I-Rama-A-Ms. 4912.

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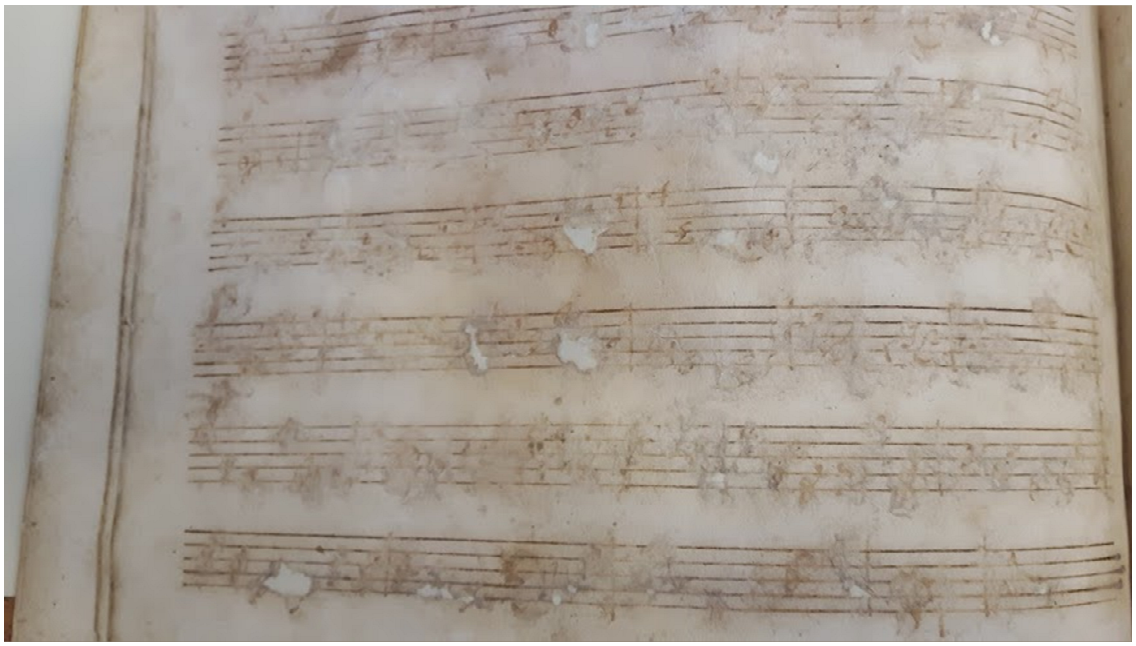
Manuscript I-Rama-A-Ms. 4912.

Since the 1960s, the manuscript I-Rama-A-Ms. 4912 has been in the Biblioteca of the Accademia Santa Cecilia in Rome. Before, it was in the estate of conductor Vincenzo Bellezza (1888 – 1964). It is not known when and where Bellezza acquired it.

The manuscript, in very fragile condition, was restored c. 2015. As can be seen on the Pdf, which was made prior to the restoration, parts of the paper were missing, and there were holes in some of the pages. The paper has been cleaned with some sort of chemical process. The Pdf (see the link below) gives invaluable information on the state of the manuscript before it was restored. On the Pdf it can be seen that part of the information (the tablature) is washed away from some of the pages, while other pages are well readable.

The manuscript counts 238 pages. During the restoration the last section was split in two parts, and one of these smaller sections was moved to the beginning of the manuscript, probably because the restorer thought that it would have been like that originally. The problem is that it is unknown whether that is true or not. Therefore, it would have been better to keep the order as it was before the restoration. No documentation seems to have been made, describing the restroration process. The Pdf has only 230 pages, and in the list below it can be seen that 8 pages are missing. All the missing pages do not contain any music, but only empty tablature staves. On 11 July 2018, Annalisa Bini, then the director of the Biblioteca of the Accademia Santa Cecilia, has corrected the foliation with pencil on the right-hand pages of the manuscript in its current state. This numbering is based on the Pdf of the manuscript.

I-Rama-A-Ms. 4912. The new 'paper', added at the restoration, can be seen at the top and the bottom.



I-Rama-A-Ms. 4912, page 8 (fol. 4v) with holes and repairs.

The tablatures are written in two different hands. Scribe A mainly copied works from printed books by Bartolotti (c. 1655), and Corbetta (1643, 1648, and 1671), probably in the last quarter of the seventeenth century. Scribe B has written in (copied?) works, some of which, or all, may have been composed at a later date. At some of these works the name of composer (Domenico) Rainer appears.

To avoid confusion with referring in future research, it would be advisable to either use the page numbering from the Pdf (from which 8 'empty' pages are missing), or, perhaps even better, to use the foliation as it is since July 2018 ('current foliation'). Until now, no copies (on Pdf) of the

manuscript in its current state seem to have been made available by the Bibliomediateca. The list below can at least serve to determine the correct page (or folio) numbers.

The manuscript should be accessible on the site of the Biliomediateca Santa Cecilia: http://bibliomediateca.santacecilia.it/bibliomediateca/cms.view?munu_str=0_1_0_4&numDoc=20&physDoc=14398&pflag=personalizationFindBiblioteca. It seems, however, that for a longer time the Biblomediateca is having problems with their online viewer. Therefore Renato Meucci, now the director of the library, has allowed me to temporarily make the Pdf available on my website for free download (but not for any commercial use): http://www.lexeisenhardt.com/file/A-Ms-4912.pdf

After my visit to the Bibliomediateca (on 10 and 11 July 2018) I made the following list. The remarks concern the manuscript as it is now, after restoration.

Foliation Ms. after restoration (c. 2015-16)	Page in PDF, remarks, scribe (A or B)	Current foliation, based on the Pdf (written in the ms. July 11, 2018, by Ms. Annalisa Bini)
1r	p. 223, empty or vanished, A?	116r
1v	p. 224, only little parts legible, A?	116v
2r	p. 225, id., A?	117r
2v	p. 226, id., A	117v
3r	p. 227, illegible, A	118r
3v	p. 228, id., hardly anything legible, A	118v
4r	p. 229, illegible, A	119r
4v	p. 230, illegible, A	119v

Then follows the first page of the manuscript (as before restoration):

5r	p. 1, illegible, A?	1r
5v	p. 2, id., A?	1v
6r	p. 3, id., A?	2r
6v	p. 4, id., A?	2v
7r	p. 5, id., A?	3r
7v	p. 6, id., A?	3v

8r	p. 7, small bits legible, B	4r
8v	p. 8, small bits legible, B	4v
9r	p. 9, id., B	5r
9v	p. 10, illegible, B?	5v
10r	p. 11, id., A	6r
10v	p. 12, ‘Alemanda’, Corbetta (1643), p.47, A	6v
11r	p. 13, ‘Alemanda’ continued, A	7r
11v	p. 14, ‘Sarabanda’, Corbetta (1643), p. 49, A	7v
12r	p. 15, ‘Alemanda d’ Rainer, B	8r
12v	p. 16, ‘Sarabanda’, B	8v
13r	p. 17, ‘Capriccio’, B	9r
13v,	p. 18, Capriccio continued, B	9v
14r	p. 19, Capriccio continued, B	10r
14v	p. 20, [Alemanda], B	10v
15r	p. 21, ‘Presto – Grave assai – Allegro’, B	11r
15v	p. 22, [Giga, Sarabande], B	11v
16r	p. 23, [Gavotta], unnamed sketchy notes, B	12r
16v	p. 24, ‘Giga del Rainer’, B	12v
17r	p. 25, Giga continued, Minuet, B	13r
17v	p. 26, ‘Preludio’, Bartolotti (c. 1655), p. 54, A	13v
18r	p. 27, ‘Preludio’ continued, A	14r
18v	p. 28, ‘Alemanda’, A, page marked with a sticker which reads *D* (alfabeto for A minor)	14v
19r	p. 29, Alemanda continued, A	15r
19v	p. 30, barely legible, A	15v
20r	p. 31, id., A	16r
20v	p. 32, partly legible, ‘Corrente’, A	16v
21r	p. 33, id., Corrente continued, ‘Alemanda’, A	17r
21v	p. 34, clearly legible, ‘Toccata’, A	17v
22r	p. 35, Toccata continued, A	18r
22v	p. 36, Toccata continued, A	18v
23r	p. 37, Toccata continued, A	19r
23v	p. 38, ‘Alemanda’, Bartolotti (c. 1655), p. 55, A	19v
24r	p. 39, Alemanda continued, A	20r

24v	p. 40, ‘Gigue’, Bartolotti (c. 1655), p. 57, A	20v
25r	p. 41, Gigue continued, A	21r
25v	p. 42, [Prelude], or [Fantasia], B	21v
26r	p. 43, [Prelude] continued, ‘Corrente del Rainer’, B	22r
26v	p. 46(!), empty (22r shines through)	22v
27r	p. 47(!), empty	23r
27v	p. 44(!), empty	23v
28r	p. 45(!), sticker reading *+* (alfabeto for E minor) (24v shines through)	24r
28v	p. 48, ‘Preludio’, Bartolotti (c. 1655), p. 1, A	24v
29r	p. 49, Preludio continued, A	25r
29v	p. 50, ‘Gavotta’, Bartolotti (c. 1655), p. 2, A	25v
30r	p. 51, ‘Sarabanda’, Bartolotti (c. 1655), p. 3, A	26r
30v	p. 52, ‘Alemanda’, Bartolotti (c. 1655), p. 2, A	26v
31r	p. 53, Alemanda continued, A	27r
31v.	p. 54, ‘Corrente’, Bartolotti (c. 1655), p. 3, A	27v
32r	p. 55, Corrente continued, A	28r
32v	p. 56, Gigue, Bartolotti (c. 1655), p. 7, A	28v
33r	p. 57, Gigue continued, A	29r
33v	p. 58, empty	29v
34r	p. 59, empty	30r
34v	p. 60, empty	30v
35r	p. 61, empty	31r
35v	p. missing from Pdf	31v
36r	p. missing from Pdf	32r
36v	p. 62, empty	32v
37r	p. 63, empty	33r
37v	p. 64, empty	33v
38r	p. 65, empty. Backside of sticker with *B* (alfabeto for C major)	34r
38v	p. 66, ‘Preludio’, Bartolotti (c. 1655), p. 26, A	34v
39r	p. 67, Preludio continued, A	35r
39v	p. 68, Preludio concluded, A	35v
40r	p. 69, ‘Minuette’, Bartolotti (c. 1655), p. 37, A	36r
40v	p. 70, ‘Alemanda’, Bartolotti (c. 1655), p. 32 (engraved as p. 33), A	36v
41r	p. 71, ‘Sarabanda’, Bartolotti (c. 1655), p. 35, A	37r
41v	p. 72, ‘Capriccio’, Bartolotti (c. 1655), p. 32 (engraved as p. 33), A	37v

42r	p. 73, Capriccio continued, A	38r
42v	p. 74, ‘Alemanda’, Bartolotti (c. 1655), p. 34, A	38v
43r	p. 75, Alemanda continued, A	39r
43v	p. 76, ‘Gigue’, Bartolotti (c. 1655), p. 38, A	39v
44r	p. 77, Gigue continued, A	40r
44v	p. 78, ‘Alemanda del Rainer’, B	40v
45r	p. 79, Alemanda continued,	
	‘Corrente dell’istesso’. B	41r
45v	p. 80, ‘4 Minuetti del Rainer’, B	41v
46r	p. 81, Minuetti continued, B	42r
46v	p. 82, Minuet, ‘Sarab. In tempo di Minuet’, B	42v
47r	p, 83, [Alemanda], B	43r
47v	p. 84, empty but 47r shines through,	43v
48r	p. 85, empty (?) but 48v shines through.	
	Backside of sticker *G* (alfabeto F major)	44r
48v	p. 86, ‘Alemanda’, Corbetta (1648), p. 48, A	44v
49r	p. 87, Alemanda continued, A	45r
49v	p. 88, ‘Corrente’, A	45v
50r	p. 89, Corrente continued, A	46r
50v	p. 90, ‘Sarabande’, Corbetta (1648), p. 50, A	46v
51r	p. 91, Sarabande continued, A	47r
51v	p. 92, ‘Preludio’, Corbetta (1671), p. 22, A	47v
52r	p. 93, empty	48r
52v	p. 94, ‘Alemanda’, Corbetta (1671), p. 22, A	48v
53r	p. 95, Alemanda continued, A	49r
53v	p. 96, empty	49v
54r	p. 97, empty	50r
54v	p. 98, empty	50v
55r	p. 99, empty	51r
55v	p. 100, empty	51v
56r	p. 101, empty	52r
56v	p. 102, empty	52v
57r	p. 103, empty	53r
57v	p. 104, empty	53v
58r	p. 105, empty	54r

58v	p. 106, ‘Preludio’, Bartolotti (c. 1655), p. 42, Sticker with *C* (alfabeto for D major), A	54v
59r	p. 107, Preludio continued, A	55r
59v	p. 108, Preludio continued, A	55v
60r	p. 109, Preludio continued, A	56r
60v	p. 110, ‘Alemanda’, Bartolotti (c. 1655), p. 49, A	56v
61r	p. 111, Alemanda continued, A	57r
61v	p. 112, Alemanda continued, ‘Corrente’, Bartolotti (c. 1655), p. 46, A	57v
62r	p. 113, Corrente continued, A	58r
62v	p. 114, Corrente end (A), [Giga], B	58v
63r	p. 115, [Giga] continued, [Allegro], B	59r
63v	p. 116, short piece, partly legible, B	59v
64r	p. 117, empty	60r
64v	p. 118, empty	60v
65r	p. 119, empty	61r
65v	p. 120, empty	61v
66r	p. 121, empty	62r
66v	p. 122, empty	62v
67r	p. 123, empty	63r
67v	p. missing from Pdf	63v
68r	p. missing from Pdf	64r
68v	p. 124, ‘Preludio’, Bartolotti (c. 1655), p. 10, A	64v
69r	p. 125, Preludio continued, A	65r
69v	p. 126, Preludio continued, A	65v
70r	p. 127, ‘Sarabanda’, Bartolotti (c. 1655), p. 13, A	66r
70v	p. 128, ‘Alemanda’, Bartolotti (c. 1655), p. 15, A	66v
71r	p. 129, Alemanda end, A	67r
71v	p. 130, ‘Sarabanda’, (Bartolotti?), A	67v
72r	p. 131, empty	68r
72v	p. 132, ‘Gigue’, Bartolotti (c. 1655), p. 15, A	68v
73r	p. 133, Gigue end, A	69r
73v	p. 134, ‘Sarabanda tuono trasportato’, A	69v
74r	p. 135, ‘Preludio’, B	70r

74v	p. 136, ‘Alemanda’, A	70v
75r	p. 137, Alemanda end, A	
	‘del Rainer Sarab.ª’, B	71r
75v	p. 138, first bars (again) of the Preludio of 70r,	
	‘Alemanda del Rainer’ (only the first part, rest missing),	
	‘Giga del Rainer’, B	71v
76r	p. 139, Giga del Rainer end, B	72r
76v	p. 140 ‘Passagalli’ (shortened version), Bartolotti (c. 1655), p. 78, A	72v
77r	p. 141 Passagalli continued, A	73r
77v	p. 142 Passagalli continued, A	73v
78r	p. 143 Passagalli continued, A	74r
78v	p. 144 Passagalli continued, A	74v
79r	p. 145 Passagalli continued, A	75r
79v	p. 146 Passagalli end, A	75v
80r	p. 147 empty	76r
80v	p. 148 ‘Passagalli’, Bartolotti (c. 1655), p. 62, A	76v
81r	p. 149 Passagalli continued, A	77r
81v	p. 150 Passagalli continued, A	77v
82r	p. 151 Passagalli continued, A	78r
82v	p. 152 Passagalli continued, A	78v
83r	p. 153 Passagalli continued, A	79r
83v	p. 154 Passagalli end, A	79v
84r	p. 155 ‘Fuga’ (‘Q e del Preludio, che sta nel principio d’ q.$^{s?}$ E??o’, B	80r
84v	p. 156 Fuga end, B	80v
85r	p. 157, ‘Passagalli’, B	81r
85v	p. 158, Passagalli continued, B	81v
86r	p. 159, Passagalli end, B	82r
86v	p. 160, illegible, B	82v
87r	p. 161, empty	83r
87v	p. 162, empty	83v
88r	p. 163, empty	84r
88v	p. 164, empty	84v
89r	p. 165, empty	85r
89v	p. 166, empty	85v
90r	p. 167, empty	86r

90v	p. 168, empty	86v
91r	p. 169, empty	87r
91v	p. 170, ‘Preludio’, B	87v
92r	p. 171, Preludio end, B	88r
92v	p. 172, ‘Minuet’?, partly legible, B	88v
93r	p. 173, empty	89r
93v	p. 174, empty	89v
94r	p. 175, empty	90r
94v	p. 176, empty	90v
95r	p. 177, empty	91r
95v	p. 178, empty	91v
96r	p. 179, empty	92r
96v	p. 180, empty	92v
97r	p. 181, empty	93r
97v	p. 182, empty	93v
98r	p. 183, empty	94r
98v	p. missing from Pdf	94v
99r	p. missing from Pdf	95r
99v	p. missing from Pdf	95v
100r	p. missing from Pdf	96r
100v	p. 184, empty	96v
101r	p. 185, empty	97r
101v	p. 186, ‘Alemanda, che si chiamo il Pentim.^{to} [?] d Dom.^{co} Rainer, da cui si fece’, B	97v
102r	p. 187, Alemanda end, B	98r
102v	p. 188, illegible piece, B	98v
103r	p. 189, empty	99r
103v	p. 190, empty	99v
104r	p. 191, empty	100r
104v	p. 192, empty	100v
105r	p. 193, empty	101r
105v	p. 194, empty	101v
106r	p. 195, empty	102r
106v	p. 196, ‘Alemanda’, B	102v
107r	p. 197, Alemanda continued, ‘Alemanda del Rainer, B	103r

107v	p. 198, Alemanda del Rainer end, B	103v
108r	p. 199, ‘Altr’ Alemanda dell’ istesso Rainer’, B	104r
108v	p. 200, Alemanda dell’ istesso Rainer end, B	104v
109r	p. 201, ‘Giga dell’ istesso Rainer’, B	105r
109v	p. 202, illegible piece, B	105v
110r	p. 203, empty	106r
110v	p. 204, empty	106v
111r	p. 205, empty	107r
111v	p. 206, empty	107v
112r	p. 207, empty	108r
112v	p. 208, empty	108v
113r	p. 209, empty	109r
113v	p. 210, empty	109v
114r	p. 211, empty	110r
114v	p. 212, illegible, B?	110v
115r	p. 213, ‘Minuet’ (?) illegible, B	111r
115v	p. 214, empty	111v
116r	p. 215, empty	112r
116v	p. 216, empty	112v
117r	p. 217, empty	113r
117v	p. 218, empty	113v
118r	p. 219, empty	114r
118v	p. 220, empty	114v
119r	p. 221, empty	115r
119v	p. 222, tablature chart (almost illegible), B? Originally final page?	115v

Lex Eisenhardt

Amsterdam, May 2019