

MS. C.33



C. 33

496

Museo internazionale
Biblioteca della musica
Bologna



C. 33 = FS. 8. 37

MP. 3071

207

IL DOLCIMELO

D' AVRELIO ²³³ VIRGILIANO:-

Doue

Si contengono ^{Talleggi, e} uariati, Diminuti-
oni così per uoci, come per \forall
tutte sorte d' instrumen-
ti musicali, con loro
accordi, e mo-
di di sonare:-



ALL' ILLV'STRISSIMO ET

D. AVRELIO VIRGILII

DEL

DOLCIMELLO

D'AVRELIO VIRGILII =

NO. LIBRO PRIMO.



Doue si contengono i Passaggi da far =
si non solo con la uoce, ma cō

ogni forte d'instrumē =

multale
to ~~multale~~ :-



REGOLE DELLA DIMINUTIONE

1. La Diminutione caminara doue per grado il più che sia possibile.
2. Tutte le Minute debbono essere una buona, e l'ultima castina.
3. Quelle Minute, che sellanno, debbono essere come
trone.
4. La nota del soggetto uale esser sempre toccata nel principio, nel mezzo, e nel fine della battuta. E quando nel mezzo non tornasse caminara, si deve almeno toccar uicino al legno, che gli sia caminara, e non mai distonar, se uicetto nelle Quarta di sopra.
5. Quando il soggetto camina in su, l'ultima nota delle minute due Terze alla caminara di giù et così g'andono.
6. Sono helle maniere surrore una Terza di tempo o in giù, o in su; quando torni caminara.
7. Quando si salta un'ottava, si deve fare in quella di sopra, e non in quella di sotto; per non incontrar l'altre parti.
8. Non deve la Diminutione distaccarsi mai del soggetto più di una Quinta sotto, o sopra.
9. Solo in questi due, sott, di mezzo  se può la Diminutione distaccare dal soggetto due gradi di sopra, e sette di sotto: Ma si concedere solo in una figura di semicrome.
10. Quando si trouano le due Terze di sopra, come si concedere di poterli passare della Quarta di sopra, perche sarà l'ottava dell'ultima Terza come Cotsi per quaterario, quando si trouano le due Terze di sotto, far si potrà lo stesso, come 

FINIS.

REGOLE DVE
PER TUTTE LE
MUTATIONI

REGOLA PRIMA:-

Sopra a C sol fa ut si fa mi
Tenor di Quarta Fa, Re, Mi, Fa

A musical staff with a treble clef and a red C-clef. The notes are: C (sol), D (fa), E (mi), F (ut), G (si), A (fa), B (mi), C (fa). The notes are written on a five-line staff with a red line for the C-clef. The notes are: C (sol), D (fa), E (mi), F (ut), G (si), A (fa), B (mi), C (fa).

Sotto di Quinta Fa, Mi, La,
Sol, Fa.

REGOLA SECONDA:-

Sopra a B molle si fa mi
Tenor di Quinta Fa, Sol, Re, Mi, Fa

A musical staff with a treble clef and a red B-clef. The notes are: C (fa), D (mi), E (si), F (mi), G (fa), A (re), B (sol), C (fa). The notes are written on a five-line staff with a red line for the B-clef. The notes are: C (fa), D (mi), E (si), F (mi), G (fa), A (re), B (sol), C (fa).

Sotto di Quarta Fa, La;
Sol, Fa.

Tutte Le
MUTATIONI
di
Ordine

	La	La	
	Sol	Sol	
	Fa	Fa	
	Mi	La Mi	E
	Re	Sol La	D
	Fa Sol	Fa Sol	C
	Mi Fa	Mi Fa	B
	Re Mi	La	A
	Sol Re	Sol	G
	Fa	Fa	F
	Mi	La Mi	E
	Re	Sol La	D
	Fa Sol	Fa Sol	C
	Mi Fa	Mi Fa	B
	Re Mi	La	A
	Sol Re	Sol	G
	Fa	Fa	F
	Mi	La Mi	E
	Re	Sol La	D
	Fa Sol	Fa Sol	C
	Mi Fa	Mi Fa	B
	Re Mi	Re Mi	A
	Vt Re	Vt Re	G

Per Alcedere: Per Decedere:-

Il 1º ordine alcedere per quadrato
Il 2º alcedere per binolle con aiuto del 1º

Il 1º ordine dedecedere per binolle
Il 2º dedecedere per binolle con aiuto del 1º



Soggetto

Di Permanente

	Crome :-	Semicrome :-	Perfidie :-
1			
2			
3			
4			
5			
5			
7			
8			
9			
10			
11	Septuple	Triplicate	Quadruplicate
12			
13			

Soggetti di Perma

	Di Crome	Di Semicrome	Di Semicrome
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			



Soggetto

Di grado Ascend^o

Crome

Semicrome

Perfidie

1			
2			
3			
4			
5			
6			
7			
8			
9			
10			

Seftuple

Triplicate

Quadruplicate

Soggetti Ascend^o

Crome

Semicrome

Semicrome

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



Soggetto :-

Di Grado discendere :-

	Crome	Semicrome	Perfidie
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
	Sestuple	Tripligate :-	Quadruplicate
11			
12			

Soggetti delati

	Crome	Semicrome	Semicrome :-
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			



Soggetto ~ *Midi 3 Ascendente*

	Crome	Semicrome	Perfidie
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
Sestuple	Triplicate	Quadruplicate	
11			
12			

Ulla Soggetti di 3 Ascend

	Crome	Semicrome	Semicrome
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			



Soggetto -

U di s. ¹ *velocità*

Crome Semicrome Perfidie

1			
2			
3			
4			
5			
6			
7			
8			
9			
10			

Setuple Triplicate quadruplicate

11			
12			

U

Soggetti di s. ¹ *velocità*

Crome Semicrome Semicrome

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



Soggetto:-

U. Di. Alcend.:

Crome Semicrome Perfidie:-

1			
2			
3			
4			
5			
6			
7			
8			
9			
10			

Sestuple Triplicate quadruplicate

11			
12			

U. Soggetti di Alcend.:

Crome Semicrome Semicrome

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



Soggetto

U Di 4^a descend^{te}

Crome

Semicrome

Perfidie

1			
2			
3			
4			
5			
6			
7			
8			
9			
10			

Septuple

Triplicate

Quadruplicate

11			
12			

Soggetti di 7^a descend^{te}

Crome

Semicrome

Semicrome

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



Soggetto

Di S. Ascendete

	Crome	Semicrome	Perfidie
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			

Di S. Ascendete

	Crome	Semicrome	Semicrome
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			



Soggetto

U *Di 3. descend^{te}*

Crome

Semicrome

Perfidie

1				
2				
3				
4				
5				
6				
7				
8				
9				
10				

Setuple

TriPLICATE

Quadruplicate

11				
12				

U *Soggetti di 3. veloce*

Crome

Semicrome

Semicrome

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



Soggetto

Uranbi 6^a Alced^o

Crome Semicrome Perfidie

Handwritten musical notation on page 13, showing rhythmic patterns for Crome, Semicrome, and Perfidie. The notation includes various note values and rests, with some patterns repeated multiple times.

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

sextuple Triplicate quadruplicate

Soggetti di 6^a Alced^o

Crome Semicrome Semicrome

Handwritten musical notation on page 12, showing rhythmic patterns for Crome, Semicrome, and Semicrome. The notation includes various note values and rests, with some patterns repeated multiple times.

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



Soggetto

di 6^a descend^a

Crome Semicrome Perfidie

Settuple Triplicate quadruplicate

15

Soggetti di 6^a descend^a

Crome Semicrome Semicrome

Soggetto

U $\text{D}^{\flat} \frac{3}{8}$: Ascend^o

Crome

Semicrome

Perfidie

U Soggetto $\text{D}^{\flat} \frac{3}{8}$: Ascend^o

U

Crome

Semicrome

Semicrome



Soggetto

Uu di 8. deſcendenti

Crome

Semicrome

Perfidie

1				
2				
3				
4				
5				
6				
7				
8				
9				
10				

ſeſtupla

Triplicate

quadruplicate

11				
12				

Soggetti a 8. deſcendenti

Uu

Crome

Semicrome

Semicrome

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

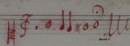


Handwritten musical notation on the left page of an open manuscript. The page contains 12 horizontal staves. The notation is organized into two columns of six staves each. The notes are written in dark ink and are mostly vertical lines, suggesting a rhythmic or melodic notation. There are some faint, illegible markings at the top of the page, possibly a title or header.

Handwritten musical notation on the right page of an open manuscript. The page contains 12 horizontal staves. The notation is organized into two columns of six staves each. The notes are written in dark ink and are mostly vertical lines, suggesting a rhythmic or melodic notation. There are some faint, illegible markings at the top of the page, possibly a title or header. The page number '15' is written in the top right corner.



Soggetto di



Accadente Maggiore.

Crome

Semicrome

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

Sopra l'istesso

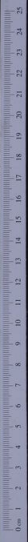
Perfidie

Setuple

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

Triplicate

Quadruplicate



Soggetto Di

ff *ordo III* Accadesa Minore 2-

Crome

Semicrome

Musical score for Crome and Semicrome. The score consists of two columns of staves. The left column is labeled 'Crome' and the right column is labeled 'Semicrome'. The staves are numbered 1 through 14. The notation is in a single system with a common time signature. The Crome column contains more complex rhythmic patterns, while the Semicrome column contains simpler, more repetitive patterns. The score is written in black ink on aged paper.

Sopra al medesimo

Perfidie

sestuple

Musical score for Perfidie and sestuple. The score consists of two columns of staves. The left column is labeled 'Perfidie' and the right column is labeled 'sestuple'. The staves are numbered 1 through 15. The notation is in a single system with a common time signature. The Perfidie column contains more complex rhythmic patterns, while the sestuple column contains simpler, more repetitive patterns. The score is written in black ink on aged paper.

Triplicate

quadruplicate

Soggetto di

Handwritten red text: 13-14-15-16-17-18-19-20-21-22-23-24-25
Accadenza Minima

Crome

Semicrome

1		0		0
2		0		0
3		0		0
4		0		0
5		0		0
6		0		0
7		0		0
8		0		0
9		0		0
10		0		0
11		0		0
12		0		0
13		0		0

Sopra l'istesso

Perfidie

sestuple

1		0		0
2		0		0
3		0		0
4		0		0
5		0		0
6		0		0
7		0		0
8		0		0
9		0		0
10		0		0
11		0		0
12		0		0
13		0		0



Fuga di *U* Gradi Ascendenti

Crome

Crome

13 staves of musical notation, numbered 1 through 13. The notation is in a historical style, likely 17th or 18th century, featuring various note values and rests. The music is organized into two columns under the heading 'Crome'.

Sopra l'istesso

Semicrome

Semicrome

13 staves of musical notation, numbered 1 through 13. The notation is in a historical style, likely 17th or 18th century, featuring various note values and rests. The music is organized into two columns under the heading 'Semicrome'.



Fuga di *U* Gradi Ascendenti

Crome

Crome

Musical score for 'Fuga di U Gradi Ascendenti'. The score is divided into two columns, both labeled 'Crome'. It consists of 13 staves, numbered 1 to 13. The notation is a form of rhythmic shorthand, likely representing a fugue. Each staff begins with a clef and a time signature. The notation consists of vertical stems and horizontal lines, with some notes having flags or beams. The score is written in red ink on aged paper.

Sopra l'istesso

Semicrome

Semicrome

Musical score for 'Sopra l'istesso'. The score is divided into two columns, both labeled 'Semicrome'. It consists of 13 staves, numbered 1 to 13. The notation is a form of rhythmic shorthand, likely representing a fugue. Each staff begins with a clef and a time signature. The notation consists of vertical stems and horizontal lines, with some notes having flags or beams. The score is written in black ink on aged paper.



Fuga di *12* gradi descendenti

Crome Crome

Sopra al medesimo

Semicrome Semicrome :->



Fuga di



Alla Terza Ascend.

Crome

Crome

Handwritten musical score for the first page, consisting of 13 staves. The left column of staves contains musical notation, and the right column contains a series of vertical lines with small circles, likely representing a figured bass or a specific performance instruction. The notation includes various rhythmic values and melodic lines.

Sopra l'istesso

23
22

Semicrome

Semicrome

Handwritten musical score for the second page, consisting of 13 staves. The left column of staves contains musical notation, and the right column contains a series of vertical lines with small circles. The notation is more complex than the first page, featuring many beamed notes and rests. There are some large, dark ink smudges on the right side of the page.



Fuga di

Uu Terze descendi

Crome

Crome

Musical score for 'Fuga di Uu Terze descendi'. The score is written on 15 staves, numbered 1 to 15 on the left. The notation is in black ink with red accents. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of a single melodic line. The right-hand column of staves is mostly blank, with some faint red markings.

Sopra l'istesso

Semicrome

Semicrome

Musical score for 'Sopra l'istesso'. The score is written on 15 staves, numbered 1 to 15 on the left. The notation is in black ink with red accents. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of a single melodic line. The right-hand column of staves is mostly blank, with some faint red markings.





DEL

DOLCIMELO



D'AVRELIO VIRGILIANO

LIBRO SECONDO.



Doue si contengono Ricercate fiorite,
e Madrigali, con Canzoni di-
minuite, per sonar uagamē
te con ogni sorte d'In-
strumento.



DEL
 DOCCIMELA
 D'AVRELLIO VIRGILIANO
 LIBRO SECONDO.
 Dove il Conestabile Ricerca la
 e si s'ingala con Caron di
 munito, per tener agguato
 e con ogni forte d'ar-
 strumento.

Ricerca Facile
 di Flauto: Cori
 Violino: Tromba
 Facili



Ricercata
per Viola Ba-
narda, c
Lento.

Handwritten musical score for Viola da Gamba, C major, Lento. The score consists of 14 staves of music, featuring a complex, rhythmic melody with many sixteenth and thirty-second notes. The notation is dense and characteristic of the Baroque era.

26

Handwritten musical score for the second page of the piece. It contains 10 staves of music, continuing the complex, rhythmic melody from the first page. The notation is dense and characteristic of the Baroque era. The piece concludes with the text "U. Annis" written in cursive at the end of the tenth staff.



Ricercata
per Flauto
et ogni altro
instrumento.

The left page of the manuscript contains a handwritten musical score for a piece titled 'Ricercata'. The score is written on ten staves, each beginning with a red clef and a red time signature. The notation is dense and complex, featuring a variety of rhythmic values, including minims, crotchets, and quavers, as well as rests and accidentals. The ink is dark brown, and the paper shows signs of age and wear.

The right page of the manuscript contains a handwritten musical score, which is significantly damaged. The top portion of the page shows clear musical notation on staves, but the lower portion is heavily obscured by large, irregular brown stains, likely from water damage or mold. The page number '27' is visible in the upper right corner. A ruler is placed at the bottom of the page for scale.



Ricercata
per corni
o Violino
Traversa
et altri in-
strumenti.

The first page of the manuscript contains 12 staves of handwritten musical notation. The notation is dense and features a complex, rhythmic pattern of notes and rests, characteristic of a ricercata. The ink is dark brown, and the paper shows signs of age and staining. The staves are numbered 1 through 12 in red ink on the left margin.

The second page of the manuscript contains 12 staves of handwritten musical notation, continuing the piece from the first page. The notation is consistent with the first page, showing a highly rhythmic and intricate melodic line. The staves are numbered 13 through 24 in red ink on the left margin. The page is heavily stained, particularly with large brown spots.

Handwritten signature or initials at the end of the second page.



Ricercata
per Flauto,
et altri In-
strumenti.

Handwritten musical score for Ricercata, left page. The score consists of 12 staves of music, each beginning with a red clef. The notation is dense and complex, featuring many beamed notes and rests. The paper shows signs of age and staining.

Handwritten musical score for Ricercata, right page. The score consists of 12 staves of music, each beginning with a red clef. The notation is dense and complex, featuring many beamed notes and rests. The paper shows signs of age and staining. The word "U. Finis" is written at the end of the first staff on this page.

100
25



Ricercata
per Tranc-
sa, Violino,
cornetti, et
altri Instru-
menti.

Handwritten musical score for Ricercata per Trancsa, Violino, cornetti, et altri Instru-menti. The score is written on ten staves, with the first two staves of each system containing a treble clef and a 3/4 time signature. The music is written in black ink with red markings for clefs and time signatures. The notation includes various rhythmic values, including minims, crotchets, and quavers, and features complex melodic lines with many slurs and ornaments. The paper shows signs of age, including some staining and foxing.

Handwritten musical score on page 50. The page number '50' is written in the top right corner. The score is written on ten staves, with the first two staves of each system containing a treble clef and a 3/4 time signature. The music is written in black ink with red markings for clefs and time signatures. The notation includes various rhythmic values, including minims, crotchets, and quavers, and features complex melodic lines with many slurs and ornaments. The paper shows signs of age, including some staining and foxing. The word 'Alla fine' is written in the bottom right corner of the page.



Ricercar per
Flauto Cor-
netto Violon-
traverso, esi-
mili in Belta-
gia.



Ricercar
come di
sopra.

Handwritten musical score for Ricercar on page 51. The score consists of 14 staves of music, each beginning with a red clef and a red time signature. The notation is dense and complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. The music is written in a single system across the page.

Handwritten musical score on page 52. The score consists of 10 staves of music, each beginning with a red clef and a red time signature. The notation is dense and complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. The music is written in a single system across the page.



Ricercar
come di
sopra.

Ricercar
come, di
sopra.

Handwritten musical score for Ricercar, consisting of 12 staves of music. The notation is dense and features complex rhythmic patterns, including many sixteenth and thirty-second notes. The manuscript is written in black ink on aged, slightly stained paper. A red 'C' time signature is visible at the beginning of the first staff.

Handwritten musical score for Scherzo, consisting of 12 staves of music. The notation is dense and features complex rhythmic patterns, including many sixteenth and thirty-second notes. The manuscript is written in black ink on aged, slightly stained paper. A red 'C' time signature is visible at the beginning of the first staff. The word "Scherzo" is written in red ink above the first staff. At the bottom right of the page, the word "Allegro" is written in red ink.



Handwritten musical notation on page 34. The page contains eight staves of music. The notation is dense and complex, featuring a prominent melodic line with numerous slurs, ornaments, and rapid passages. The ink is dark, and the paper shows signs of age and staining.

Seven empty musical staves on page 34, located below the main body of handwritten notation.

Faded handwritten musical notation on page 35. The page contains ten staves of music, which appear as ghostly impressions or bleed-through from the reverse side of the page. The ink is very light and difficult to discern.



Ricercar
di Flauto:
cornetto:
Violino:
Trauerse
e simili.

Handwritten musical score for Ricercar on page 29. The score consists of 12 staves of music, each beginning with a red clef and a red key signature. The notation is dense and features many slurs and ornaments. The paper shows signs of age and staining.

30

Handwritten musical score for Ricercar on page 30. The score consists of 12 staves of music, each beginning with a red clef and a red key signature. The notation is dense and features many slurs and ornaments. The paper shows signs of age and staining. The word "Allegro" is written in the lower right of the page.



Handwritten musical score on the left page of an open manuscript book. The page contains ten staves of music, each with a treble and bass clef. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The paper shows signs of age and staining.

Handwritten musical notation on the top of the right page. It consists of a few staves with notes and rests, followed by a large, faint, illegible watermark or bleed-through from the reverse side of the page. The page number "37" is written in the top right corner.



Ricercar
di Flauto
Cornetto:
Violino
Vaguello
e simili.

35



Ricercar
di Viola
balfanda.

Handwritten musical score for Ricercar di Viola balfanda, left page. The score consists of 14 staves of music, featuring complex rhythmic patterns and melodic lines. The notation includes various note values, rests, and dynamic markings. The music is written in a single system across the page.

40
39

Handwritten musical score for Ricercar di Viola balfanda, right page. The score consists of 14 staves of music, continuing the complex rhythmic and melodic patterns from the left page. The notation includes various note values, rests, and dynamic markings. The music is written in a single system across the page.



Ricercar di
Cornetto Vio-
lino. Basso.
Fa, et similia.

40
40



DEL

DOLCIMELO



D'AVRELIO VIRGILIANO ◊ LIBRO TERZO ◊



DOUE

Si contengono tutti modi da sonar qual-

siuoglia Instrumento ; con i loro

Accordi, tanto in concerto,

quanto separati :~





DEL
DODICESIMO
D'AVVILIO VIRGILIANO - LIBRO TERZO

DORE
si componono non mai de trez que
sunt in instrumento: con: for
Accordi, tanto in concordi
quanto in discordi



musée internationale
e biblioteca della musica
di Bologna



COME SI
A CCORDI IL
GRAVECEMBALO

44
43
COME SI
A CCORDI IL
SALTERIO

museo internazionale
e biblioteca della musica
di bolonia



COME SI
ACCORDI
L'ARPA

45
44
COME SI
ACCORDI
IL LAVTO

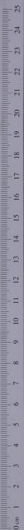


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di bogota



COME S'AC
CORDI LA TIORBA
E LA CHITARRA

44
45
COME SI
ACCORDI LA
CITHARA

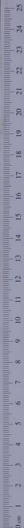


COME SI
ACCORDI
LA LIRA.

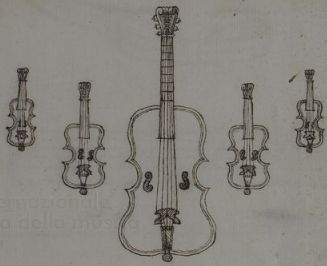
46
ME IL CONCERTO
COME SI ACCORDI INSIEME
TO DELLE VIOLE.



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COME SI ACCORDI IL
CÔCERTO DE' VIOLLINI





In Tuono.	Vn tuo pu alto	Vn tuo pu alto	Alla 3. ^a bassa.	Vn tuo pu basso
	Et			Et
	Alla 3. ^a bassa.			Alla 4. ^a Bassa



TUTTI I MODI DA

Sonar LE VIOLLE IN CON

COME PER



Ordini 1^o da sonar la Viola

Violin part for the first order, showing staves for C, A, T, and B.

Un Tuò più alro

Violin part for the second order, showing staves for C, A, T, and B.



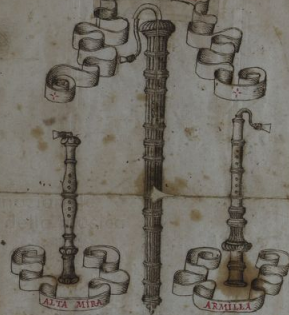
Ordini 2^o da sonar la Viola

Violin part for the third order, showing staves for C, A, T, and B.

Alla quarta

Violin part for the fourth order, showing staves for C, A, T, and B.

SONANTE

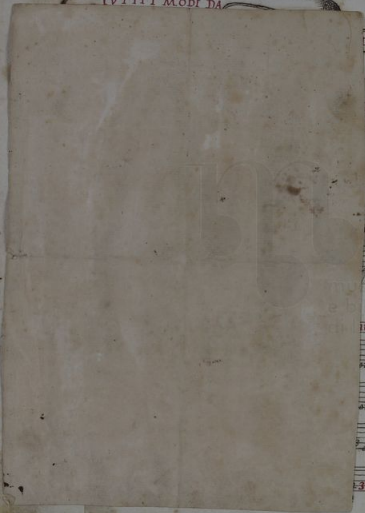


TUTTI I MODI DA

COME PER \flat

IN CONCERTO: COSI PER \flat

24



to:	² In Tuono:	² Un Tu più basso <i>anch'andati</i>	⁴ Alla Terza:
1-7-9	02 013 013 023 017	02 013 134 13	24 12 023 024 003
3		134	3 2
1-2-4	0 003 003 070 9	10 013 013 70	024 024 024 07
	3 2	134	3
1-2-4-5	02 013 023 003	022 13 013 01	24 10 024 024 0
		134	1
1-2-4-5	02 013 013 022	0 003 134 13 0	24 12 003 024
	022	1	0



ta	² Alla Quinta	³ Alla Seta	⁴ Alla settima
0235	023 13 013 013	13 013 134 134	024 02 023 003
	134	2	1
0245	00 013 013 023	003 124 13	24 12 023 024
	134	1 134	0 3
0-2	02 1 1 13 0	003 134 13	24 12 023 02
	003	1	0
0-3	023 13 013	13 013 134 1	024 02 023 0
	1 134	2	1





MODI VARI DA SONORIL
VAR IL VIOLINO ~*~



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NUOVA INTAVOLATURA DI TROMBONI PER SONARLI IN CONCERTO ~ * ~ *

Scala del
Trombone
co' la mano



Scale for the right and left hands of the trombone. The right hand scale is in treble clef with notes E, F, G, A, B, C, D, E, F, G, A, B. The left hand scale is in bass clef with notes C, D, E, F, G, A, B, C, D, E, F, G. A red 'C' with a sharp sign is placed between the two scales.

Soggetti per tutte le parti:~

First system of musical notation for parts C, A, T, and B. Each part has a staff with a melodic line and a series of notes. Below the staves are four illustrations of trombone instruments.

ORDINE ~ PRIMO ~

Vn Tuon piu alto ~

Second system of musical notation for parts C, A, T, and B, corresponding to the first system.

In Tuono:~

Third system of musical notation for parts C, A, T, and B, corresponding to the first system.

Vn Tuon piu basso ~

Fourth system of musical notation for parts C, A, T, and B, corresponding to the first system.

Alla Terza:~

Second system of musical notation for parts C, A, T, and B. Each part has a staff with a melodic line and a series of notes. Below the staves are four illustrations of trombone instruments.

ORDINE ~ SECONDO ~

Alla Quarta:~

Third system of musical notation for parts C, A, T, and B, corresponding to the second system.

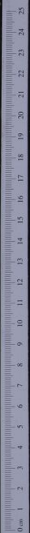
Alla Quinta:~

Fourth system of musical notation for parts C, A, T, and B, corresponding to the second system.

Alla Sesta:~

Fifth system of musical notation for parts C, A, T, and B, corresponding to the second system.

Alla Settima:~



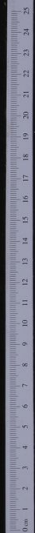
MODI TUTTI DA SONAR IL CORNETTO

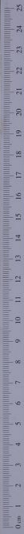
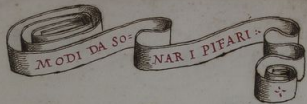
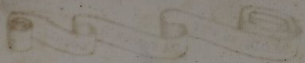
Musical notation for the Cornetto, showing a single staff with various notes and clefs.

Diagrams of the Cornetto instrument in various positions, labeled A through C.

- *Vn tuo pia al
ro p. b.*
- A suo luogo p.
b. e p. h.*
- Vn tuo pia alto p. b.*
- In Tuono p. h. e p. h.*
- Vn tuo pia basso
p. h. e p. h.*
- Alla 3^a bassa.*

*Sonare
con il
Corno
di
Tromba
di
Organo
di
Tromba
di
Organo*





MODI DA SONAR
LE TRAVÈRSE

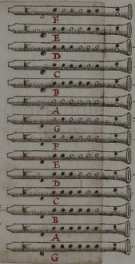
A
G
F
E
D
C
B
A
G
F
E
D
C
B
A
G
F
E
D

A suo luogo per. h.
 Alla 4: alta per. h.
 In Tuono per. b. e per. h.
 Alla 4: bassa p. b.
 Alla 5: bassa per. h.
 Alla 4: bassa per. b. b.
 Alla 5: bassa per. h.





MODI DA SONAR
LI FLAVTI :-



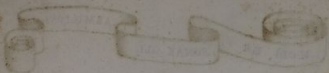
A suo luogo.

- Vn tuõ piu alto p. b. *♩* Alla 4^a bassa p. b. h.
- In Tuono p. b. h. *♩* Alla 3^a bassa p. b. h.
- Vn tuõ piu basso p. b. h. *♩* Alla 6^a bassa.
- Alla 3^a bassa p. l. h. *♩* Alla 7^a bassa.
- Alla 4^a bassa p. b. h.

Alcune di
in basso
solo a p.
in mezzo
di basso
piano







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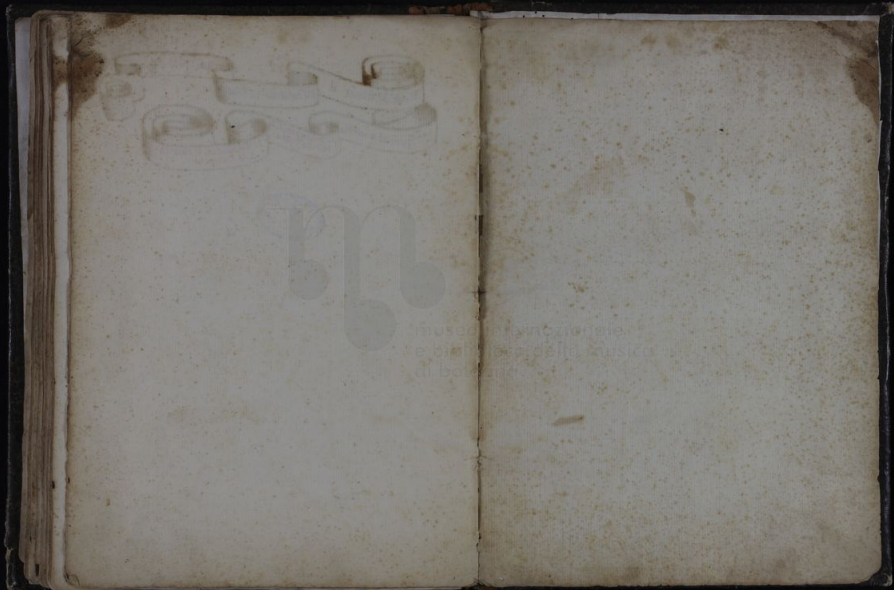
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