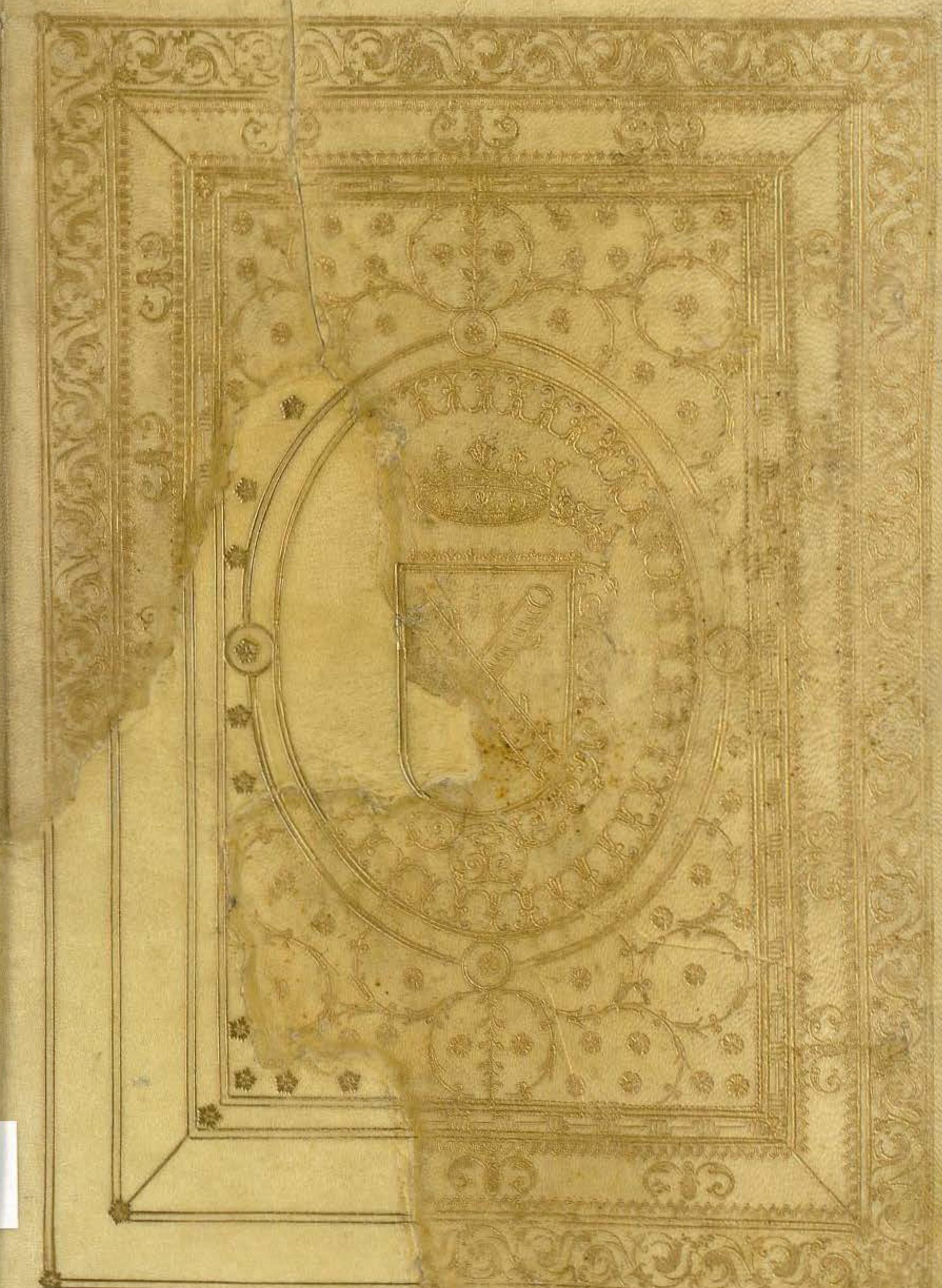
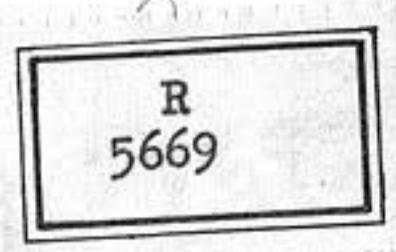




R
5669





B - 4^o - 1 - fila 2



I QUATRO LIBRI
DELLA

CHITARRA SPAGNOLA

Nelli quali si contengono tutte le
sonate ordinarie semplici & pas-
seggiate.

Con una nuoua inuentione dipas-
sacalli Spagnoli uariati Ciaccone
Follie, Zarabande Arie diuerse
Toccate musicali, Balletti, Corrēti
Volte, Gagliarde, Alemande con
alcune sonate picicate al modo dl
leuto con le sue regole per impara-
re a sonarle facilissimamente.

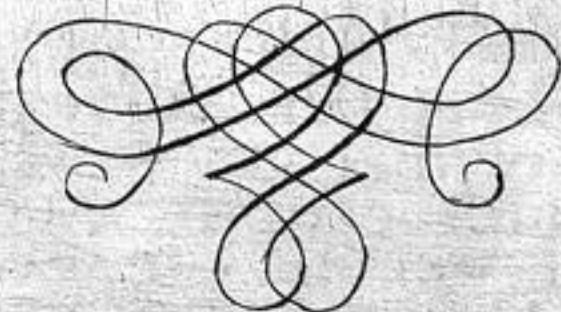
Autore
L'ACADEMICO CALIGINOSO
DETTO IL FURIOSO
Nuamente composto, e dato in luce



M A D R I G A L E
D' INCERTO

I N L O D E D E L L' A V T O R E

Dell'Hebro su la riua
Ricca di perle e d'oro theforiera
Restò del gran Theban la cetra altera
Al suon di cui gioiua
La terra ei fiumi e le feroci belue
Ma tu nouello Orfeo
Anzi Apollin Grineo
Del Thracio pietro herede
A cui ogni altro cede
Non giale belue a tuoi concetti inuitti
Ma vengon di stupor gl'homin feriti







A' I LETTORI.

Regole per ben' imparar à sonar la Chitara Spagnola.

*Auendo io veduto quanto sia stato grata la prima, e se-
conda opera, che già mandai alle Stampe in questa pro-
fessione, sotto nome dell' Accademico Caliginoso, detto il
Furioso; non hò voluto mancare (conforme la promessa)
di aggiunger hora la terza, che sarà nel presente libro,
doppo le due prime, la quale, per esser di qualche studio, & ricca di
nuoue inuentioni, persuadendomi sia per riuscire non meno vaga, che
utile, hò stimato necessario, col mezo dell' infrascritte Regole, dichia-
rare il modo, che si dourà tenere, acciò qualunque Virtuoso vorrà in
essa profittarsi, possa breuemente, & con facilità apprenderla.*

*Dico dunque, che volendo con facilità imparar à sonar detto In-
strumento, trà l' altre, dourasi far buona prattica sopra li seguenti Al-
fabetti, mandandoli bene à memoria, acciò volendo sonar qual si sia
sonata, non habbia à mendicar le botte.*

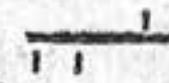
E Primo deue sapersi, che detti Alfabeti sono per il più composti di
cinque cose, cioè; Righe, Numeri, Lettere, Segni, e Punti.

Le Righe sono cinque, e significano le cinque corde della Chitara,
cioè, prima, 2, 3, 4, & 5,

Li Numeri denotano li tasti della Chitara, primo, 2, 3, 4, &c.

Le

Le Lettere sono A, B, C, &c. le quali seruano per dare il nome alle botte.

Li Segni son questi  li quali mostrano le botte che si hanno da dare in sù, & in giù ; tanti segni quanti guardaranno in giù , tante botte si douranno dare in giù , e quanti segni guarderanno in sù , altrettante se ne dourà dare in sù.

Li Punti faran quelli , che sono doppo le Lettere , al paro de numeri , li quali ponno esser uno, due, tre, e quattro, è non più , e questi denotano le dita , che si douranno adoprarre , cioè , vn punto il primo dito , due punti il secondo , tre punti il terzo , & quattro punti il quarto ; il primo dito farà quello , che è vicino al grosso , il secondo quello di mezo , il terzo quello che segue , e'l quarto il piccolo .

Tutto questo seruirà per Regola generale per ben impatronirsi , e praticarsi di detti Alfabeti .

Secondo , Si deue auuertire , che tutte le botte notate ò in sù , ò in giù , tutte vanno battute piene ; E doue si trouerà qualche Lettera del Alfabeto , si sonerà quella botta , che mostrerà detta lettera , battendola tante volte in sù , ò in giù , quanti faranno i Segni , che haurà ò in sù , ò in giù . Si auuerti però sopra tutto di sonar qual si sia botta , così ben distinta , e chiara , ch'ogni corda renda il suo vero effetto .

Terzo , Quando à detti Segni ò in giù , ò in sù doppo la Lettera , si trouerà vn Punto simile V.g. B; si darà al suono di detta botta vn poco più di tempo delle altre ; e quando saranno due V.g. B: altrettanto di più , cioè , alla botta d'un punto solo , si darà il tempo della semiminima , & a quella di due punti , il tempo della minima .

Quarto , Dourasi hauer particolar riguardo , che quando si suonerà quei numeri , che saranno posti doppo la lettera , si dourà suonar semplicemente quelli , cioè , non toccar , ne meno , ne più corde , di quelle , che mostreranno , perche così , oltre si sentirà il vero effetto delle legature , e distintamente le parti succeder l'vna , all'altra , tale è l'intention mia ; la qual offeruazione farà generale , e massime nell'Arie di Firenze passegiate , Correnti Francese , Toccate , Gagliarde , e Balletti : altrimenti sonandosi qualche numero di più , ò di meno , ò diffonderanno , ò riusciranno di poco gusto à gl'Vditori . Il che si offeruerà benche il numero fosse solo , cioè , non si toccherà altro , che quella corda , e tasto , che mostrerà il detto numero .

Delle Sonate , dette Pizzicate , non ne parlo più che tanto , hauendole poste più per abbellimento dell'opera , che per altro rispetto ; poiché sò benif-

sò benissimo esser più proprie del Leuto, che della Chitara; del qual Instrumento veramente facio professione, si come è noto à quelli, che m'hanno conosciuto appresso diuersi Prencipi, ed dentro è fuori d'Italia, ed in particolare in Fiandra appresso il Serenissimo Arciduca Alberto.

Quinto, Si ricorda, che la lettera, che si dourà sonare, tanto ordinaria, quanto à più tasti, tal quale farà notata, tal si dourà toccare, e seguitando appresso quella alcun numero, ò superiore, ò inferiore, si farà ogni sforzo di farlo sentire ò in sù, ò in giù, che sia chiaro, e distinto, e se doppo tal numero si trouerà altra botta senza lettera, s'auuerta, che detta botta s'appartenerà alla botta antecedente, la qual regola farà generale a qual si sia sonata, e tra l'altre, propria della Correnta, detta la Fauorita, posta in questo à car. 60.

Sesto, Si offeruerà la Corrente, detta Nuova Inuentione, posta à car. 68., nella quale, com'anco in altre simili si dourà auuertire di obli-garsi à sonar quelli stessi numeri, che faranno notati, senza aggiungerui, ò scemarui cosa alcuna, altrimenti in vece di dilettare, si confonderà chi le sona, e chi le sente; & il medesimo si dourà offeruare nelle Toccate, Sinfonie, Passacagli Spagnoli passeggiati, e Ciaccone, nelle quali Sonate si dourà porre ogni studio, e diligenza; essendo quelle, proprie à detto Instrumento, che per ciò, Io medesimo confessò di ha-uerci usato diligenza, più, che ordinaria, per renderle maggiormente vaghe, e ricche di nuoue, e varie inuentioni.

Settimo, Si troueranno alcuni numeri legati, come farà nelle Fulìe passeggiate poste à car. 34. e nella prima, e seconda Sinfonia à car. 57., & altroue: nominati da professori di Tiorba, Strascini, & hoggidì usati da Signori Francesi nelle nuoue accordature di Leuto, li quali nella Chitara douranno sonarsi in questa forma, cioè, toccar il primo numero legato, scorrendo gl'altri, che faranno legati con quello, con le dita più commode, e questo si offeruarà in qualunque legatura simile, la quale al più, non eccederà i quattro numeri, anzi alle volte saranno solo due, alle volte tre, alie volte quattro, e non più; de quali Strascini altri scorreranno de sotto in sù, altri di sopra in giù, come ben s'accorgerà chi v'haurà cura.

Ottavo, Doue si trouerà la lettera T: sotto qual si voglia numero, ò lettera, si dourà fare il tremolo à quella corda, doue si trouerà sotto, quand'anco fosse il Zero, come farà nella Sonata detta Battaglia, posta in questo à car. 30. & in altre ancora, nelle quali s'haurà sempre l'istesso auuertimento.

Nodo

Nono, Trouandoñ il Diesis V. g. $\frac{1}{2}$ sotto qual si voglia numero , come farà nella Sonata , detta Capriccio sopra la Ciaccona , posta à carte 28: si deue spiccar affatto la mano dalla Chitara , ponendo il dito più comodo al numero , che mostrerà , & squassando , e premendo la mano , si procurerà quanto fia possibile di far sostentar à poco , à poco la voce di detta corda ; il che seruirà per regola generale , douunque si trouerà .

Regole , e modi d'accordar la Chitara .

Primieramente s'accordi la quinta corda , che non sia ne troppo alta , ne troppo bassa , cioè in tuono tale , che possino le altre ancora mantenersi , conforme la grandezza della Chitara , e toccandola poi al quinto tasto , la voce , che farà la detta quinta corda nel detto tasto , la medesima voce dourà fare la quarta corda vacante . Similmente la voce , che farà la quarta corda al quinto tasto , dourà fare la terza vacante ; Et la voce , che farà la terza corda al quarto tasto , la dourà fare la seconda vacante : Et finalmente , la voce , che farà la seconda corda al quinto tasto , dourà fare altresì la prima vacante .

ESSEMPIO.

Quinta corda	— 5 ——————
Quarta corda	— 0 ——————
Terza corda	— 0 — 4 ——————
Seconda corda	— — — 0 — 5 ——————
Prima corda	— — — — 0 ——————

Si troua ancora vn' altra Regola per prouare se la Chitarra sia accordata , cioè , con due corde in ottauæ , tocando , come vedrete qui sotto , che faranno tutte ottaue , e questo sarà quanto posso dire in materia d'accordare .

— 0 ——————	— 0 ——————	— 3 — 2 —	Quinta corda .
— — — 2 ——————	— 0 ——————	— — —	Quarta corda .
— 0 ——————	— 2 ——————	— — —	Terza corda .
— — — — 3 ——————	— 1 ——————	— — —	Seconda corda .
— 3 ——————	— 0 ——————	— — —	Prima corda .

Modo .

modo d'accordar più Chitare per Sonar di concerto.

Primo s'accorda la più grande in tuono , come si vuole , poi la mezza vna voce più alta , cioè tocando la quinta corda della grande , con la terza della mezza , farà vnisono con la Chitara piccola , e tocando la quarta corda à due , farà vnisono con la terza corda vacante della Chitara mezza , e così farà accordata vna quarta più alta . Toccando poi vna botta sopra la lettera I: della grande , la lettera A: della mezza , e la lettera C: della piccola , farà buon concerto .

Regola del Trillo.

Benche vi sia diuersità de Trilli , & Repicchi per li molti modi di muouer la mano ; Io dirò , che quando il Sonatore si sarà esercitato nel portar ben la mano , & haurà buona prattica del manico della Chitara , essendosi impatronito di tutte le Lettere , farà bisogno di variar ancora la mano , con qualche sorte di trillo , & repicco . E circa il modo del trillo è d'auuertire , che col dito police , & medio si farà vna botta . Per esempio . A: — che farà in giù police , & in sù con l'istesso police ; & similmente col medio , & questo modo di percussione trina , si dimanda trillo .

Di più è d'auuertire , che anco il trillo si fa col dito indice partendo la botta in quattro parte , cioè , se farà vna minima , in quattro crome , la prima in giù , la seconda in sù , la terza in giù , la quarta in sù ; ma tutto si dourà fare con velocità per corrispondere al tempo delle sonate .

Picco , & Repicco .

Varie sorte de Picchi , & Repicchi si fanno nella Chitara , de quali le ne descriueranno qui trè principali .

Il primo , Sarà volendo sonare , vna botta , cioè per esempio B: — si lascieranno andar dolcemente le due dita , cioè indice , e medio , & in uno istesso tempo registrerà il police , facendo sonare quella botta in tre colpi seguiti , nel medesimo tempo , delle botte , che verranno in sù : si douerà in contrario fare , che il police vadi in sù , seguendo l'indice , & medio .

Secondo modo , Che hauendo sonato il sopradetto , si darà con tutte le quattro dita veloce , e semplice vna botta , e replicando il soggetto sonato ,

nato , come sopra : E questo modo si dourà offeruare nelle Sonate gravi , come Toccate , Passi , e mezi , Arie di Firenze , e simili .

Terzo modo , Sarà , che sonando la presente , come per esempio C : si dourà col dito medio andar da alto à basso , seguitando il police , & subito l'indice faccia il medesimo moto , e al in giù , e al in sù , facendo sentire quelle corde replicare la voce più volte , soggiungendo con il detto indice , & medio , cioè , che l'indice toccherà il moto per andar à basso , & il medio per venir all'in sù ; Dimodo , che riuscirà vaga all'vdito .

Si deue anco auuertire , che le Sonate , come Corrente , Balletti , e Gagliarde , che vanno nello stile Francese , si deuano sonare quietamente , solo con darle spirito conueniente , conforme al tempo , che haueranno sopra ; E ciò si auisa perche rieschino conforme il loro desiderio .

Finalmente per vltimo si ricorda douersi offeruare tutte le predette Regole , e modi ; anzi per maggiormente profitarsì in quelle , e non correr rischio di offuscarsi la mente , e guastarsi la mano : si efforta qual si voglia , che vorrà attender à detta professione , hoggidì tanto usata in tutte le Parti del Mondo , à valersi per qualche tempo di Maestro intelligente , e pratico , col cui mezo possa imparar à portar ben la mano , toccar ben distinto ogni corda , e tasto , e sonar con gratia , e polizzia ; toccando , hor forte , hor piano , conforme la vera maniera Spagnola , e Romana , che così facendo , darà occasione à me di mandar presto in luce (come spero) altre nuove Inuentioni , che vado tuttaua fantasti- cando .

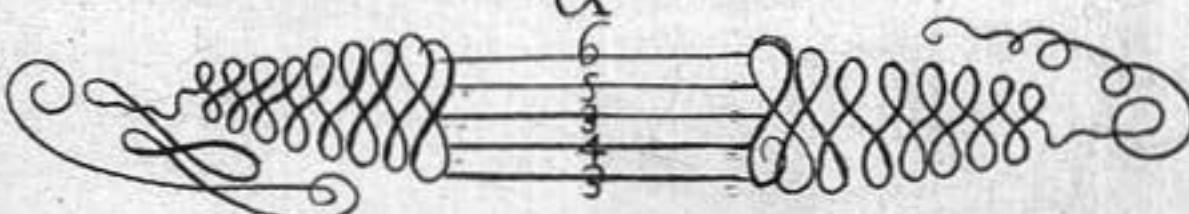
Quando poi gl'Amatori di questa professione mi fauoriranno di sonar più volte queste mie compositioni , come di Core , li supplico , confido ne riporteranno Essi quel gusto , che desiderano , ed' Io quell'onore , che ne pretendo .

Riceuino dunque con lieto volto queste mie poche fattiche , di che li priego con ogni maggior' affetto , scusando benignamente quello , che non li potesse piacere , che così mi oblicheranno in perpetuo .
Viuino felici .

ALFABETO

F	A	B	C	D	E	F	G	H	I	K	L
2	2	3	2	2	2	2	3	1	1	3	3
2	2	2	2	2	1	2	3	2	2	3	3
3	1	3	1	1	3	1	3	2	2	1	3
3	3	2	1	1	1	1	1	1	1	1	3
L	M	N	O	P	Q	R	S	T	V	X	Y
3	1	3	1	3	4	2	2	4	4	2	5
1	1	1	3	4	4	4	2	4	4	4	5
3	1	1	1	3	4	4	2	2	4	4	4
4	1	1	3	1	2	4	5	2	2	3	3
3	3	4	3	1	2	2	4	5	2	2	3
Z	&	Ω	R	B ³	G ³	H ³	M ³	N ³	K ³	P ³	M
3	4	2	3	3	5	3	3	5	3	5	1
5	3	2	3	5	5	5	3	5	5	5	1
1	4	5	6	3	4	5	5	3	5	3	3
5	2	5	6	3	3	6	3	6	4	3	4
3	1	3	4	3	3	3	6	3	3	3	2

&



Avertendo nelle sonate a quelle lettere che hanno un numero sopra, cioè 2; 3; o 5, per più facilità s'ha da fare la medesima lettera, portando la mano à 2, 3; o 5, tasti più à basso conforme al numero che hauera sopra. Avertendo ancora, che trovando un M. con una croce sopra si dourerà fare à più tasti come trouerà notato, o à 2, o 5, conforme il sudetto esempio dell'Alfabeto.

A ⁺	B ⁺	C ⁺	D ⁺	E ⁺	F ⁺	G ⁺	H ⁺	I ⁺	K ⁺	L ⁺	M ⁺	N ⁺	P ⁺	
5	2	3	2	2	2	3	1	1	3	1	3	1	3	3
2	2	2	2	3	1	2	3	2	3	5	1	3	1	3
3	2	2	2	3	1	2	3	2	3	5	3	1	3	3
7	1	3	1	3	1	3	1	1	3	1	3	4	1	3

Il sudetto Alfabeto dissonante si dourerà conoscere quando hauera una crocetta appresso.

Pasacalli sopra tutte le littere.

2

B A B C A : | : B G A B : | : C A I C : | :

B D E F D : | : E O I E : | : F D R F : | :

B G H B G : | : H M G H : | : I C F I : | :

B K M G K : | : L P A L : | : M N H M : | :

B N Q M N : | : O L C O : | : P K B P : | :

B Q H Q R : | : Q R S : | : T R S : | :

B T C S T : | : V X Q V : | : X + Q X : | :

B Y Z H Y : | : Z M G H : | : Q N Q : | :

B P T N M : | : R K H M : | : Q Q Q Q Q : | :

Folie Diversæ.

3

A C A M ³ N M H C A C A M ³ N K C A :||:888

C I C B C I C B C I C :||:888888

I F I A I F I A C F I :||:8888

O C I C O G H G O G M C O C I C O G H M L C A :||:31

E I E B E I E B E I C :||:8888

D F D A D F D A E F I :||:0000

L A L H M H L A L A L H M N P A B :||:88

G B G M N M H B G B G M N H B G :||:888

Monica Prima.

4

E D E O I E I E O D E O I E ||

G B G B E A B D O

Seconda

I C || 00000 O E H B C O C O

B E H B C O || H G H G O

B G E B C A

|| 00000

Terza.

D F B E F D F D E F B E F D || B A B

A D E E B E F I

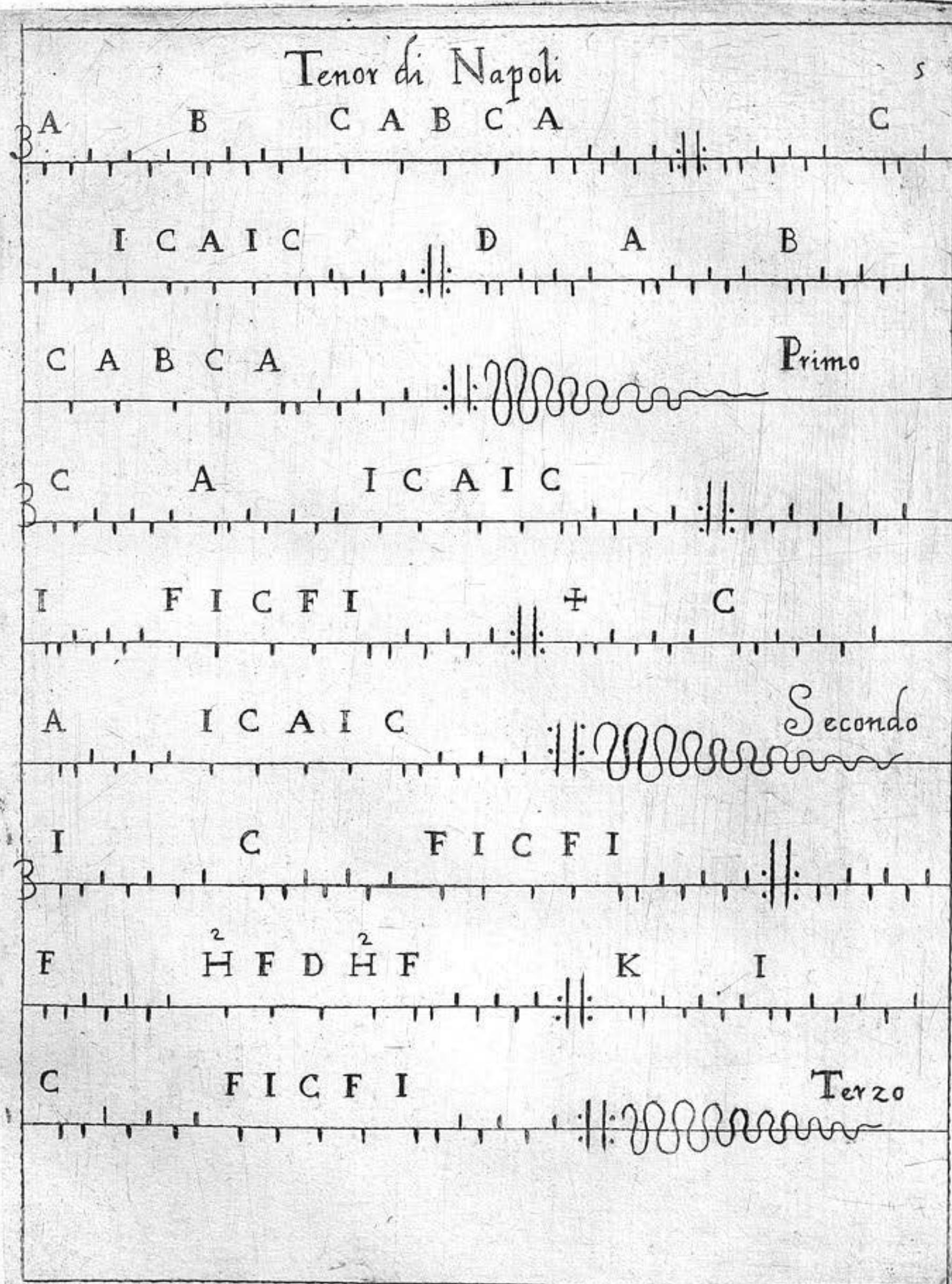
Zarabanda p.^a

C A C I C I C || 00000 A B A

Seconda.

Terza.

C A C A || 00000 I C I F I F I || 00000



C I X V A I C :||: A C + A B C A

C I C A B D H F + I C A I C || B

D X V A I C  Aria di Firenze p.^a

$$A \quad C + \quad A \ B \quad C \ A \quad || \ B \quad A \ D \quad + \ G \ A \ B$$

A C A E E E I D C A B C A

B G E + A B C A |. 999999 Second

I F V ♫ C F I || C I X V A I C

I F I C + G H K F I C F | C

A J V T C F I Class Terza

Paganina Prima.

7

A B G O C || H M G

H M G H || G O L C O

Seconda

L C A || 000000 C A B E

I || G H B G H B G || B

E O I E O I C || 000000

Terza

I C A C F || B G A B

G A B || A D E F B E F I

Tortilione²

O B G O B C H B G O L C A || 0000 E A B E O I

G A B E O C || 0000 D C A D E F B C A B C I

Spagnioletta

8

B E H M N H M M H M H

E I C E I F I M H E I

Prima.

C || 200000 3 O G H M G H ||

H G O L C A A C I₃ C

Seconda

A B C A || 200000 3 D A B

G A B B A D E F I ||

Terzo

I F H F B E F I || 200000

C I K A C IC A C B C A Ciacone diu.^e

B A D G A B G B E D H B G ||

Pass e mezzo P°

9

O C O N M K C O L C O C O C O B G M N N M D H B G E M L

C O N K C O H B C O C O E M L C A I C E M

M N M G H G H G H B G H B G E M L C O

E M L C O L C A B C A C A

E I E A B A B E O I F

I G B G A B A B E O I E O I

E I C [wavy line] D F D A C A

D F D E F ²H F B A B A

Terzo

C A D E F B E F D F I [wavy line]

Passemezzo Primo.

10

A C A B A B C A B G B G A B G B G A B A B A B C

A B A B C A C A C I C A I C A B C A B A B

C A B G B G A B G A B A B A B C A C A C I C A

B C A B C A C A C C I C A C

A C I C A I F I C I C

A C A C A I C A I C I C

Terzo.

I F I C I C I F I F

H F I F I C I C I C F I

C F F F I

Gagliarda p.^a p. B. molle

ii

B O G O L C H B G

I L C A ||: 0000003 F B E

O I G A B E O I C ||: 00000000

D A D E F B C A D

E F I ||: 000000 A B G A B A B C A C I C

A B C A B G A B A B C A B C A ||: 000000

Seconda.

C A B C A C I F I C A I C A B C A

Terra.

C I C A I C ||: 000000 I C I C F

I C I C F I ||: 000000

Passo e mezzo passeggiato sopra l'A. 12

A C A B A B C A B A B G A B G B G A

3

B G B A B C A B A B C A C A C I

3

C A C A I C A C A B C A B A B C

3

3

A B A B G A B G B G A B A B A B C A

C A C I C A C A B C A B A B C A

3

C A

3 3 A B G A B A B C A C I C

3 0 2 A B C A B G A B A B C A B C

A

La sua Gagliarda.

Pauaniglia.

13

E I E A B G A B E O E

I G O I C A I C ||: 20000000 Prima.

O C O B G H B G O L

O C O L C A B C A ||: 20000000 Seconda

D F D C A B C A D E

F B E F I C F I ||: 20000000 Terzo

Vilan di Spagna

C A C I C A C I C ||: 20000000 Primo

A B A C A B A C A ||: 20000000 Secondo

I C I F I C I F I ||: 20000000 Terzo

Romanesca p.^a e 2.^a parte col suo ritornello

14

H G H B G C + C O C M L C O G H G H

B G C F C O E M L C A B^o M H L O L O C

A H P M N M N H G E M M P E M L

C O G H G O B G E M M P K C

A B^o M H L O L O C A

Aria di Rugiero P.^a 2.^a 3.^a

C A I C A I C F I C A I

C A B C A G B F C

F I C A B C A I C F I C

F I H F I C F I

Il fine delle Sonate semplice.

Caprichio detto il Gratiioso

15

Handwritten musical score for a six-string instrument, likely a guitar or lute. The score consists of 12 staves of music with tablature and rhythmic notation. The first staff begins with a grace note followed by a six-note chord. Subsequent staves show various patterns of notes and rests, with some staves ending in fermatas. A section labeled "Toccata" is indicated with a flourish of eighth-note strokes. The score concludes with a final section labeled "Corrente".

Corrente

6 Aria di Firenze Passeggiata soprat'A

16

M H M K H C A N

M P M M G H M H G M

M K M N D C A C H

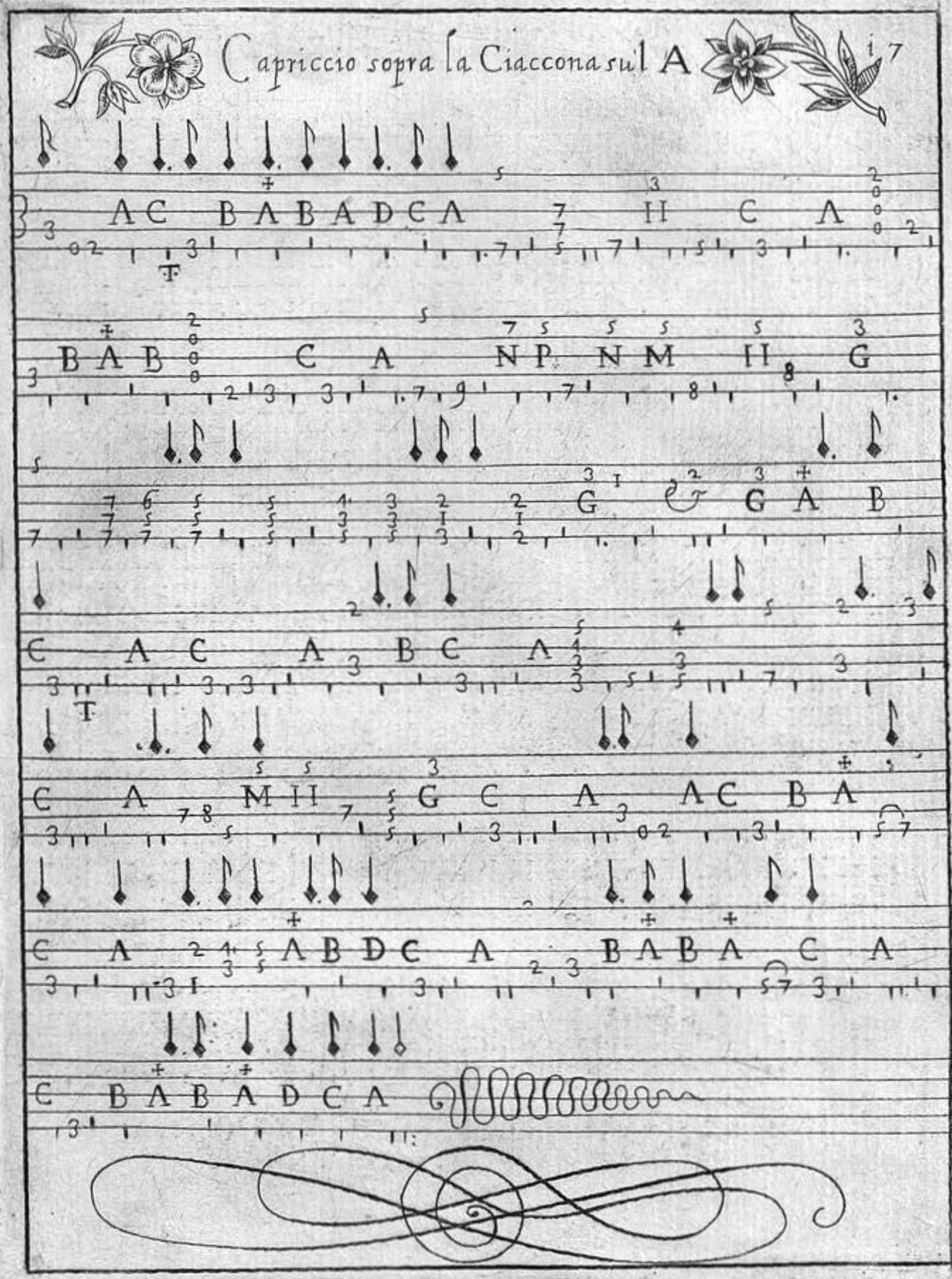
C G H M K M K H H

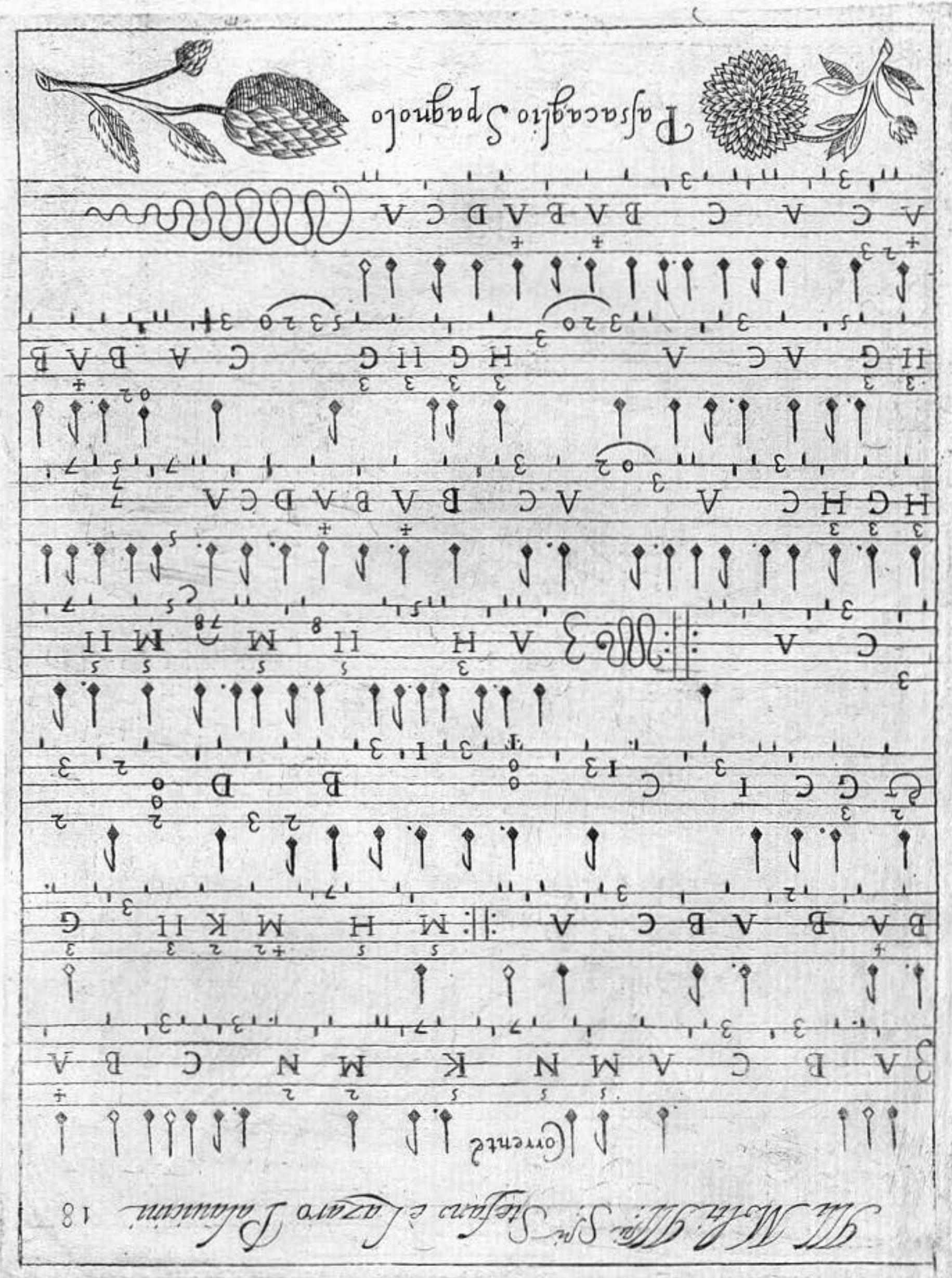
M M K H C A N

M P M M M N M H G M M K M N

P H G H C G H M K M K H

Capriccio sopra la Ciaccona sul A





Corrente

19

Handwritten musical score for a six-string instrument, likely a guitar or lute. The score consists of ten staves of music with tablature and rhythmic notation. The title "Corrente" is at the top, followed by a decorative floral border. The score includes lyrics in Portuguese and Spanish. The bottom staff features a decorative flourish and the title "Balletto Polacco".

Staff 1:

Corrente

Staff 2:

H G N C I C A C A N

Staff 3:

I C H H N N P M N C

Staff 4:

A B A B A B A C A :||: 0000000000

Staff 5:

G T M H G G C I C A 0

Staff 6:

GT M H G G C I C A 0

Staff 7:

C A 2 0 :||: 5 N

Staff 8:

B D B 3 1 0 1 2 3 0 2 0 3 3

Staff 9:

C A 2 0 :||: 0000000000

Staff 10:

Balletto Polacco

Tocatta detta la Inamorata

20

M III^{re} S^{re} Jacomo Daspotz

OP M M K & H K E M C : H 4 G M

L K O M K E D H O I L C : T

E B H D O G M E B H D O G M E B H

K C O L C A B A C G :

Capriccio sopra il Passacaglio

N M N K C O :

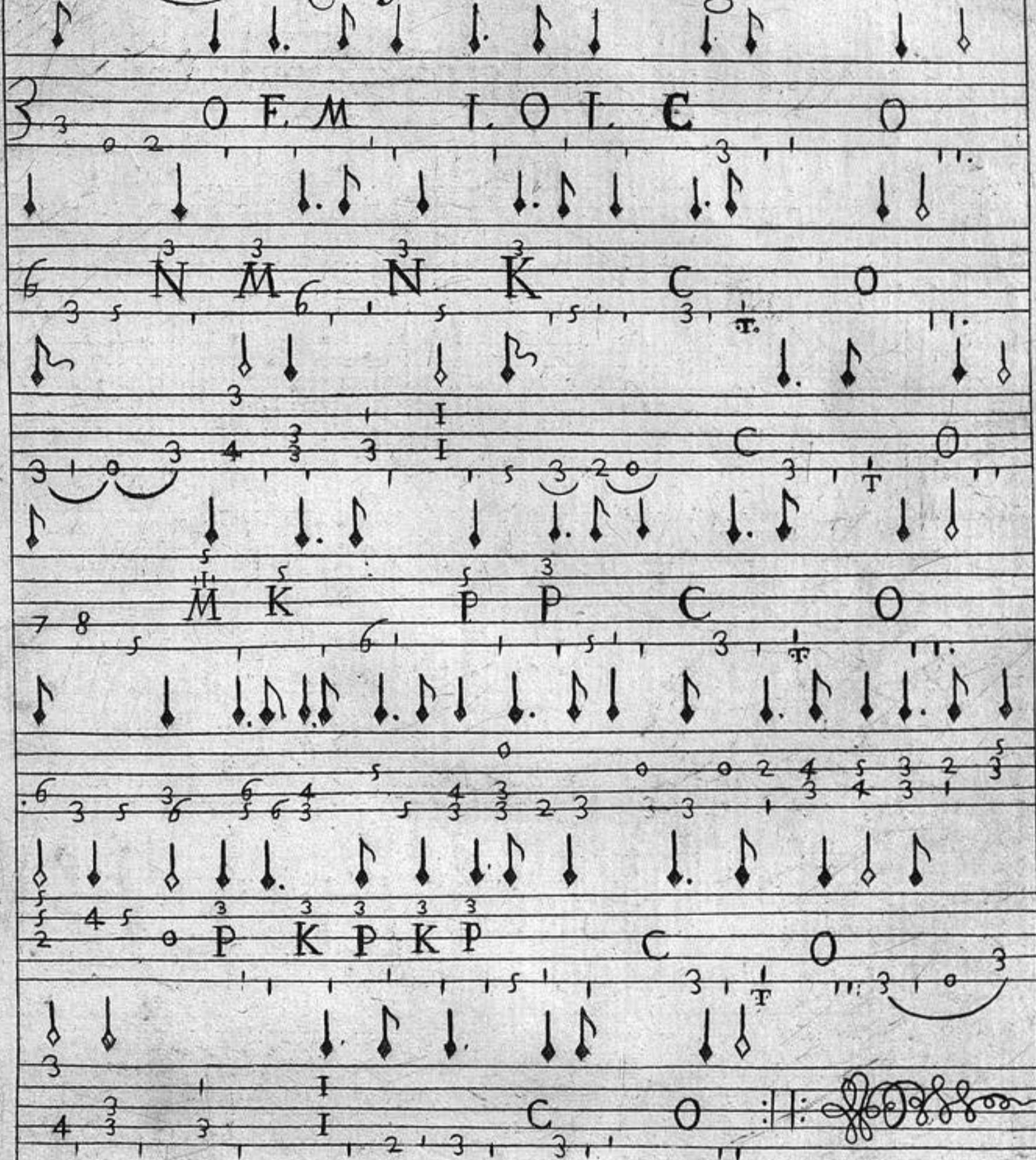
C O M K : C O :

L O L C O :

Passacalli passeggiati

21

All' Illustre S. Santo Battaglini.



Corrente la Sprezzata.

The musical score consists of ten staves of handwritten notation on five-line staff paper. The notation uses vertical stems with dots indicating pitch and downward arrows indicating direction. Numerical values (e.g., 1, 2, 3, 4) are placed above or below the stems to indicate rhythm. The lyrics are written below each staff, often aligned with specific notes. The score includes several sections of music separated by vertical bar lines and some bracketed groups of notes. The final section is labeled "Alemanda 2.^a". The lyrics include:

- Staff 1: SP C O H M L C E I₃ H M M N :||:
- Staff 2: N M G H G O N E I₃ C H M M N :||:
- Staff 3: K C O L G A : P M C C :||:
- Staff 4: O G H C N P E I₃ C :||:
- Staff 5: C B D H O I₃ C :||:
- Staff 6: A B D O E I₃ C K :||:
- Staff 7: C C D E I₃ C A T 2 T :||:
- Staff 8: C C D E I₃ C A T 2 T :||:
- Staff 9: C C D E I₃ C A T 2 T :||:
- Staff 10: C C D E I₃ C A T 2 T :||:

Balletto Frances

Aria della Fulia variata

23

Aria della Fulia variata

23

The image shows a handwritten musical score for a string instrument, likely a cello or bassoon, consisting of five staves. The score is titled "Aria della Fulia variata" at the top. The first staff begins with a C-clef and a common time signature. The lyrics are written above the notes, starting with "C I C O G H G O E M E O E I C O G". The second staff starts with "H M L C A" and features a measure with a triplets sign over six eighth-note heads. The third staff starts with "K C O C O B G N K C A" and includes a measure with sixteenth-note heads. The fourth staff starts with "P C P G B G D G" and ends with a measure ending in a 6. The fifth staff starts with "G N P M H G" and concludes with a measure ending in a 2. Performance markings such as dynamic signs (e.g., f, ff, p), slurs, and fingerings (e.g., 1, 2, 3, 4, 5, 6) are scattered throughout the score.

Passo mezzo passeggiato sopra l' O'

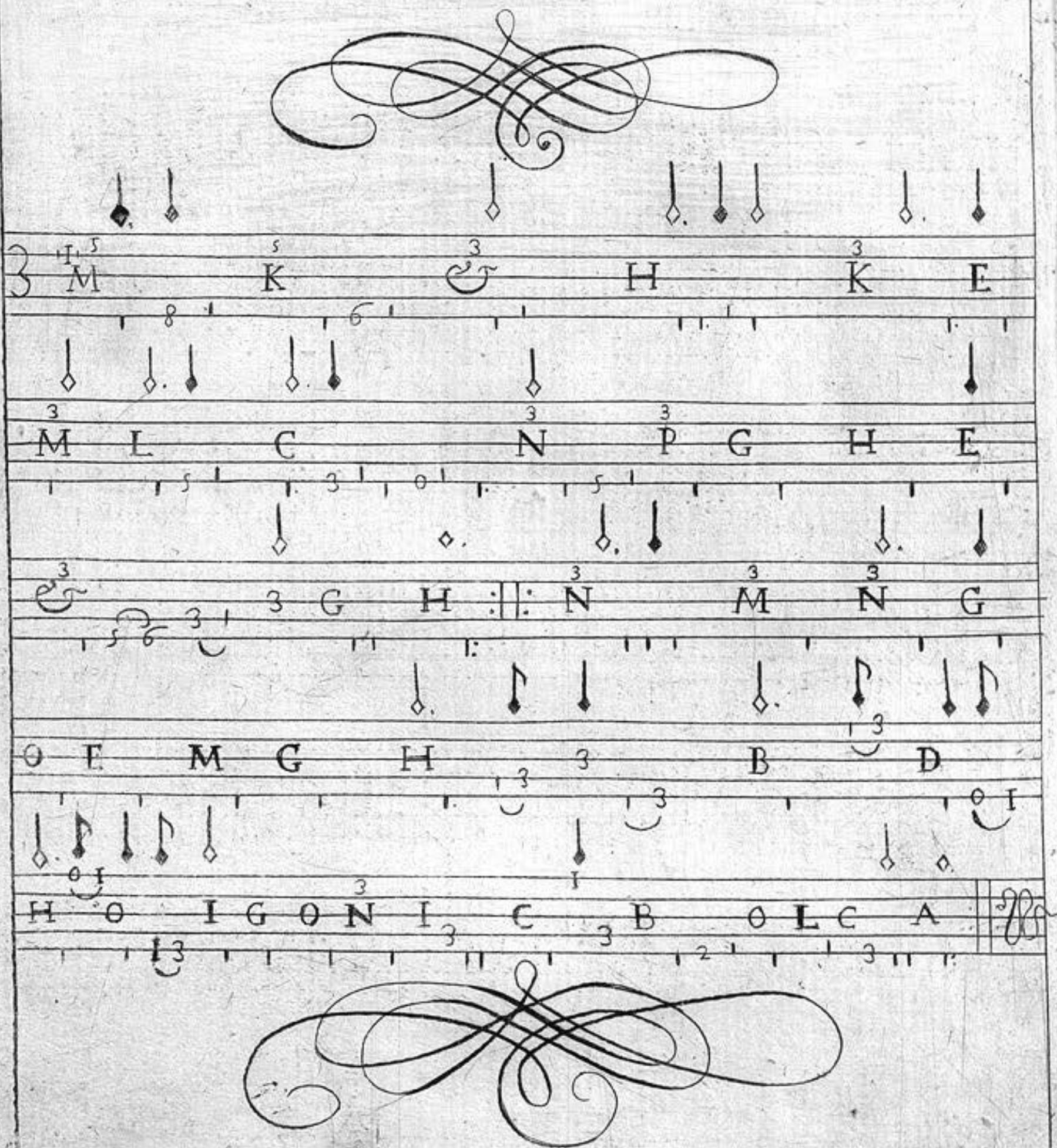
24



La sua Gagliarda.

Galiarda detta la liberale

25



26

Pass e mezzo sopral C Passeggiato

Sheet music for a six-string instrument (likely a guitar or mandolin) featuring tablature notation. The music is organized into eight staves, each consisting of six horizontal lines representing the strings. The notes are indicated by vertical stems with small dots at their heads. Numerical markings above the staff and below the strings provide specific fingerings and strumming instructions. The first staff begins with 'C I C' and ends with 'A'. The second staff begins with 'A C A I C' and ends with 'C N M N'. The third staff begins with 'I I C A I C' and ends with 'C A B C A'. The fourth staff begins with 'A B C A' and ends with 'C I C F I'. The fifth staff begins with 'I I C A I C' and ends with 'C I C F I'. The sixth staff begins with 'I I C A I C' and ends with 'C I C F I'. The seventh staff begins with 'C I C F I' and ends with 'C I C F I'. The eighth staff begins with 'B C A' and ends with 'C I C F I'. The music concludes with a flourish of six circles.

La sua Gagliarda.

Gagliardo

27

Ciacona Variata

28

Handwritten musical score for 'Ciacona Variata' on six staves. The score consists of six staves, each with a different rhythmic pattern indicated by vertical arrows pointing downwards. The notes are represented by small dots. The first staff starts with a '3C' and includes 'I₃', 'K⁰', 'I₃', 'C', 'I', 'K⁰', 'N', 'C', 'C', 'I', 'K', 'P', 'A', 'C'. The second staff starts with 'I₃', 'C', 'I', 'C', 'I', 'N', 'I', 'A', 'C', 'I₃', 'C'. The third staff starts with 'C', 'C', 'C', 'C', 'I', 'C', 'C', 'C', 'I'. The fourth staff starts with 'K', 'I₃', 'C', 'C', 'I', 'C', 'C', 'C', 'C'. The fifth staff starts with 'C', 'C', 'I₃', 'C', 'C', 'C', 'C', 'C', 'C'. The sixth staff starts with 'I', 'C', 'C', 'I₃', 'C', 'C'. The score is enclosed in a rectangular border.

Corrente.

29

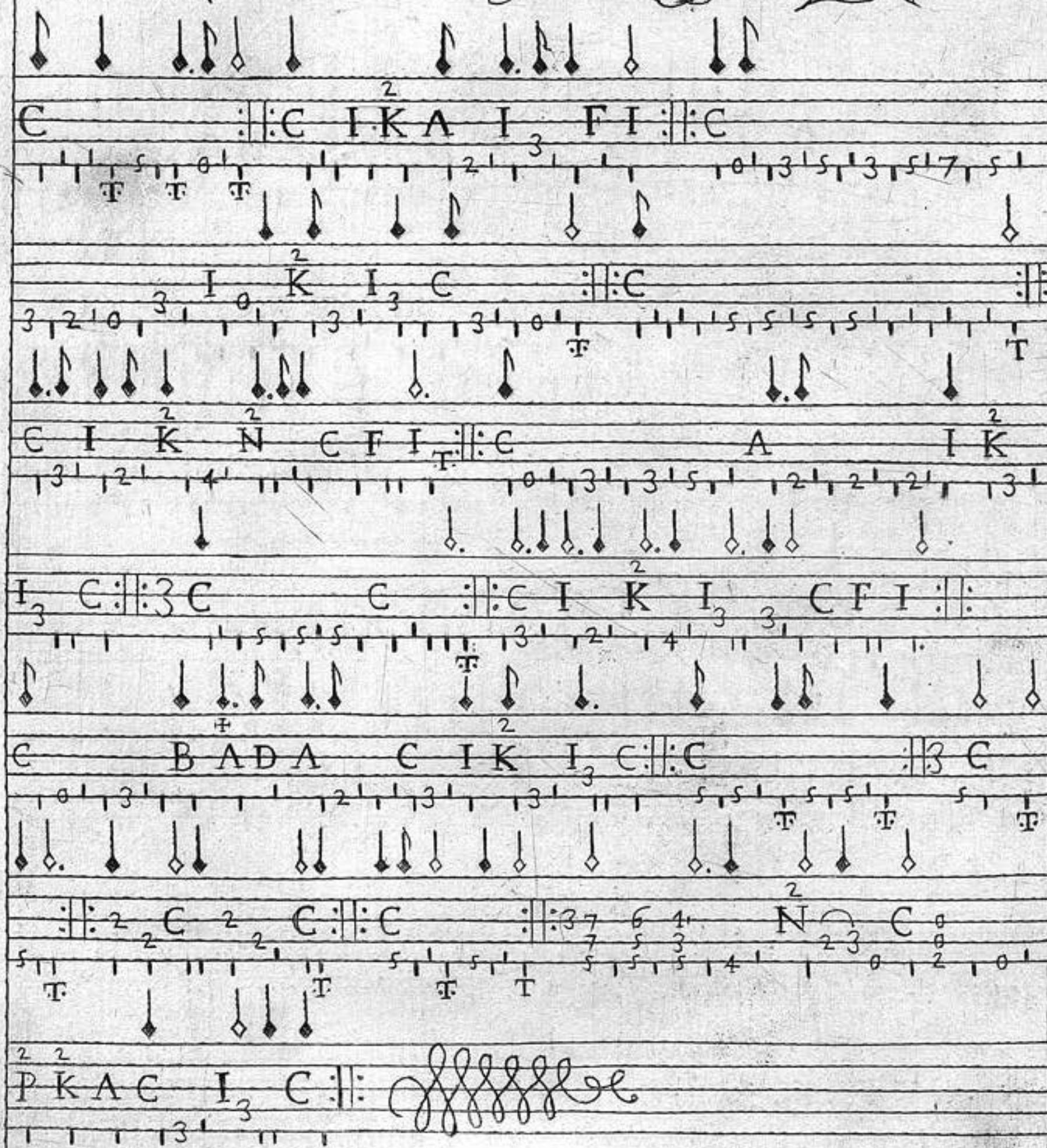
Handwritten musical score for 'Corrente' and 'Zarabanda'. The score consists of six staves of music, each with a different rhythmic pattern indicated by vertical arrows pointing down to specific notes. The notation uses a combination of letters (I, K, G, M, H, N, P) and numbers (1, 2, 3, 4, 5, 6, 7) above the notes, likely representing fingerings or specific performance techniques. The music is divided into two sections: 'Corrente.' and 'Zarabanda.'. The 'Corrente.' section includes lyrics such as 'I K G M', 'K H G N M P K H G', 'N N M N M P K H G H', 'M N C A C A', 'I C C G G H', 'N G', and 'G G G I I'. The 'Zarabanda.' section begins with a wavy line and includes lyrics such as 'A C I C I C A C G G', 'G G G I I', and 'G N C I K P A I'. The score is enclosed in a rectangular border.



Battaglia.



30



The musical score consists of six staves of music. Each staff has a five-line staff with vertical stems pointing down. Below each staff is a corresponding tablature staff with vertical stems and numerical or letter markings. The lyrics are written above the staves, corresponding to the notes. The first staff starts with 'C' and ends with 'F I :||: C'. The second staff starts with 'I 0' and ends with 'C'. The third staff starts with 'C I K N' and ends with 'A'. The fourth staff starts with 'I 3 C' and ends with 'C F I :||:'. The fifth staff starts with 'C' and ends with 'B A D A'. The sixth staff starts with 'P K A C' and ends with a decorative flourish. The tablature below each staff uses numbers (e.g., 1, 2, 3, 4, 5) and letters (e.g., T, S) to indicate specific fingerings or techniques.

Toccata Musicalle Detta la fedelle

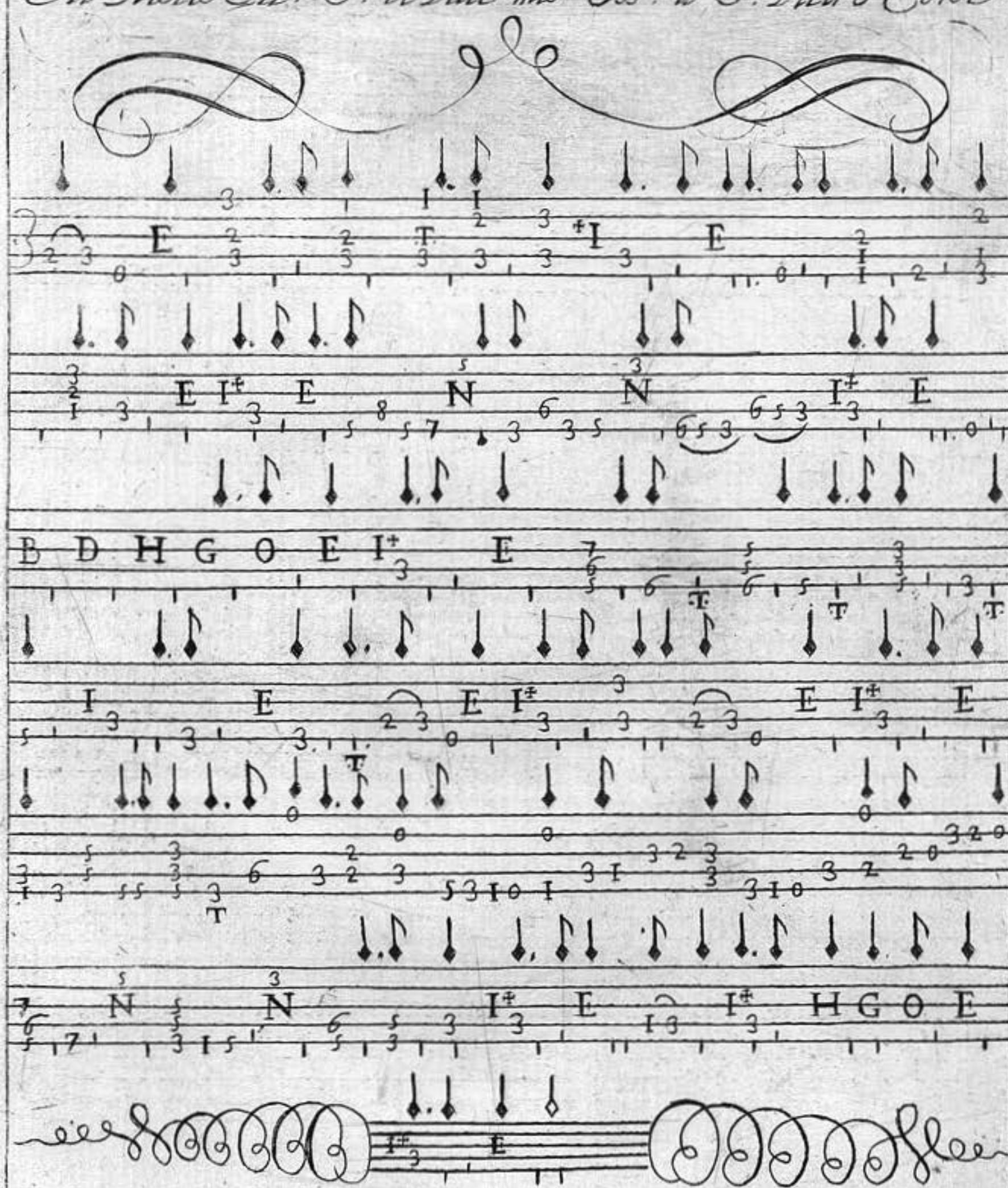
3 i

Il Moltissimo S. Gabriele Foschetti



32

Passaagli Passegiali sopra l'E Dedicati
Al Mto M: S: et Pao mis Os: il S: Pietro Corsi



33

Passi e mezzo, passeggiato.

Handwritten musical score for a six-string instrument, likely a guitar or lute. The score consists of six staves of music, each with six horizontal lines representing strings. The music is written in common time. Various notes are indicated by small diamonds, and specific fingerings are shown as numbers above or below the strings. The first staff starts with a note on the 6th string, followed by a rest, then notes on the 5th, 4th, and 3rd strings. The second staff begins with a note on the 5th string. The third staff starts with a note on the 4th string. The fourth staff begins with a note on the 3rd string. The fifth staff starts with a note on the 2nd string. The sixth staff starts with a note on the 1st string. The music includes lyrics in Italian, such as 'Passi e mezzo, passeggiato.', 'M N', 'NN P N E', 'E I E', 'I E + G E F I', 'IGN S', 'M N N M H D H B', 'G', 'G B E A B', 'H', 'H N P G K', 'N', 'IG O I E', 'MO I C I C', 'E B G A B D H H', 'N', 'T', and 'M H E A B D H B E'. Measure numbers 3101 and 32 are also present.

La sua gagliarda passeggiata.

Folia con parti uariate

34

The image shows a handwritten musical score for 'Folia con parti uariate' on five staves. The music is written in a tablature-like system where letters represent notes and numbers indicate fingerings or specific techniques. The staves are separated by horizontal lines and end with vertical bar lines. The first staff begins with a note on the 3rd string, followed by a sequence of notes on the 5th and 5th strings. The second staff starts with a note on the 3rd string, followed by a sequence of notes on the 3rd, 3rd, and 3rd strings. The third staff begins with a note on the 2nd string, followed by a sequence of notes on the 3rd, 3rd, and 3rd strings. The fourth staff begins with a note on the 2nd string, followed by a sequence of notes on the 3rd, 3rd, and 3rd strings. The fifth staff begins with a note on the 2nd string, followed by a sequence of notes on the 3rd, 3rd, and 3rd strings. The music concludes with a final flourish on the 3rd string.

Balletto il Fedel Amante

35

Al Molo III^o S^r Corim Paganelli

Handwritten musical score for a six-string instrument, likely a guitar or lute. The score consists of ten staves of music with tablature notation. The first staff begins with a decorative flourish. The subsequent staves contain various note heads and numbers indicating pitch and rhythm. The music includes several measures of chords and single notes, separated by vertical bar lines. The final measure is labeled "Capriccio sopra" followed by a flourish and "il passacaglio".

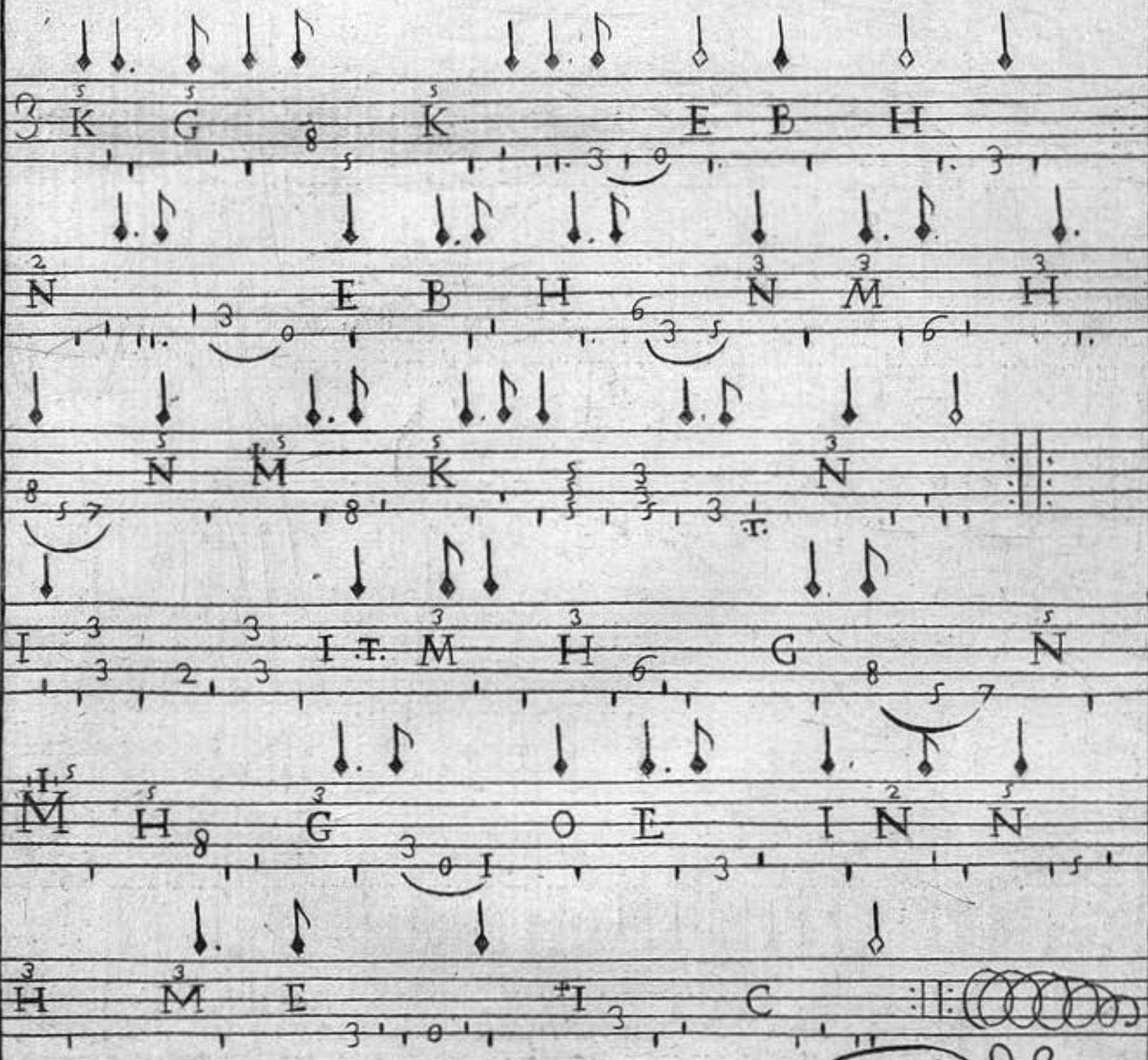
35

Al Molo III^o S^r Corim Paganelli

Balletto il Fedel Amante

Capriccio sopra il passacaglio

36

Corrente

Corrente la Granosa

37

The musical score consists of six staves of handwritten notation. The notation includes vertical stems with downward arrows indicating direction, and numbers (1, 2, 3) above or below stems to indicate pitch. The lyrics are written below the notes. The first five staves begin with a treble clef, while the sixth staff begins with a bass clef. The lyrics are as follows:

3
N E I⁺ E B M
E I T 0 2 I T E M H G : | : M
H 7 * N K M N M N P
N M H G B E I⁺ G O I⁺ C || () ()
Passacaglio 2 3 E B D H G O E I⁺ E 8 5 7
N 3 6 3 5 N 6 3 6 3 I 3 E

Toccata musicale

All' II^{mo} S^{re} et P^{re} Colen^m il S^{re} Giuani Cro^o Cost

Conte di Ton et c.



The musical score consists of six staves of tablature, likely for a bowed string instrument. Each staff has five horizontal lines representing the fingerboard. Numerical and letter-like markings (e.g., 0, 1, 2, 3, 4, T) are placed on the strings to indicate pitch and rhythm. The music begins with a series of eighth-note patterns, followed by sixteenth-note patterns, and ends with a flourish of eighth-note patterns. The notation is dense and continuous across all six staves.

Pauaniglia con parti uariate

39

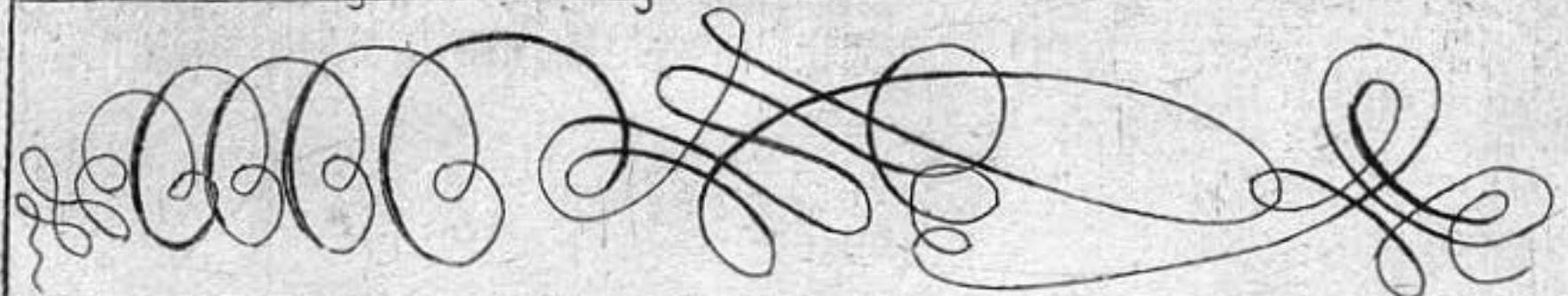
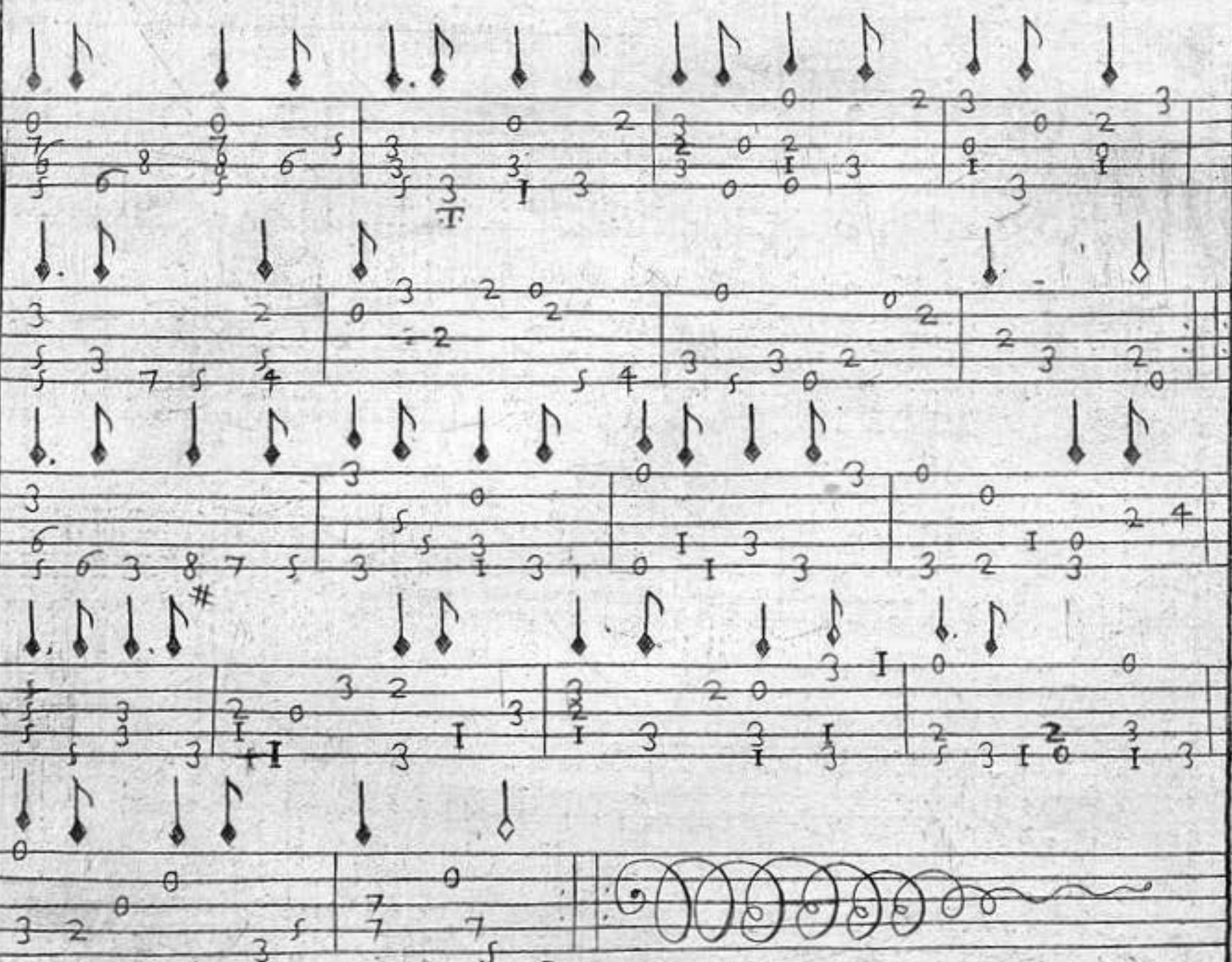
A handwritten musical score for guitar, consisting of six staves of tablature. The tablature uses six horizontal lines representing the strings, with fret numbers (0, 1, 2, 3) and note heads indicating pitch and rhythm. Arrows and dots above the staff often indicate specific picking or strumming techniques. The music is divided into measures by vertical bar lines. The first five staves conclude with a final measure, while the sixth staff begins with a measure and ends with a circled '88' symbol.

40

Alemania Dedicata

*Al Dr. C. M. S. R. P.
et C. S. Sig. et son. mis Colenais.*

Sig. Don Paolo Oriuvi D'Uta di Braciano



+ i

Corrente con la sua uariatione

Handwritten musical score for a six-string instrument, likely a guitar or lute. The score consists of eight staves of tablature with vertical arrows indicating direction. The first staff starts with a downward arrow at the beginning. The second staff starts with an upward arrow. The third staff starts with a downward arrow. The fourth staff starts with an upward arrow. The fifth staff starts with a downward arrow. The sixth staff starts with an upward arrow. The seventh staff starts with a downward arrow. The eighth staff starts with an upward arrow. The score includes various note heads (diamonds, circles, etc.) and rests. Measures are separated by vertical bar lines. Fingerings are indicated above the notes. A small 'T' is placed under some notes. A large circular stamp is visible on the right side of the page.

42

Corrente Francesc con le sue parti doppie.

The musical score consists of six staves of tablature, likely for a bowed instrument like a cello or double bass. Each staff has four horizontal lines representing the strings. The notes are indicated by small circles with stems, and arrows above the staves show the direction of movement for each note. The tablature uses numbers to specify fingerings and positions on the strings. The score begins with a series of eighth-note patterns, followed by more complex rhythmic groups and harmonic changes. The final section features a large, ornate flourish or cadence, enclosed in a decorative oval.

Toccata

43

Le parti di questa toccata uanno fatte due uolte p ciascuna, cioè una uolta piano,
et una forte

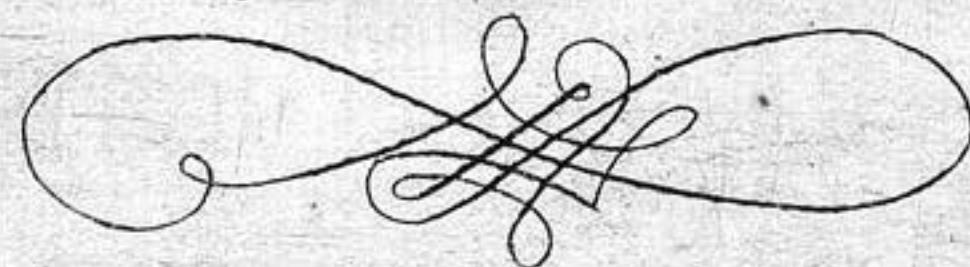
Handwritten musical score for a Toccata, featuring six staves of music with various notes, rests, and dynamic markings like piano (p) and forte (f). The score includes lyrics in Italian and Latin, such as 'M K H G P', 'N M K H G M H M', 'H M M M N N H M M M H', 'M H I D II I C D I D 4 S II S', 'F D I 3 D M', 'G M H I T G H H M N N M H S', and 'N M K H G A B C A A C F H M M N'. The score is marked with 'Corrente' and includes a section with wavy lines and a section with vertical strokes.

Passacaglio Passeggiato sopra la ♫

III^m S^e p^{re} S^e et P^{re} mi^s Caen: u^s Conti^u Cesare
Boromeo

A handwritten musical score for a string instrument, likely violin or cello, consisting of six staves. The music is written in common time. Each staff begins with a clef (F or C) and a key signature. The notation includes various note heads (diamonds), stems, and rests. Fingerings are indicated by numbers above or below the notes, such as '1', '2', '3', '4', '5', '6', '7', '8', and '9'. Some notes have small 'x' marks above them. The score concludes with a large circled '6' followed by six '6' symbols.

1. Staff: Clef F, Key G major. Notes: D, H, A, C, B, D, H.
2. Staff: Clef F, Key G major. Notes: D, H, A, C, B, D, H.
3. Staff: Clef F, Key G major. Notes: M, K, M, H, I, C, A.
4. Staff: Clef F, Key G major. Notes: B, D, H, E, B, I, H, M.
5. Staff: Clef F, Key G major. Notes: N, P, M, H, M, N, P, M, H.
6. Staff: Clef F, Key G major. Notes: N, P, K, H, M, N, P, K, H.



Gagliarda.

45

The musical score consists of six staves of music, each with a different vocal line. The lyrics are written below the notes in a cursive script. The music is divided into measures by vertical bar lines. The first staff starts with a descending scale-like pattern. The second staff begins with 'H M M H M'. The third staff starts with 'P N P M N G'. The fourth staff begins with 'F :'. The fifth staff starts with 'H G A'. The sixth staff ends with 'F :'. The music concludes with a series of eighth-note patterns.

Handwritten lyrics:

- Staff 1: M K II G H S N M K H H M N N P M
- Staff 2: H M M H M H M P + D H F ; H M M M
- Staff 3: P N P M N G + K G + H H N M P + D H
- Staff 4: F : 20000000 M H H M H M H M K
- Staff 5: H G A B C A G M H K G H ; M
- Staff 6: H G H H M H M H C B A 2 3
- Staff 7: C A G M H F : (8000000)

Balletto

46

A handwritten musical score for 'Balletto' consisting of six staves. The notation uses vertical stems with dots or diamonds at their ends to indicate pitch and direction. Numerical values above the stems (e.g., 2, 3, 5, 7, 8) likely represent note heads or specific performance instructions. The staves are labeled with letters (M, K, H, G, T, N, P, F) and numbers (1, 2, 3, 4, 5, 6, 7, 8). The score concludes with a final section of eighth-note patterns on each staff.

47

*Sarabande variate
N. Mills. W. S. et P. mis. Os. il S. Ottavio Brunachi*

47

*Sarabande variate
N. Mills. W. S. et P. mis. Os. il S. Ottavio Brunachi*

M H I G M H N H G :||: 2

F H M N G F :||: Zarabanda prima parte

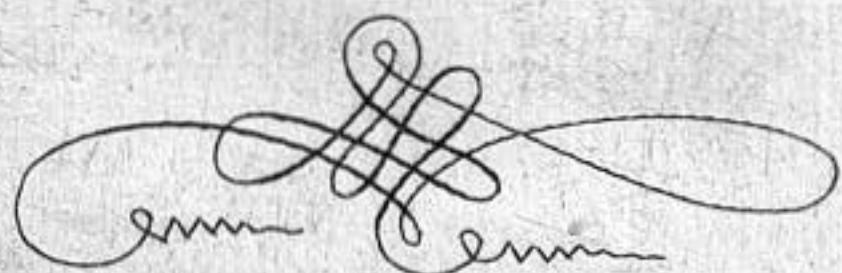
M H M M H N H M :||:

H M H M N G M H M :||: Seconda parte

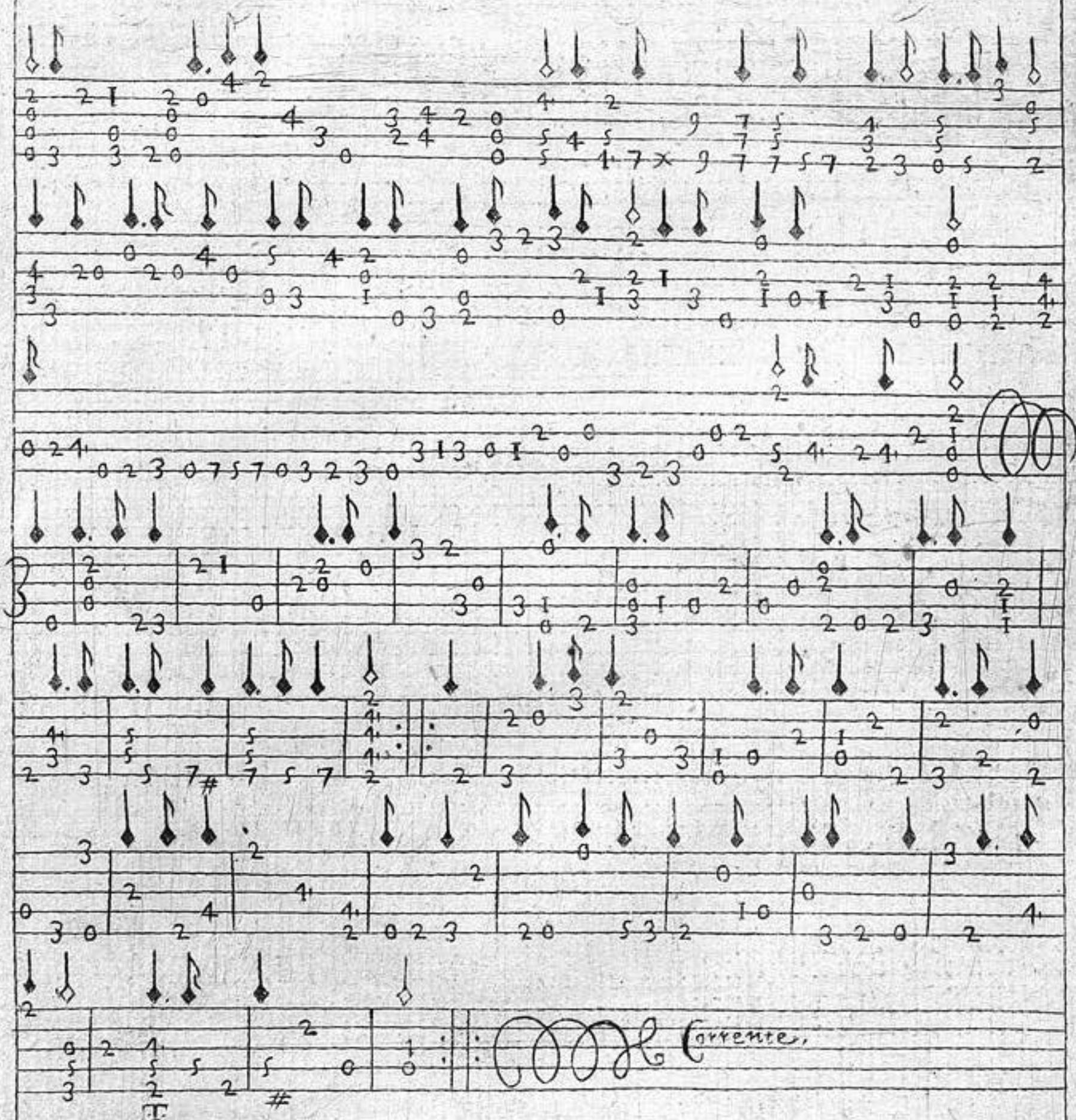
M K H D H I :||: M H P M H I Zarabanda 3. a

N G N M H G H F H F :||: H M

H F I H F :||: Zarabanda 4.



Tasteggiata detta la Feretti 48
Al III: S: et Paff: mi Colen: il S: Fabrizio Feretti



49

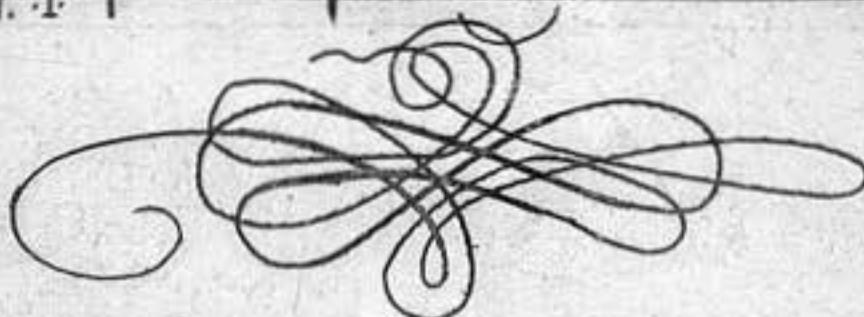
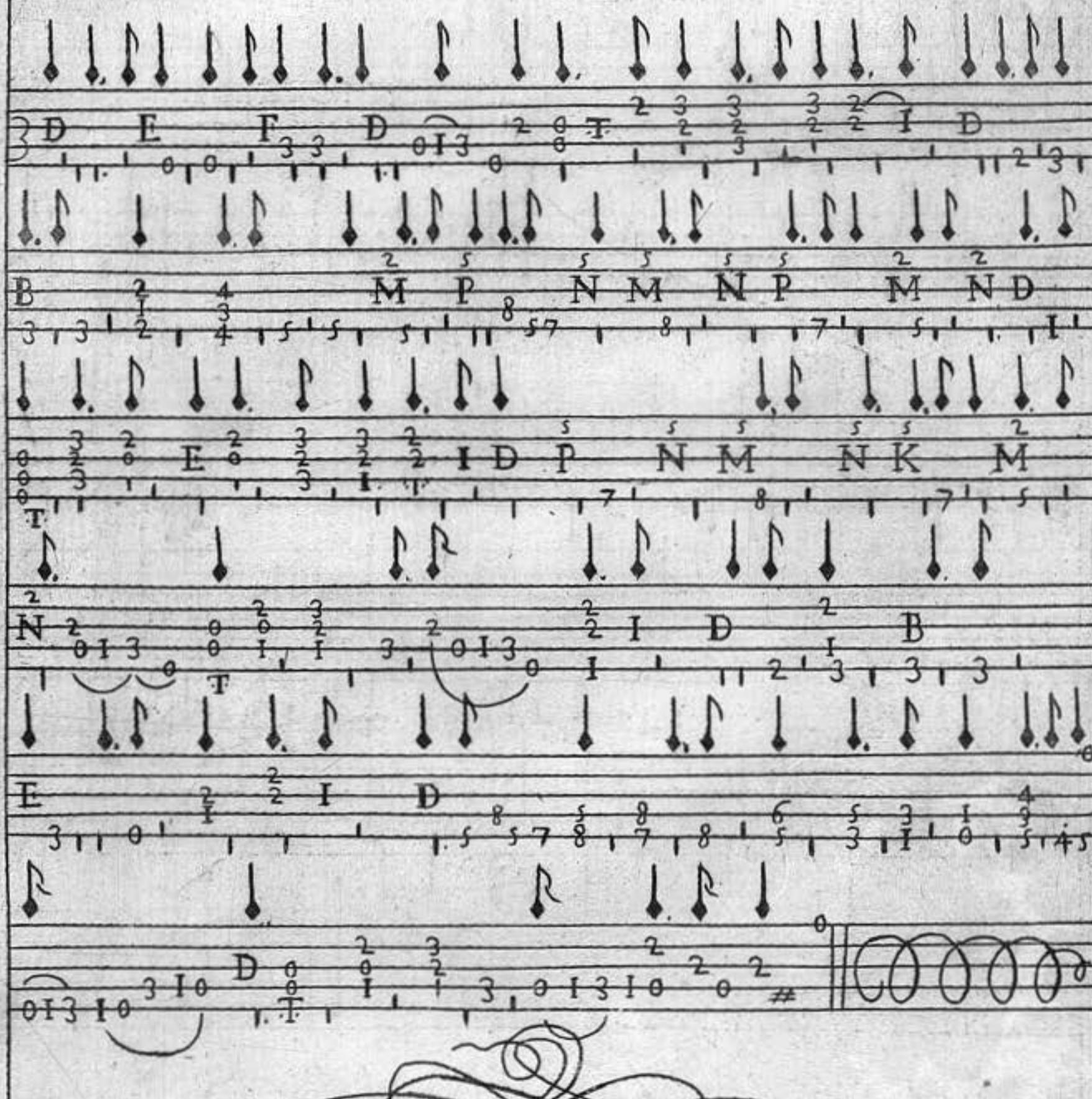
Fantasia.

The score consists of six staves of handwritten musical notation for guitar. The notation uses vertical stems with dots indicating direction, and numbers below the stems indicate fingerings. The first staff begins with a downward stroke. The second staff starts with an upward stroke. The third staff begins with a downward stroke. The fourth staff starts with an upward stroke. The fifth staff begins with a downward stroke. The sixth staff begins with an upward stroke. There are several rests and grace notes indicated by small diamonds. The notation is dense and continuous across all staves.

Volta Francese

50

Passacaglio passeggiato sopra il D.
Al m^o M^o Sig Gerolamo Ligi



Corrente la Vignon

si

The musical score is handwritten in black ink on a light-colored background. It features six staves of tablature, each representing a string. The first five staves are standard six-line staves, while the sixth staff is a single line with vertical stems. The notation uses numbers to indicate fingerings and arrows to show the direction of strokes or slurs. The music is divided into sections by labels: 'Corrente la Vignon' at the top, followed by 'Sarabanda Fracese' and 'Sarabanda Francese' further down. The score is enclosed in a rectangular border.

Sarabanda *Francesc*

52

Corrente

Corrente

Zarabanda Francese

Capriccio Musicale II.

Corrente

Zarabanda Francese

Capriccio Musicale II.

Corrente

56

Aria di Firenze paseggiata.

The musical score consists of six staves of handwritten notation. The notation includes vertical stems with small numbers (e.g., 3, 5, 6, 0, 1, 2, 4) and horizontal dashes indicating pitch and rhythm. The lyrics are written below each staff in Italian, with some letters having superscript numbers (e.g., H³, M³, E³, G³, etc.). The score is divided into sections by vertical bar lines and double bar lines with repeat dots. The first section ends with a double bar line and repeat dots, followed by a section starting with 'D H I 4'. The final section concludes with a wavy line under the staff.

Staff 1: M H E D H I 4 B G ; ;

Staff 2: N P N M P E M G H I 4 M ; ;

Staff 3: H G E M O L C A M N ; ;

Staff 4: M D H I 4 B G ||: E M B E ; ;

Staff 5: D H I 4 B G : ; 3 3 M H E D H B G ; ;

Staff 6: N M P E M G H M H G E M L C A ; ;

Staff 7: M N M H E D H B G ||: E M B E D ; ;

Final section: ~~~~~ H I B G ; ; 3 3 ~~~~~

54

Corrente Francesc^e
Al M^o Il^r S^{ig} Filippo Raccagni

Seconda corrente Francesc^e.

Tasteggiata Soane.

55

The image shows two sets of handwritten guitar tablature. The first set, labeled 'Tasteggiata Soane.', consists of four staves of tablature with arrows indicating direction. The second set, labeled 'Ciaccona uariata', also has four staves of tablature with arrows. Both sets include numerical fingerings below the strings. The notation uses a standard six-string guitar tuning. The handwriting is in black ink on a light-colored background.

Tasteggiata Soane.

Ciaccona uariata

Corrente.

53

P N M K N H G I T
E A B A C A : G M N P
M H E I F I E A B E F D F I :
Volta prima Francese.
P C P M H x P T D D G H T
B A B D I
B H G P N M H G I 2 2 3 F
Zarabanda Francese uariata
I D G B A D E D F : D
T G B A D E D : E

Sinfonia Prima.

57

A handwritten musical score for 'Sinfonia Prima' consisting of ten staves. The notation uses vertical stems with dots and dashes to indicate pitch and rhythm. Numerical values such as 3, 5, 6, 7, 10, etc., are placed above or below the stems. Some stems have small 'P' or 'T' marks. The score includes lyrics in Spanish and Latin, such as 'G M H P T S', 'H P N B G', and 'A B G A B D H B G'. The music concludes with a series of eighth-note patterns.

Stave 1: G M H P T S, H B G :|: G

Stave 2: M H P N B G :|: M

Stave 3: H M P T B 0 2 3 2 0 H G H G H G

Stave 4: G E H G T B E A B N P M M H A B C A B G E F I G

Stave 5: O I C A B C A B G A B D H B G M P N C A B C

Stave 6: A B G A B D H B G H B G :|: (repeated pattern)

Seconda Sinfonia

58

Cagliarda detta la Crudele

Handwritten musical score for 'Cagliarda detta la Crudele' on five staves. The score includes lyrics and various musical markings like 'Balletto Polacco'.

Staff 1:

M H G D H M H G B A B H

Staff 2:

G B G T H D H M H G T G E A B N P N

Staff 3:

M N N P M H G G E A B D H M H G

Staff 4:

Balletto Polacco

Staff 5:

M H G M N N M H G B

Staff 6:

D H M H G H M E B B O

Staff 7:

C O C O D H M H G

Capriccio della Ciaccona sul G

59

G B 3 E D H B 3 G B 3 E D H B G M N P

N M 3 H 3 G B 3 E D H H 3 M 3 H K P P G

B 3 G B E D H B 3 G 3 2 3 B 3 3 2 3 G

B 3 E H 3 H 3 M 3 N 3 N 3 N M 3 H 3 E

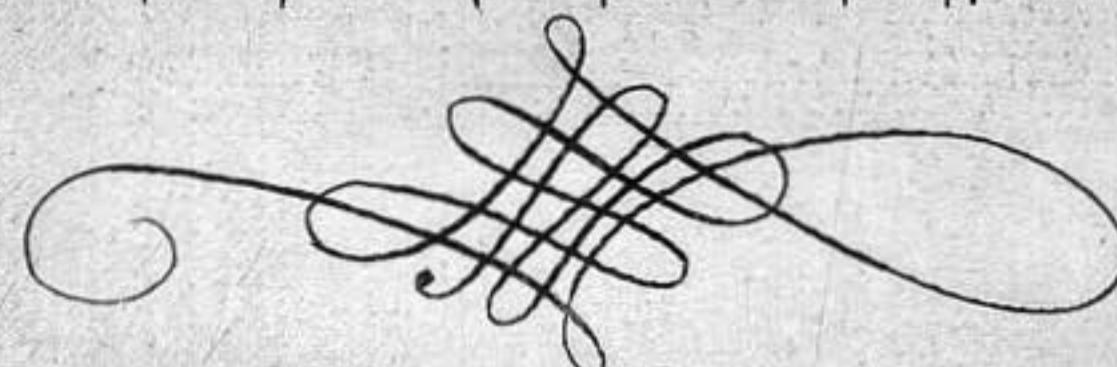
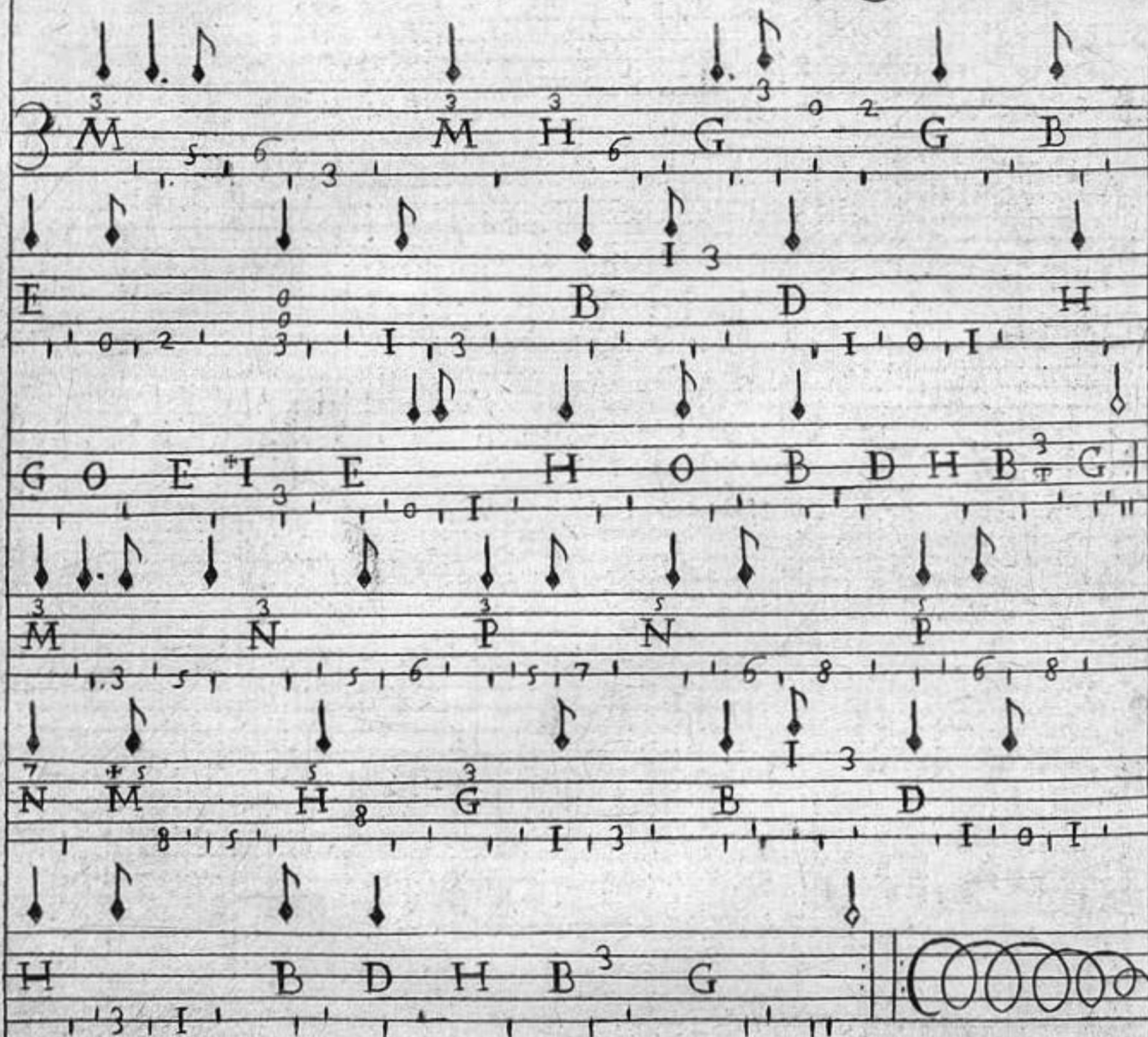
D H B 3 G B E D H B G 3 2 3 0 1 3 2

G B E H B G 2 3 6 6 3 3 1 3 0 1 3 3 1

60

Corrente detta la Fauorita.

All' Illustrissimo, e Reverendissimo Sig^{re} S^r Abbate D^r Virginio Orsini, &c.



Current

51

M H G N M H M N H 2 0

G :||: M H E D

H P C A G B M E A B D H M H G :||:@

G D H B G 3 I 3 G B M E A B D H P E I 3 E

D H M H G :||: G E I 3 E B D H N C I 3

A B G B E D H P G 7 6 D

Corrente.

Corrente nuova inuentione.

62

Handwritten musical score for a six-string instrument, likely a lute or guitar. The score consists of six staves of music with tablature notation. The first five staves begin with 'G' and end with 'D'. The sixth staff begins with 'B' and ends with 'G'. The music includes various note heads (diamonds, circles, triangles) and rests. Measures are separated by vertical bar lines. The score is framed by a rectangular border.

1 G D H B³ G E H O B
D H E O E I³ E H B D H
B³ G M E H O B D
H O B I³ G B E O E I³ E H
B D H B G | () () () G B^{3 T} E D H B^{3 T} G
B^{3 T} 3 3 3 G M K 3 1 B^{3 T} G
M N G K B G B G | () () () () () () () () () () () ()

63

Gagliarda Francese

3 B II N M M K G B A B D C A A C A

B G E A B :||: N P M P A D + G E F M M N H 2

G N P N C B A B G A B: Corrente.

B A B 3 0 3 B G B A C A E D G B 3

† B :||: H M P T M M K H I G T A B C A

Capriccio sopra la Ciaccona

E 2 B G E 2 G G H :||: 8 8 8 8 3 5 4 2 3 5

4 5 4 2 3 5 2 3 E 0 B H G G B E B 8 8 8 8

Balletto detto il Bizaro
Il Molto M.^{ro} S^r Bonifacio Lili

4

The score is handwritten on six staves, each representing a string. The top staff shows a sequence of notes and rests, with tablature below indicating fingerings like 1, 2, 3, 4, and 5. The second staff begins with a section labeled 'Corrente Francese'. The third staff starts with 'zarabanda francese'. The fourth staff concludes with a section labeled 'zarabanda francese'. The fifth staff ends with a section labeled 'Corrente Francese'. The bottom staff concludes with a section labeled 'Corrente Francese'.

65

Corrente con parti uariate.

Handwritten guitar tablature for 'Corrente con parti uariate.' The score consists of six staves of musical notation. Each staff has six horizontal lines representing the strings of a guitar. The notes are indicated by small dots or diamonds, with vertical arrows above them showing the direction of the stroke. Numerical values below the notes represent the pitch, and letters (I, T, #) indicate specific techniques or positions. The notation is highly rhythmic, featuring many eighth and sixteenth note patterns. The first staff begins with a downward stroke on the first string at the third fret. The second staff starts with an upward stroke on the fourth string at the fifth fret. The third staff begins with a downward stroke on the third string at the third fret. The fourth staff starts with an upward stroke on the second string at the second fret. The fifth staff begins with a downward stroke on the first string at the third fret. The sixth staff begins with an upward stroke on the fourth string at the fifth fret.

Capriccio sopra la Ciaccona

66

The image shows a single page of handwritten musical notation. The notation is organized into five horizontal staves, each consisting of five lines. Vertical stems with small dots at their tops represent pitch, and downward-pointing arrows indicate the direction of strokes or attacks. The music includes a mix of note heads (solid black shapes) and rests (white spaces). Various letters and numbers are placed above the staves to label specific notes or groups of notes. The staves begin with 'B' and 'E' on the first staff, followed by 'A', 'D', 'T', 'B', 'H', and 'G' on subsequent staves. The second staff contains the letter 'P' and the sequence 'N M N'. The third staff features 'T' and 'B'. The fourth staff includes 'E', 'A', 'B', 'D', 'T', 'B', and 'P'. The fifth staff contains 'H', 'P', 'N', 'M', 'N', 'M', and 'P'. The sixth staff begins with 'E', 'B', and 'E', followed by a circled 'B' with a '3' over it, 'B', 'A', and 'D'. The seventh staff starts with 'T', 'B', and 'E', followed by 'H'. The eighth staff begins with 'E', 'B', and 'A', followed by 'D', 'T', 'B', and a wavy line indicating the end of the piece.

Corrente con parti Variate.

The score consists of eight staves of handwritten musical notation for guitar. Each staff is a six-line staff with vertical bar lines dividing measures. The notes are represented by small circles with stems, and rests are indicated by empty circles. Fingerings are shown above the notes, and dynamic markings like dots and dashes are scattered throughout. The notation is dense and rhythmic, typical of early guitar music. The first staff begins with three downward arrows above the staff, and the last staff ends with a large circled '8' followed by several short strokes.

68

Corrente noua Inventione.

A handwritten musical score for a string instrument, likely violin or cello, consisting of six staves of music. The notation includes various note heads (solid black dots, open circles, and small diamonds), rests, and letter labels (A, B, C, D, E, F, G, H, M, N, T) placed above specific notes. The score concludes with a bassoon-like flourish (multiple short horizontal strokes) and the title "Balletto Francese".

Toccata Seconda

Ciacona.

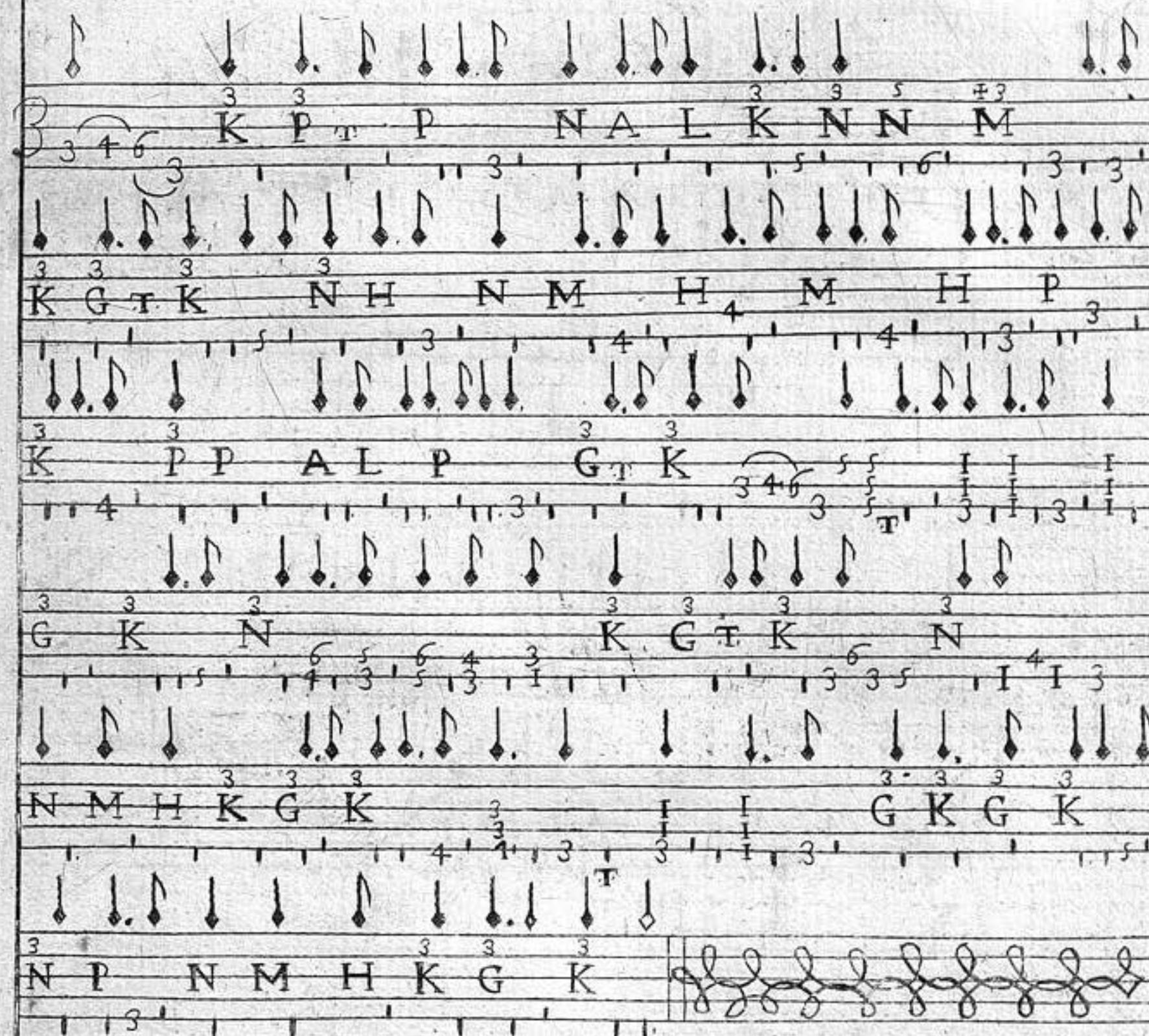
Corente Concertata a doi Chitare differente 7^a

Al Malto III^o: S^o: Francesco del Maestro

The musical score consists of six staves of music, likely for two guitars, arranged vertically. Each staff is a six-line staff with vertical bar lines dividing measures. The music is written in a tablature-like system where numbers indicate fingerings and letterheads indicate specific notes or chords. The lyrics, written below the notes, appear to be in Italian. The score begins with a section starting with 'N E' and ends with a section starting with 'K G'. The lyrics include 'N E', 'M', 'G II O B G', 'K M N.', 'M II E I', 'D II B G', '7 N', 'O E I C', 'H G O C', 'I M M N O G H', 'H N', 'I G O I C', and 'K G K B E M H G II G O C H L C A'. The score concludes with a flourish of loops on the right side.

Passacaglio Passeggiato sopra L.

71



Corrente prima e Seconda.

Zarabanda Francese.

K P z

P M

K H N

K C

A :||: K P N M H

P B G G B G G H

Zarabanda Francese.

K P P A L M H N M H

M: M H K, G T B P G H M M N: M H

73

A handwritten musical score for guitar, consisting of ten staves of tablature. The tablature uses a standard six-string guitar neck with note heads and stems indicating pitch and direction. Performance markings are included throughout:

- Toccata**: A section starting on staff 5, indicated by a circled "Toccata" label above the staff.
- Corrente**: A section starting on staff 9, indicated by a circled "Corrente" label below the staff.
- T**: A marking at the beginning of staff 9.

74

Gagliarda la Passionata.

The musical score consists of ten staves of handwritten notation. The notation includes various note heads (diamonds, circles, diamonds with dots, diamonds with dashes, etc.) and rests, with some notes having numerical or letter-like subscripts (e.g., 2, 4, 7, 5, 5, 2, 3, 1, 3, T). The staves are organized into two systems separated by a double bar line with repeat dots. The first system ends with a fermata over the last note. The second system begins with a repeat sign and ends with a fermata over the last note. The notation is on five-line staff paper.

Key markings include a treble clef, a common time signature, and a key signature of one sharp (F#). Fingerings such as 2, 4, 7, 5, 5, 2, 3, 1, 3, T are placed above the notes. Measure numbers 1 through 10 are indicated above the staves. The score concludes with the word "Corrente" written below the final staff.

Corrente detta la Speranza.

75

A. M^{mo} et R^{mo} S^{le} et Patro^{mo} Cole^{mo}
Mons^p: Bonuisi Chierico di Camera

The score consists of six staves of music, each with a different vocal line. The vocal parts are labeled with letters and numbers: M, H, P, N, K, C, E; I, H, K, E, M, M, N; C, H, C, P, M, E, L, E, M, M; N, K, C, O, L, C, A; and B, O, L, C, O, F, H, M, L. The music is written in a cursive hand, with some notes having vertical stems and others having horizontal stems. The vocal parts are separated by vertical bar lines. The score is enclosed in a rectangular border.

Passacaglio.

76

Passacaglio passeggiato sopra l'ox.

Corrente

77

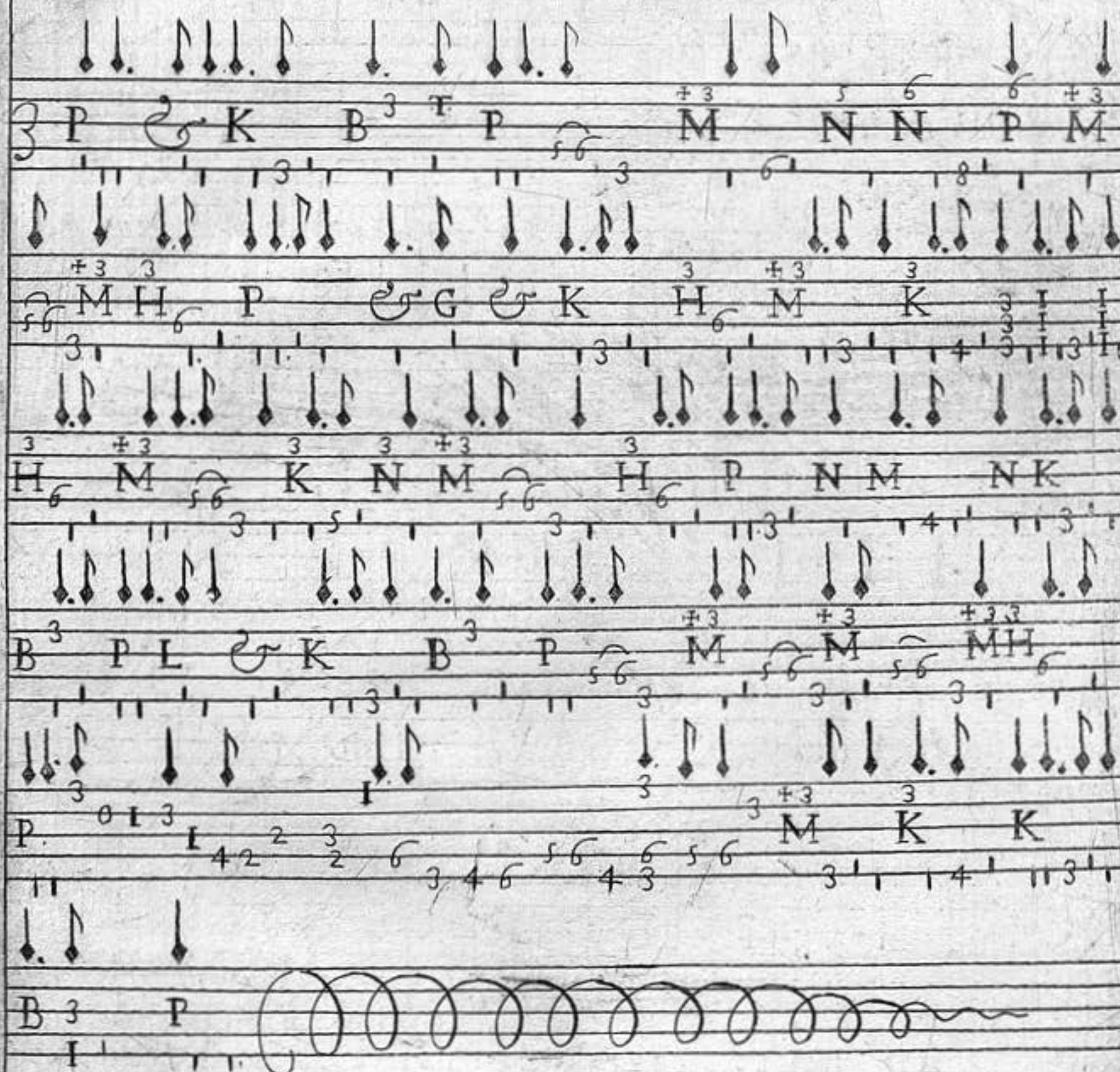
Corrente

77

The musical score consists of six staves of guitar tablature. The first five staves are standard six-string guitar tablature, while the sixth staff is a single string (likely the 6th string) with a 3/4 time signature. The music includes various performance techniques such as slurs, grace notes, and dynamic markings. The title "Corrente" is at the top, and the page number "77" is in the top right corner. The bottom of the page features the text "Sarabanda Francese" and "Iacona."

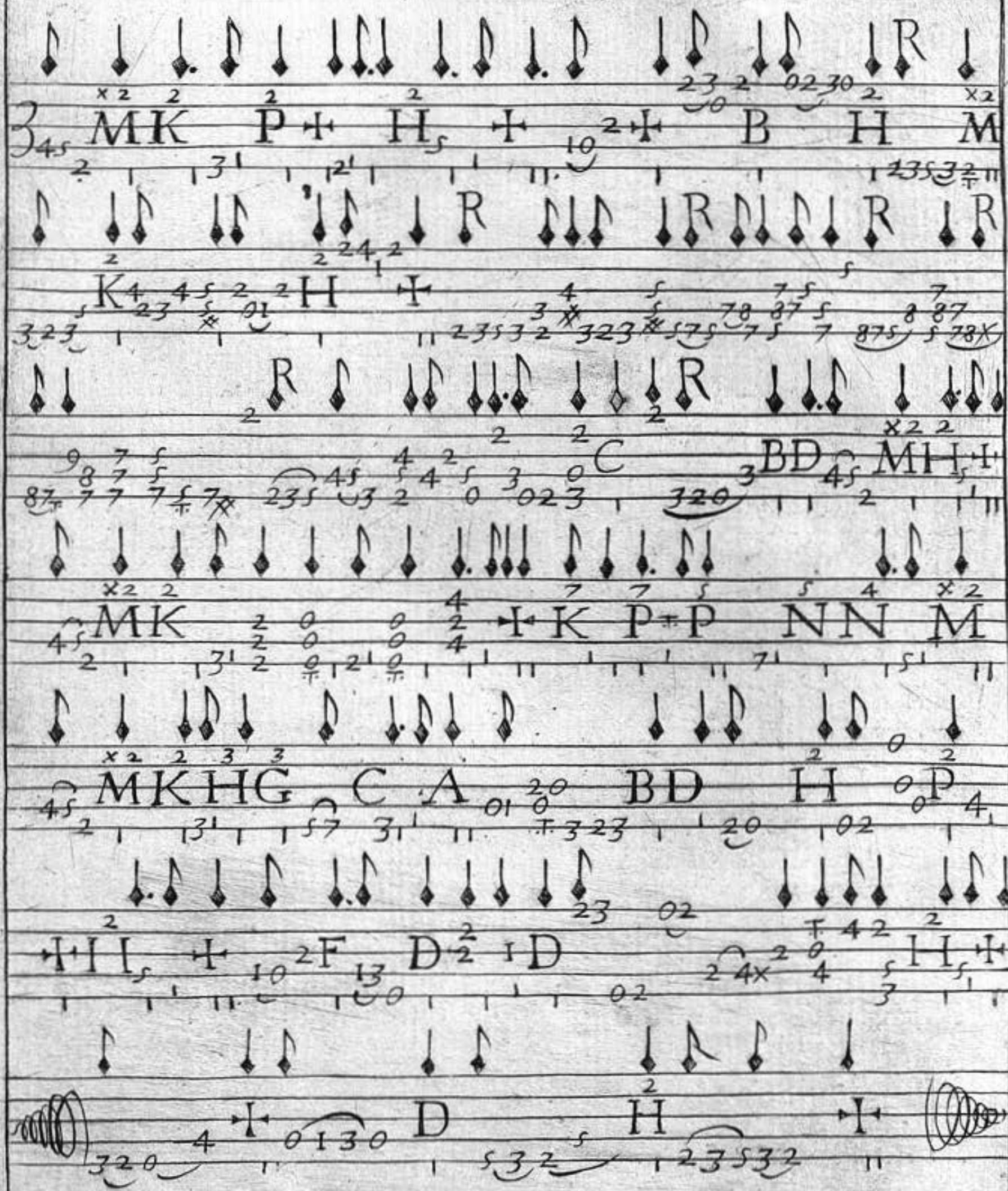
78

Passacaglio Passeggiato sopra P.



Passa Caglio Variato sopra l' X^{a} Dedicato
Al Molto M^ore S^{re} Cosimo Lati

79



2^{da} parte del passo Cagliò variato sopra l'X 80
Al III^{mo} S^{te} Georgio Carlo Conte Lebouis erc.

The musical score is handwritten on ten staves. It features a variety of note heads (diamonds, crosses, etc.) and rests. Below each staff, there are tablature-like numbers indicating fingerings and positions on the strings. The music is divided into sections by capital letters: K, H, M, D, F, G, B, P, and A. There are also some smaller labels like 'Hs', 'N', 'MK', 'HM', 'H2', 'M', 'P', 'CABD', and 'II, M'. The score is written in a clear, cursive hand, with some ink bleed-through visible from the reverse side of the paper.

Passacaglia Passiato sopra la lettera del O. 81
All Moltissimo Ille S^{re} Alessandro Capponi



2^{da} parte deli Passicagli Variati sopra l' O 82
All' Molto Ill^o le S^e Agostino Scaglia

*Copriccio sopra'l Passacaglio uariato
All' III^{mo} S^{te} Part Cofan^{mo} il S^{te} Conte Carlo Valperga ecc.*

The musical score consists of six staves of tablature, likely for a guitar or lute. The tablature uses numbers and letters to indicate fingerings and note heads. The lyrics are written below the notes in capital letters. The score begins with a section of six measures, followed by a section starting with 'A L'. The lyrics include 'K', 'N', 'C', 'O', 'L A L P A L K N', 'P N M H P C II', 'P C M L A L P', and 'NA L K P P A L'. The score concludes with a section starting with '4 K'.

seguita

2. da parte del passa Caglio Spagniolo sopra l'L.
All' Illmo S^{re} Marchese Vitelli et c.

84



Passa Caglio passeggiato sopra l' D.

Al Moltissimo Illmo S. Amantio della Porta

85

Handwritten musical score for a six-string instrument, likely a guitar or mandolin. The score consists of six staves of music with various note heads and tablature numbers indicating fingerings. The music includes lyrics in Italian: "Passa Caglio passeggiato sopra l' D.", "Al Moltissimo Illmo S. Amantio della Porta", and "D E F G E F D P e P e G B G E F D". The score concludes with a decorative flourish.

1. *Passa Caglio passeggiato sopra l' D.*

2. *Al Moltissimo Illmo S. Amantio della Porta*

3. *D E F G E F D P e P e G B G E F D*

4. *D E F G E F D P e P e G B G E F D*

5. *D E F G E F D P e P e G B G E F D*

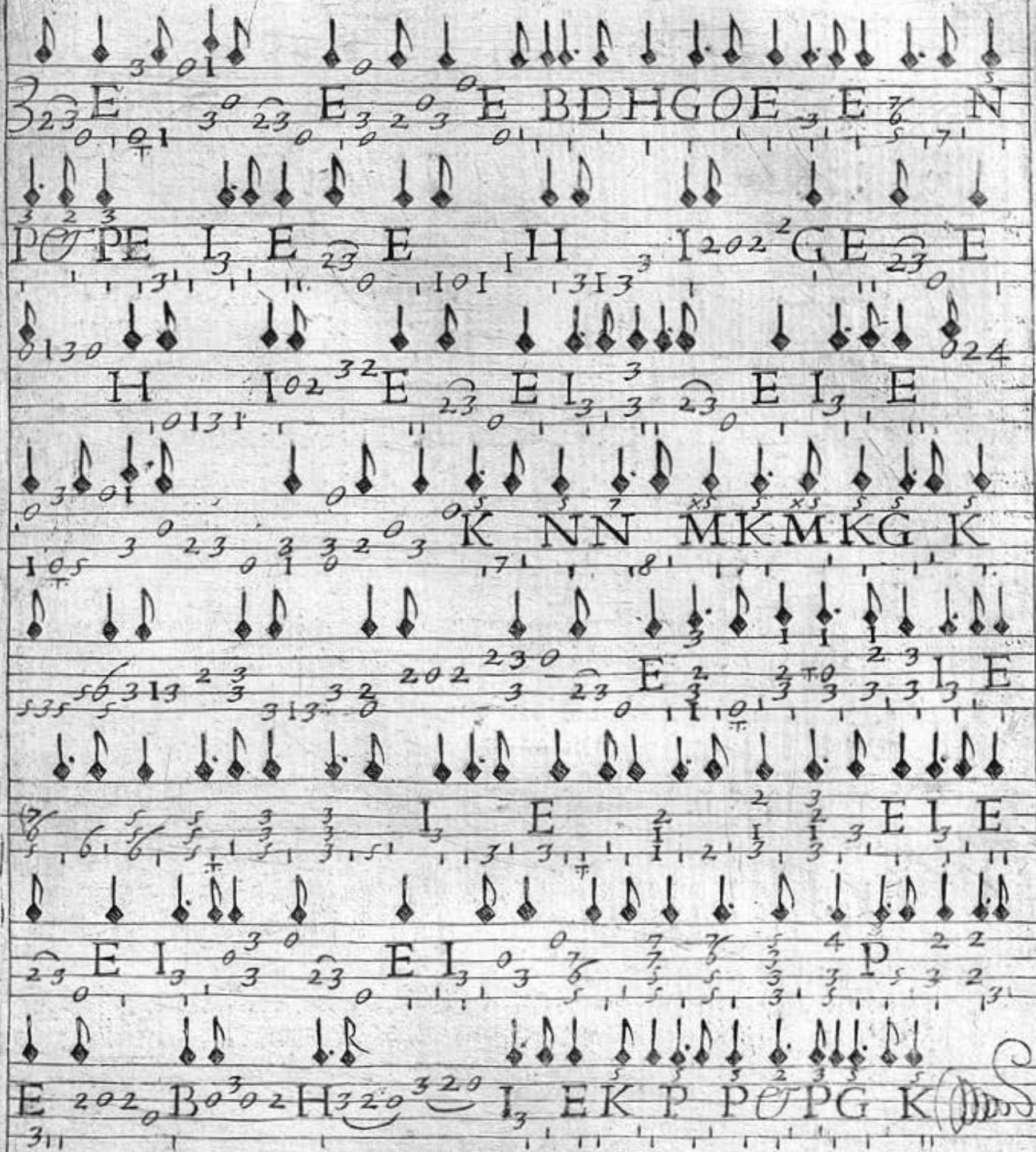
6. *D E F G E F D P e P e G B G E F D*

2^{da} parte del Passacaglio Variato sopra l'D. 86
Al Molto III^{re} S^{le} Jacomo Danti



Passacaglio variato sopra l'E. 87

Dedicato Al Moltissimo S. S. Paolo della Porta



2^a parte del passacaglio variato sopra l'E. 88
Al Molto M^u. S^are Dominico Singuini

The musical score consists of six staves of music, likely for a lute or guitar. The notation is a combination of tablature and rhythmic notation. The first two staves begin with a sixteenth-note pattern. The third staff starts with a bass note followed by a sixteenth-note pattern. The fourth staff begins with a bass note and ends with a sixteenth-note pattern. The fifth staff starts with a bass note and ends with a sixteenth-note pattern. The sixth staff begins with a bass note and ends with a sixteenth-note pattern. The score is in common time. There are several lettered labels in the music: 'CA' at the beginning of the third staff, 'BG' at the beginning of the fourth staff, 'HO' at the beginning of the fifth staff, 'EI' at the beginning of the sixth staff, and 'E' at the end of the sixth staff. The music is enclosed in a decorative rectangular border.

Capriccio sopra il passacaglio del x. uariato

89

A. Molto M^{re} S^{re}, Rodrigo Simenes.

The score is a handwritten musical composition for guitar, featuring 12 staves of music. The time signature is 15/8. The notation is a form of tablature, using vertical lines to represent the strings and numbers to indicate fingerings and positions. Various rhythmic values (eighth, sixteenth, thirty-second notes) and rests are used throughout the piece. Dynamic markings include 'P' (pizzicato), 'F' (forte), 'R' (rallentando), and 'G' (glissando). The composition ends with a large 'K' and 'Mese S'.

2^{da} parte del capriccio uariato sopra l'X. 90

Alli Molti M^{si} S^{si}: Alessandro e Carlo Ciceri



Ciacona Variata sopra l'B. 91
Al Ill^{mo} S^r et Pad^s. Colen^m il S^r Don Alessandro Orrini



2^{da} parte delle Ciacone Variate sopra l'B. 92

A M. M. III^{re} et R. S.^{re} Abbate Onofrio Ippoliti



Capriccio sopra la Ciaccona variata del C.
All' Ill^{mo} S^{re} et Patt^s Colen^m il S^{re} Don Fabio della Corona

2^{da} Parte della Giacona Variata sopra l. C.
All' III^{mo} et CCC^{mo} S^{re} Principe Don Flavio Orssini.

94

Ciaccona con Variationi sopra l' G

95

Al Molto Ill^o. S^ore Carlo Francesco della Porta

A handwritten musical score for a Ciaccona with Variations over G. The score consists of ten staves of music, each with a different rhythmic pattern. The notes are represented by vertical strokes with horizontal stems, and rests are indicated by short dashes. The music is written in common time. The staves are separated by vertical bar lines. The first staff begins with a measure of three eighth notes followed by a rest. The second staff begins with a measure of two eighth notes followed by a rest. The third staff begins with a measure of one eighth note followed by a rest. The fourth staff begins with a measure of two eighth notes followed by a rest. The fifth staff begins with a measure of one eighth note followed by a rest. The sixth staff begins with a measure of two eighth notes followed by a rest. The seventh staff begins with a measure of one eighth note followed by a rest. The eighth staff begins with a measure of two eighth notes followed by a rest. The ninth staff begins with a measure of one eighth note followed by a rest. The tenth staff begins with a measure of two eighth notes followed by a rest.

2^{da} Parte della Ciaccona Variata sopra l'G 96
All' Molto Ill^o S^{re} Caagliere Giuseppe d' Arpino.



Ciaccona Variata sopra l' H. 97
Al Molto Il^{mo} S^{re} Matia Fedrighi



2^{da}. Parte della Ciarona Variata sopra l'H. 98

Al Moltissimo S^{re} Tommaso Vota Larcha



*Qui incomincia la cordutiera differente
Toccata la favorita*

99

Al III^{mo} et CC^{mo}. S^{re} Principe Federico Lan^{Grau}o di Assia ec.

Regola è modo di Accordare la ³₀ ⁵₀ ⁴₀ ³₀ Chitara

A handwritten musical score for a six-string instrument, possibly a guitar or mandolin, consisting of six staves of music. The music is written in tablature, showing fingerings and rests. The lyrics are in Italian and include "il fine della Tocata" and "Corrente". The score is written on six staves, each representing a string, with the bottom staff being the 6th string and the top staff being the 1st string. The music includes various note values such as eighth and sixteenth notes, and rests. The score is written in a cursive style, with some markings like "23" and "24" appearing on the staves.

Passacaglia variata in cordatura differente
Al Moltissimo Signor Francesco del Corvo

100

A handwritten musical score for a string instrument, likely cello or bass. The score consists of six staves of music, each with a different rhythmic pattern. The notes are represented by various symbols such as dots, dashes, and vertical strokes. The first five staves begin with a measure of 3/4 time. The sixth staff begins with a measure of 2/4 time. The score concludes with a section titled "Passacaglio Variato" at the bottom right.

Alemandr Dedicata

101

M III:mo et Ccc:mo S:re Duca di Monte Alto etc.

The musical score consists of two staves of handwritten notation. The top staff begins with a treble clef, a key signature of one sharp, and common time. It features a variety of note heads, some with vertical stems and others with horizontal stems pointing down. Measures are separated by vertical bar lines. The bottom staff begins with a bass clef, a key signature of one sharp, and common time. It also uses different note head styles. Both staves include several rests and dynamic markings like 'R' (ritardando) and 'P' (pianissimo). The score is divided into sections by brackets and labels: 'Allemande' appears at the end of the first section and again near the end of the second; 'Sambanda' appears at the end of the second section. There is a faint circular stamp or seal on the right side of the page.

Dedicato
*Al Molto Il^{re} S^{ec}e Jacomo Amigoni
 Gentiluomo Veronese*

A handwritten musical score for guitar, consisting of six staves of tablature. The tablature uses numbers and fractions to indicate fingerings and string selection. The score is annotated with several downward-pointing arrows above the staves, likely indicating strumming or picking directions. A decorative flourish of vertical wavy lines is positioned between the fourth and fifth staves. The score concludes with the instruction "Passo è mezzo musicale".

Il fine del 4.^{to} libro della Chitarra

TAVOLA

Di quanto contiene la presente Opera



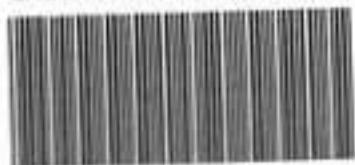
Lfabeto primo, e secondo a carte		Passacagli passeggiati sopra la lette ra O. à car.	21
Passacagli sopra tutte le lettere. à car.	2	Corrente detta la Speranza, & Ale manda Francese à car.	22
Fulie diuerse. à car.	3	Fulia con parti variate à car.	23
Monache e Zarauando diuer. à car	4	Passo, e mezo passeggiato sopra l'O. con la sua Gagliarda à car.	24
Tenor di Napoli diuersi à car.	5	Gagliarda detta la Boneta à car.	25
Arie di Firenze diuerso à car.	6	Passo, e mezo passeggiato sopra l'E. & sua Gagliarda à car.	26
Paganine, e Tortiglioni diuer. à car.	7	Gagliarda, & Corrente Francese à car.	27
Spagnalette e Ciaccone diuer. à car.	8	Capriccio sopra la Ciaccona à car.	28
Passi, e mezi diuersi per b. mole à car	9	Corrente & Zambonda à car.	29
Passi, e mezi diuersi per b. quadro à carte	10	Battaglia à car.	30
Gagliarde diuersse per b. mole, e per b. quadro à carte	11	Toccata seconda Musicalc à car.	31
Passo, e mezo passeggiato sopra l'A. con sua Gagliarda passeggiato a cor	12	Passacagli passeggiati sopra l'E. à car.	32
Pauaniglie e Vilan di Spagna diuer si à car	13	Passo e mezo passeggiato sopra l'E. & sua Gagliarda à car.	33
Aria della Romanesca, prima, & se conda parte. Et Aria di Rugiero diuersse à car.	14	Fulia con parte variate sopra l'E. à car	34
Toccata & Corrente à car.	15	Balletto detto il Fedel Amante, & Ca pricio sopra il Passacaglio à car	35
Aria di Firenze passeggiata sopra l'A & la medesima in tripola à car.	16	Corrente detta la Gratiosa à car.	36
Capriccio sopra la Ciaccona sopra la lettera A. à car.	17	Corrente detta l'Ottolina & Passa caglio à car	37
Corrente, e Passacaglio Spagnolo à carte	18	Tasteggio Musicalc à car	38
Corrente e Balletto Polaco à car.	19	Pauaniglia con parte variate à car.	39
Toccata musicale detta la Turca e Ca pricio sopra il Passacaglio à car	20	Alemanda à Car.	40
		Corrente con la sua variatione à car	41
		Corrente	

Corrente Francese con parti doppie à car.	42	da à car	61
Toccata, & Corrente à car.	43	Corrente detta noua inuentione, &	62
Passacagli passaggiati sopra la F. à car.	44	Ciaccona à car.	62
Gagliarda & Corrente à car	45	Gagliarda Francese Corrente & Ca- priccio sopra la Ciaccona à car	63
Balletto, & Corrente à car.	46	Balletto detto il Favorito, Corrente, & Zarabanda Francese à car	64
Zarabanda prima, seconda, terza, & quarta à car.	47	Corrente con parti variate à car.	65
Tasteggiata musicale seconda, & Cor- rente à car.	48	Capriccio sopra la Ciaccona sopra la lettera B. à car.	66
Fantasia & Volta francese à car	49	Corrente con parti variate à car.	67
Passacaglio passaggiato sopra il D. à carte	50	Corrente detta Noua Inuentione, & Balletto Francese à car	68
Corrente detta la Vignon, & Zar- banda Francese à car.	51	Toccata, e Ciaccona variata à car.	69
Corrente Zarabanda Francese, & Capriccio Musicale à car.	52	Corrente concertata à doi Chitare à car.	70
Corrente, Volta Francese, & Zara- banda Francese à car	53	Capriccio sopra il passacaglio sopra la lettera L. à car.	71
Corrente prima, & seconda passaggi- ate à car.	54	Corrente prima, & secnd, & Zara- banda Francese à car.	72
Tasteggiate sonue, & Ciaccona Va- riata à car.	55	Toccata Pizzicata, & Corrente à car.	73
Aria di Firenze passaggiata, & la me- dema in tripola à car	56	Gagliarda detta l' Appassionata, & Corrente à car.	74
Sinfonia prima, & seconda à car	57	Corrente detta la Gentile, & passa- caglio à car	75
Gagliarda detta la Crudel, & Ballet- to Polaco à car.	58	Passacaglio passaggiato sopra la lette- ra X. à car.	76
Capriccio della Ciaccona sopra la let- tera G. à car.	59	Corrente Pizzicata, & Zarabanda Francese à car.	77
Corrente detta la Favorita à car	60	Passacaglio passaggiato sopra il P. det- to il Capriccio à car.	
Corrente Francese prima, & sec- ond. Sopra l'O 81. 82 Sopra l'L 83. 84 Sopra l'D. 85. 86 Sopra l'E 87. 88 Sopra l'X. 89. 90 Ciaccone uariata, sopra l'B. 91. 92 Sopra l'C 93. 94 Sopra l'G. 95. 96 Sopra l'H 97. 98 Tocatta Corrente Passacaglio Alemanna Passo e mezo Incordatura diferente	99 . 100 . 101 . 102	Passacagli passaggiati sopra F. à carte 79. 80	





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