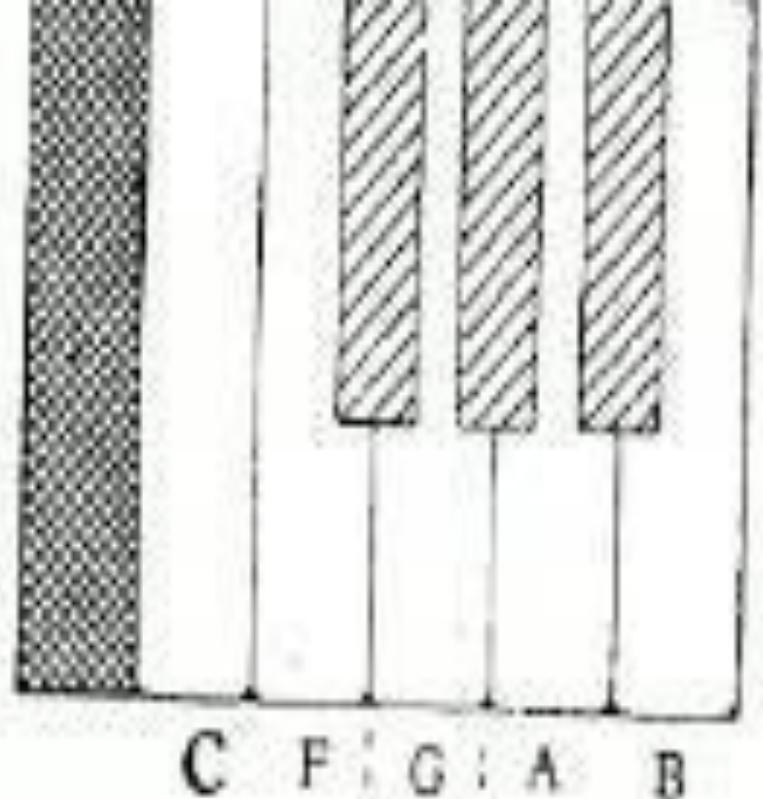
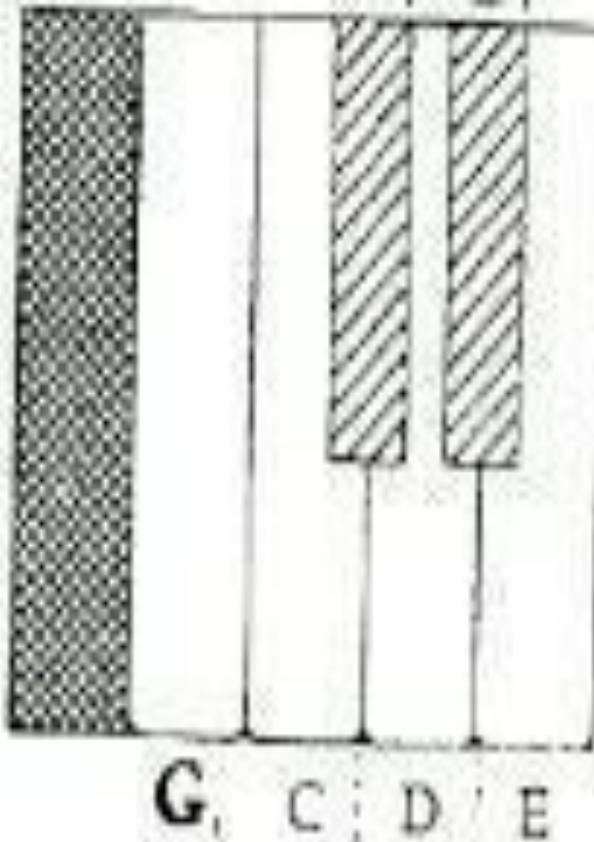


Ex. 1a

Short Octave

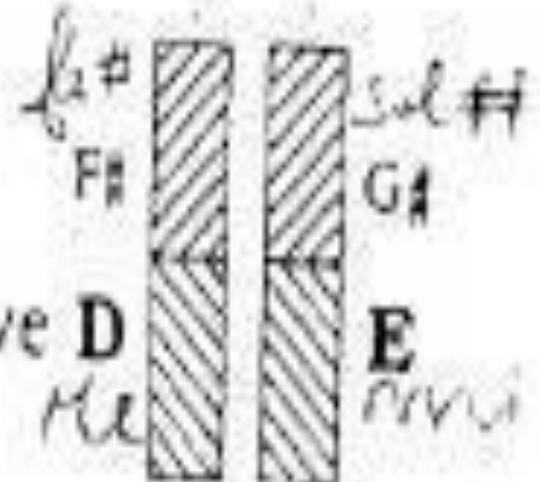


Ex. 1b



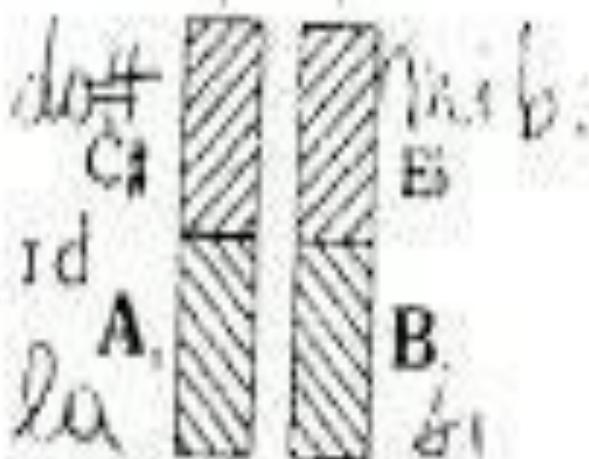
Ex. 1c

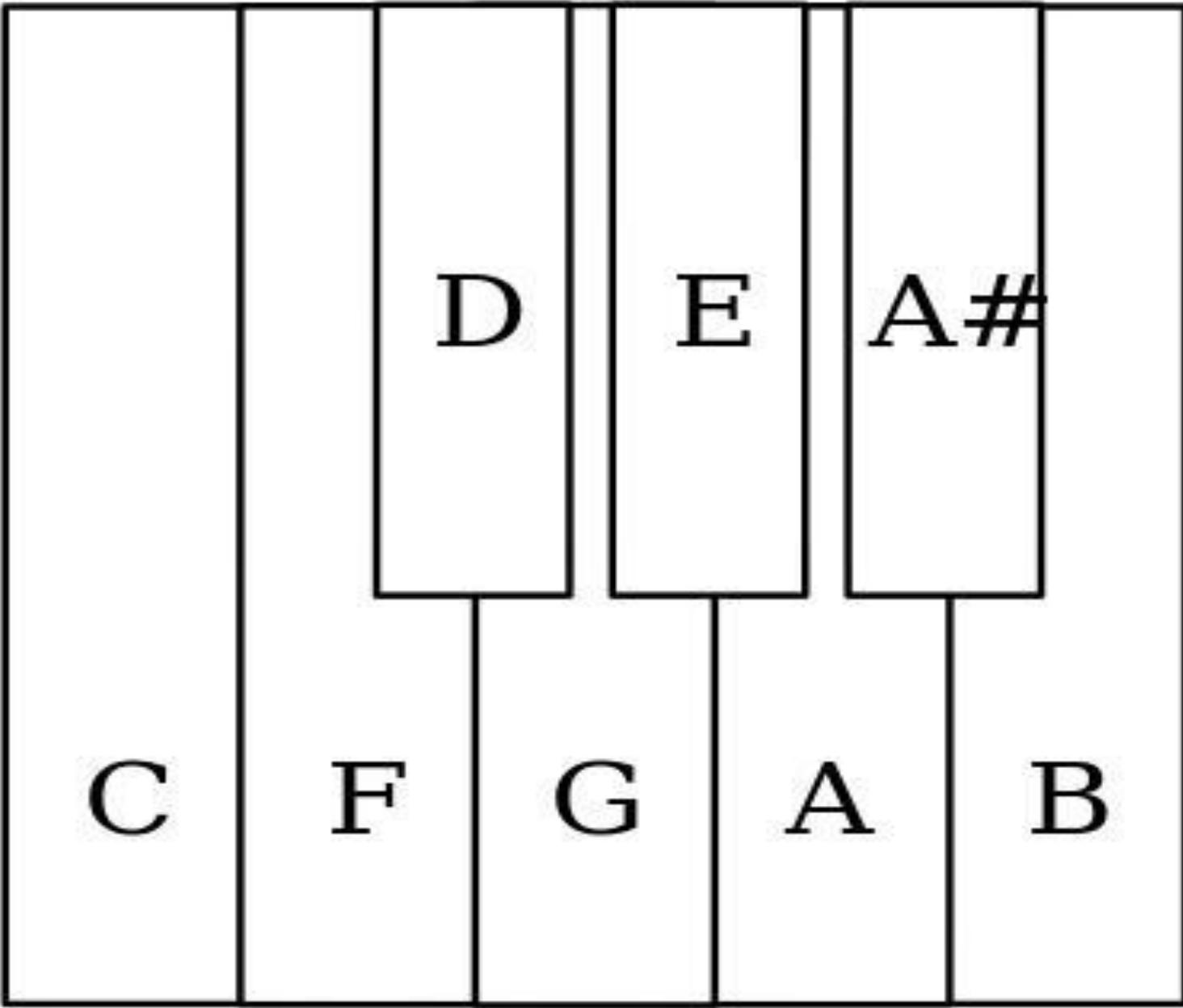
Broken Octave D

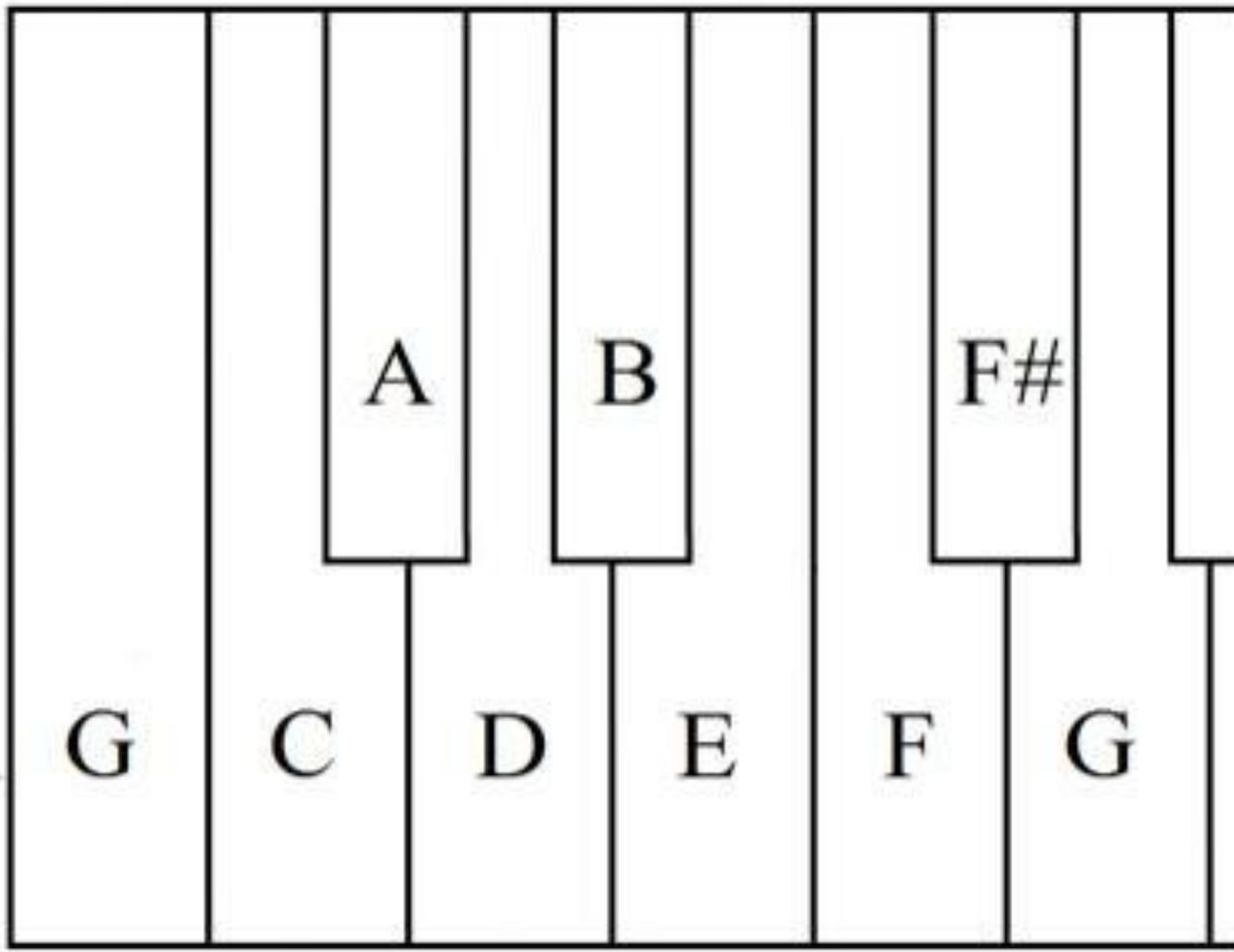


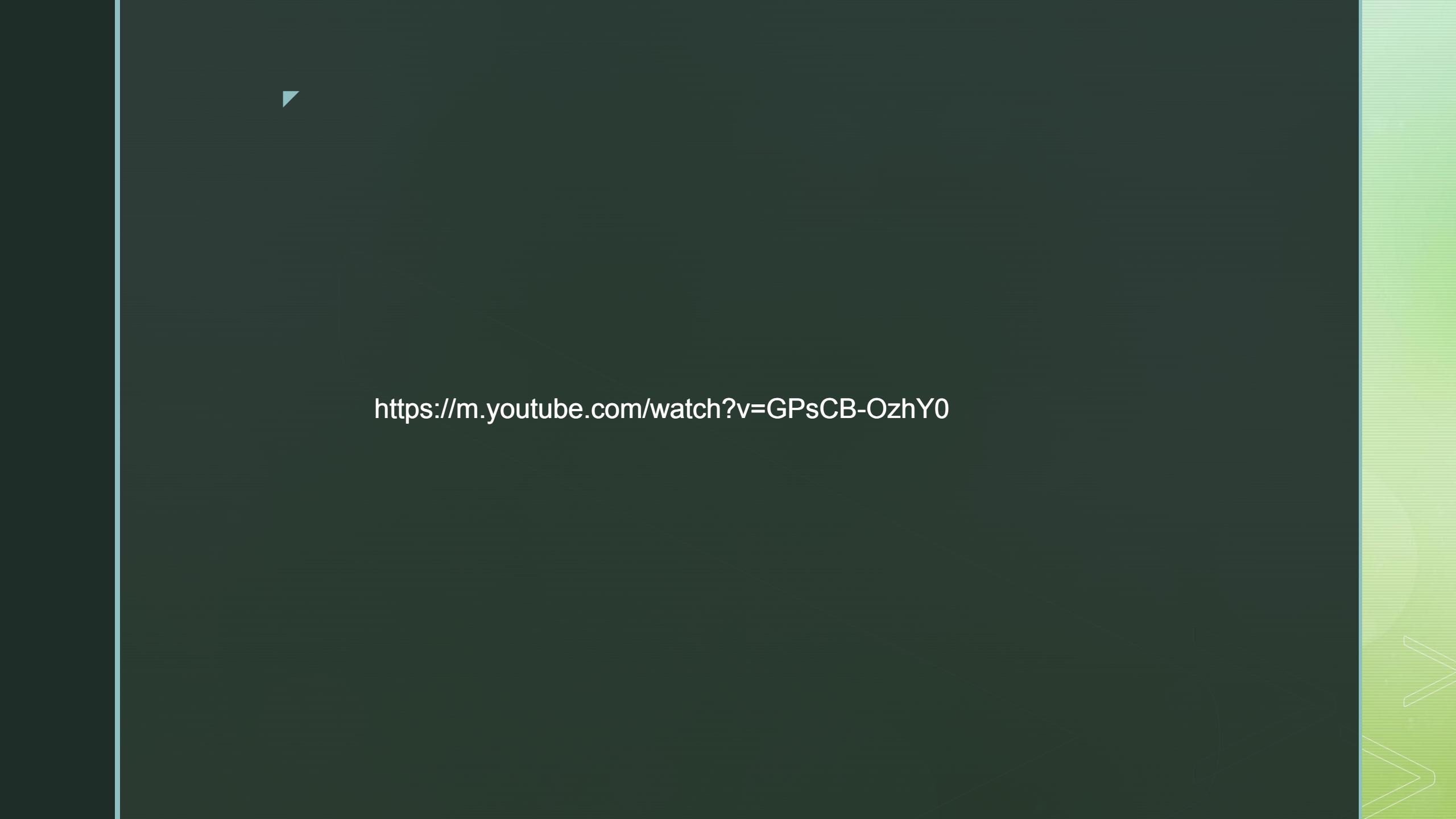
Ex. 1d

D

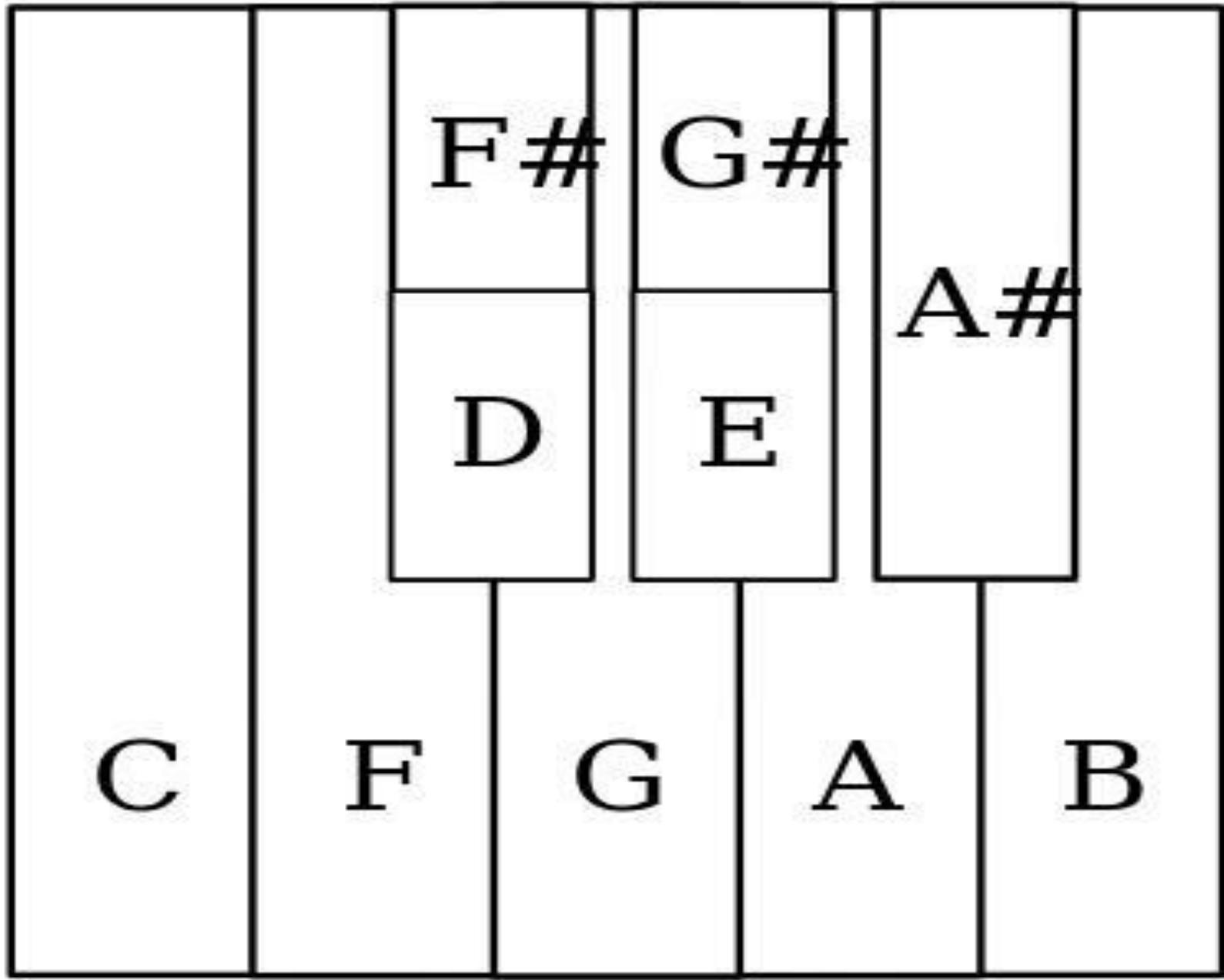


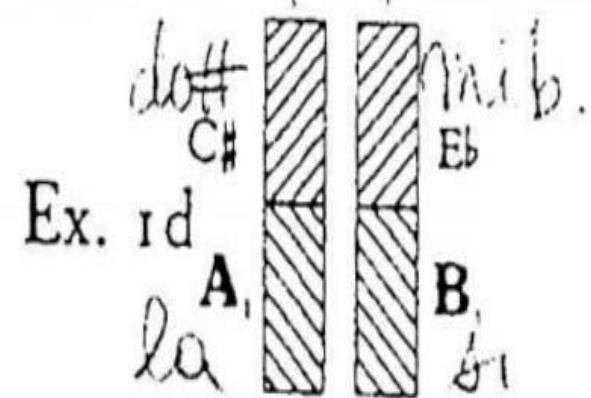
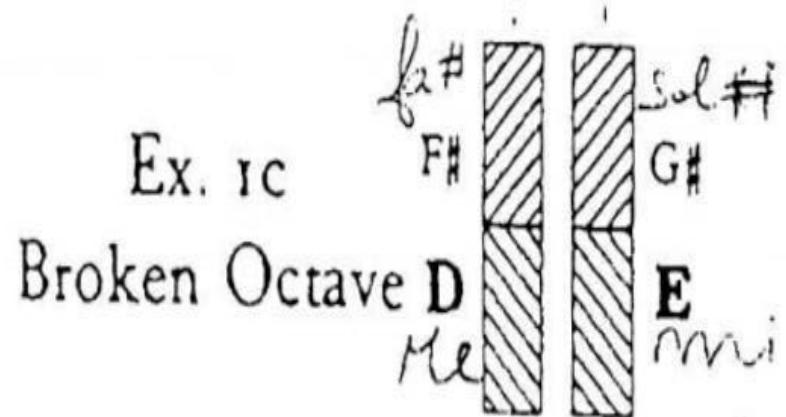
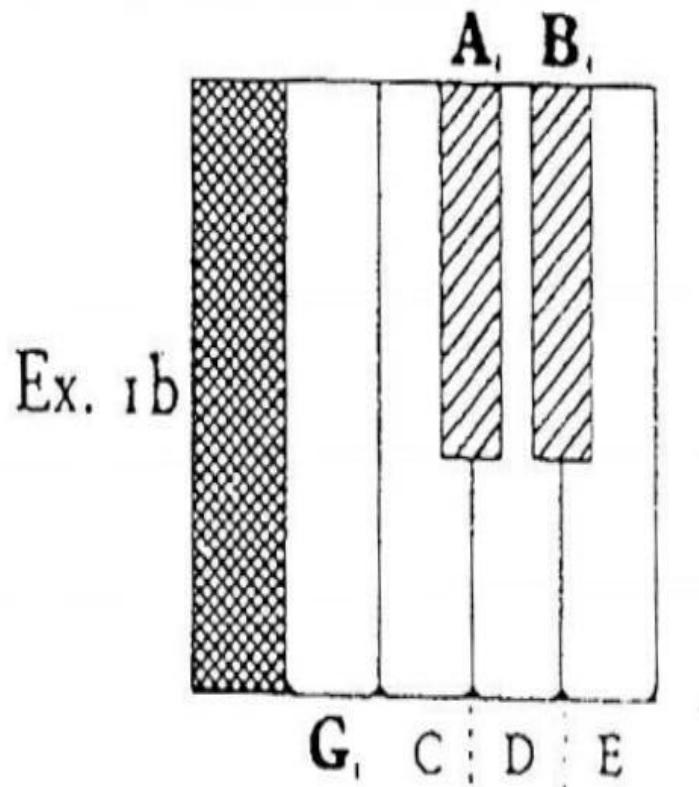
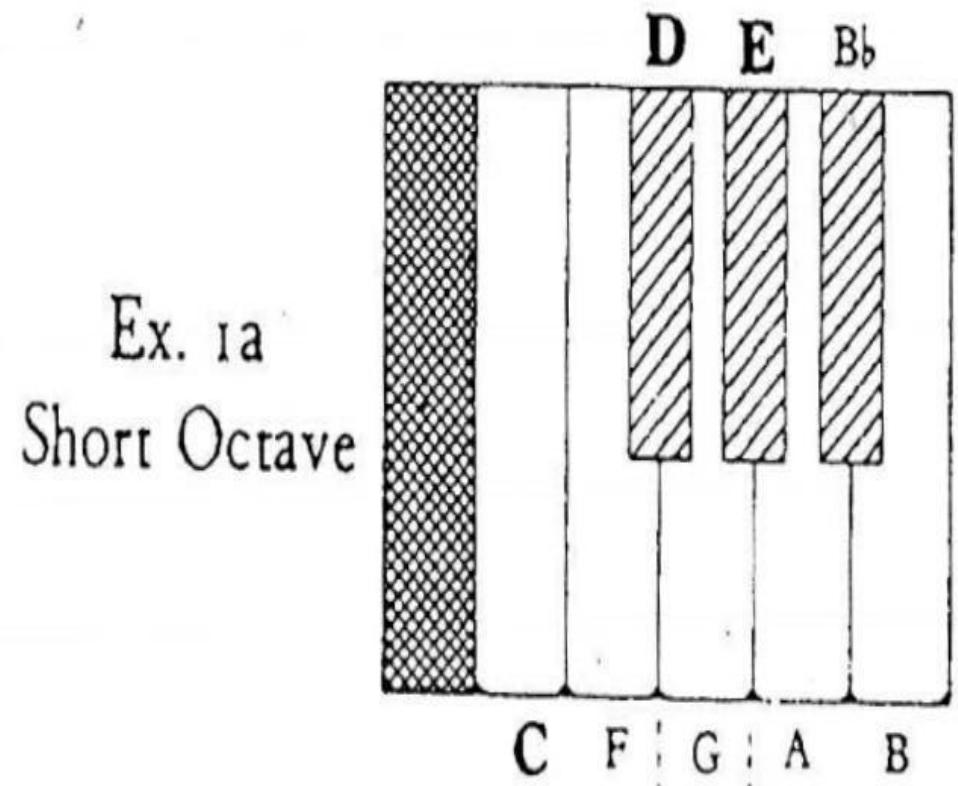


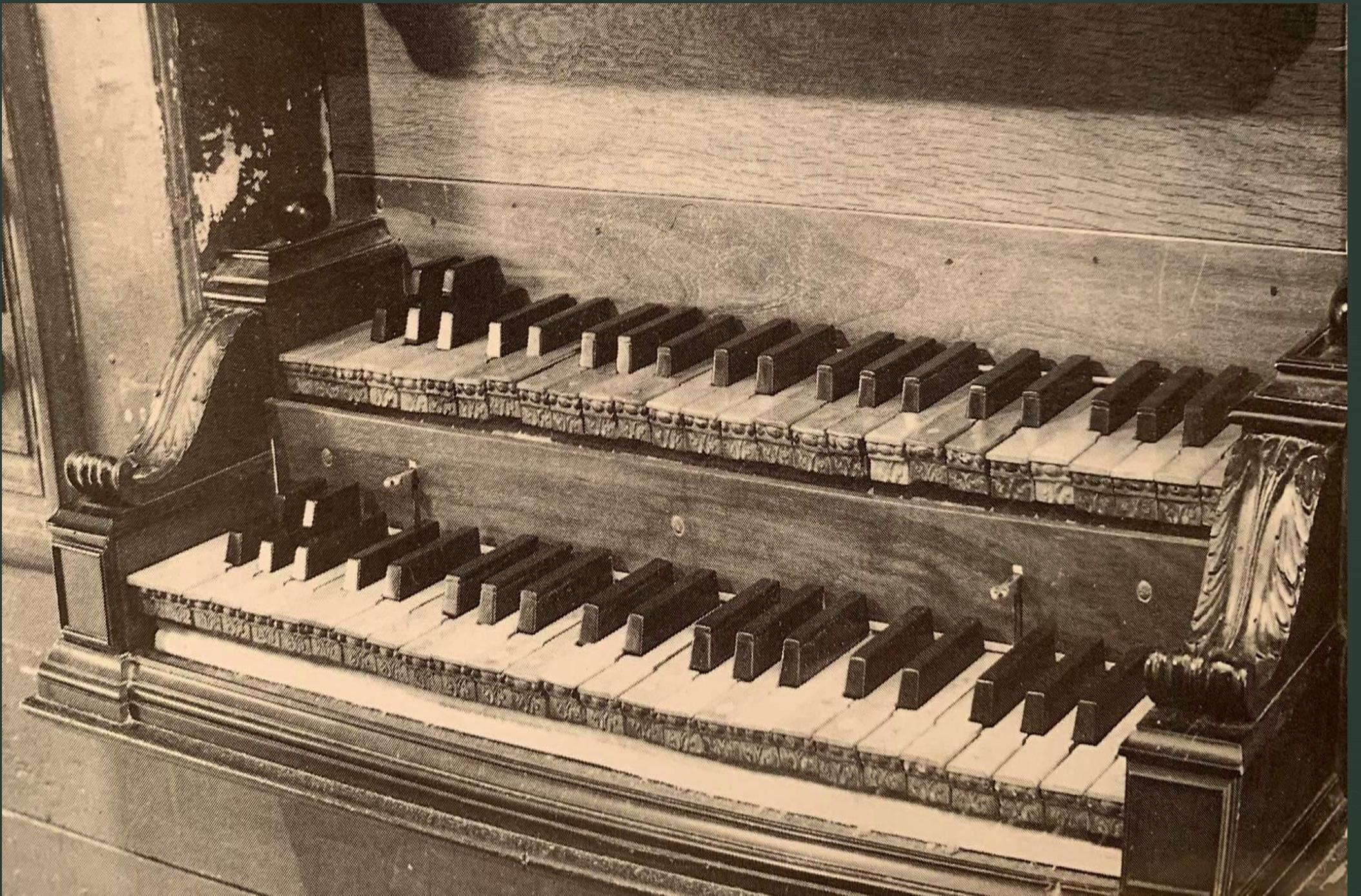


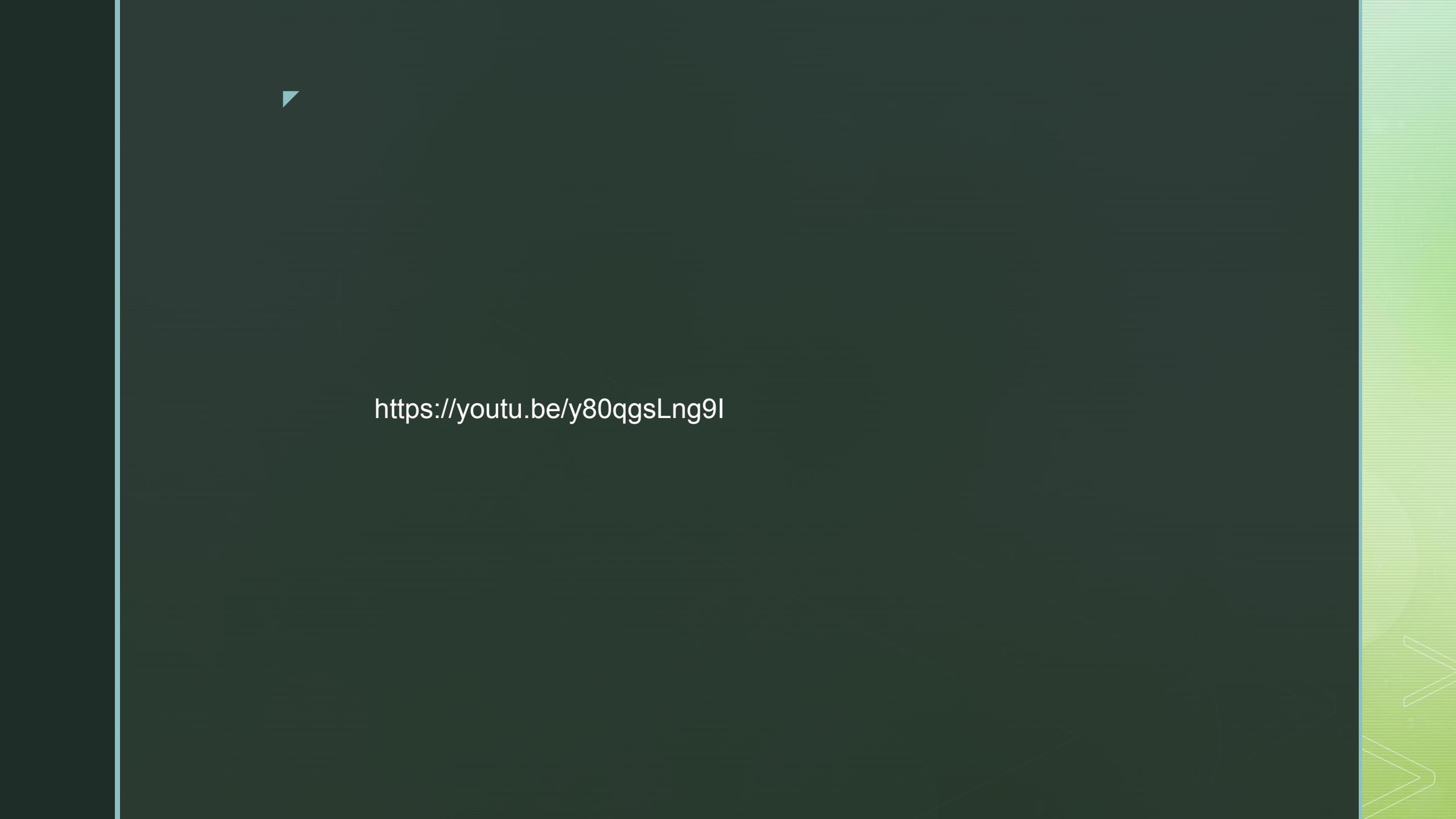


<https://m.youtube.com/watch?v=GPscB-OzhY0>









<https://youtu.be/y80qgsLng9I>

6. Variatie

Musical score for Variation 6, featuring two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The key signature changes throughout the piece. The score consists of three systems of music.

System 1: Starts with a treble clef, a key signature of one flat, and a bass clef. The music includes eighth-note patterns, sixteenth-note chords, and various rests.

System 2: Starts with a treble clef, a key signature of one sharp, and a bass clef. The music continues with eighth-note patterns and sixteenth-note chords.

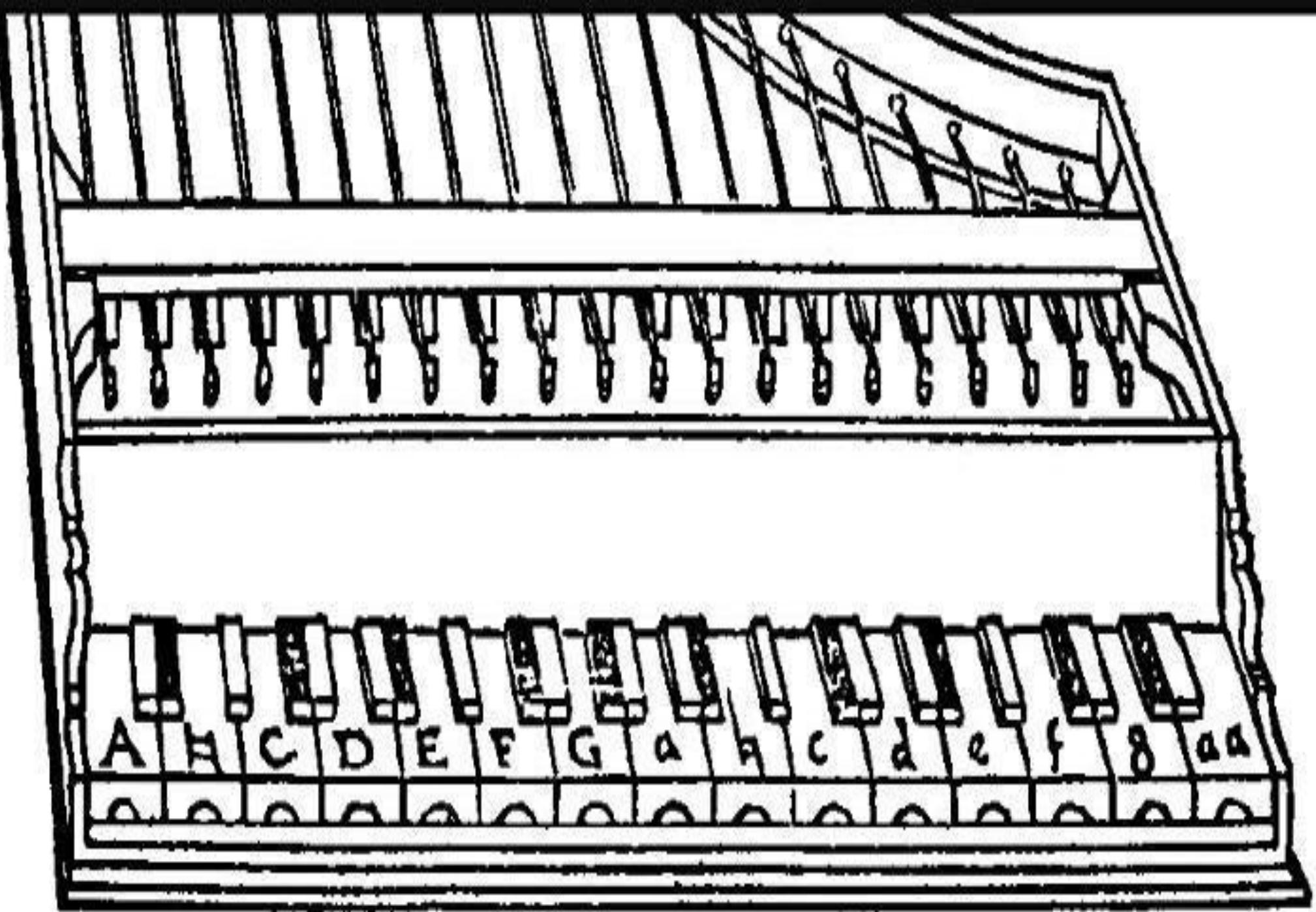
System 3: Starts with a treble clef, a key signature of one sharp, and a bass clef. The music concludes with a dynamic marking of f (fortissimo).

A musical score for piano, consisting of five staves of music. The top staff is in G major (one sharp) and common time. It features eighth-note patterns in the treble clef. The second staff is in A major (no sharps or flats) and common time, with sixteenth-note patterns in the bass clef. The third staff is in A major and common time, with sixteenth-note patterns in the bass clef. The fourth staff is in A major and common time, with sixteenth-note patterns in the treble clef. The fifth staff is in A major and common time, with sixteenth-note patterns in the bass clef.

A musical score consisting of six staves of music. The first three staves are in common time (indicated by a 'C') and the last three are in common time (indicated by a 'C'). The key signature changes throughout the piece. The music includes various note values such as eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines. The bottom right staff contains the text "PETER PHILIPS 1593".

KURZE OKTAV / SHORT OCTAVE (SM)

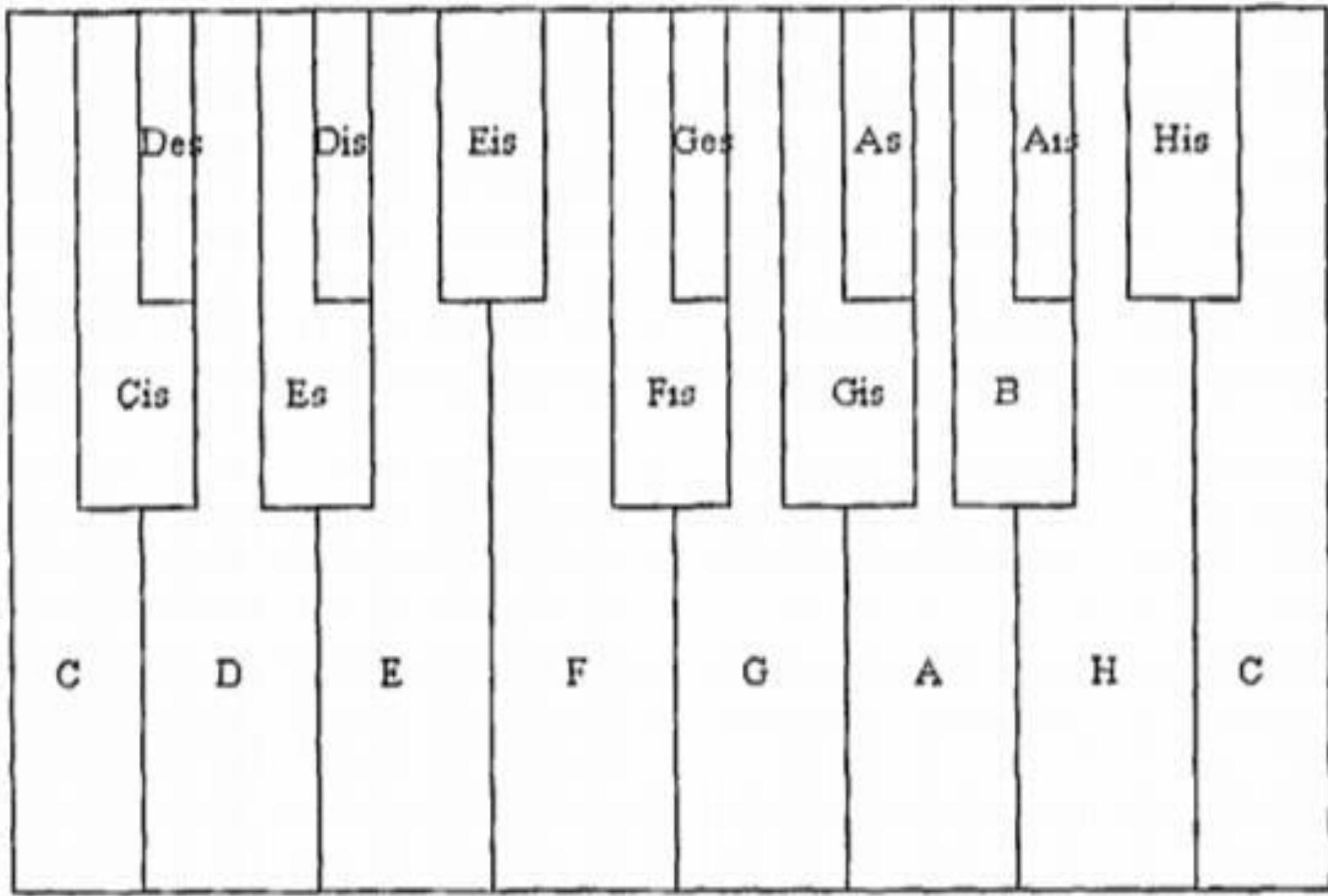
STEIGEND AB C / ASCENDING FROM C	4+ 3 2 3 2 1 2 1
	4+ 3 2 4 3 2 1 2
	4+ 3 2 5 4 3 2 1
STEIGEND AB D / ASCENDING FROM D	4+ 3 4 3 2 1 2 1
STEIGEND AB E / ASCENDING FROM E	4+ 5 4 3 2 1 2 1
	3+ 4 3 2 1 3 2 1



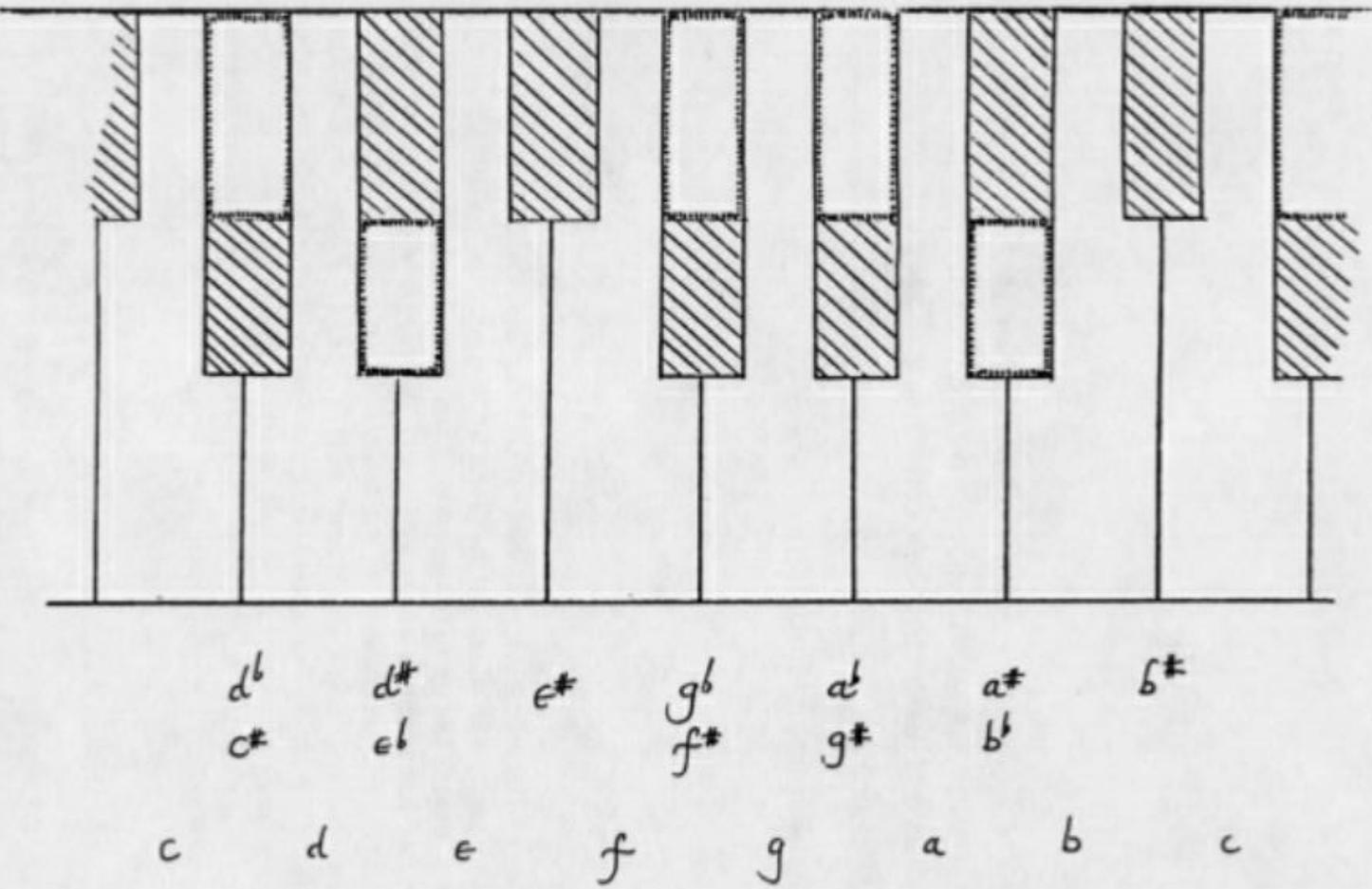


Dalla descrizione del cimbalo cromatico
 Aus der Beschreibung des chromatischen Cembalos
 Michael Praetorius, *Syntagma Musicum*, II, 1619

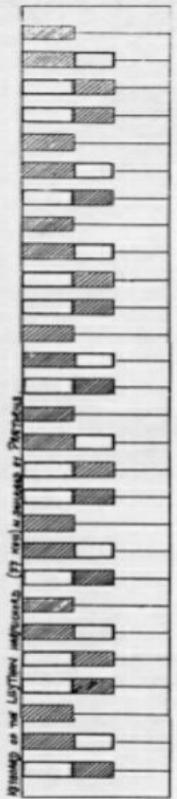




Luython Harpsichord as Described by Praetorius,
Syntagma Musicum, pt. 2, 64



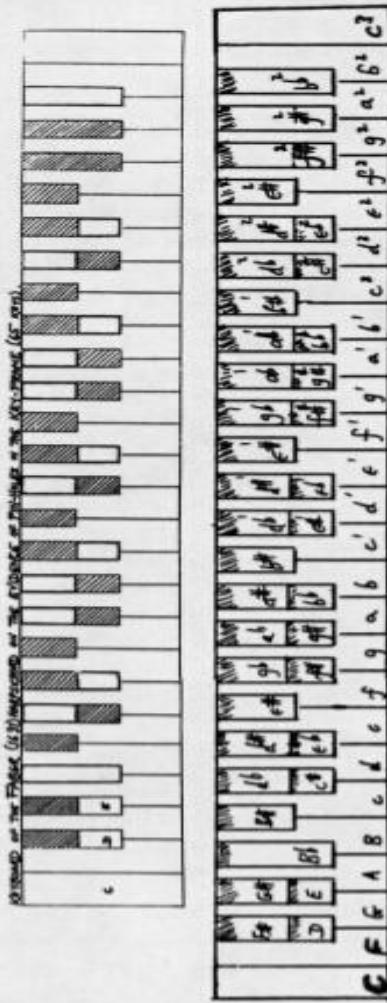
**Keyboard of the Luython Harpsichord (77 Keys) as
Described by Praetorius**



Diagram

Legend

Keyboard of the Faber (1631) Harpsichord on the Evidence of Pin-Holes in the Key Frame (65 Keys)







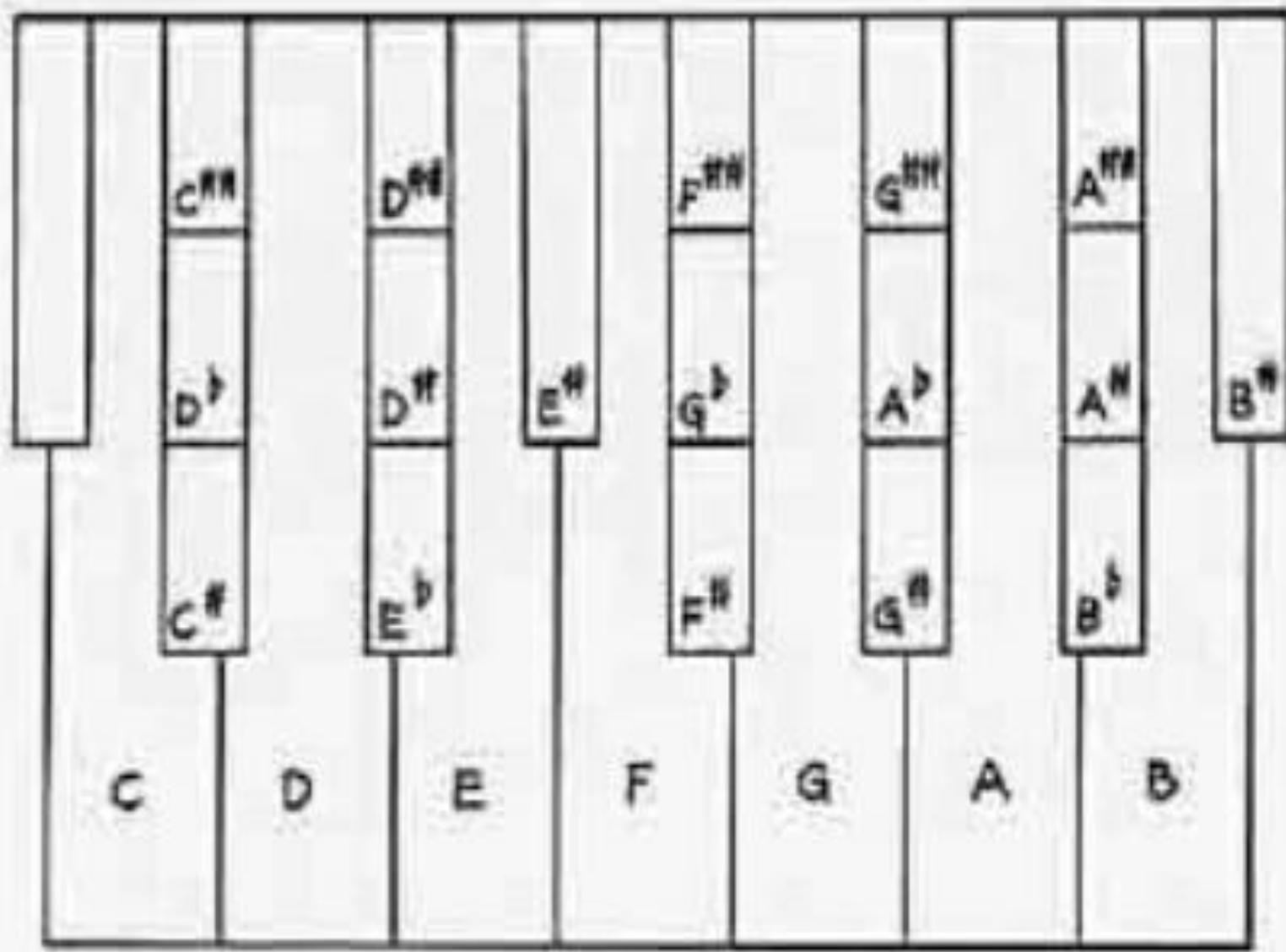
<https://youtu.be/7GhAuZH6phs>

Орган Antegnati в Церкви Св.Варвары в МанТуе,1565.
Здесь,в условиях среднетоновой темперации в $\frac{1}{4}$ с.к.,.
представлена хроматическая клавиатура с
распространенным типом «расщепленных» клавиш.
чёрные клавиши в данном примере реализуют звуки:
C # D#-Es F # G #-As Bb
На других инструментах с хроматической клавиатурой
также встречается «расщепленная» клавиша A #-Bb

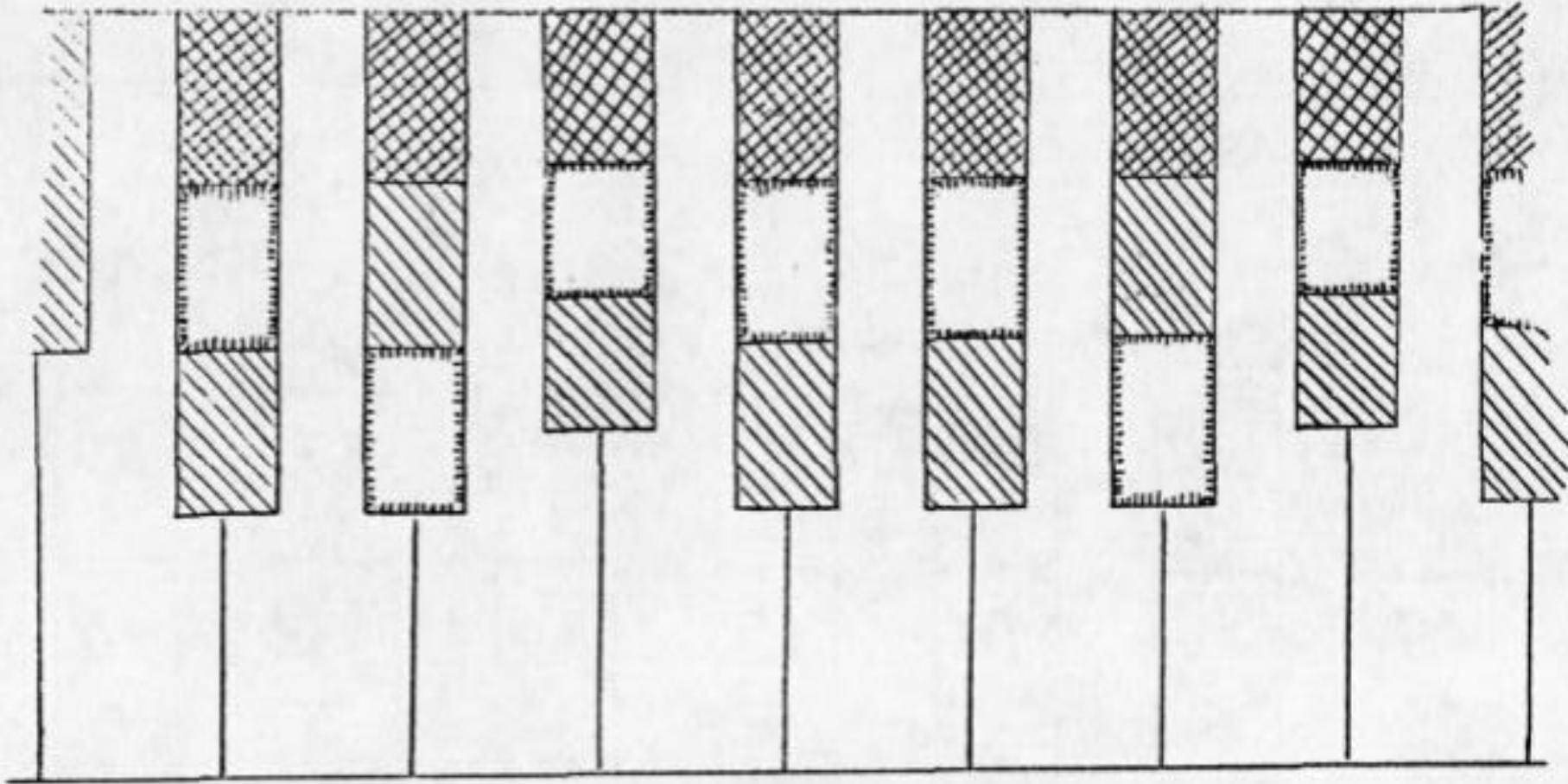
<https://youtu.be/hpDkbRpxwKw>

John Bull: Chromatic Fantasia on Ut, Re, Mi, Fa, Sol, La
Fitzwilliam Virginal Book I, 51 composed for Cembalo
Universale, a harpsichord with 19 divisions to the octave
tuned in meantone (all major thirds used are pure) Robert
Hill, harpsichord (after Giusti by K. Hill) in simulated
19-division meantone tuning

Fig. 3: Zarlino, 24-note keyboard (Domenico da Pesaro, 1548)



Zarlino/Domenico da Pesaro (1548)



FLATS

SHARPS

DOUBLE SHARPS

М. Мерсенн (17 в.), объединив тоны всех трёх древних родов, получил полную 24-ступенную четвертитоновую гамму (см. Четвертитоновая система):



М. Мерсенн. Из кн. "Harmonie universelle" (Paris, 1976, (т. 2), кн. 3, с. 171).

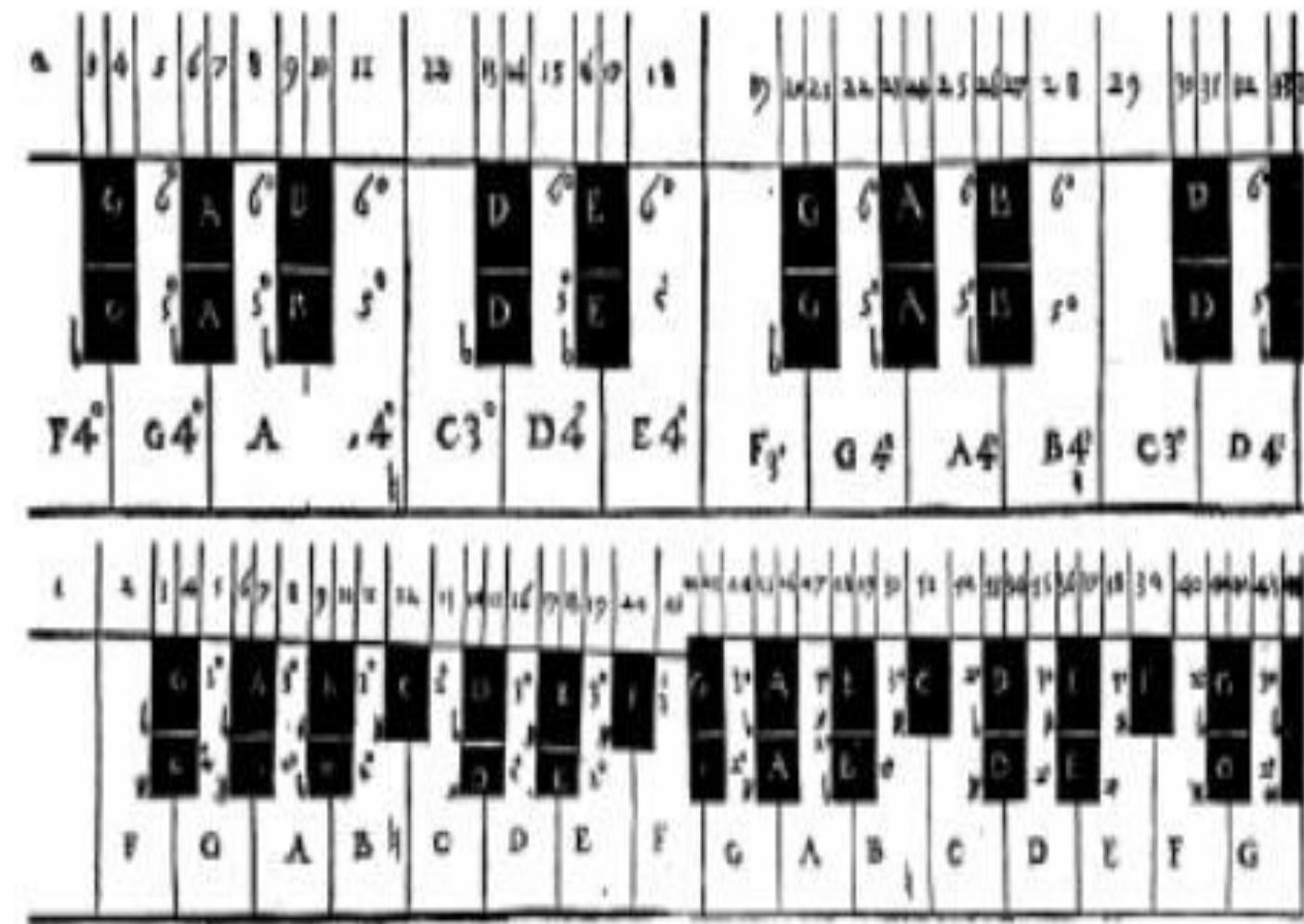
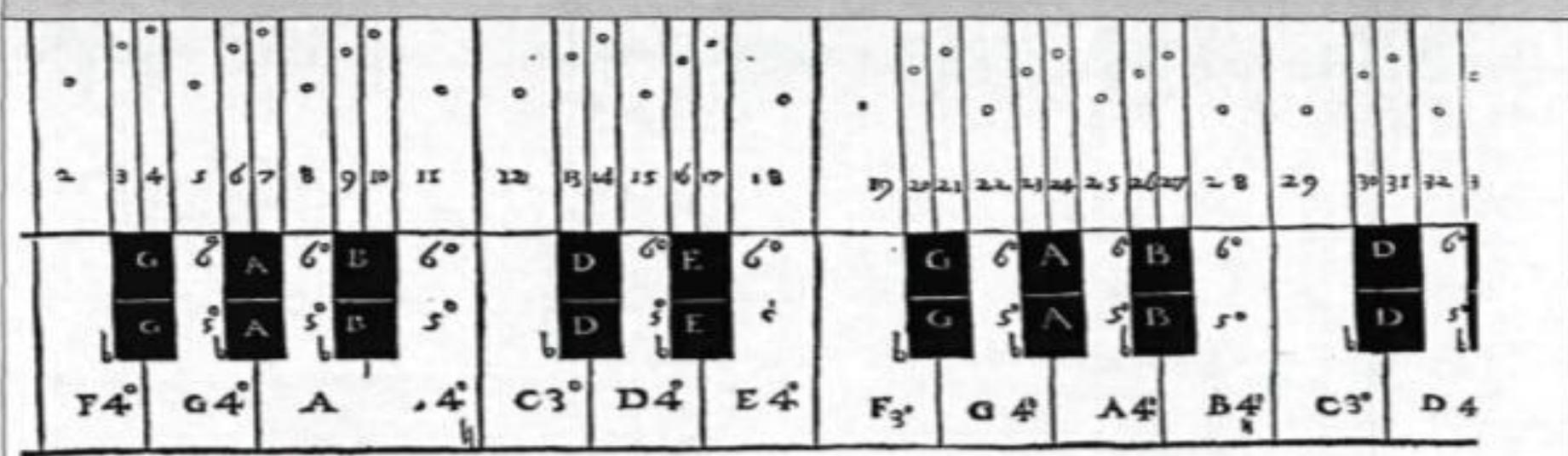


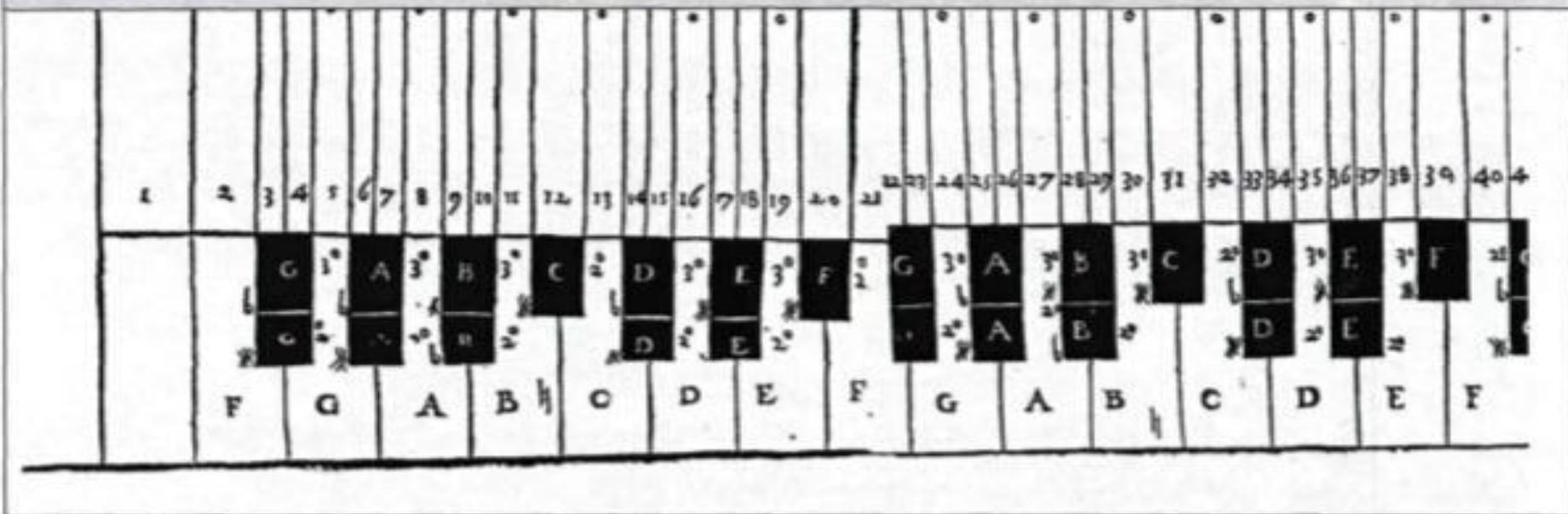
Рис 1. Диаграмма клавиатуры архиоргана Н. Вичентино

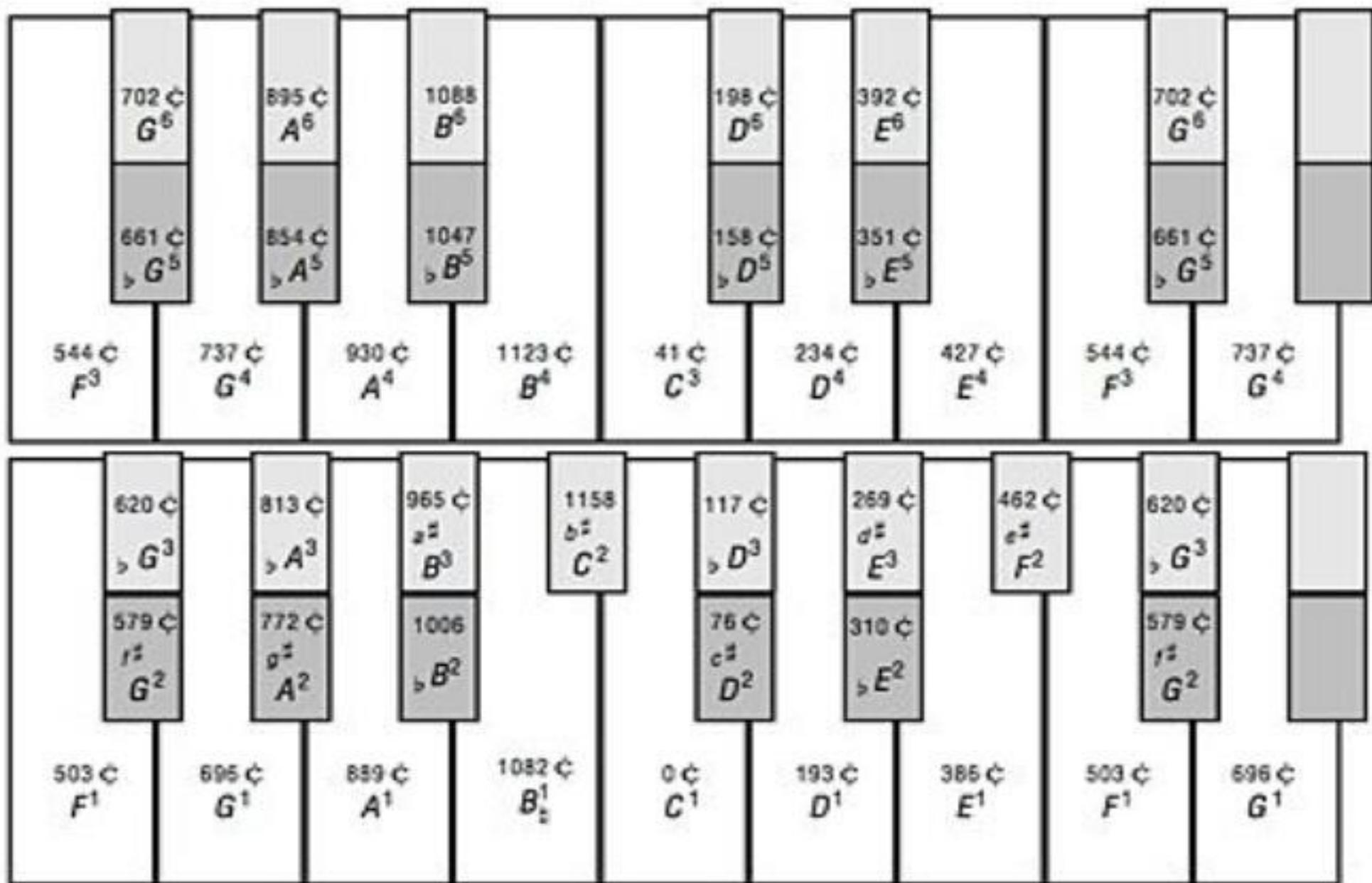
(Приводится по: Vicentino N. L'antica musica ridotta alla moderna prattica (1555). Faks-Nachdr. hrsg. von E.E. Louinsky. – Kassel-Basel. – 1959. – S. 328.)

Второй мануал



Первый мануал





https://youtu.be/luY9_1sB83I

Demonstration of the division of the tone, according to Nicola Vicentino, 1555. Performed on an Arciorgano by Johannes Keller

Nicola Vicentino: *Madonna il poco dolce*, performed by Johannes Keller on the 2016 arciorgano by Bernhard Fleig at the Schola Cantorum Basiliensis in Basel, Switzerland.

<https://m.youtube.com/watch?feature=youtu.be&v=bhGwjgZ8zIY>

Вичентино Мадригал Musica prisca caput на
Архичембало и Архиоргане в исполнении Й.Келлера
Демонстрация трех родов музыки-диатонического,
хроматического и энармонического

<https://youtu.be/l036JImOtM0>

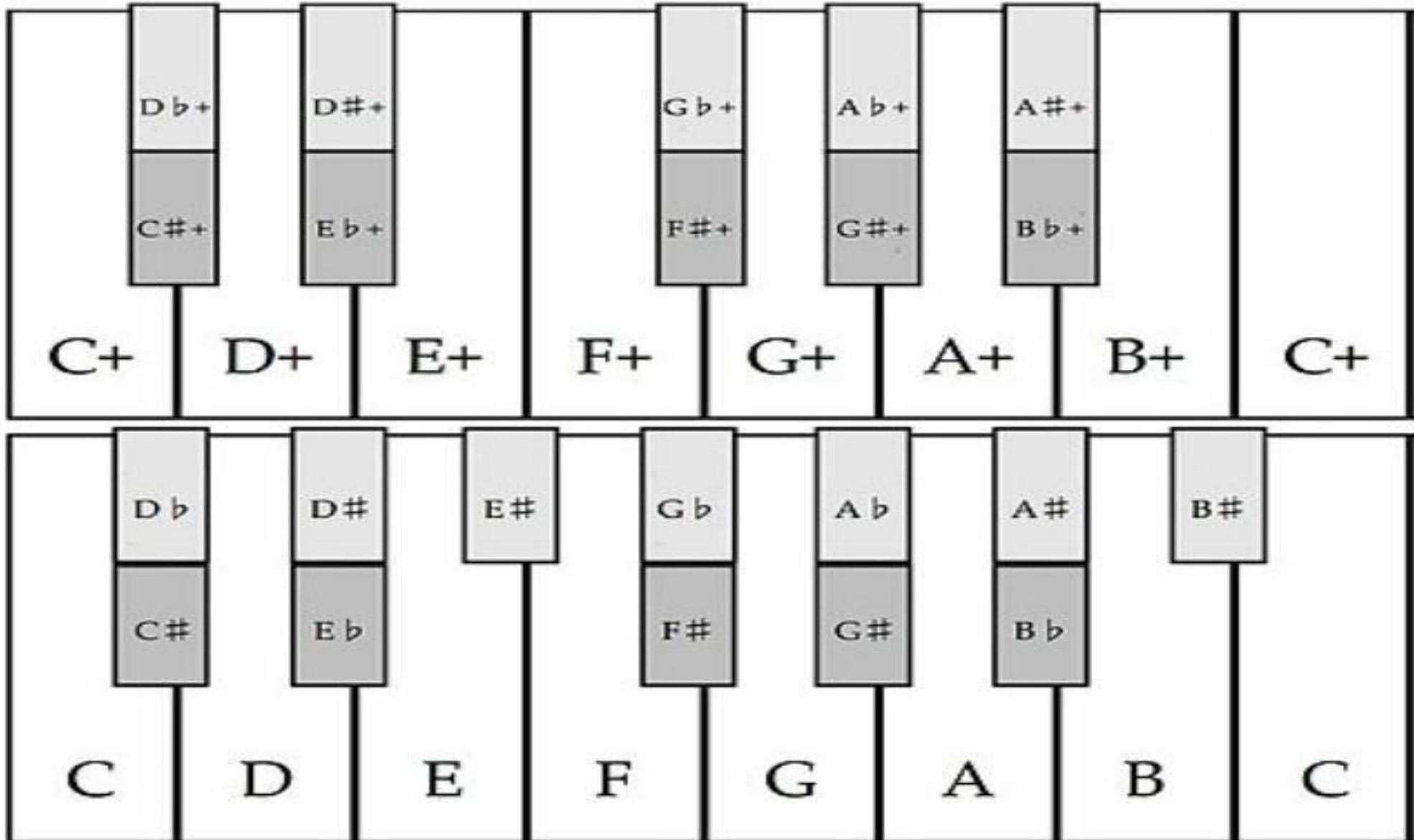
<https://www.youtube.com/playlist?list=RDbhGwjgZ8zIY&feature=share&playnext=1>

	2 D ^{bb} 5 C ^{##} 4 D ^b 3 C [#]	10 D ^{##} 7 E ^{bb} 8 D [#] 9 E ^b	12 F ^b 13 E [#]	15 G ^{bb} 18 F ^{##} 17 G ^b 16 F [#]	20 A ^{bb} 23 G ^{##} 22 A ^b 21 G [#]	28 A ^{##} 25 B ^b 26 A ^{##} 27 B ^b	
1 C	6 D	11 E	14 F	19 G	24 A	29 B	

<https://youtu.be/3JXaF7txUGI>

fragments by Ascanio Mayone for a treatise about a 31-tone keyboard instrument called "La Sambuca Lincea" by Fabio Colonna and Scipione Stella. Played in meantone temperament. Played by Johannes Keller. Harpsichord by Tony Chinnery (after Grimaldi), keyboard by Markus Krebs.





The 1606 clavemusicum omnitonum by Vito Trasuntino in Bologna, Italy, at the Museo internazionale e biblioteca della musica.

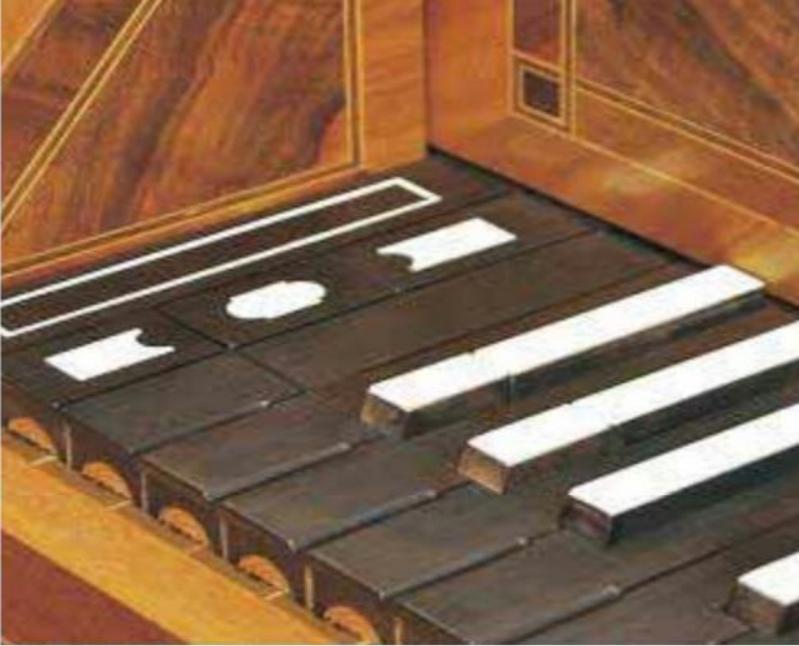
<https://youtu.be/Tn0VZInlhoo>

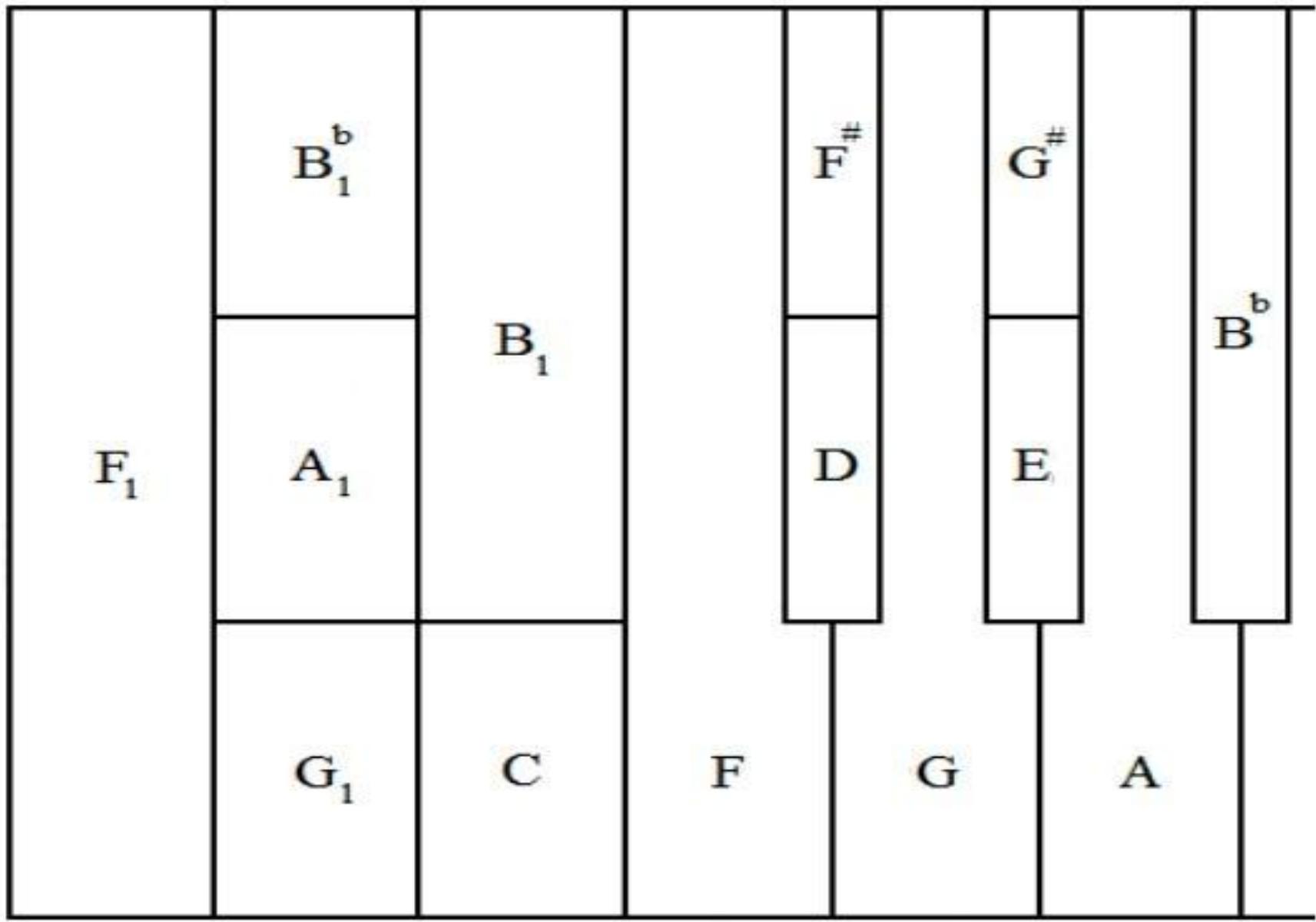
Giovanni Battista Benedettis chord progression, raising in syntonic commas. Played on the "Supercembalo" (31-key Clacemusicum on top of a 24-key Cembalo Cromatico), tuned in an Just Intonation tuning similar to EDO 53.

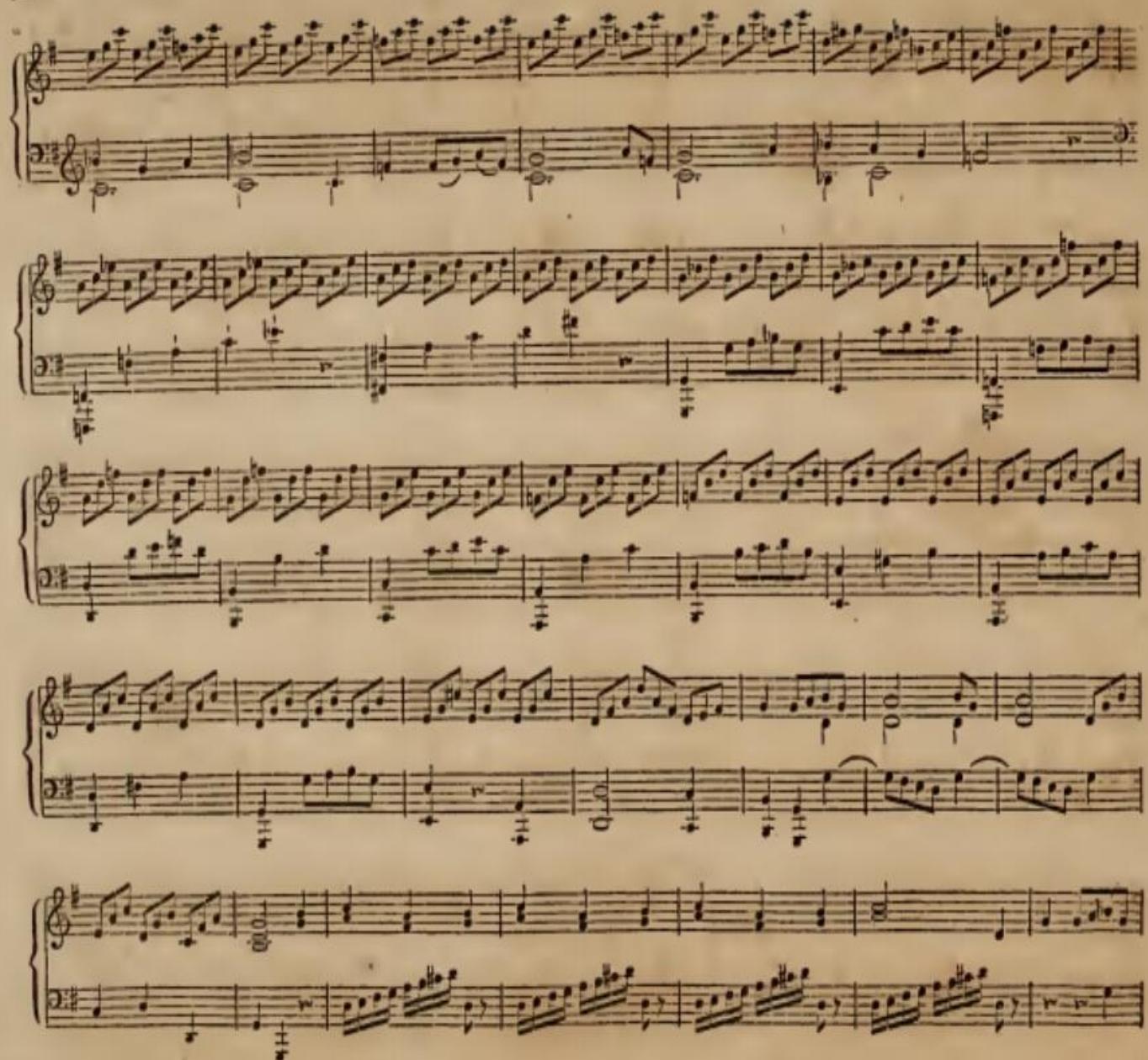
Johannes Keller and Eva-Maria Hamberger. Recording Caspar Johannes Walter (March 2017).

Подобный эффект разницы строя 1 и 2 мануалов мог быть на 2-мануальных Архичембalo и Архоргане Вичентино и на энармонических инструментах Трасунтино









SIEBEN SONATEN

um 1765–1772

SONATE in e

Hoboken XVI:47

Adagio

1.

13

17

20

21

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). Measure 109 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note chords in the bass. Measure 110 continues the sixteenth-note patterns. Measure 111 shows a transition with eighth-note chords and sixteenth-note patterns. Measure 112 features eighth-note chords and sixteenth-note patterns. Measure 113 includes eighth-note chords and sixteenth-note patterns. Measure 114 begins with eighth-note chords and ends with a dynamic instruction *pp*. Measure 115 concludes with eighth-note chords.

π pp
 Var. IX *nostromo*

 Var. X *pp, m*
walzerme

pp

 Var. XI

<https://youtu.be/LwYQhCFiczl>

Tom Beghin's lecture about the bluray box set released on Naxos in 2009 with all the works for solo keyboard composed by Haydn.

Демонстрация «Венской короткой октавы»
15-16 минута



