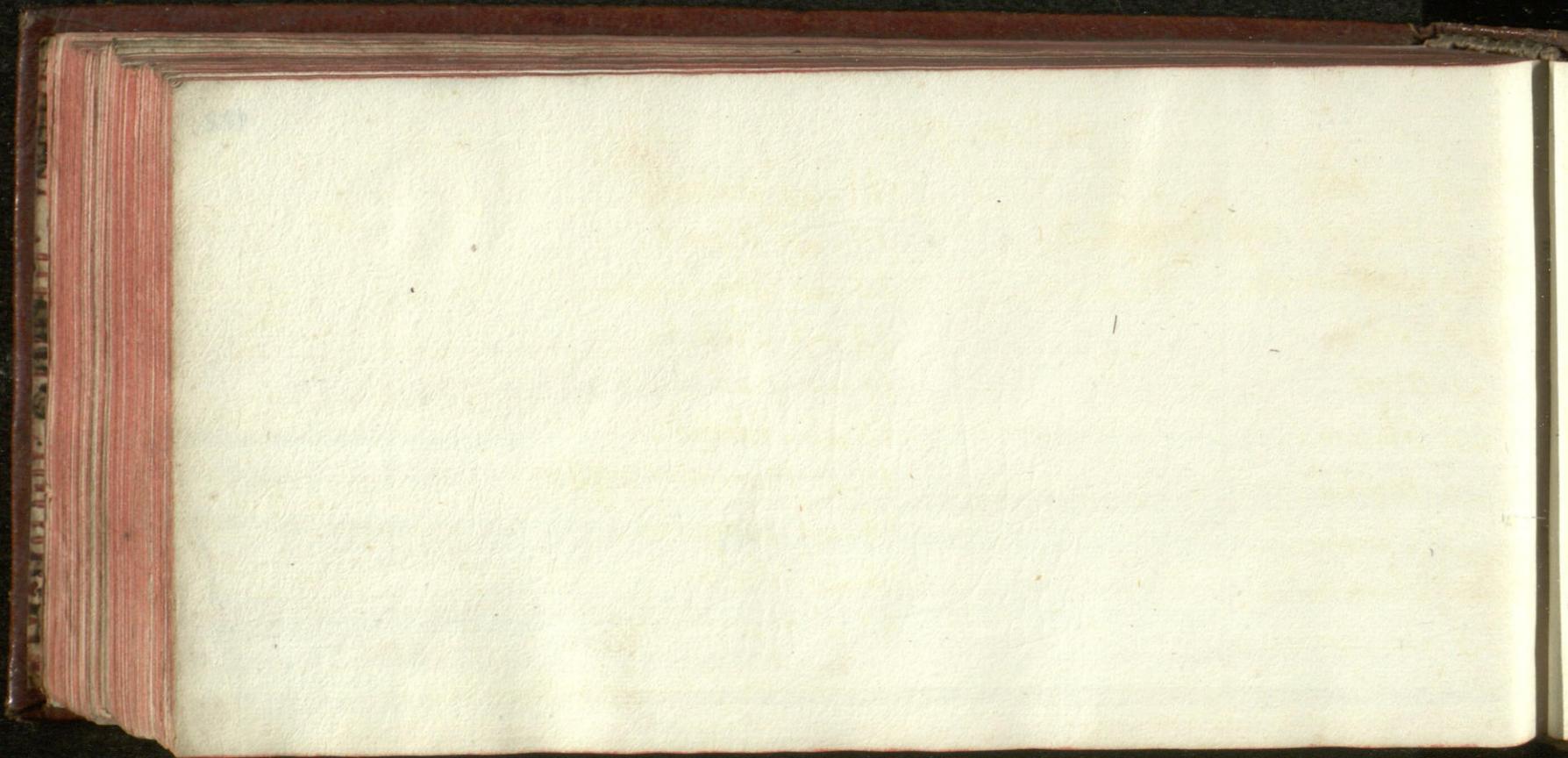
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N.º 35.

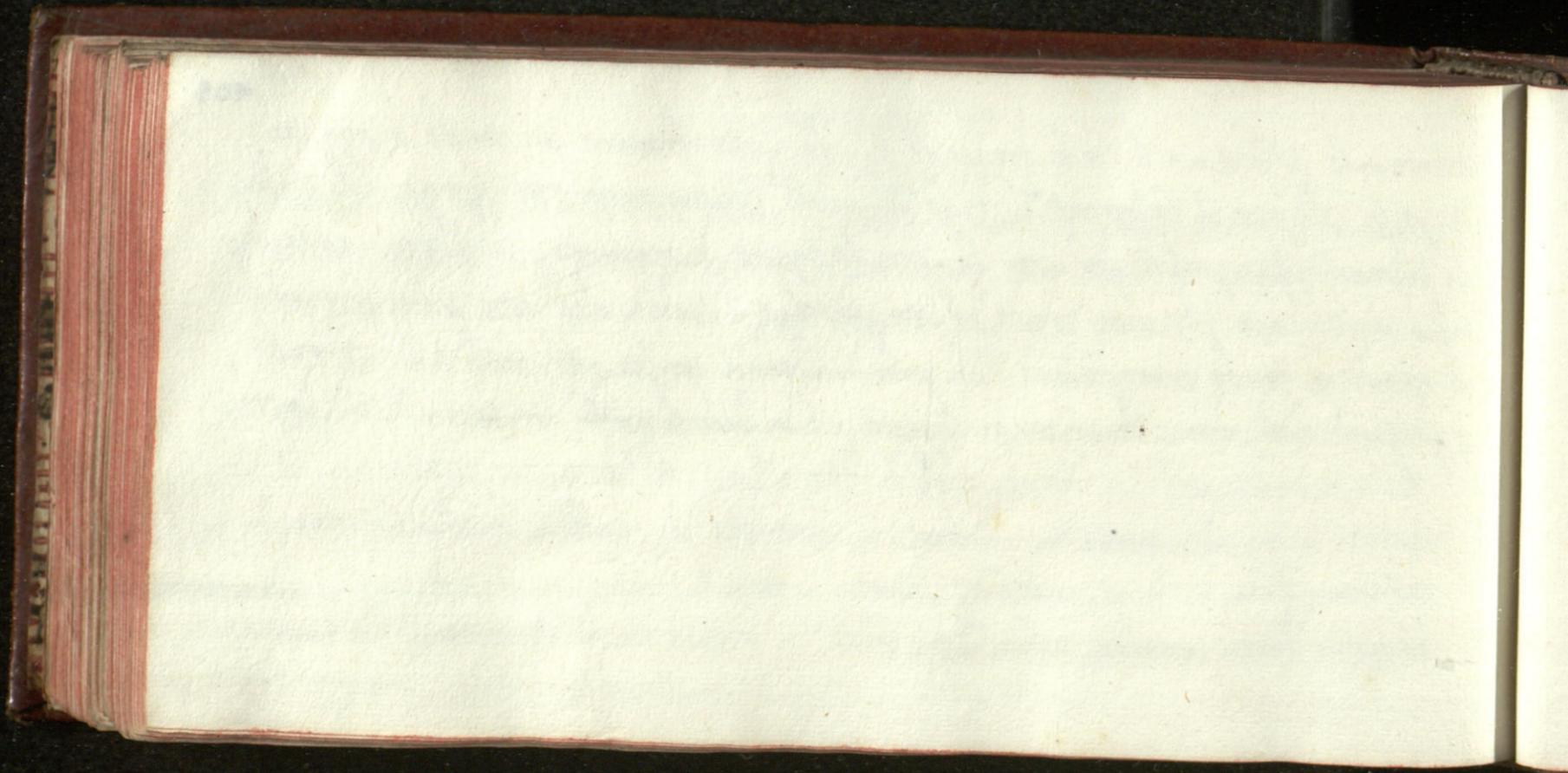
= La Marina =

Riverenza come nel Minuet. La prima a quella incontro 4. passi avanti incontrandosi di faccia, 4. passi sul posto prendendosi per mano, giro sano, 4. passi tornando al suo posto. Simile fanno l'altre due Coppie, doppo la prima, e terza biscetto. Replicano questo l'altre Coppie, poi il primo uomo fa balletto con 4. passi colle altre tre donne fin tanto che ritorna alla sua Compagna, in seguito fanno gli altri, abbraccia la sua Compagna, e va a spasso fino al suo posto. . . . complimentato, e va a trovare la Seconda Donna, fa riverenza, e comincia di nuovo sino, che à ritrovato la sua Compagna in conclusione 4. volte il simile. Le Donne suole la Stella prendono per mano la Donna colla mano manca, e l'uomo colla dritta, formano stella Coppia,

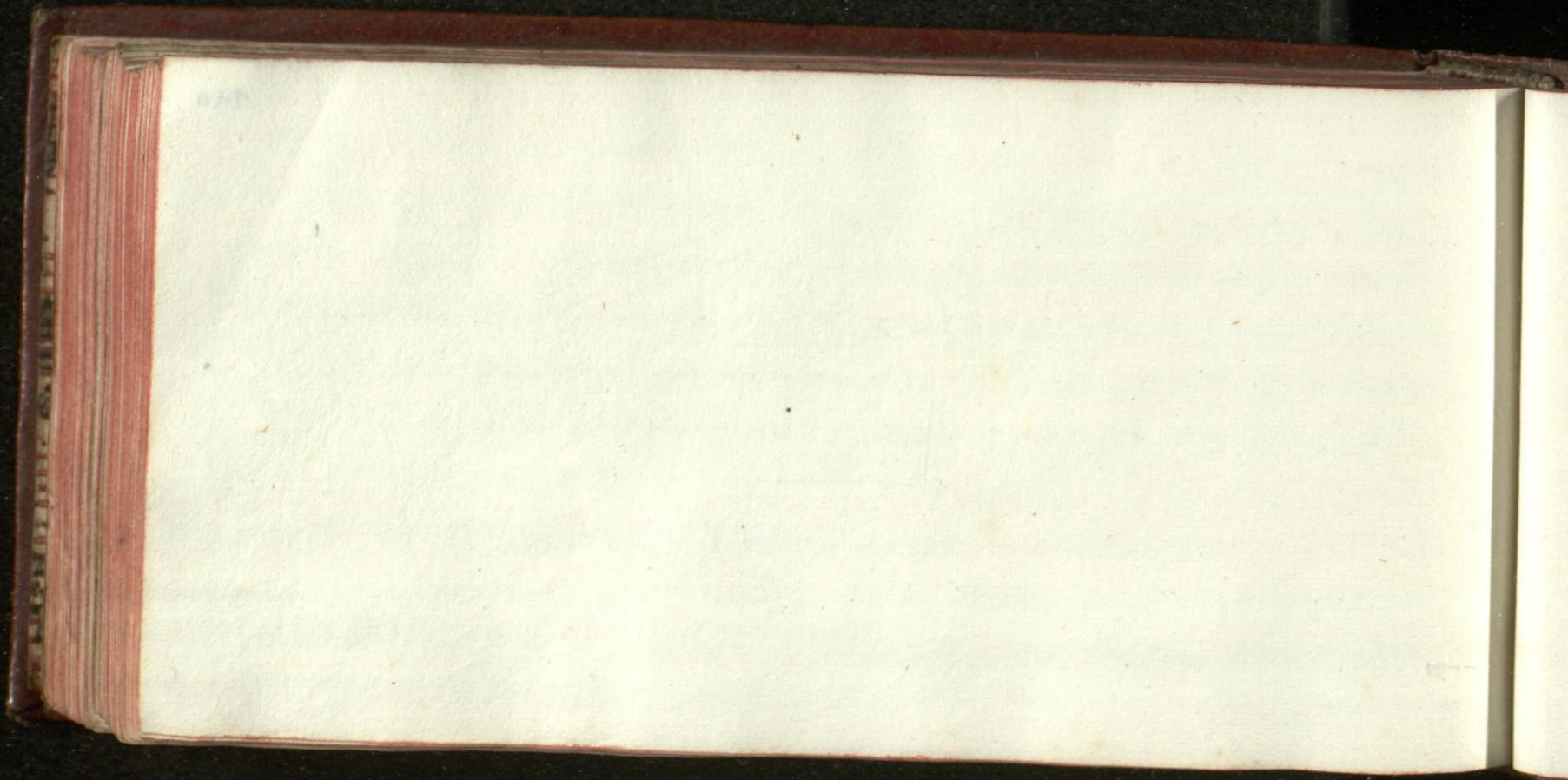
terminando disfacciano le Siede tornando al suo posto formano un tondo a otto con
 4. paipi. Dopo il boscaone, il tondo di nuovo consumando otto battute della musica,
 La prima Coppia passa per sotto la Seconda coppia, in sequitamo, la Donna lascia la
 mano, e ritornano per man mano al suo posto, e l'Uomo dall'altra parte formando
 di nuovo un tondo nuovamente. La prima Donna passa per sotto alla Seconda,
 e passano tutti sotto alla Seconda Coppia, ed in questa guisa tornano al suo posto.



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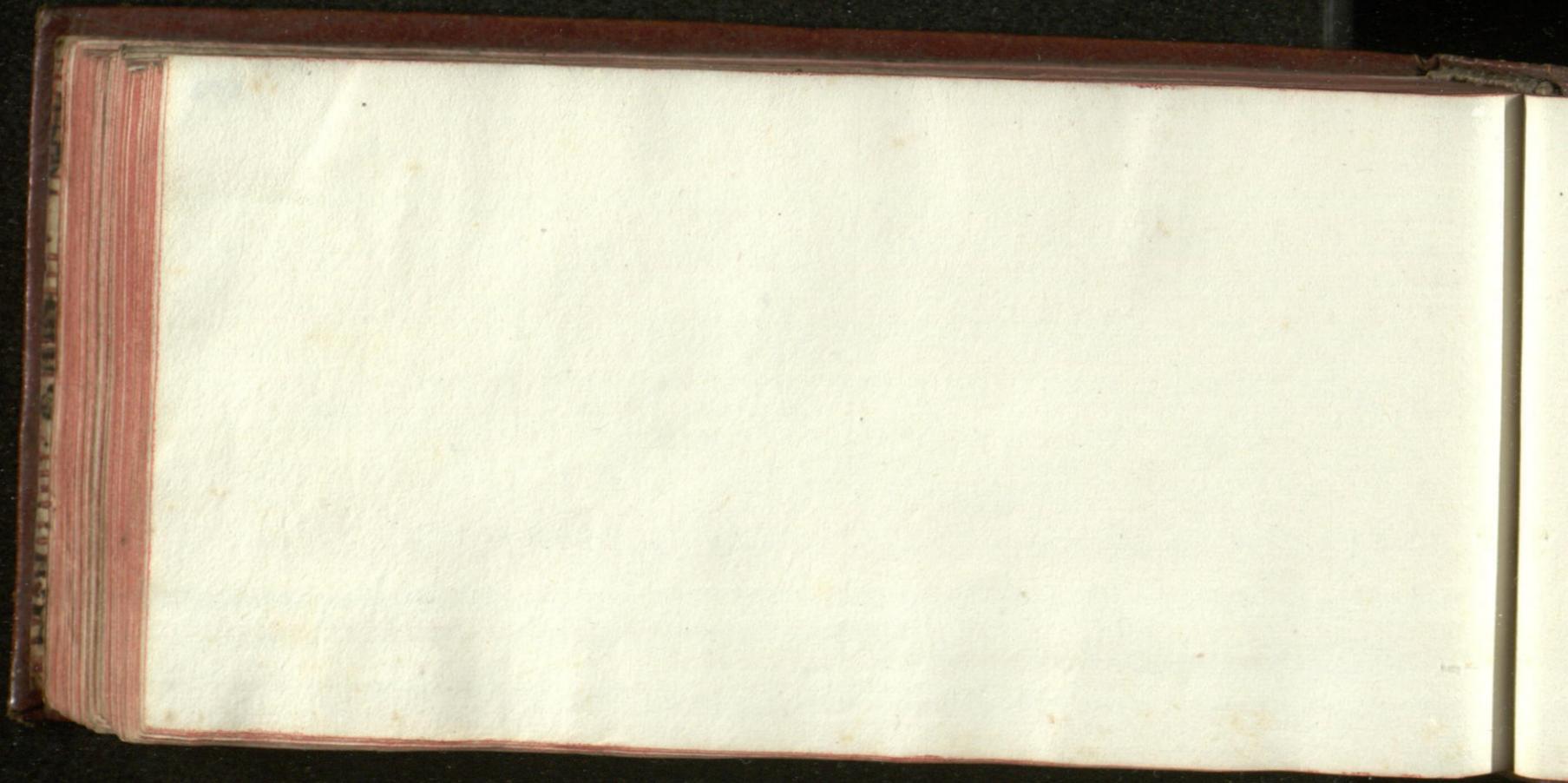
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111



112



113



114



195



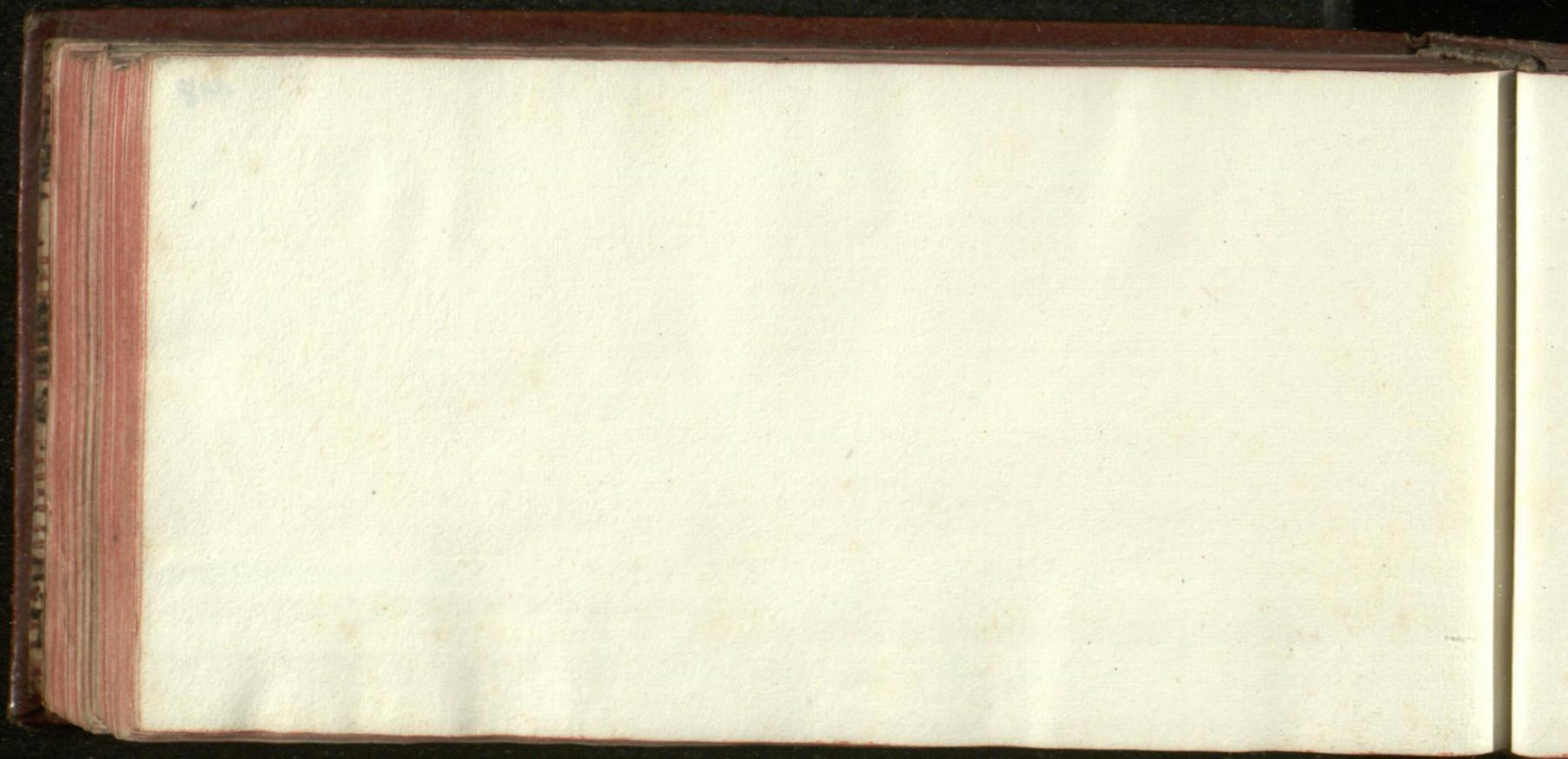
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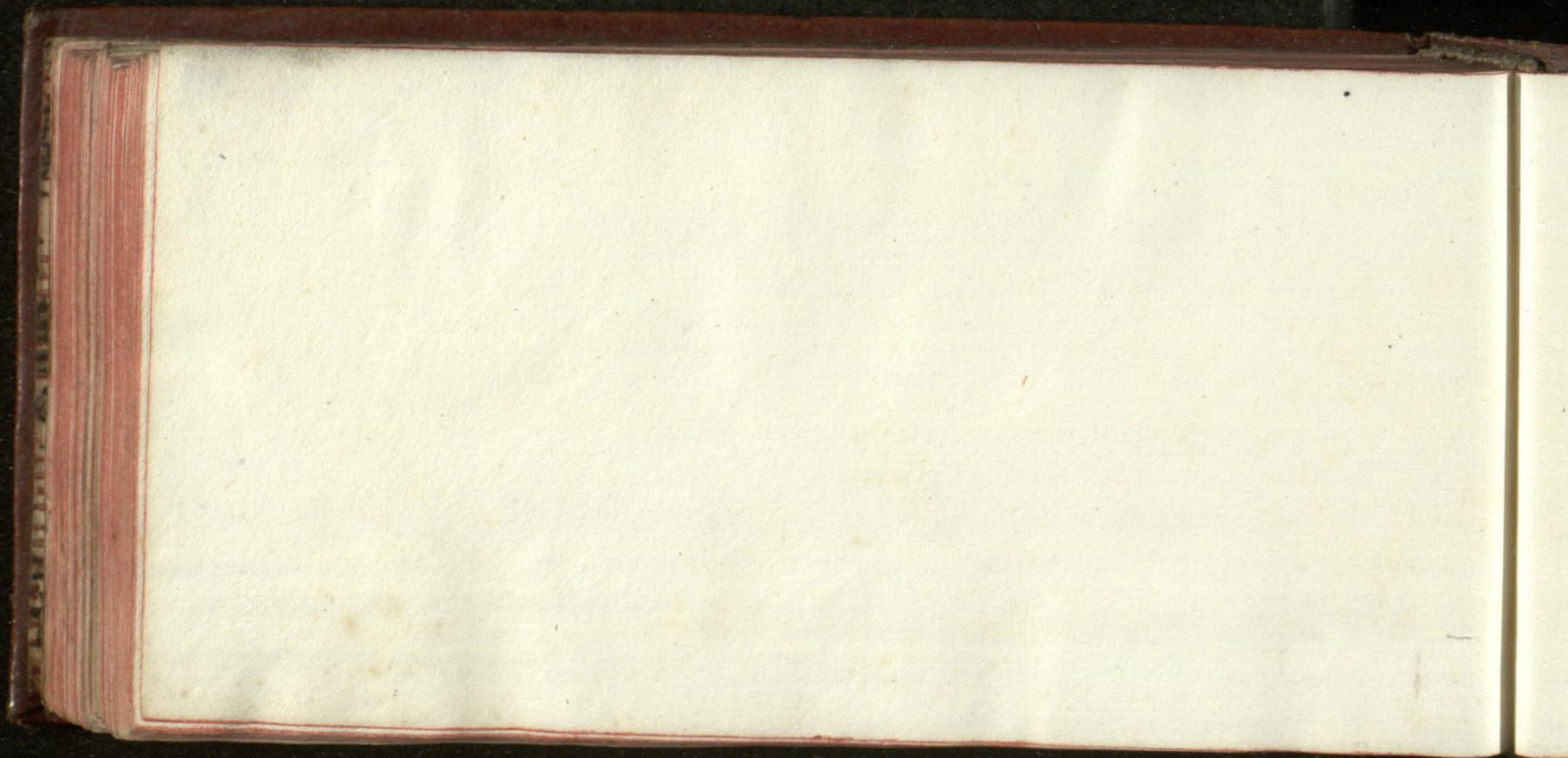


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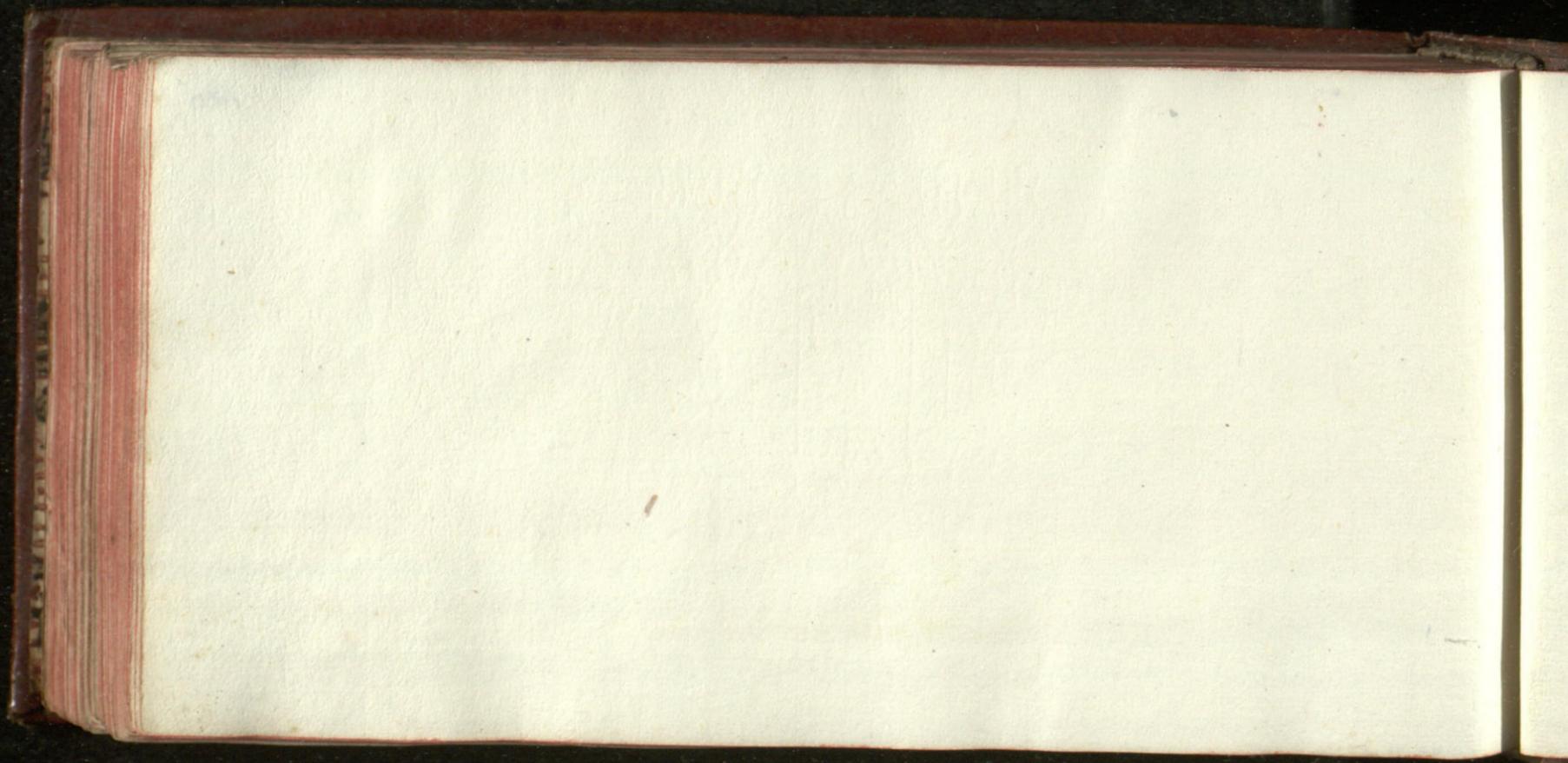


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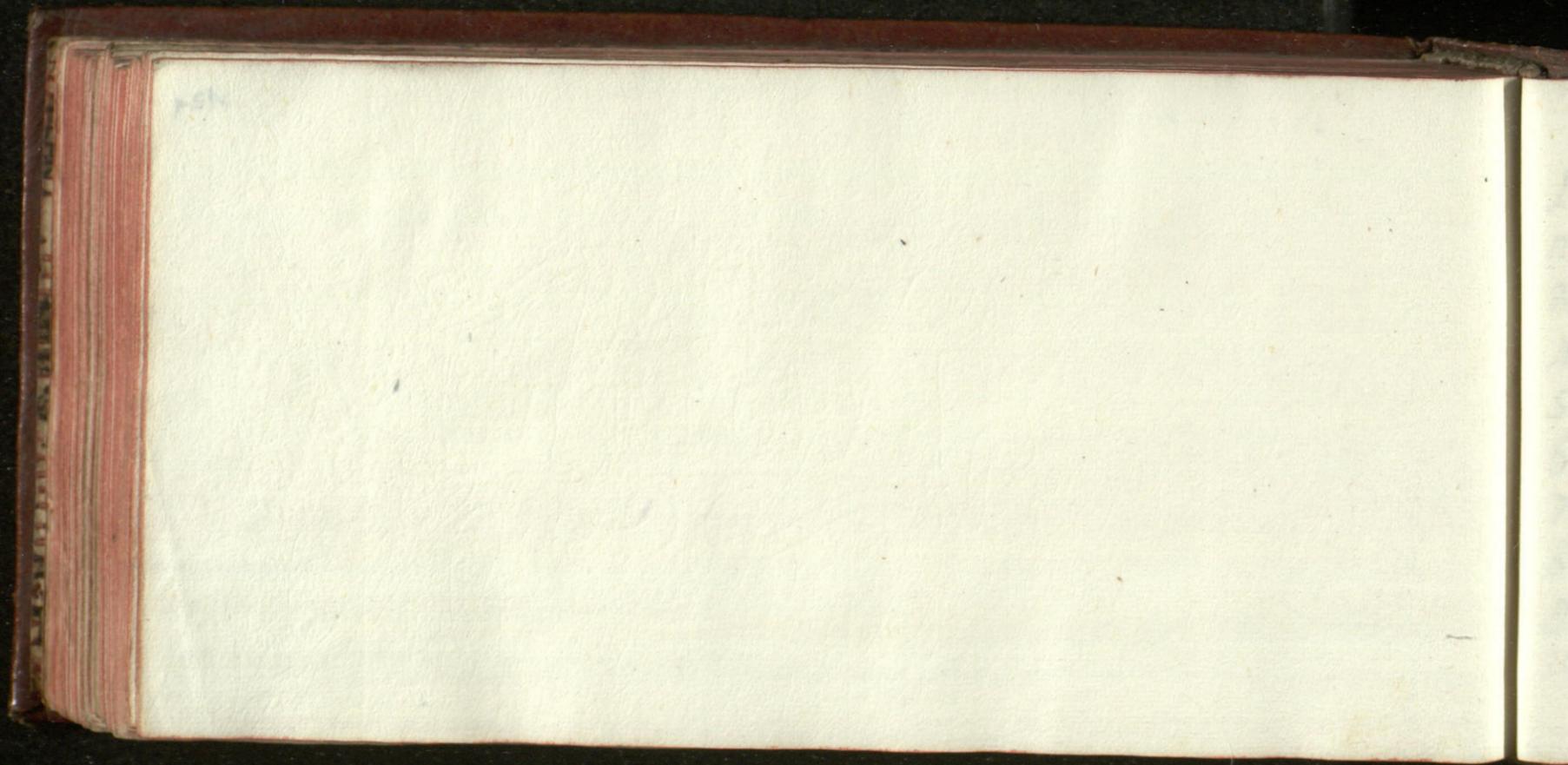




120



129



Elongo

1. La. ...

2. La. ...

3. La. ...

4. La. ...

5. La. ...

6. La. ...

7. La. ...

8. La. ...

9. La. ...

10. La. ...

11. La. ...

12. La. ...

13. La. ...

14. La. ...

15. La. ...

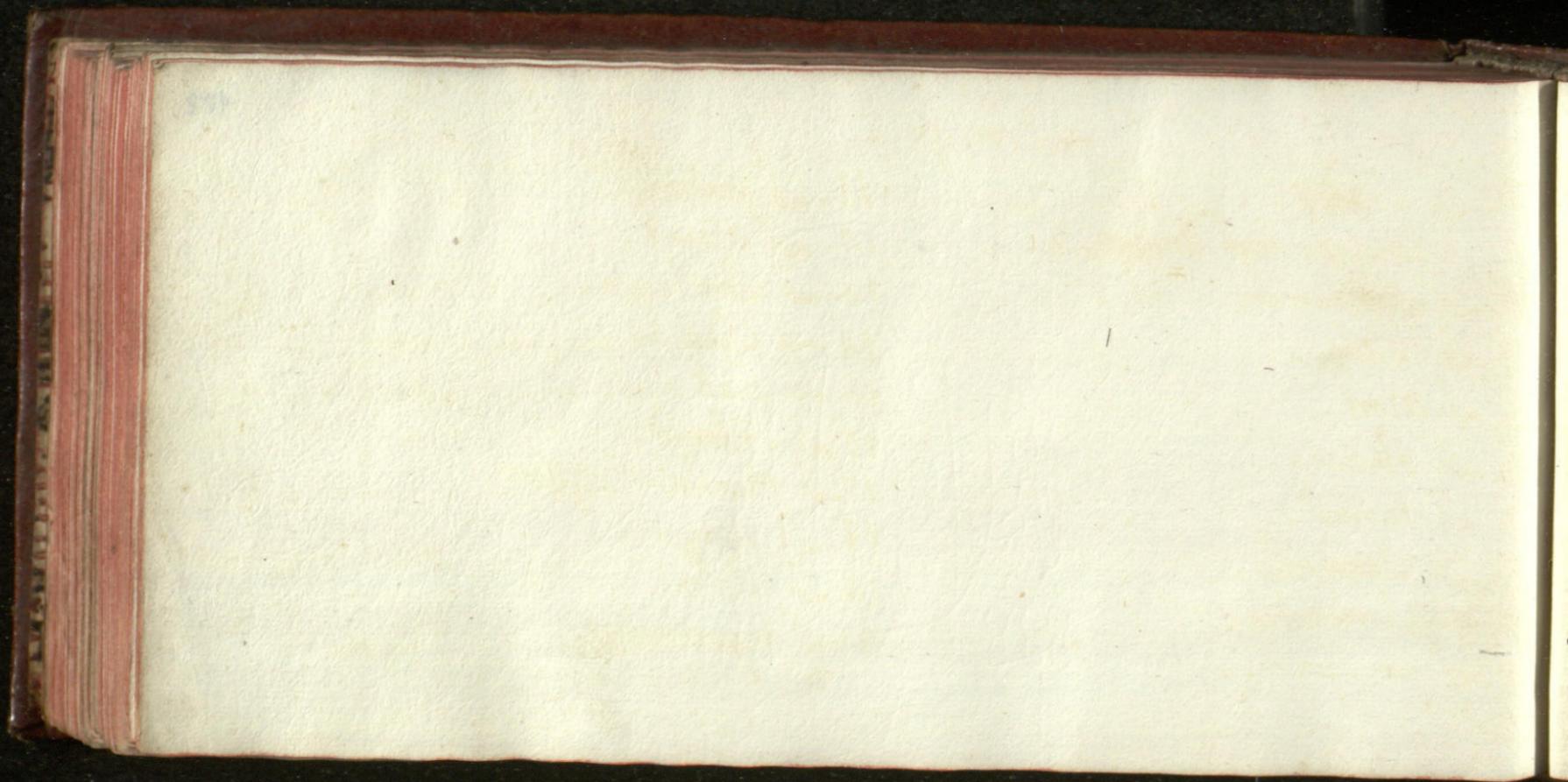
16. La. ...

17. La. ...

18. La. ...

19. La. ...

20. La. ...



- Elenço -

1. La Scodoli.
2. Il Consiglio degli amanti.
3. La Stamburrata.
4. La Brillo.
5. Li Mori.
6. La Anciana.
7. La morelli.
8. La Sarantella.
9. La Barberuccia.
10. Le due spose.
11. La partenza.
12. La brigandò.
13. La Bevilacqua.
14. La Balocchi.
15. La Siuh bras.
16. La Gdorini.
17. Il mandolino pizzicato.
18. La Campana.
19. La Belloni.
20. L'importinente.

f

11. La Cernicef.

12. L'ester Viganò.

13. La Valdambriani.

14. Il quartetto di alberti.

15. L'allegria in Campagna

16. La Nuova Borghese.

17. La Colonnese.

18. L'Amore in Sabbia.

19. La Schiava.

20. L'amante Selofo.

21. Minutè Scorzese

22. L'appolloni.

23. Alomanda.

24. Fantancho.

25. La Marina.

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11. La Couronne.

12. La Couronne.

13. La Couronne.

14. La Couronne.

15. La Couronne.

16. La Couronne.

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35. La Couronne.

36. La Couronne.

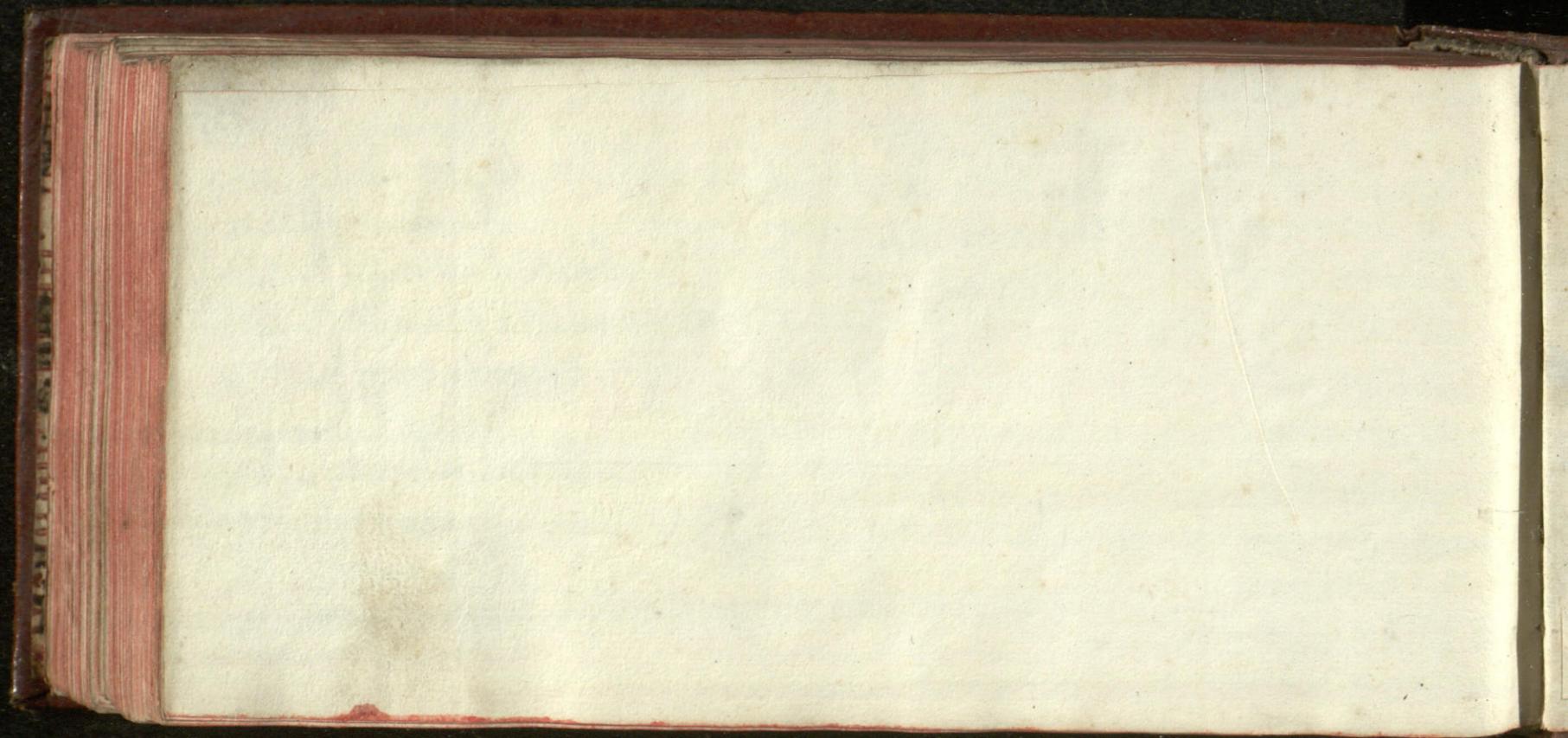
37. La Couronne.

38. La Couronne.

39. La Couronne.

40. La Couronne.

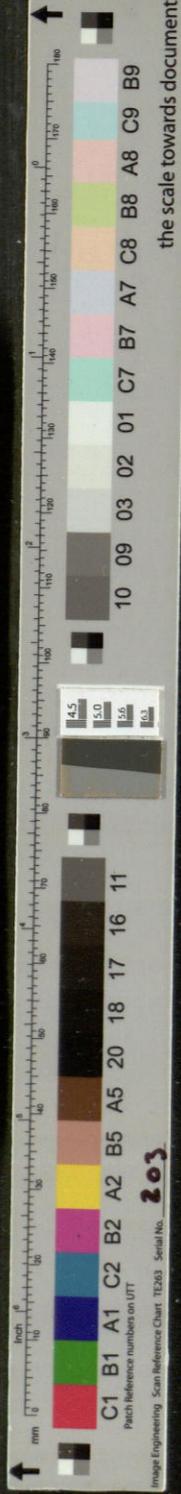
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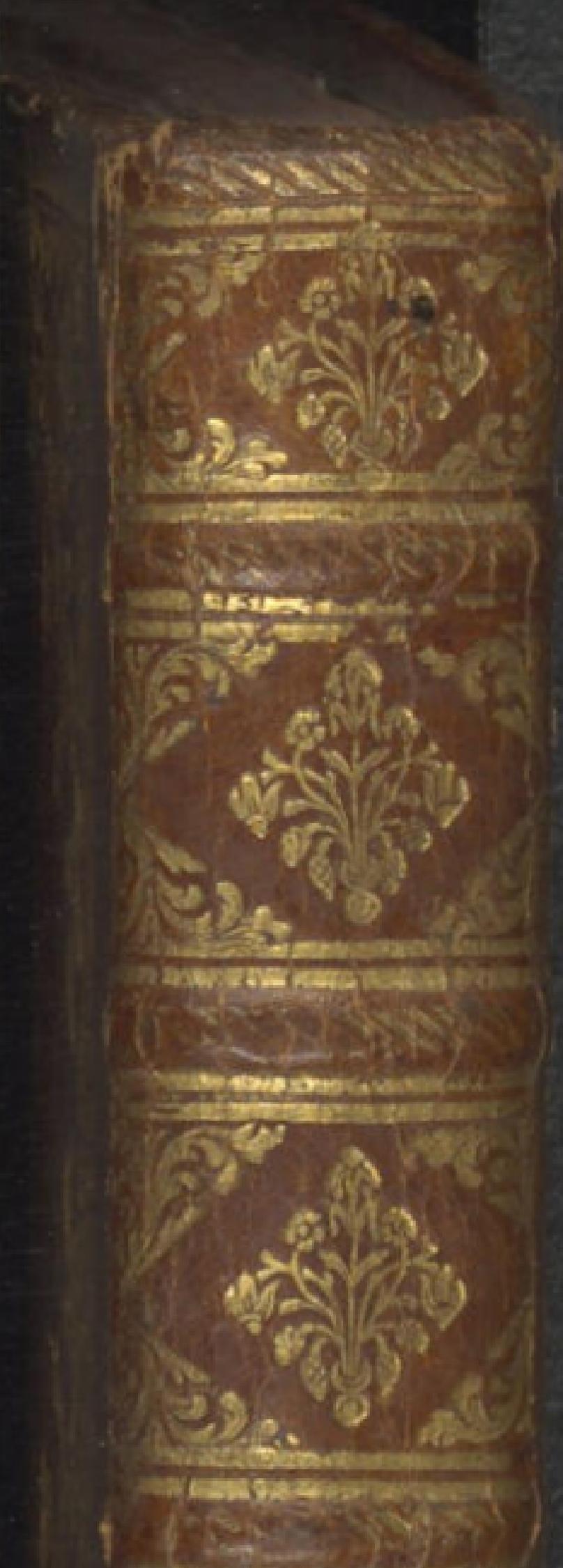


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