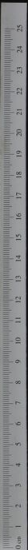


MS. C.33



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 fonare:-



ALL' ILLV'STRISSIMO ET

D. AVRELIO VIRGILIA

DEL

DOLCIMELLO

D'AVRELIO VIRGILIA =

NO. LIBRO PRIMO.



Doue si contengono i Passaggi da far =
si ~~non~~ con la uoce, ~~non~~ 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'altra cattiva.
3. Quelle Minute, che sellanno, debbono essere come
trone.
4. La nota del soggetto uiede esser sempre toccata nel principio, nel mezzo, e nel fine della battuta. E quando nel mezzo non tornasse comarato, si deve almeno toccar uicino al legno, che gli sia cospicuale, 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 camina di più in su: e così g'adorno.
6. Sarà hella maniera surrore una Terza di lungo o in giù, o in su; quando torni comato.
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 concederà di poterli passare della Quarta di sopra, perche sarà l'ottava dell'ultima Terza come C'osi per quaterario, quando si troueranno 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 staff is decorated with red wavy lines at the end.

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 (sol), E (mi), F (fa), G (re), A (mi), B (fa). The staff is decorated with red wavy lines at the end.

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


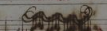




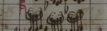




Semicrome


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 ~ *M. Di 3. Ascendente*

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

U. Soggetti di 3. Ascend.

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



Soggetto -

U di s. ¹velocità

Crome Semicrome Perfidie

1			
2			
3			
4			
5			
6			
7			
8			
9			
10			

Setuple Triplicate quadruplicate

11			
12			

U Soggetti di s. ¹velocità

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			

Settime

Triplicate

Quadruplicate

11			
12			

Crome

Semicrome

Semicrome

U Soggetti di 7^a descend^{te}

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				

Septuple

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 Perfidiè

Musical notation on page 93, showing rhythmic patterns under three columns: Crome, Semicrome, and Perfidiè. The patterns are numbered 1-12. At the bottom, the terms **sextuple**, **Triplicate**, and **quadruplicate** are written above the corresponding columns.

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

93
12

Soggetti di 6^a Alced^o

Crome Semicrome Semicrome

Musical notation on page 94, showing rhythmic patterns under three columns: Crome, Semicrome, and Semicrome. The patterns are numbered 1-13.

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

Soggetto

di 6^a descend^a

Crome Semicrome Perfidie

1

2

3

4

5

6

7

8

9

10

Settuple Triplicate quadruplicate

11

12

Soggetti

di 6^a descend^a

Crome Semicrome Semicrome

1

2

3

4

5

6

7

8

9

10

11

12



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 approximately 15 horizontal staves. The notation is sparse, consisting of vertical lines and some faint, illegible markings, possibly representing a rhythmic or structural framework. There are some dark smudges and ink bleed-through on the page.

Handwritten musical notation on the right page of an open manuscript. The page contains approximately 15 horizontal staves. The notation is more dense and includes several prominent zigzag patterns across the staves, likely representing a specific melodic or rhythmic motif. The ink is dark and somewhat faded. A small number '15' is written in the top right corner of the page.



Soggetto Di

Handwritten: f. ordo III

Accadisa Minore 2-

Crome

Semicrome

Musical score for 'Crome' and 'Semicrome'. The left column contains 14 staves of music, numbered 1 through 14 in red. The right column contains 14 staves of music, numbered 1 through 14 in red. Each staff has a red '0' at the end. The notation is in a historical style with various note values and rests.

Sopra al medesimo

Perfidie

sestuple

Musical score for 'Perfidie' and 'sestuple'. The left column contains 14 staves of music, numbered 1 through 14 in red. The right column contains 14 staves, mostly blank or with faint markings, numbered 1 through 14 in red. The notation is in a historical style with various note values and rests.

Triplicate

quadruplicate



Soggetto di

Handwritten in red: 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 to 13 on the left margin. The notation is in a historical style with various clefs and rhythmic markings. The first staff begins with a treble clef and a common time signature. The music is divided into two sections by a vertical line, both labeled 'Crome'.

Sopra l'istesso

Semicrome

Semicrome

13 staves of musical notation, numbered 1 to 13 on the left margin. The notation is in a historical style with various clefs and rhythmic markings. The music is divided into two sections by a vertical line, both labeled 'Semicrome'. The notation is more complex than the first page, with many beamed notes and intricate rhythmic patterns.



Fuga di *U* Gradi Ascendenti

Crome

Crome

13 staves of musical notation, numbered 1 through 13. The notation is organized into two columns, both labeled 'Crome'. Each staff contains rhythmic patterns of notes and rests.

Sopra l'istesso

Semicrome

Semicrome

13 staves of musical notation, numbered 1 through 13. The notation is organized into two columns, both labeled 'Semicrome'. Each staff contains complex rhythmic patterns with many beamed notes and rests.



Fuga di *12* gradi descendenti

Crome *Crome*

Sopra al medesimo 22
21

Semicrome *Semicrome* :->



Fuga di



Alla Terza Alcant.

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 ink smudges and corrections on the right side of the page.



Fuga di

Uu Terze descende

Crome

Crome

Musical score for 'Fuga di' with two columns of staves labeled 'Crome'. The score consists of 13 staves, numbered 1 to 13 on the left. The notation is in black ink on red staves. The first staff has a treble clef and a key signature of one flat. The music is written in a style characteristic of 17th-century manuscript notation. The right column of staves is mostly blank, with some faint markings.

Sopra l'istesso

Semicrome

Semicrome

Musical score for 'Sopra l'istesso' with two columns of staves labeled 'Semicrome'. The score consists of 13 staves, numbered 1 to 13 on the left. The notation is in black ink on red staves. The first staff has a treble clef and a key signature of one flat. The music is written in a style characteristic of 17th-century manuscript notation. The right column of staves contains a large, dense block of music starting from the 6th staff, which appears to be a continuation or a different version of the piece.





DEL

DOLCIMELO



D'AVRELIO VIRGILIANO

LIBRO SECONDO.



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



DEL
 DOCCIMELO
 D'AVRELIO VIRGILIANO
 LIBRO SECONDO.
 Dove il Conestabile Ricerca l'Hoste
 e si batteggia con Carrocci di
 muniti, per loro agguato
 et con ogni sorte d'In-
 strumento.

Ricerca Fuglia
 di Flauto: Cor.
 netto: Violino: Trama
 Fa: simili



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 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. The piece concludes with the text "U. Annis" written in cursive at the end of the 14th staff.

Ricercata
per Flauto
et ogni altro
instrumento.

The left page of the manuscript contains a handwritten musical score for a piece titled "Ricerca per Flauto et ogni altro instrumento". The score is written on ten staves, each beginning with a red clef. 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 notation on several staves, but the lower portion is obscured by large, irregular brown stains and foxing. The page number "27" is visible in the upper right corner. The overall condition of the manuscript is poor, with significant water damage and discoloration.



Ricercata
per corni
to, Violino,
Tranfiera,
et altri in-
strumenti.

The first page of the manuscript contains 12 staves of handwritten musical notation. Each staff begins with a red clef and a red time signature. The notation is dense and rhythmic, featuring many beamed notes and rests. The ink is dark brown and the paper shows signs of age and staining.

The second page of the manuscript contains 12 staves of handwritten musical notation, continuing from the first page. The notation is consistent in style and density. At the bottom right of the page, there is a signature that appears to be "G. Monteverdi". The page number "25" is written in the top right corner.



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 features a prominent zig-zag melodic line across all staves. The paper shows signs of age and staining.

Handwritten musical score, right page, top section. The score consists of 5 staves of music. The notation continues the zig-zag melodic line from the left page. The paper shows signs of age and staining.

U. Finis

Handwritten musical score, right page, bottom section. The score consists of 10 staves of music. The notation continues the zig-zag melodic line from the left page. The paper shows signs of age and staining.



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 accents. The notation includes various rhythmic values, including minims, crotchets, and quavers, and features complex melodic lines with many slurs and ornaments. The piece concludes with a double bar line and a repeat sign.

Handwritten musical score for the second page of the Ricercata. The page is numbered 31 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 accents. The notation includes various rhythmic values, including minims, crotchets, and quavers, and features complex melodic lines with many slurs and ornaments. The piece concludes with a double bar line and a repeat sign.

Alla fine



Ricercar per
Flauto Cor-
netto Violin
Trauersä, esi-
mili in Belta-
gia.

Handwritten musical score for Ricercar per Flauto Cornetto Violin Trauersä, esimili in Belta-gia. The score is written on 12 staves with a treble clef and a 4/4 time signature. The music is dense and features many sixteenth and thirty-second notes.

Handwritten musical score on page 31, continuing from page 32. It features 11 staves of music with a treble clef and a 4/4 time signature. The notation is dense and includes various rhythmic values.



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 dark ink on aged paper.

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 dark ink on aged paper.



Ricercar
come di
sopra.

Ricercar
come, di
sopra.

Schuyl.

Adieu





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.



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.

33
37

Handwritten musical score on the right page of an open manuscript book. The page contains ten staves of music, each with a treble and bass clef. The notation is sparse, with some notes and rests visible at the top of the page. The rest of the page is mostly blank with significant staining and discoloration.



Ricercar
di Flauto
Cornetto:
Violino
Vaguello
e simili.

35



Ricercar
di Viola
balfarda.

Handwritten musical score for Ricercar di Viola balfarda, 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 bar lines, typical of early modern manuscript notation.

40
39

Handwritten musical score for Ricercar di Viola balfarda, 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 bar lines, typical of early modern manuscript notation.



Ricercar di
Cornetto Vi-
lino. Basso.
fa, etimi.

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
 DOTTOR
 D'AVVILIO VIRGILIO LIBRO TERZO
 DONT
 Si componono tutti modi de l'organ
 l'organ l'istromento: con: l'or
 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

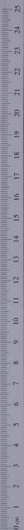


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COME S'AC
CORDI LA TIORBA
E LA CHITARRA

44
45
COME SI
ACCORDI LA
CITHARA

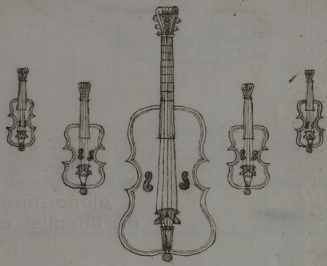


COME SI
ACCORDI
LA LIRA.

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



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.

Vn Duo più alro

Violin duo part, showing staves for C, A, T, and B.



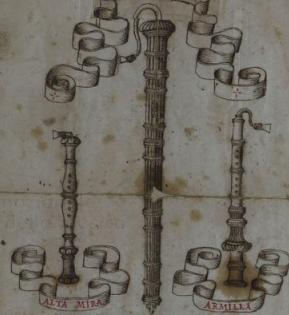
Ordini 2^o da sonar la Viola

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

Alla quarta

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

SONANTE

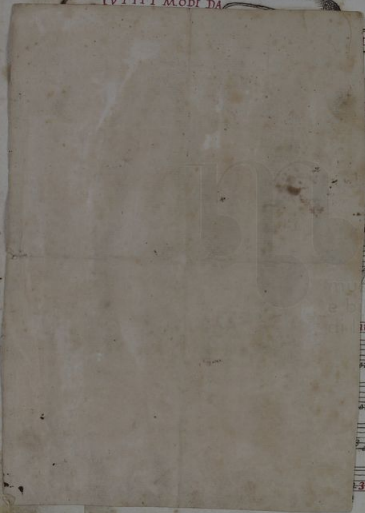


TUTTI I MODI DA

COME PER \flat

IN CONCERTO: COSI PER \flat

24



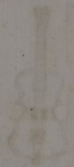
to:	² In Tuono:	² Un Tu più basso <i>anch'ordinari</i>	⁴ Alla Terza:
1-7-9	02 013 013 023 023 023	02 023 134 134 134 134	24 12 023 023 023
3		134	3 2
1-2-4	0 003 003 003 003	10 013 013 013 013	023 024 024 024 024
	3 2	134	3
1-2-4-5	02 013 023 023	023 13 013 01	24 12 023 024
		134	3
1-2-4-5	02 013 013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



ta	² Alla Quinta	³ Alla Sesta	⁴ Alla Settima
1-2-3-5	023 13 013 013	13 013 134 134	024 02 023 023
	134	2	1
1-2-4-5	02 013 013 023	003 124 13	24 12 023 024
	134	134	3
1-2	02 1 1 013	003 134 13	24 12 023 02
	023	1	0
1-3-5	023 13 013	13 013 134	024 02 023 02
	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 subject for parts C, A, T, B. Each part has a melodic line and a rhythmic pattern of notes. Below the parts are four illustrations of trombone instruments.

ORDINE ~ PRIMO ~

Vn Tuon piu alto ~

Second subject for parts C, A, T, B. Each part has a melodic line and a rhythmic pattern of notes.

In Tuono:~

Third subject for parts C, A, T, B. Each part has a melodic line and a rhythmic pattern of notes.

Vn Tuon piu basso ~

Fourth subject for parts C, A, T, B. Each part has a melodic line and a rhythmic pattern of notes.

Alla Terza:~

Second subject for parts C, A, T, B. Each part has a melodic line and a rhythmic pattern of notes. Below the parts are four illustrations of trombone instruments.

ORDINE ~ SECONDO ~

Alla Quarta:~

Third subject for parts C, A, T, B. Each part has a melodic line and a rhythmic pattern of notes.

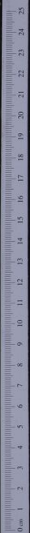
Alla Quinta:~

Fourth subject for parts C, A, T, B. Each part has a melodic line and a rhythmic pattern of notes.

Alla Sesta:~

Fifth subject for parts C, A, T, B. Each part has a melodic line and a rhythmic pattern of notes.

Alla Settima:~



MODI TUTTI DA SONAR IL CORNETTO

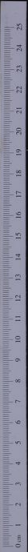
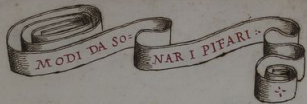
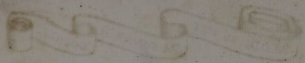
Musical notation for the Cornetto, showing a single staff with various notes and clefs.

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

*Vn tuō pia al
ro p. b.*
*A suo luogo p.
b. e. p. h.*
Vn tuō pia alto p. b.
In Tuono p. h. e. p. h.
*Vn tuō pia basso
p. h. e. p. h.*
Ala 3^a bassa.
Ala 6^a bassa.
Ala 7^a bassa.

*Sonare
con la
mano
destra
e con la
sinistra
de la lingua.*





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^a alta per. h.

♩ In Tuono per. b. e per. h.

♩ Alla 4^a bassa p. b.

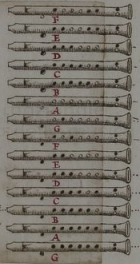
♩ Alla 5^a bassa per. h.

♩ Alla 4^a bassa per. b. b.

♩ Alla 5^a bassa per. h.



MODI DA SONAR LI FLAVTI :-



A suo luogo.

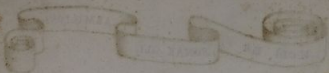
- Vn tuõ piu alto p. b. *Ala 4^a bassa p. b. h.*
- In Tuono p. b. h. *Ala 3^a bassa p. b. h.*
- Vn tuõ piu basso p. b. h. *Ala 6^a bassa.*
- Ala 3^a bassa p. l. h.* *Ala 7^a bassa.*
- Ala 4^a bassa p. b. h.*

Ala que se
in basso
solo a. b.
in mezzo
C. h. h.
Ala que
Ala que



Ala que se
in basso
solo a. b.
in mezzo
C. h. h.
Ala que
Ala que





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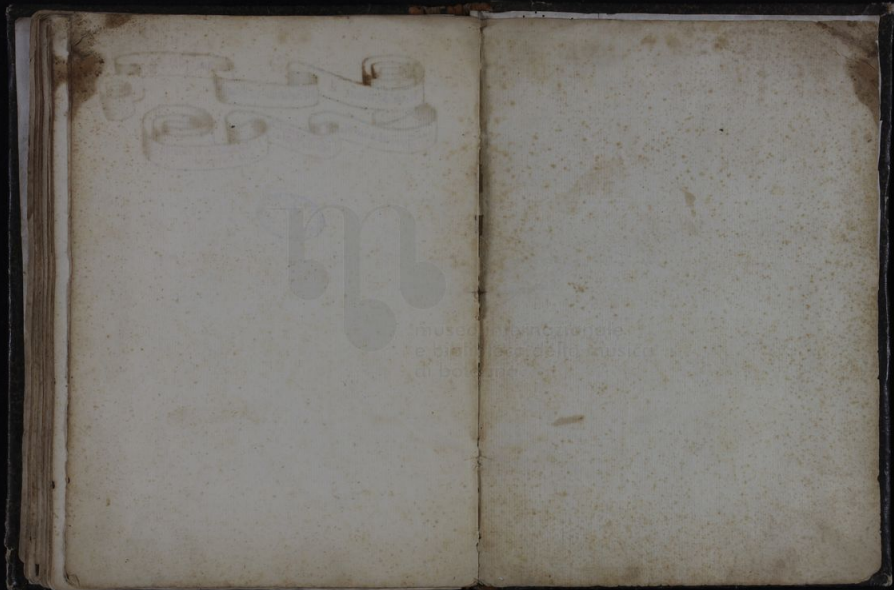
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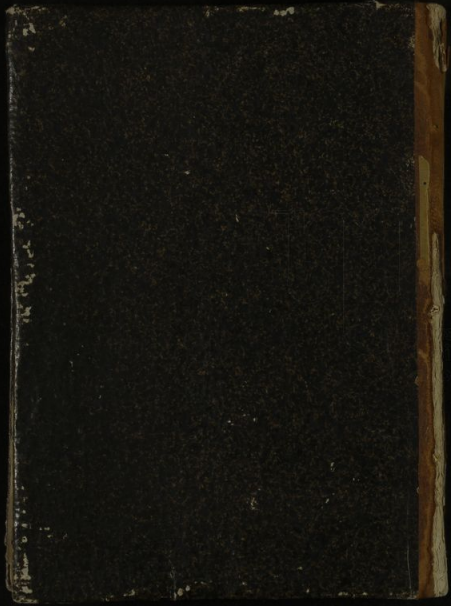


*Fine della musica
di Carlo Farini*

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