

# S E L V A D E V A R I I P A S S A G G I S E C O N D O L' U S O M O D E R N O.

per cantare, & suonare con ogni sorte de Strumenti,

*D I V I S A I N D V E P A R T I.*

NELLA PRIMA DE QVALI SI DIMOSTRA IL MODO DI CANTAR POLITO, é con gratia; & la maniera di portar la voce accentata, con tremoli, groppi, trilli, esclamazioni, & passeggiare di grado in grado, salti di terza, quarta, quinta, sesta, ottava, & cadenze finali per tutte le parti, con diuersi altri essempli, e motetti passeggiati: Cosa ancora vtile à Suonatori per imitare la voce humana.

Nella seconda poi si tratta de passaggi difficili per gl'istrumenti, del dar l'arcata, o lireggiare, portar della lingua, diminuire di grado in grado, cadenze finali, essempli con canti diminuiti, con la maniera di suonare alla ballarda.

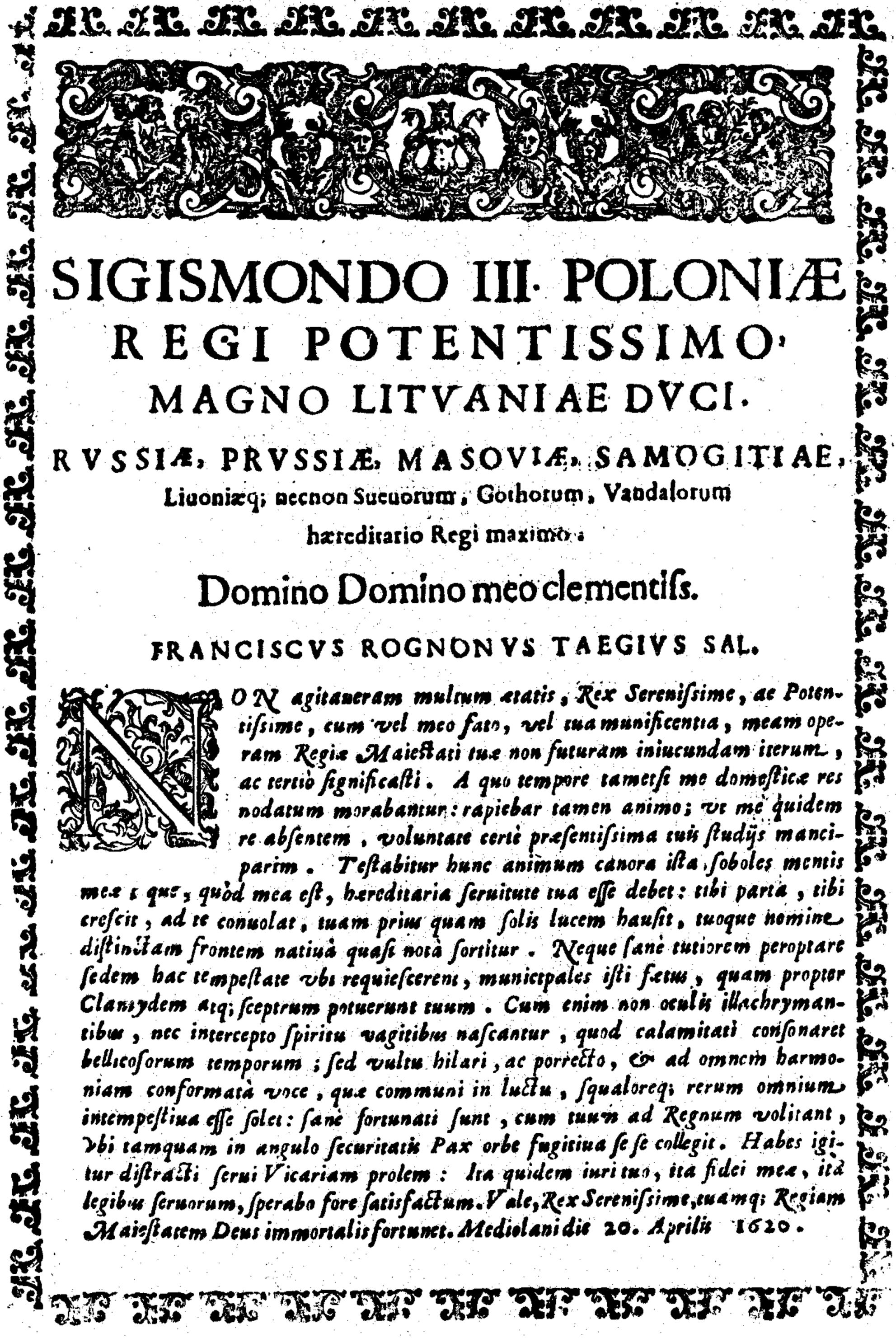
N V O V A M E N T E D A T T A I N L V C E

*D I F R A N C E S C O R O G N O N I T A E G I O, C A P O M Y S I C O D' I N S T R O M E N T I  
nella Regia Ducal Corte, & Maestro di Capella in Santo Ambrosio Maggiore di Milano.*

Alla Sacra Maestà del Rè di Polonia.



I N M I L A N O. Appresso Filippo Lomazzo. M. DC. XX.



SIGISMONDO III. POLONIAE  
REGI POTENTISSIMO,  
MAGNO LITVANIAE DVCI.

R VSSIAE, PRVSSIAE, MASOVIAE, SAMOGITIAE,  
Liuoniaeque; necnon Sueuorum, Gothorum, Vandalorum  
hereditario Regi maximo.

Domino Domino meo clementis.

FRANCISCVS ROGNONVS TAEGIVS SAL.



*NON* agitaneram multum aetatis, Rex Serenissime, ac Potentissime, cum vel meo fato, vel tua munificentia, meam operam Regiae Maiestati tuae non futuram iniucundam iterum, ac tertio significasti. A quo tempore tamesi me domesticae res nodatum morabantur: rapiebar tamen animo; ut me quidem re absentem, voluntate certe praesentissima tuis studijs manciparim. Testabitur hunc animum canora ista soboles mentis meae: quae, quod mea est, hereditaria seruitute tua esse debet: tibi parua, tibi crescit, ad te conuolat, tuam prius quam solis lucem hausit, tuoque nomine distinctam frontem nativam quasi nota sortitur. Neque sane tutiorem peroptare sedem hac tempestate ubi requiescerent, municipales isti fetus, quam propter Clansydem atque sceptrum potuerunt tuum. Cum enim non oculis illachrymantibus, nec intercepto spiritu vagitibus nascantur, quod calamitati consonaret bellicosorum temporum; sed vultus hilari, ac porrecto, et ad omnem harmoniam conformata voce, quae communi in luctu, squaloreque rerum omnium in tempestiva esse solet: sane fortunati sunt, cum tuum ad Regnum volitant, ubi tamquam in angulo securitatis Pax orbe fugitiva se se collegit. Habes igitur distrahi serui Vicariam prolem: Ita quidem iuri tuo, ita fidei meae, ita legibus seruorum, sperabo fore satisfactum. Vale, Rex Serenissime, tuamque Regiam Maiestatem Deus immortalis fortunet. Mediolani die 20. Aprilis 1620.

# AVVERTIMENTI

alli Benigni Lettori.



**L** portar della voce, vuol esser con gratia, il che si fa rinforzando la voce su la prima nota à poco, à poco, e poi facendo il tremolo sopra la negra.

L'Accento vuol esser più tosto tardo, che altrimenti; il vero accento è quello, che si fa discendendo, se ben hoggidi si vfa ancora quest'altro nell'ascendere, e tal volta da gusto all'vdito, mà i buoni Cantanti lo fanno di raro, perche farebbe poi tedioso.

- 3 Il Tremolo si fa souente, mà però con gratia, & si deue guardare di non farlo come fanno alcuni senza termine, che paiono Capretti; per il più il Tremolo si fa sopra il valor del ponto di ciascuna nota.
- 4 Il Groppo quanto à me, pare che vadj scritto in questa maniera, che così la maggior parte de valent'huomini, hãno scritto, e così ancora il Trillo; auuertedo ogn'vno, che voglia imparar detto Trillo, ò Gruppo di pigliar, & ribatter ciascuna nota con la gola sopra la vocale a, sino all'ultima Breue, ò Semibreue, qual Trillo, ò Gruppo si fa per il più sopra la penultima nota di qual si voglia Cadenza, ò finali.
- 5 Il principiar sotto alle note, vuol esser, ò di terza, ò di quarta (però vi vuol giuditio,) perche non sempre sarà buono il cominciar di terza, mà tal'hor di quarta, e questo stà all'orecchia del giudicioso Cantore per la dissonanza che può nascere; questo principiare non è altro, se non vn dar gratia alla voce nel principiar delle note.
- 6 L'Esclamationi si fanno nel discendere scemando à poco à poco la prima voce, e poi dando spirito, e viuacità alla nota che segue con vn tremolino.
- 7 Volendo passar da vna nota all'altra, fa bisogno portar bene la voce con gratia, tenendo bene le note pontate con darli il suo tremolo con spirito, e viuacità, guardandosi di non far due quinte, ò due ottaue, che potrebbero auuenire, fermadosi vn poco più sopra la penultima nota, & si deue fuggir tal'incontro, dico ancora, che bisogna fermarsi sempre sopra la penultima di qual si voglia passaggio, & in particolar sopra il Trillo, ò Gruppo per non dar subito in quella asprezza dell'ultima, perche farebbe di disgusto alli ascoltanti.
- 8 Il buon Cantore s'auuertirà di portar i suoi passaggi sopra le vocali, e non come fanno alcuni, che passeggiando pigliano simil sorte di sillabe, come queste, gnu, gu, bi, vi, si, tur, bar, bor, & altre simili, bisognerà fuggirle, perche non si può sentir di peggio.
- 9 Sono certi Cantori, che alle volte hãno vn certo modo di gorgheggiare (alla morea) battendo il passaggio à vn certo modo da tutti dispiaceuole, cantando aaa, che pare, che ridano, costoro si possono assomigliare à quelli Etiopiani, ò Mori, che racconta il Viaggio di Venetia in Gierusalemme; dice, che tal gente ne' Sacrificij loro cantano in questo modo, che par che ridano mostrando quanti denti hanno in bocca, da qui imparino, che la gorga vuol venir dal petto, e non dalla gola.
- 10 Se ben trouerete tal volta nell'ascendere, & discendere de grado i passaggi, che non arriuanò al suo loco destinato, questo si è fatto per abbreviar l'Opera, perche farebbe stata di molto rilieuo; S'intende però, che studiando simil passaggi, si vadi sino alla sua dispositione, e più, secondo gl'instrumenti.

# I veri principij per cantar polito, e bene.

DOVE SI CONTIENE IL MODO DI PORTAR LA VOCE, del dar la gratia nel principiar delle note, de tremoli, de gruppi, del trillo, con alcune esclamationi non poco vtile à chi desidera cantar con gratia, e maniera.

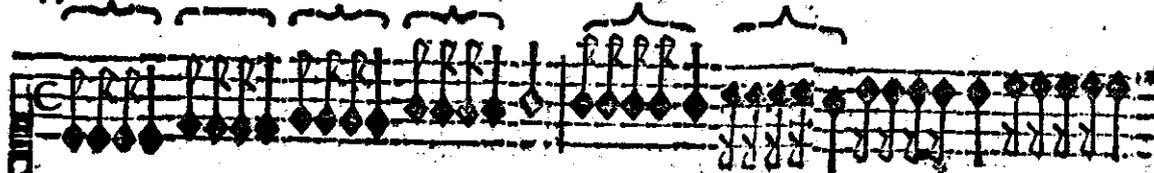
Modo di portar la voce.



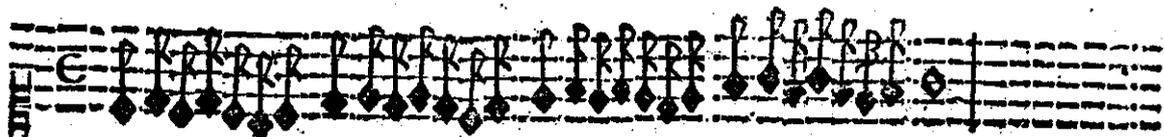
ACCENTI.



Del Tremolo in duoi modi.



Del Gruppo. Semplice.



Doppio.



Del Tremolo alle Note di Semibreue.



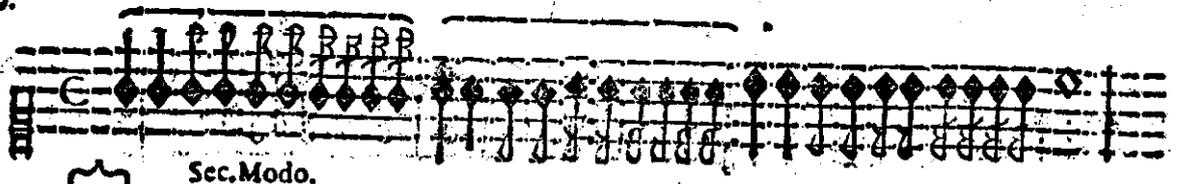
Del Trillo sopra la Minima.



Del Trillo sopra la Semibreue.



Prim. Modo.



Sec. Modo.

Esclamationi.



Del principiar sotto la nota.



Passaggi sopra le Semibreui per ascendere.

The musical score consists of 14 staves, each containing a melodic line with a semibreve (whole note) rhythm. The text 'Sancta Maria' is repeated across the staves, with the melody ascending in pitch from staff 1 to staff 14. The text is as follows:

1. San cta Maria  
2. San cta Ma ri a, San cta Ma- ria  
3. San cta Ma ri a, San cta Ma-  
4. ri a San cta Ma- ria  
5. San cta Ma ri a, San-  
6. cta Ma- ria  
7. San- cta Ma- ria  
8. San cta Ma- ria  
9. San cta Ma ri a  
10. San cta Ma- ri a, San cta  
11. Ma- ri a, San-  
12. cta Ma- ria, San-  
13. cta Ma- ri a San-  
14. cta Ma- ri a

Passaggi sopra le Semibreui per discendere.

2

2

Ora pro nobis, O ra pro no bis O ra pro no bis

3 O ra pro no bis O 4 ra

5 pro no bis O 6 ra

7 pro no bis O 8 ra pro no bis

9 O ra pro no bis O 10 ra pro no bis

11 no bis, O ra 12 pro no bis O

13 ra pro no bis, O 14 ra pro no bis

pro no bis O ra

pro no bis

San 15  
eta 16  
Ma-

ri 17  
a, San eta Ma ri a,

San- 18  
eta Ma ri 19  
a,

San eta Ma ri a San, 20

eta Ma- ri- a, San-

21  
eta Ma- ri a,

San- 22  
eta Ma- ri- a,

San- eta IRREGOLARI, Ma- 23

ri a, San 24  
eta Ma-

ri a San eta 25

Ma ri a San-

eta Ma ri- a,

O 16 ra pro no bis

ra 17 pro 18

no bis, O ra pro no bis O.

ra 19 pro no-

bis O 20 ra pro

no bis O 21 ra pro no-

bis, O ra 22 pro

no bis O ra

23 pro no bis.

O 24 ra pro no bis

O 25 ra ri pro no bis

O ra pro no bis



26  
 O ra 27 pro no  
 28 bis O ra pro no  
 bis O ra 29 pro  
 no bis O ra 30  
 pro no bis O  
 ra 31 pro no bis  
 O 32 ra pro no 33 bis O  
 ra pro no 34 bis O  
 ra 35 pro O Passaggi irrego'a i 36 ra 17  
 38 39  
 O ra 40 O ra pro  
 no bis O ra pro

# Passaggi sopra le Minime ascendendo per grado.



3 Sancta Maria. San cta ma ri a San cta ma ri a

San cta Ma ri a San cta Ma

ri a San cta Ma ri a San cta Ma

ri a

10 San cta Ma

ri a

12 13

14 San cta

Ma ri a San cta Ma ri

16 San cta Ma ri a

San cta Ma ri a

The musical score consists of ten staves of music. Each staff begins with a treble clef and a common time signature (C). The melody is primarily composed of eighth notes, with some quarter notes and rests. The lyrics are written below the notes, with some words split across lines. The score is divided into measures, with measure numbers 3, 10, 12, 13, 14, 16, and 17 indicated. The overall structure is a series of ascending eighth-note passages over the words 'Sancta Maria'.

# Passaggi sopra le Minime discendendo per grado.



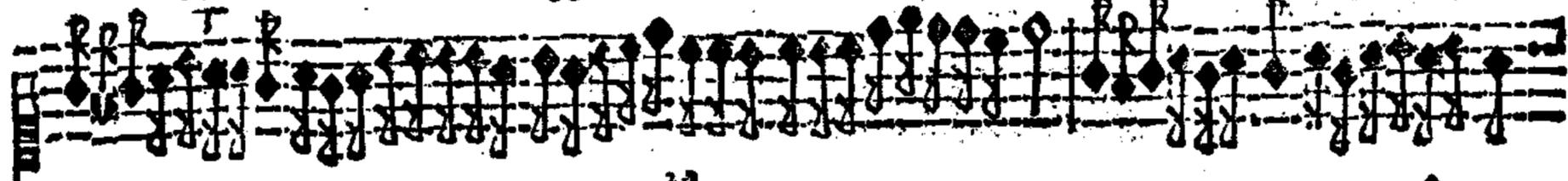
3 Ora pro nobis O ra pro no 4 bis O ra pro no bis  
O 5 ra pro no bis O ra 6 pro no bis  
O 7 ra pro no bis O ra pro 8 no  
bis 9  
10 11  
12 13  
14 15  
16  
17 18  
19 20

Passaggi per Ascendere de Minime

18

19

9



20



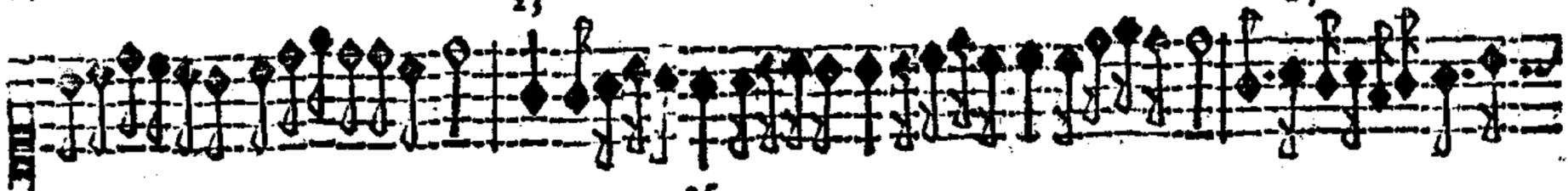
21

22

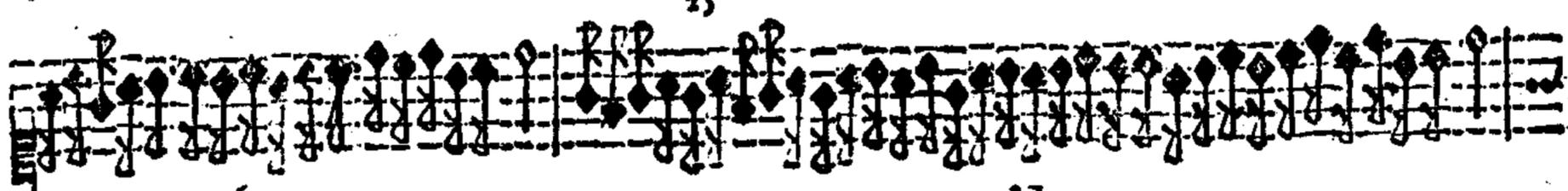


23

24



25



26

27



28

29



30

31



32

33



34

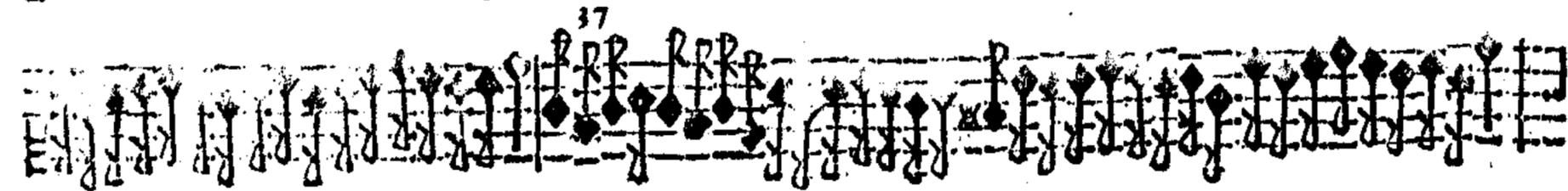


35

36



37



A musical score consisting of ten staves of music. Each staff begins with a treble clef and a common time signature. The music is written in a single melodic line. The staves are numbered 18 through 36. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are several slurs and accents throughout the piece. The overall style is that of a technical exercise for a keyboard instrument, focusing on descending runs of minims (half notes).

Passaggi regolari

Passaggi per Ascendere de Minime

40

41

42

43

44

45

46

47

48

49

50

51

52

san cta ma ri a San cta ma ri a San cta ma ri a

Detailed description: This block contains a musical exercise titled 'Passaggi per Ascendere de Minime'. It consists of ten staves of music. The first staff starts at measure 40 and ends at 41. The second staff starts at 42 and ends at 43. The third staff starts at 44 and ends at 45. The fourth staff starts at 46 and ends at 47. The fifth staff starts at 48 and ends at 49. The sixth staff starts at 50 and ends at 51. The seventh staff starts at 52 and ends at 53. The eighth staff starts at 54 and ends at 55. The ninth staff starts at 56 and ends at 57. The tenth staff starts at 58 and ends at 59. The lyrics 'san cta ma ri a' are written below the notes in several places, corresponding to the measures.

Passaggi sopra le Semime ascendendo.

1

2

3

4

5

6

Detailed description: This block contains a musical exercise titled 'Passaggi sopra le Semime ascendendo'. It consists of two staves of music. The first staff starts at measure 1 and ends at 3. The second staff starts at 4 and ends at 6. The notes are semibreves (half notes) ascending in pitch.

38

39



40

41



42

43



O

ra

pro

bis

O



ra

pro

no

bis

O

ra

pro



46

no

bis

O

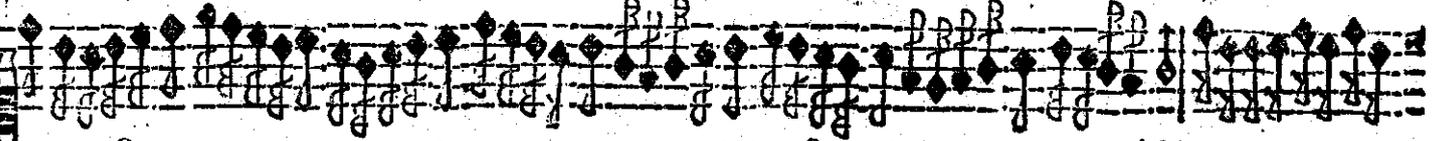
ra

pro

no

47

bis



O

ra

pro

48

no

bis

O



ra

pro

49

no

bis

O

ra

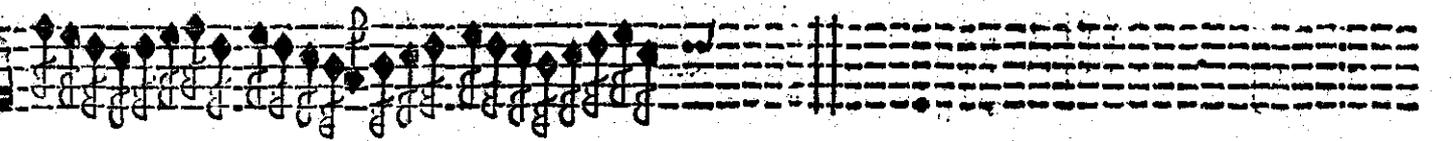
pro

5



no

bis

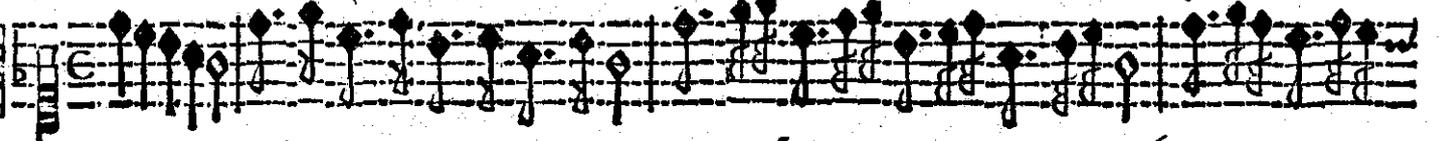


Passaggi sopra le Semime discendendo.

1

2

3



4

5

6



A musical score consisting of ten staves of music. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line. The notes are primarily eighth and sixteenth notes, often beamed together in groups. The score is divided into measures, with measure numbers 7, 8, 10, 11, 12, 13, 14, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, and 33 marked above the notes. The music shows a clear upward melodic progression across the staves.

Passaggi sopra le Crome ascendendo.

A musical score consisting of a single staff of music. It begins with a treble clef and a common time signature (C). The music is written in a single melodic line. The notes are primarily eighth and sixteenth notes, often beamed together in groups. The score is divided into measures, with measure numbers 1, 2, 3, and 4 marked above the notes. The music shows a clear upward melodic progression across the measures.

6 Passagi per Discēdere de Minime

A musical score consisting of ten staves of music. The first staff is numbered 6, 7, and 8. The second staff is numbered 9, 10, and 11. The third staff is numbered 12, 13, and 14. The fourth staff is numbered 15 and 16. The fifth staff is numbered 17, 18, and 19. The sixth staff is numbered 20, 21, 22, 23, and 24. The seventh staff is numbered 25 and 26. The eighth staff is numbered 27, 28, and 29. The ninth staff is numbered 30 and 31. The music is written in a single system with a treble clef and a key signature of one flat. It features a series of descending sixteenth-note passages, with some measures containing slurs and accents.

Passagi Iregolati

Passaggi sopra le Crome discendendo.

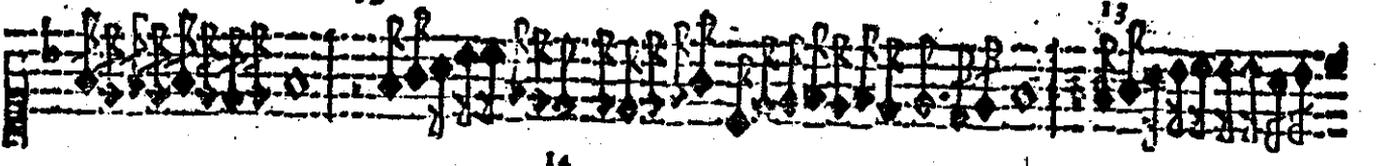
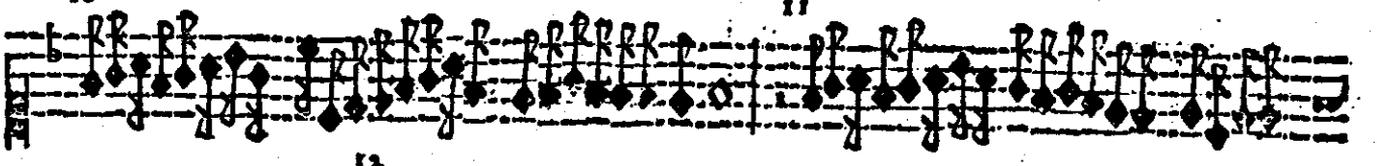
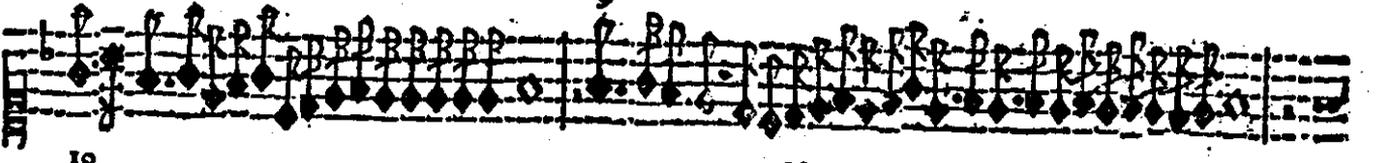
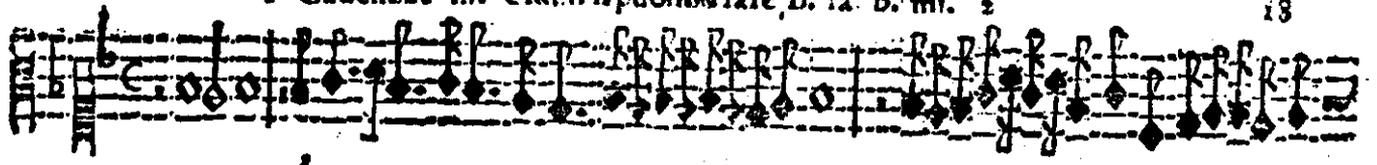
A musical score consisting of a single staff of music. The staff is numbered 1, 2, 3, and 4. The music is written in a single system with a treble clef and a key signature of one flat. It features a series of descending sixteenth-note passages, with some measures containing slurs and accents.



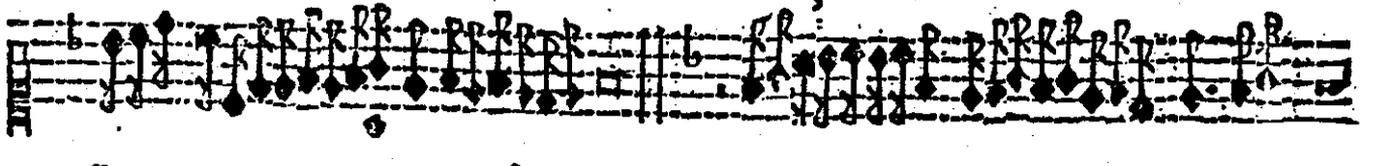
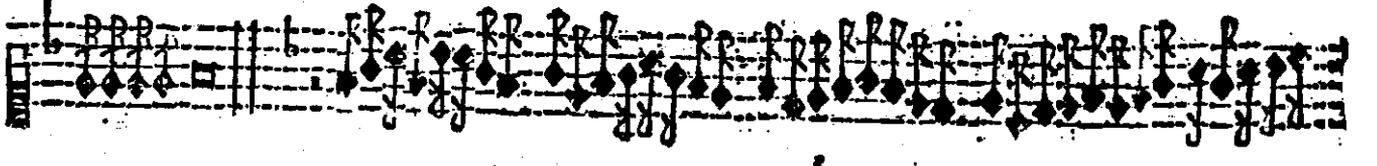
Passaggi Sopra le Crome Discendendo.

The musical score consists of 15 numbered staves, each containing a series of descending passages. The first 15 staves (numbered 4 to 15) are primarily composed of eighth and sixteenth notes, often with slurs and accents, creating a continuous descending scale effect. The final four staves (numbered 16 to 19) are labeled 'Amen.' and feature more complex rhythmic patterns, including triplets and sixteenth-note runs, with some notes marked with 'x' to indicate specific articulation or emphasis. The notation is clear and detailed, typical of a technical exercise book.

This musical score consists of 15 numbered staves of music. The notation is written on a five-line staff with a treble clef and a common time signature (C). The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as 'p' (piano) and 'f' (forte), and articulation marks like asterisks and slurs. The score is divided into sections by bar numbers 1 through 15. The final section, starting at bar 14, is labeled 'per finali' and concludes with a double bar line. The overall style is characteristic of 18th-century manuscript notation.



per finali



Musical staff 1, measures 1-4. The staff begins with a treble clef and a common time signature (C). It contains a series of rhythmic patterns, including eighth and sixteenth notes, with some notes marked with an asterisk (\*).

Musical staff 2, measures 5-8. Continuation of the rhythmic patterns from the first staff, featuring eighth and sixteenth notes.

Musical staff 3, measures 9-12. Continuation of the rhythmic patterns, showing a mix of eighth and sixteenth notes.

Musical staff 4, measures 13-16. Continuation of the rhythmic patterns, with some notes marked with an asterisk (\*).

Musical staff 5, measures 17-20. Continuation of the rhythmic patterns, featuring eighth and sixteenth notes.

Musical staff 6, measures 21-24. Continuation of the rhythmic patterns, with some notes marked with an asterisk (\*).

Musical staff 7, measures 25-28. Continuation of the rhythmic patterns, featuring eighth and sixteenth notes.

Musical staff 8, measures 29-32. Continuation of the rhythmic patterns, with some notes marked with an asterisk (\*).

Musical staff 9, measures 33-36. Continuation of the rhythmic patterns, featuring eighth and sixteenth notes.

Musical staff 10, measures 37-40. Continuation of the rhythmic patterns, with some notes marked with an asterisk (\*). The text "per finali" is written below the staff.

Musical staff 11, measures 41-44. Continuation of the rhythmic patterns, featuring eighth and sixteenth notes.

Musical staff 12, measures 45-48. Continuation of the rhythmic patterns, with some notes marked with an asterisk (\*).

Musical staff 13, measures 49-52. Continuation of the rhythmic patterns, featuring eighth and sixteenth notes.

First staff of music, measures 1-2. The staff contains a complex melodic line with many beamed notes and rests.

Second staff of music, measures 3-4. The staff continues the melodic line with similar rhythmic patterns.

Third staff of music, measures 5-6. The staff continues the melodic line with similar rhythmic patterns.

Fourth staff of music, measures 7-8. The staff continues the melodic line with similar rhythmic patterns.

Fifth staff of music, measures 9-10. The staff continues the melodic line with similar rhythmic patterns.

Sixth staff of music, measures 11-12. The staff continues the melodic line with similar rhythmic patterns.

Seventh staff of music, measures 13-14. The staff continues the melodic line with similar rhythmic patterns.

Eighth staff of music, measures 15-16. The staff continues the melodic line with similar rhythmic patterns.

Ninth staff of music, measures 17-18. The staff continues the melodic line with similar rhythmic patterns.

Tenth staff of music, measures 19-20. The staff continues the melodic line with similar rhythmic patterns.

per finali

Eleventh staff of music, measures 21-22. The staff continues the melodic line with similar rhythmic patterns.

Twelfth staff of music, measures 23-24. The staff continues the melodic line with similar rhythmic patterns.

First musical staff with a treble clef, common time signature, and a key signature of one flat. It begins with a whole rest followed by a series of eighth and sixteenth notes.

Second musical staff continuing the melodic line with various rhythmic values.

Third musical staff, featuring some notes with accents.

Fourth musical staff, showing a continuation of the rhythmic pattern.

Fifth musical staff, with a measure rest in the middle.

Sixth musical staff, continuing the piece.

Seventh musical staff, featuring a measure rest.

Eighth musical staff, with a measure rest.

Ninth musical staff, ending with a double bar line and the text "per finali 2".

Tenth musical staff, beginning the final section.

Eleventh musical staff, continuing the final section.

Twelfth musical staff, concluding the piece.

Cadenze in. etami si ponno far ancora in Ala mi re.

This musical score is written for guitar on a single staff. It consists of 15 numbered measures, each containing a complex rhythmic and melodic pattern. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a section labeled 'per finali' which contains three additional measures of music.

This musical score consists of 16 staves of music, each containing exercises for ascending and descending thirds. The exercises are numbered 1 through 16. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Some exercises feature slurs and dynamic markings like 'p' (piano) and 'f' (forte). The word 'Echo' is written above the 11th staff, indicating a specific exercise or section. The staves are arranged in a vertical column, with each staff starting with a treble clef and a common time signature (C). The exercises are designed to be performed by all voices.

Salti di Quarta ascendendo & discendente

The image displays a musical score for a piece titled "Salti di Quarta ascendendo & discendente". The score is written on ten staves, each containing a series of rhythmic patterns. The patterns are organized into groups, with numbers 1 through 15 indicating the sequence of exercises. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Some notes are marked with 'R' or 'B', possibly indicating specific techniques or articulation. The score is set in a common time signature (C). The overall structure is a series of ascending and descending fourth intervals, as indicated by the title. The final staff includes the instruction "risonanza d'echo" above the notes.

Saki di Quinta ascendendo & descendendo

This musical score consists of ten staves of rhythmic exercises. Each staff begins with a treble clef and a common time signature (C). The exercises are characterized by a steady eighth-note pulse, often with a dotted eighth note followed by a sixteenth note. Fingerings (1-5) and accents (R) are indicated above the notes. The exercises are organized into groups of five staves each, with the first five staves ascending and the last five staves descending. The first five staves are numbered 1 through 5, and the last five staves are numbered 6 through 10. The exercises are designed to improve finger dexterity and rhythmic precision.

Duodecima il Basso

10

11 Decima oul'ottava

12

Ottava i basso

risonanza D'echo

Selua de Varj Passagi Di Francesco Rognone.

D 2

Salti di Ottava

This musical score, titled "Salti di Ottava", consists of ten staves of music. The notation is highly rhythmic and complex, featuring a variety of note values, rests, and dynamic markings. The score is organized into measures, with numbers 1 through 12 indicating the beginning of new sections or phrases. The notation includes many sixteenth and thirty-second notes, often beamed together, and frequent rests. The piece concludes with a double bar line at the end of the final staff.

1

Ottava e poi decima il basso 2

Detailed description: This is the first musical staff on the page. It begins with a treble clef and a common time signature (C). The music consists of a series of eighth and sixteenth notes, with some beamed together. There are several dynamic markings, including 'f' (forte) and 'p' (piano). A first ending bracket is placed above the staff, starting from the second measure and ending with a double bar line. A second ending bracket is placed below the staff, starting from the eighth measure and ending with a double bar line. The staff concludes with a final cadence.

Detailed description: This is the second musical staff, continuing the piece. It features similar rhythmic patterns and dynamics as the first staff. It also includes first and second ending brackets. The staff ends with a double bar line.

1

Duodecima il basso e poi ottava

Detailed description: This is the third musical staff. It starts with a treble clef and a common time signature. The music continues with eighth and sixteenth notes. It includes first and second ending brackets. The staff concludes with a double bar line.

2

Detailed description: This is the fourth musical staff. It begins with a treble clef and a common time signature. The music continues with eighth and sixteenth notes. It includes first and second ending brackets. The staff concludes with a double bar line.

1

Detailed description: This is the fifth musical staff. It starts with a treble clef and a common time signature. The music continues with eighth and sixteenth notes. It includes first and second ending brackets. The staff concludes with a double bar line.

Ottava il basso e poi duodecima 2

Detailed description: This is the sixth musical staff. It begins with a treble clef and a common time signature. The music continues with eighth and sixteenth notes. It includes first and second ending brackets. The staff concludes with a double bar line.

Duodecima il basso e poi ottava 1

Detailed description: This is the seventh musical staff. It starts with a treble clef and a common time signature. The music continues with eighth and sixteenth notes. It includes first and second ending brackets. The staff concludes with a double bar line.

Ottava e poi decima 2

Detailed description: This is the eighth musical staff. It begins with a treble clef and a common time signature. The music continues with eighth and sixteenth notes. It includes first and second ending brackets. The staff concludes with a double bar line.

1

Detailed description: This is the ninth musical staff. It starts with a treble clef and a common time signature. The music continues with eighth and sixteenth notes. It includes first and second ending brackets. The staff concludes with a double bar line.

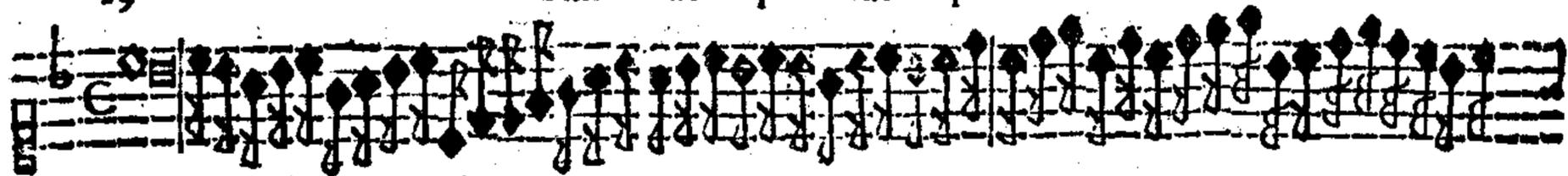
Decima e poi duodecima 2

Detailed description: This is the tenth musical staff. It begins with a treble clef and a common time signature. The music continues with eighth and sixteenth notes. It includes first and second ending brackets. The staff concludes with a double bar line.

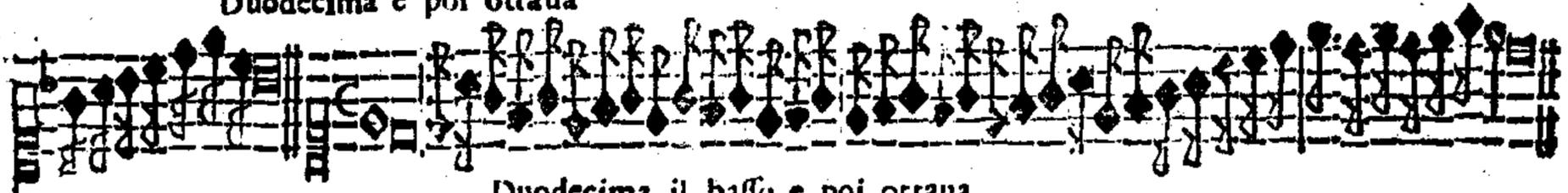
Detailed description: This is the eleventh musical staff. It starts with a treble clef and a common time signature. The music continues with eighth and sixteenth notes. It includes first and second ending brackets. The staff concludes with a double bar line.

Detailed description: This is the twelfth musical staff. It begins with a treble clef and a common time signature. The music continues with eighth and sixteenth notes. It includes first and second ending brackets. The staff concludes with a double bar line.

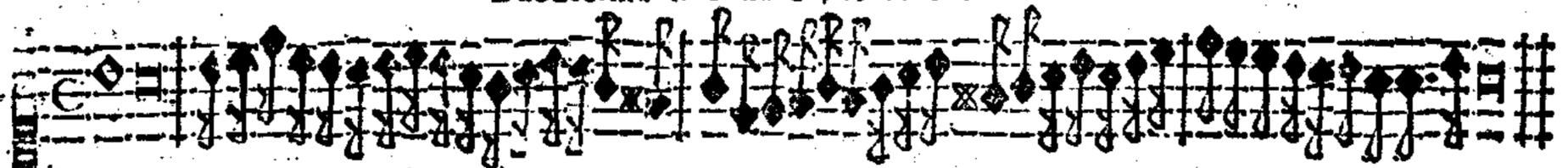
Detailed description: This is the thirteenth musical staff. It starts with a treble clef and a common time signature. The music continues with eighth and sixteenth notes. It includes first and second ending brackets. The staff concludes with a double bar line.



Duodecima e poi ottava



Duodecima il basso e poi ottava



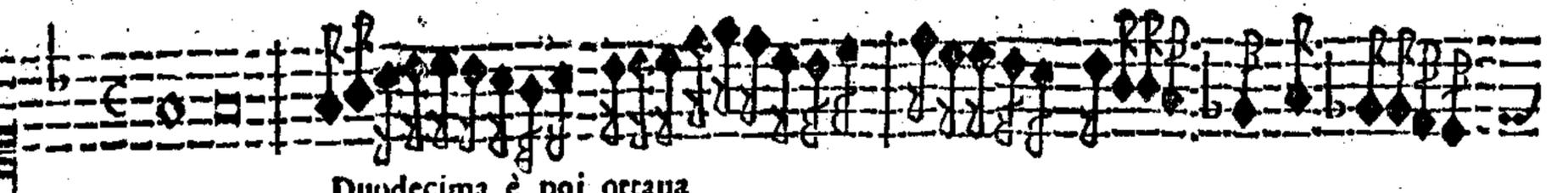
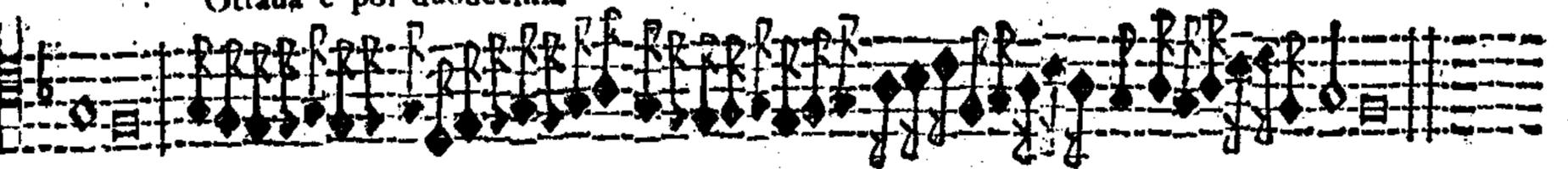
Decima e poi duodecima



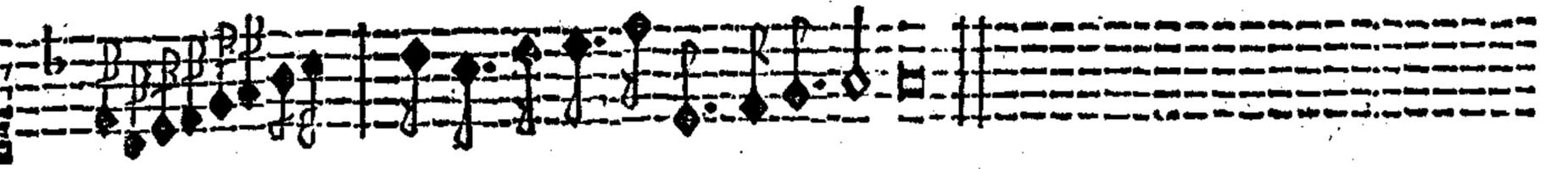
Ottava e poi Decima



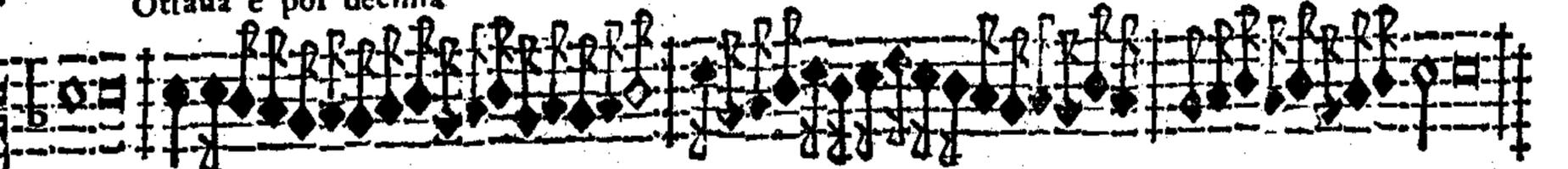
Ottava e poi duodecima



Duodecima e poi ottava



Ottava e poi decima



Ottava e poi duodecima



Ottava e poi duodecima



Duodecima e poi ottava



Ottava il basso e poi Decima



Ottava il basso è poi duodecima



Duodecima il basso e poi ottava



Decima è poi duodecima



Ottava è poi decima



Ottava è poi duodecima



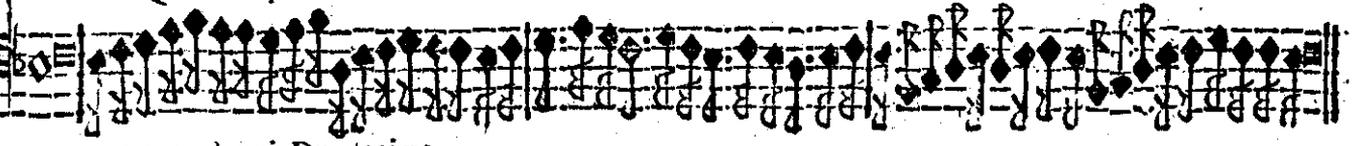
Quinta il basso e poi ottava



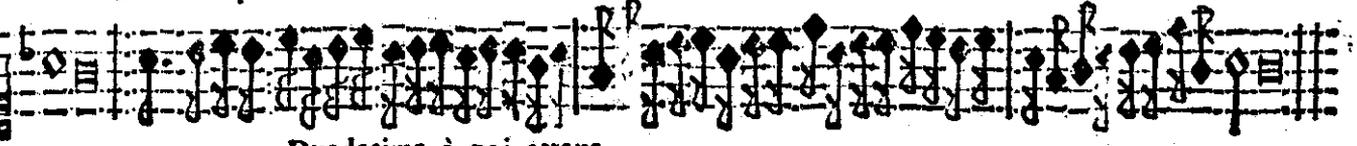
Ottava è poi decima



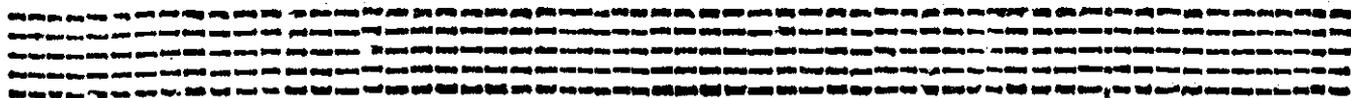
Quinta è poi decima



Ottava è poi Duodecima



Duodecima è poi ottava



3 San cta ma ria San cta ma ri  
 4 a San  
 5 ri a San  
 6 ri a San cta ma  
 7 ri a San cta ma  
 8 ri a San cta  
 9 ma ri  
 10 ma ri a San  
 11 ma

3 sancta maria San cta ma ri  
 4 a San cta ma ri a  
 5 ma ri a San cta ma ri San cta  
 6  
 7 ri a San  
 8 ma ri a San  
 9 ma ri  
 10 ma ri a San  
 11 ma

3 O ra pro no bis O ra pro no

4 bis O ra pro 5 no bis O

ra pro 6 no bis O ra

pro 7 no bis O ra pro 8 no

bis O ra pro no bis O

ra 1 pro no bis 2

O ra pro no 3 bis O ra pro no

bis O 4 ra pro no bis O ra 5 pro no

bis O 6 ra pro no bis O ra pro 7

no bis O ra pro 8 no bis O

9 ra pro no bis irregolari

O ra pro no bis

This musical score consists of 12 staves of music, each containing a different cadence or finale for the bass. The notation is in a historical style, likely 18th-century, with a treble clef and a common time signature (C). The music is characterized by rapid sixteenth-note passages and rests. Various annotations are placed throughout the score:

- Staff 1: Annotated with '1', '3', and '4' above the staff.
- Staff 2: Annotated with '1', '2', '3', and '4 per doi baruti o finali' below the staff.
- Staff 3: Annotated with '1', '2', and '3 per finali' below the staff.
- Staff 4: Annotated with '4 per finali' below the staff.
- Staff 5: Annotated with '3 per finali' below the staff.
- Staff 6: Annotated with '1', '2', '3 per finali', and '4' below the staff.
- Staff 7: Annotated with '1', '2', '3 per finali', and '4' below the staff.
- Staff 8: Annotated with '1', '2', and '3' below the staff.
- Staff 9: Annotated with '4 per finali', '3', and '4' below the staff.
- Staff 10: Annotated with '2', '3', and '4' below the staff.
- Staff 11: Annotated with '1', '2', '3', and '4' below the staff.
- Staff 12: Annotated with '1', '2', '3', and '4 per due baruti' below the staff.

The first section of the exercise consists of ten staves of musical notation. It begins with a treble clef and a common time signature (C). The music features a variety of rhythmic values, including minims, crotchets, and quavers, often with grace notes and ornaments. The notation is dense and intricate, typical of Baroque or early Classical keyboard or lute exercises. There are several first and second endings marked with '1' and '2' throughout the section.

Del Vallor delle notte per far il tremolo a di versi figure

The second section, titled 'Del Vallor delle notte per far il tremolo a di versi figure', also consists of ten staves of musical notation. This section is characterized by the use of tremolos, indicated by 'RR' or 'BB' above notes, and various rhythmic patterns. The notation includes many sixteenth and thirty-second notes, creating a fast and technically demanding piece. Like the first section, it includes first and second endings marked with '1' and '2'.

Sauer tirano che trouandola semibreue che sia nel lenar ouer che habbia il pñto di principiar con voce piano & bassa alzandola a pocho a pocho maxime nelle parole dolorose; per che il vero affetto sta nel saper scemarla voce & alzarla quando fa bisogno così, ancora a lle minime con il pñto.

Mode di pasar da vna nota al'altra con gratia & affetti hora con auantaggiar  
la parola hora steutar le notte come fogliano i scielti cantari.

Deus meus Deus meus Deus meus Vita mea  
 Vita mea a Vita mea a Deus meus De  
 us meus De us meus ad te deluci vigilo Ad te de lu  
 ce vigilo Ad te deluce vigilo Quoniam Quo  
 ni am Quo ni am Ossa mea Ossa me  
 a Inueterauerunt In ue te ra uerunt  
 ia ue te ra ue runt Deus meus De us me us  
 De us me us Vita mea vi ta  
 me a vi ta me a salus mea fa lus  
 me a salus me a cecugis meum refu gi um me um  
 re fu gum me um alle luia alle luia  
 alle luia alle luia

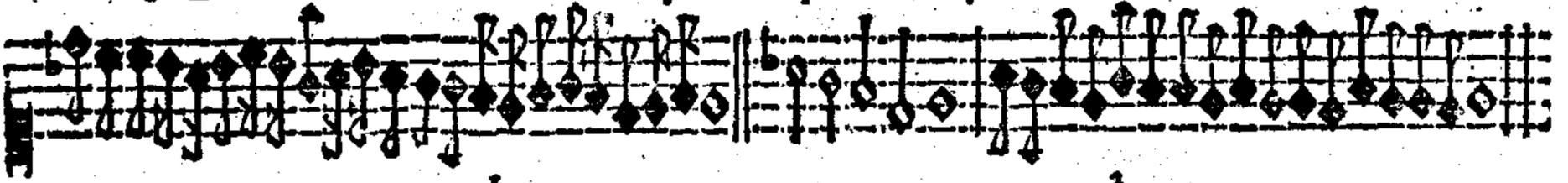
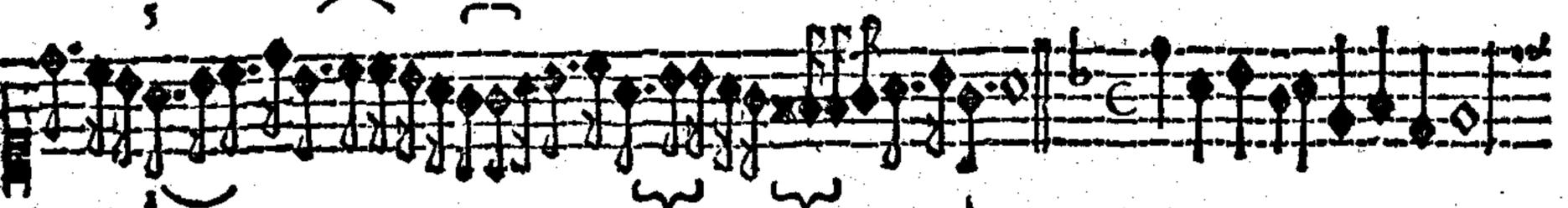
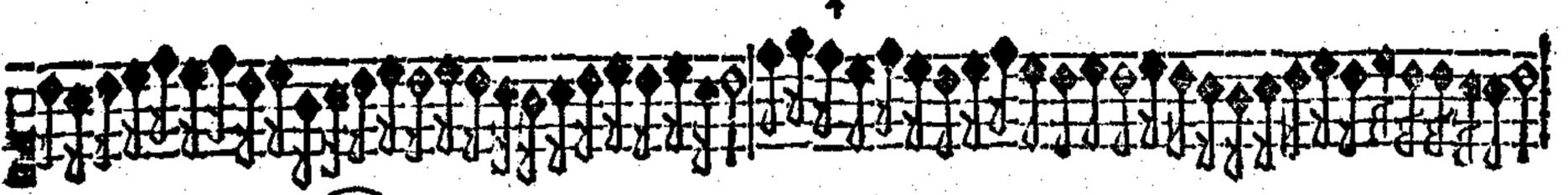
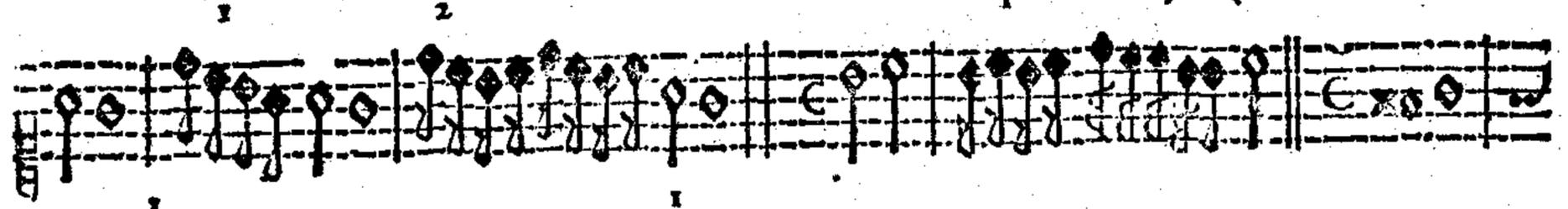
The page contains 12 staves of musical notation, likely for a keyboard instrument. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The staves are numbered 1 through 12. The music is written in a style characteristic of 17th or 18th-century pedagogical works. The first staff begins with a treble clef and a common time signature (C). The notation includes various rhythmic figures, such as repeated eighth notes, sixteenth-note runs, and groups of sixteenth notes. Some staves have small numbers (1, 2, 3) above them, possibly indicating fingerings or measures. The final staff includes the instruction "Calcate" above the notes and "percepigliar il fiato" below the staff.

percepigliar il fiato

1

2

3



Si pono scrivre in due maniere

This page contains twelve staves of musical notation, likely for a lute or similar stringed instrument. The notation is written in a historical style, featuring a variety of note values including minims, crotchets, and quavers. The music is organized into measures, with some measures containing multiple notes. Performance markings are present throughout, including slurs, accents, and fingerings (indicated by numbers 1 and 2). The notation includes many accidentals, such as flats and naturals, and some notes are marked with a 'P' for plectrum. The overall style is characteristic of 16th or 17th-century lute tablature notation.

This page contains 14 staves of musical notation, likely for a lute or similar stringed instrument. The notation is written in a historical style, featuring various rhythmic values, accidentals, and fingerings. The staves are numbered 1 through 14, with some numbers appearing above or below the staves. The music consists of a series of rhythmic patterns, often starting with a common rest followed by a sequence of notes. Some staves include specific fingerings (e.g., 1, 2, 3, 4) and accents. The notation is dense and detailed, typical of a technical exercise or a specific piece of music from a historical manuscript.

The image displays a page of musical notation for guitar, consisting of 12 staves. The notation is written in a style typical of 18th or 19th-century guitar manuscripts, using a treble clef and a common time signature (C). The music is characterized by intricate rhythmic patterns, often involving sixteenth and thirty-second notes, and is heavily annotated with fingerings (numbers 1-3) and accents. The first staff begins with a treble clef and a common time signature. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1, 2, and 3. There are also some markings that look like 'P' or 'R' above notes. The piece concludes with a double bar line and repeat dots.

This page contains 12 staves of musical notation, likely for a lute or similar instrument. The notation is written in a historical style, featuring a variety of note values including minims, crotchets, and quavers. The music is organized into measures by vertical bar lines. Several staves include first and second endings, indicated by the numbers '1' and '2' placed below the staff lines. The notation includes various rhythmic patterns, such as repeated eighth notes and sixteenth notes, as well as more complex melodic lines. The overall appearance is that of a technical exercise or a short piece from a 17th-century lute book.

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14

This page contains 12 staves of musical notation, likely for a lute or similar stringed instrument. The notation is in a historical style, using a single clef (likely soprano or alto) and a key signature of one flat (B-flat). The music is organized into measures, with various rhythmic values such as minims, crotchets, and quavers. Fingerings are indicated by numbers 1, 2, and 3 above the notes. Some staves feature complex rhythmic patterns, including triplets and sixteenth-note runs. The notation is dense and fills most of the page.

This page contains 13 staves of musical notation, likely for a lute or similar stringed instrument. The notation is written in a historical style, featuring a variety of note values, rests, and accidentals. The music is organized into measures, with some measures containing multiple notes. The notation includes a mix of stems, flags, and beams, indicating complex rhythmic patterns. There are also several instances of accidentals, including flats and naturals. The overall appearance is that of a technical exercise or a short piece of music from a historical manuscript.

Pol cra efa mica me

mi ca me a me a Pul

cra ef ami ca me

a Sa uanis & de co ra ficut hieru

fa lem Su uanis &

de co ra ficut hie ru fa lem si cut hie ru

fa lem hie ru fa lem

ge ri bi lis Vt castro rum re ribilis

vt castro ru a cies or di

na

ra Auer te oculos

Small text at the bottom of the page, likely a printer's mark or a reference to the source edition.

tu os  
me Quia  
i pti Quia iph ij. mea vo la re  
fecerunt Quia i pti me a no la  
refec  
runt

### Lo stesso motetto Passegiato per il Basso da Cántar alla Bassarda.

puchra ef amica me a a mica me  
a Pul chra ef a mi  
ca me a ami ca me a su a uis  
de de co ra fu a uis  
de co ra fi cuc Hie rusalem su a  
uis de ra ficur hieru salem fi

hie ru sa lem te

ribi

lis teri bilis ri ca stro rû te ri bilis

ut castro rû acies or

di na ta Auer te ocu los tu

os a me a me Qui a ip

fi mea vo la re fecerunt Quia ip

fi mea vo la re fece rût Qui a ip

fi mea vo re fecerunt

vo la re

fece

runt

runt

Alla, Reuerenda. Sig. Donna. Ginepra Ciuelli. nel Monastero di Santa. Margherita.

Io son ferito ahi lasso Madrigali del Palestina ridotto in Mottetto Passeggiato per il Soprano.

Quanti mercede narij indo mo pa tris  
me bon dant pa  
ribus ego item hic fa me pe  
re o lu rgam & i bo ad  
tre me u su rgant & i  
bo ad pa trem me  
um & dicam e i & di cae  
i pa  
ter pe ca ui pe ca ui in  
ce lum & co ram  
te & non sum dignus Vo ca ri Si li us

tu us fac me hauri cu fac  
 me fac me hauri cu fac  
 mer ce nari is tu is ex merce na  
 riis tu  
 is ex me r ce na riis tu is

### Altri Esempli.

This page contains 12 staves of musical notation, likely for a piano or similar instrument. The notation is written in a historical style, possibly from the 18th or 19th century. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is characterized by a high density of notes, including many sixteenth and thirty-second notes, often beamed together in groups. There are several dynamic markings, such as 'p' (piano) and 'f' (forte), scattered throughout the score. The notation includes various note values, rests, and articulation marks. The overall structure appears to be a single melodic line with complex rhythmic patterns and frequent chromaticism. The page concludes with a double bar line at the end of the twelfth staff.



## Auertimenti à Cantanti.



Esso che la Vaghezza del canto principalmente consiste, nell'esprimere bene, & distintamente la parola che si canta, hò perciò voluto in questo luogo à cantanti desiderosi di seguir le pedate de gli elletti, & periti, ricordarlo; Perciò che non essendo altro la voce, articolata che l'istrumento d'esplicare il concetto dell'anima che la parola, vedano loro sij in maggior consideratione l'istrumento con che si fa vna cosa, ò pure l'istessa cosa che si fa; & à nostro proposito, se più s'habbia far sentire la voce, con che si cãta la parola, che l'istessa parola che si canta, S'hanno ancora a guardare da passaggi sopra parole significanti doglia, affanni, pene, tormenti, & simili cose, perche in vece de passaggi, s'vfanofare gratie, accenti, & esclamationi, scemando hor la voce, hor accrescendola, con mouimenti dolci, e soani, & tal'hora con voce mesta, & dogliosa, conforme il senso dell'oratione.

Ne è lodeuole ciò ch'hoggidi molti cantanti abusano quali hauendo vn puoco di dispositione naturale, ancorche facciano passaggi senza termine, & regola non fanno nondimeno altro che gorgheggiare sopra tutte le sillabe, mandando in si fatta guisa in ruina del tutto l'armonia, dal che ben si scorge che non hanno imparato le buone regole da buoni maestri. Et il sudetto errore si troua anco ne suonatori, l'error, e mancamento de quali cantori, & suonatori, tant'oltre artiuu, che altri pensano hauer'auanzati i lor maestri, altri gli negano, dicendo che hanno imparato da forastieri, ouero che sendo di ingegno cotanto eleuato, hanno imparato da loro stessi, (segno d'ingratitude) non s'auengono, quanto sia vano il pensier loro perche da puoca pratica iui poi, fatta per lungo vso, non fanno ne fondamenti, ne regole, & il non poter arriuare al sapere del suo maestro, glielosà negare, Meglio per mio auiso sarebbe à costoro appigliarsi à qual si voglia altra arte, che à questa sì nobile, e sublime. Chi in questa prima selua, non trouerà i frutti conformi in tutto al suo desio, se ne passi alla seconda, quale come più ampia, & folta, de più; saporosi, e gustuoli frutti sarà ancora abondeuole. Stare iani.



# TAVOLA

## Della Prima Parte.

Modo di portar la voce con acenti	1	Cadenze in C sol fa ut	22
Tremoli Trilli gropi esclamationi	2	Cadenze in E la mi	22
Passaggi sopra le Semibreui per ascendere	1	Salti di Terza ascendendo, & discendendo	23
Passaggi sopra le Semibreui per descendere	2	Salti di Quarta ascendendo, & discendendo	24
Passaggi sopra le minime ascendendo	7	Salti di Quinta ascendendo, & discendendo	25
Passaggi sopra le minime descendendo	8	Salti di Sesta ascendendo, & discendendo	26
Passaggi sopra le Semiminime ascendendo	11	Salti di Otava	27
Passaggi sopra le Semiminime descendendo	12	Finali per diuerse parti	28
Passaggi sopra le Crome ascendendo	13	Passaggi sopra la Parte del Basso	31
Passaggi sopra le Crome descendendo	14	Cadenze per la Parte del Basso	30
Cadenze in A la mi re	17	Modo di Portar le Crome	34
Cadenze in e fa ut	18	Spechiodi Essempij	35
Cadenze in D sol Re	19	Pulchra es motetto	45
Cadenze in G sol re vt	20	Quanti mercenarij Motetto	48
		Altre cadenze,	50