

celerimis clausulis expressa, ita eas quadrato inferes. Cùm prima nota cantus semibreuis sit posita in b. quares vltimam clauem b in fronte quadrati occurrentem; in primo spacio huius columnæ per lineolam determinabis semibreuem, cùm verò secunditactus notæ sint partim semiminimæ, partim fusæ, pro semiminima in b in secundo tactus spacio lineolam determinabis semiminimæ respondentem, vel quod idem est $\frac{1}{2}$ spacij tactus partem ferè occupantem; cùm verò prima fusarum in g posita sit, quere columnam g, ibique in secundo spacio tactus in secunda linea lineolam fac $\frac{1}{2}$ partem spacij tactus vniusterè æquantem, sequentem fusam in a, referes lineola in columna a secundi spatij tactus in medio secundi spatij ordinatam, & sic ordine secundùm notarum ascensum progredieris, donec omnes notas singulis locis in quadrato correspondētibus aptè inserueris; prodibitque quadratum phonotacticum præcedens; in quo quæcunque hucusque dicta sunt, præcisè exhibentur. Quare illud cum præcedente cantilena sedulo vt conferas suadeo; Ex hoc enim vnico paradigmatè nullo negotio alia omnia comprehendes.

Diuisum itaq; & præparatum dicta ratione quadratum phonotacticum cylindro circumduces, vel etiam totum eidem agglutinabis. Hoc enim peracto, dentes ferreos cylindro infiges iuxta notas in quadrato per lineolas expressas. Semibreues notæ debent habere dentem limatum politumque tantæ longitudinis, quanta est lineola eum repræsentans. Verùm hic dentes ad meliorem rerum intelligentiam apponere volumus. A refert semibreuem, b minimam, c semiminimam, d fusam, e semifusam, debent autem omnes eiusdem altitudinis extra cylindrum eminere perfectè æqualitate.



Consistit enim in hoc negotio totius harmoniæ perfectio. Cùm igitur iam in cylindro longitudines locaque singulorum dentium lineolis perfectè sint expressa, nihil aliud faciendū est, nisi vt dentes prius præparati & affabrè facti singulis suis locis ritè infigantur, & habebimus cylindrū omnibus numeris absolutum; Vides igitur quomodo promotò manubrio cylindri totius simul cylindrus moueatur, muteturque, palmularum ferreis linguis semper immotis manentibus.

Si quis vero ingeniosa præludia, quas *Toccatas*, siue *Ricercatas* vocant, in cylindrum phonotacticum transferre vellet; is cylindrum ampliorem conficiat, 100 videlicet temporum capacem apparet; cuiusmodi hic vnā apponendam duxi, à Gaspare Kerll, Serenissimi Archiducis Leopoldi, Mecænatis nostri munificentissimi, Organædo, Musico eximio compositam, in quâ tanquam in idea quadam elucescit absolutissimi huiusmodi styli ratio, dignissima proinde quam ingeniosus opifex tum in automatis artificiosè concinnandis, tum in Organis industria manu exhibeat.

Ricerca in Cylindrum phonotacticum transferenda.

The image displays a page of handwritten musical notation from a manuscript. At the top, the title "Lib. IX. *Magia Phonocamplica.*" is written in a cursive hand, followed by the page number "317". The musical score itself is organized into 12 horizontal staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is highly stylized, using diamond-shaped notes and stems. The music is written in a single system across the page. The notation includes various musical symbols such as slurs, accidentals, and rests. The overall appearance is that of an early printed or handwritten musical score.

318 *Musurgia Vniuersalis sine Artis Consoni & Dissoni*

This image displays a page of handwritten musical notation, identified as page 318 from the work 'Musurgia Vniuersalis sine Artis Consoni & Dissoni'. The score is organized into four systems, each consisting of three staves. The notation is written in a historical style, featuring diamond-shaped note heads and stems. The first staff of each system typically begins with a clef and a key signature. The music is characterized by a variety of rhythmic values and melodic lines, with some notes beamed together. The paper shows signs of age, with some staining and wear, particularly in the lower right quadrant.

A handwritten musical score consisting of 12 staves. The notation is a form of shorthand, likely representing a vocal line, with notes and rests written on five-line staves. The score is organized into measures by vertical bar lines. The first seven staves contain the main body of the piece, while the last five staves appear to be a concluding section or a separate part, possibly a chorus or a final cadence. The notation includes various note values, rests, and some decorative elements like slurs and ornaments. The paper shows signs of age, including some staining and a small brown mark on the seventh staff.