

ALTO.

SOLFEGGIAMENTI
A DVE, E TRE VOCI
PER CANTARE, E SVONARE
DEL SIGNOR

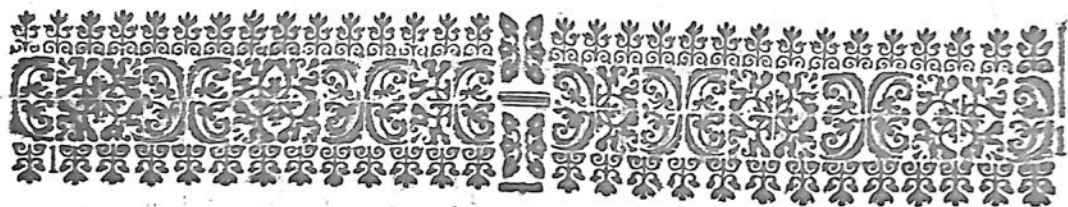
D. POMPEO
NATALE
DALLA RIPA TRANSONA.

Composti da lui in diuerse occasioni per li suoi scolari , e da
quelli poi raccolti , e dati in luce per beneficio di chi
desidera fondarsi bene nel tempo ,
e sicurezza del tuono .

OPERA VTILISSIMA:

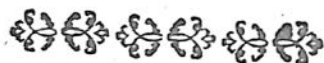


IN ROMA , Nella Stamperia di Gio: Angelo Mutij. 1674. Con lic.de' Super.
E



GIO. ANGELO MVTII
ROMANO

Stampatore di Musica in Borgo,
ALLI SIG. MVSICI.



L AFFETTO, ch' io porto alla nobilissima Virtù della MVSICA (per hauerne hauuto nell'età mia giouanile qual che intelligenza, e particolarmente di sonare la Partitura, e far Contrapunti à 3.) mi sprona, per quanto potrò con le mie deboli forze, di far qualche beneficio a prò de' Virtuosi e per l' esaltatione di essa. Onde vedendo io che molti Autori disanimati dal veder le Stampe, e caratteri degl'anni trascorsi, molto logri, e parèdogli d'esser aggrauati nelle spese; accio i detti per queste cause non voglino far star sepolte le lor' Opre, e fatiche, e lasciarle in eterna obliuione, hò pensato di far li susseguenti piaceri, a chi vorrà stampare di MVSICA nella mia Stamperia.

- 1 Di far piacere ne' prezzi, più che non habbia fatto verun altro Stampatore per il passato.
- 2 Di far la compositione stretta ò larga come più piacerà all' Autore, e come si potrà per causa delle parole.
- 3 Chi non vorrà far tutta la spesa, di entrar a parte con esso, e poi partir l'Opera, con patti leciti, & honesti.
- 4 Di stampare con caratteri noui, si di note come di parole, & ad electione dell' Autori, hauendone io di più sorte.
- 5 Di vendere le Mute (che si stamparanno, e faranno state stampate a mie tonali spese,) in mia Stamperia, à buonissimi prezzi, e non rigorosi.

Dunque facendo riflessione le Sigg. Vostre à ciò, che è di qualche consideratione, le prego à voler eternarsi come hanno fatto, & fanno molti per mezzo della Stampa, & hauendo Voi ad arrecar vtilità per mezzo di detta Virtù, porgerli a chi ne è affettionato, e ne hà intelligenza, non senza spesa; essendo stato ammaccato nella MVSICA dalla buona memoria del q; Sig. Girolamo Freteobaldi.

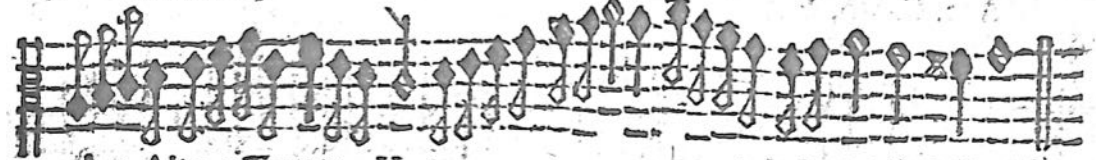
E viucte felici.

A 2. Canto, & Alto, III.

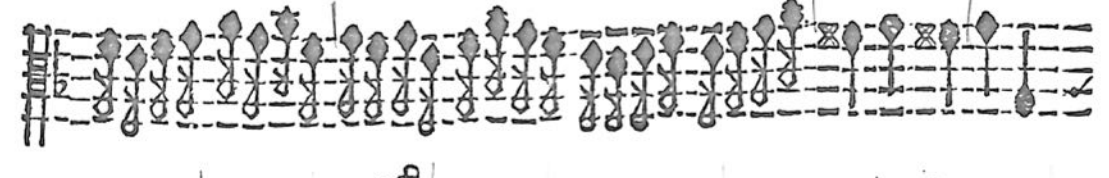
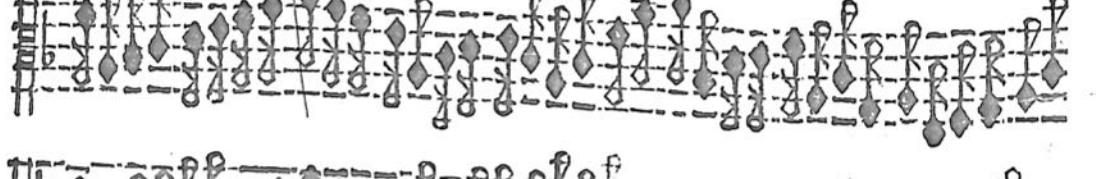
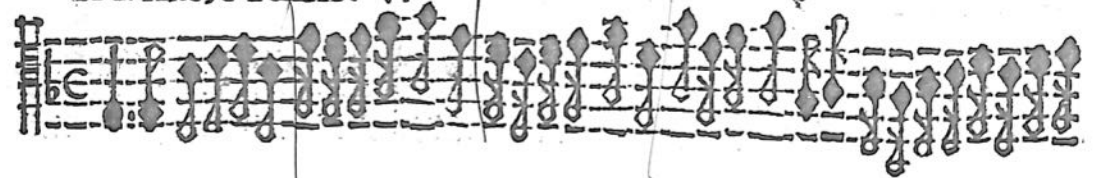


A 2. Canto, & Alto. IV.





A 2. Alto, e Tenore. V.



A 2. Canto, & Alto. VII.

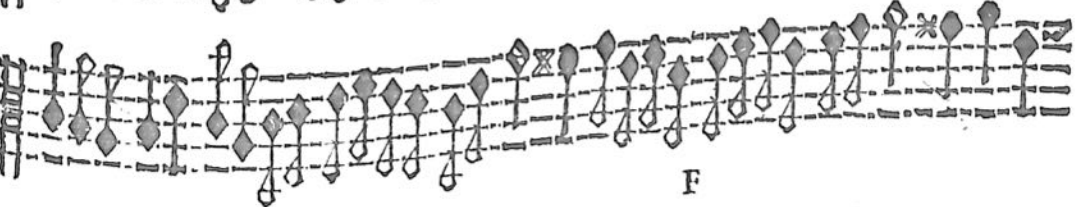
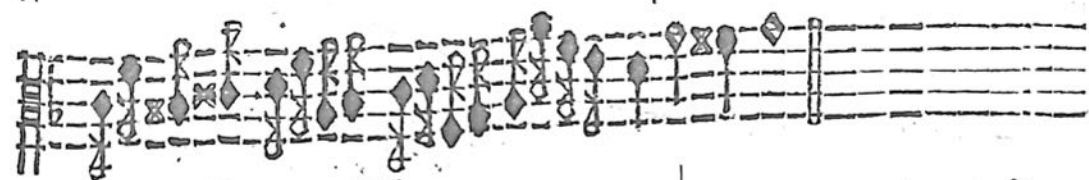
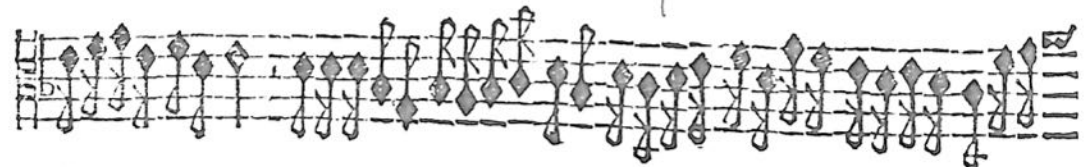


Page 6 contains ten staves of musical notation. The notation is dense and appears to be a single melodic line with many notes, possibly a transcription of a vocal line or a complex instrumental part. The notes are mostly eighth and sixteenth notes, with some rests and accidentals. The staves are arranged vertically, filling most of the page.

Page 7 contains ten staves of musical notation. The notation is similar to page 6, featuring a dense sequence of notes. The first staff has a double bar line and a repeat sign. Below the first staff, the text "A 2. Alto, e Tenore. VIII." is written. The notation continues across the remaining nine staves, showing a continuation of the musical piece.



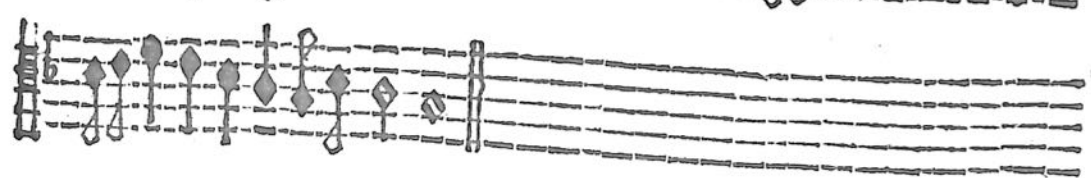
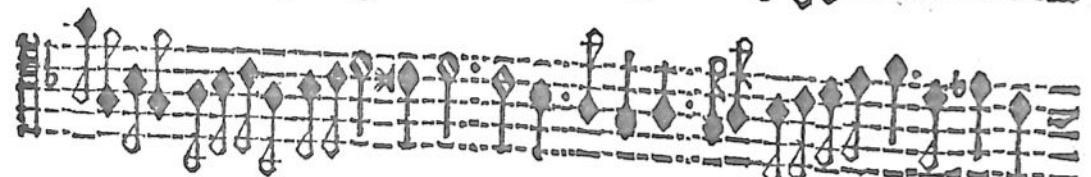
A. 2. Alto, e Tenore. IX.



F



A 2. Tenore, e Basso. XIII.



A 2. Alto, e Tenore. XVI.



Handwritten musical notation on page 12, consisting of ten staves of music. The notation includes various note values, rests, and some markings such as asterisks and 'x' above notes.

A 2. Alto, c Basso. XVII.

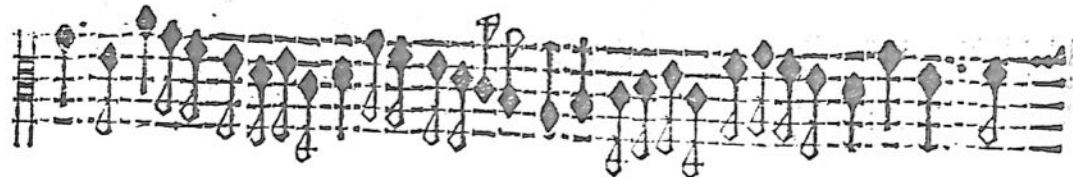
Handwritten musical notation on page 12, consisting of one staff of music, likely a continuation or a specific part of the piece.

Handwritten musical notation on page 13, consisting of ten staves of music. The notation includes various note values, rests, and some markings such as asterisks and 'x' above notes.

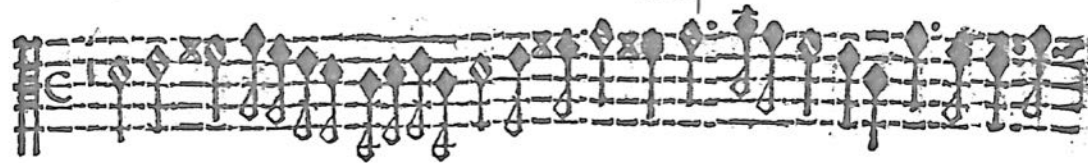
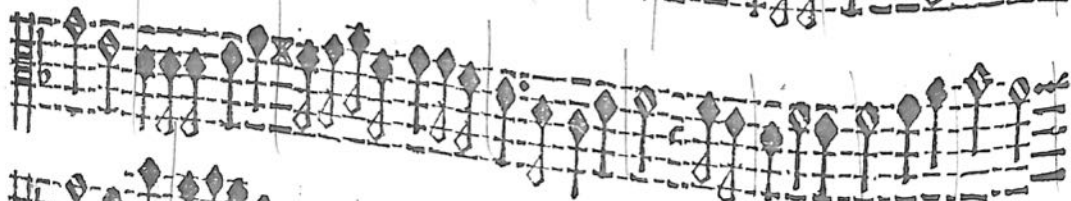
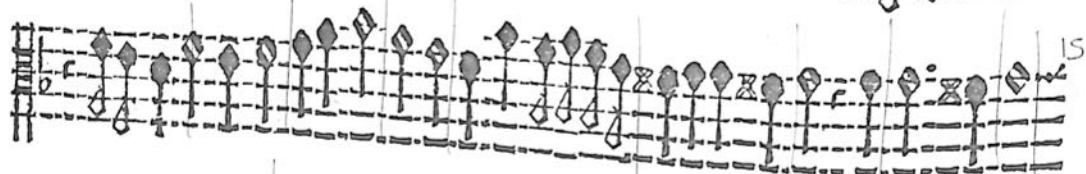
Handwritten musical score for Tenor and Bass, XVIII. The score consists of ten staves of music, each with a treble and bass clef. The notation includes various rhythmic values and accidentals.

Handwritten musical score for Canto, Alto, and Tenor, XX. The score consists of six staves of music. The notation includes various rhythmic values and accidentals. There are handwritten numbers 17, 11, and 14 above some staves.

Handwritten musical score for Canto, Alto, and Tenor, XXI. The score consists of four staves of music. The notation includes various rhythmic values and accidentals.

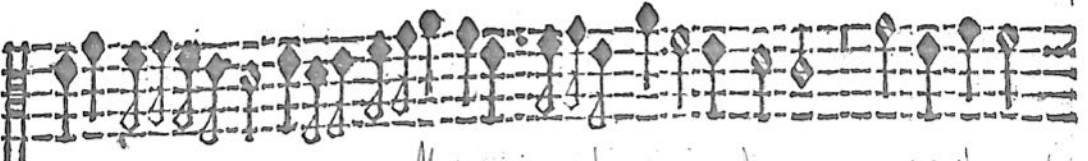


A 3. Canto, Alto, e Tenore. XXII. OK

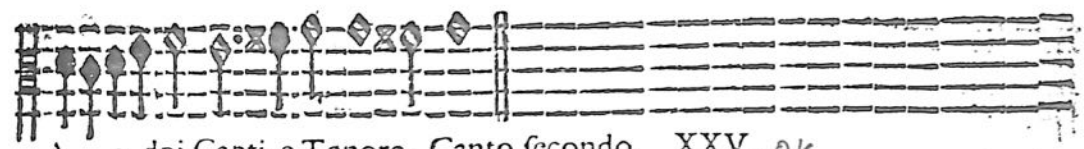
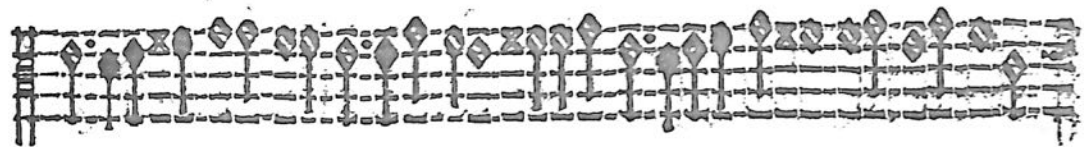


A 3. Canto, Alto, e Tenore.

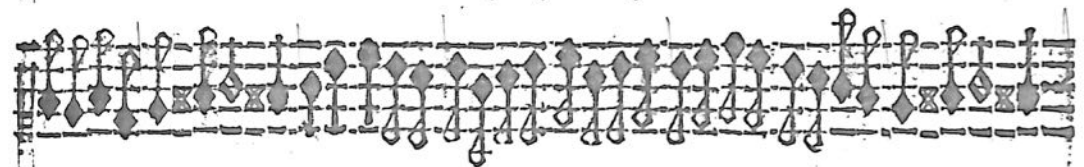
XXIV. OK



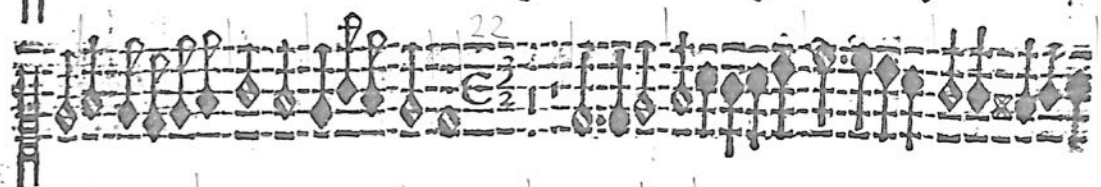
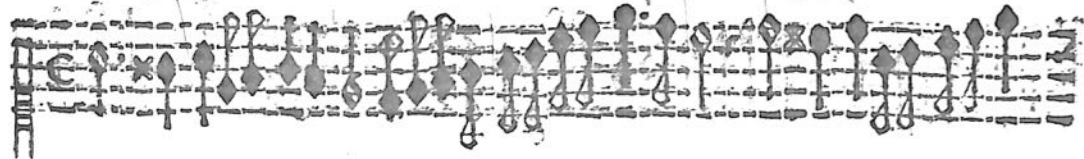
G



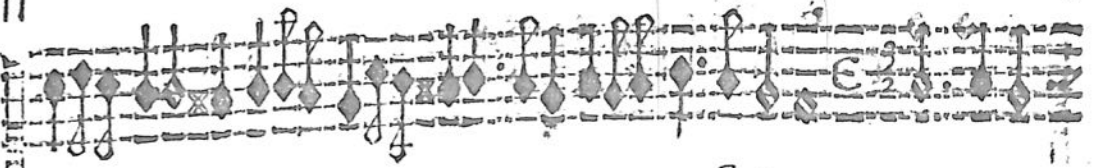
A 3. doi Canti, e Tenore. Canto secondo. XXV. OK



A 3. doi Canti, e Tenore. Canto secondo. XXVI. OK



A 3. Doi Canti, e Tenore. Canto secondo. XXVII. OK



Musical score for page 20, measures 1-7. It consists of seven staves of music with various note values and rests.

à 3. doi Canti, e Tenore. Canto secondo. XXVIII. *Canto primo*

Musical score for page 20, measures 8-47. It consists of seven staves of music, with measure numbers 20, 23, 39, and 47 marked.

Musical score for page 21, measures 1-16. It consists of four staves of music, with measure numbers 6, 13, and 16 marked.

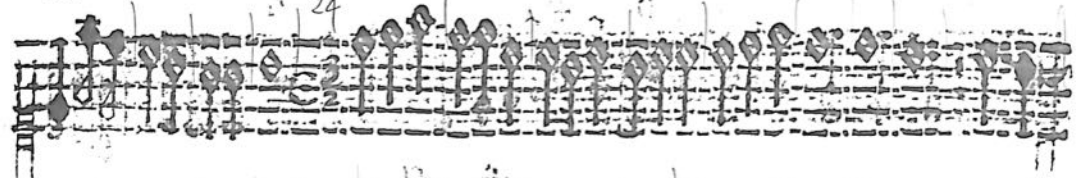
Musical score for page 21, measures 17-47. It consists of one staff of music, with measure number 47 marked.

Musical score for page 21, measures 48-53. It consists of one staff of music, with measure number 53 marked.

A 3. due Canti, e Tenore, Canto primo. XXX.

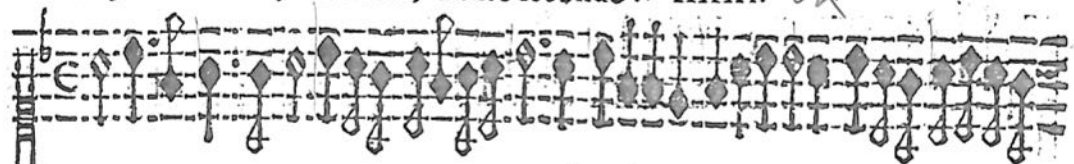
Musical score for page 21, measures 54-94. It consists of four staves of music, with measure numbers 10 and 20 marked.

24



36-60

à 3. due Canti, e Tenore, Canto secondo.. XXXI. *ok*



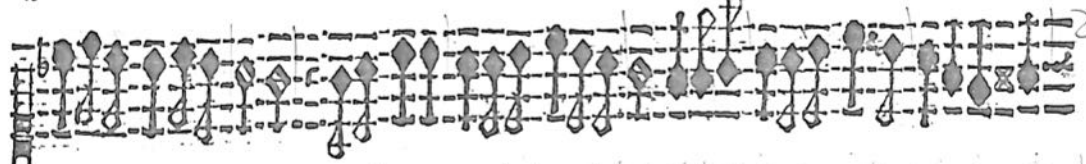
16



25



8 = 40

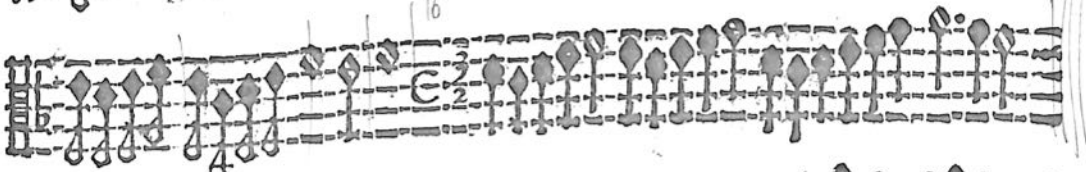
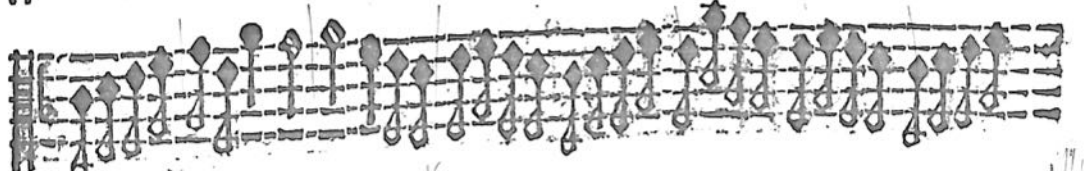


28



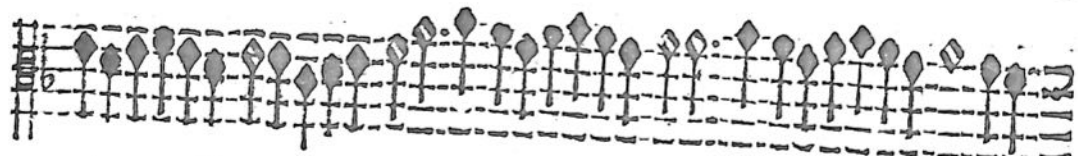
37

A 3. Canto, Alto, e Tenore. XXXIII. *ok*

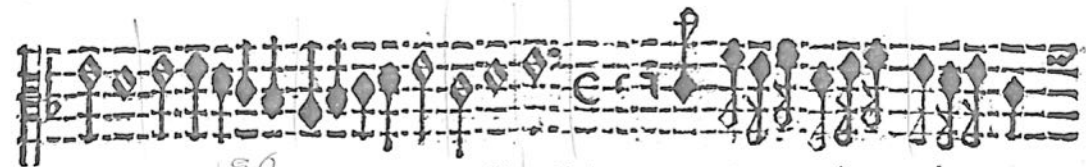


16

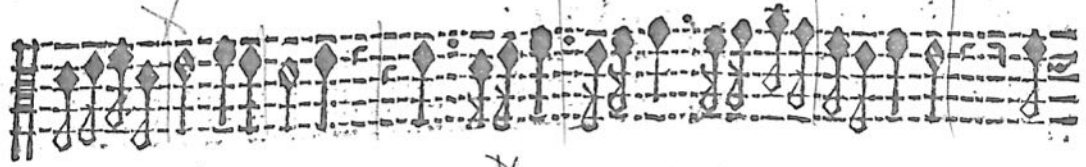
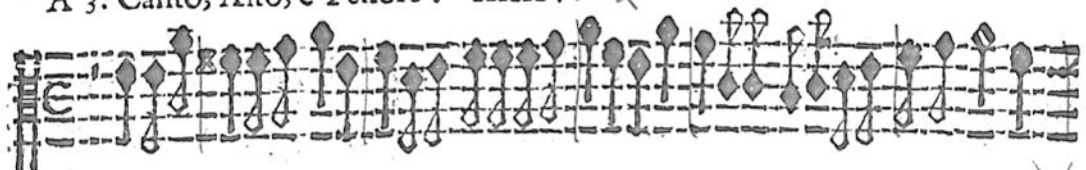


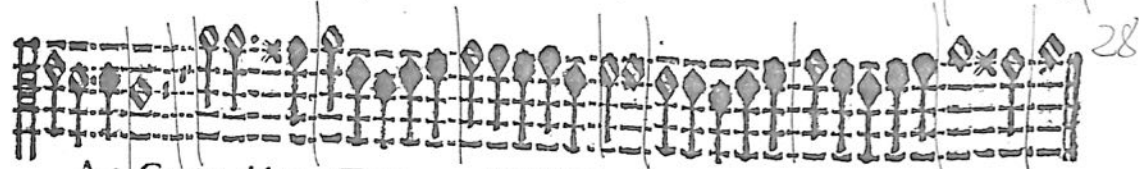
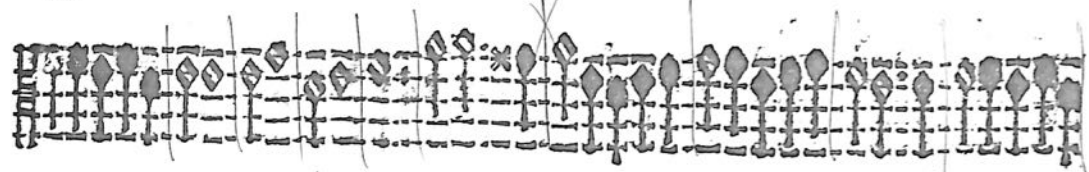


A 3. Canto, Alto, e Tenore. XXXIV. OK

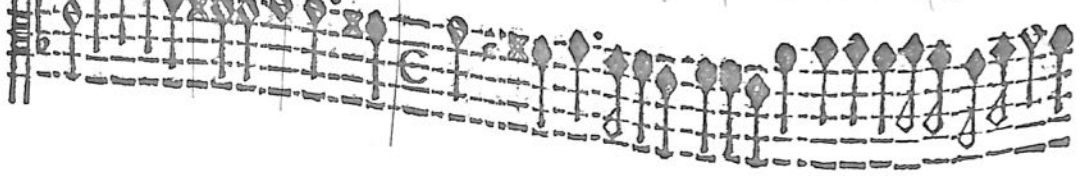
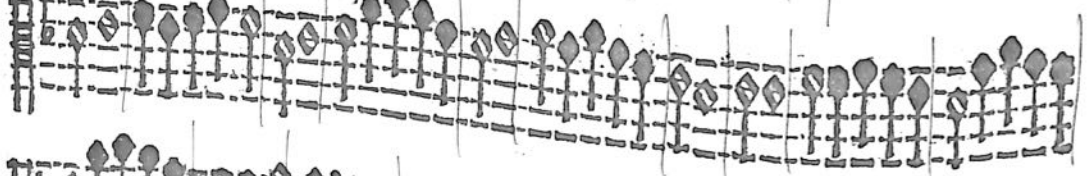
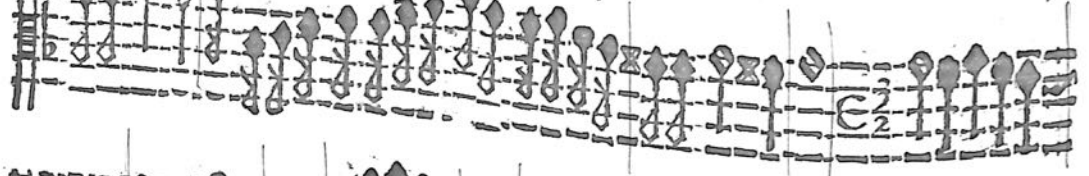
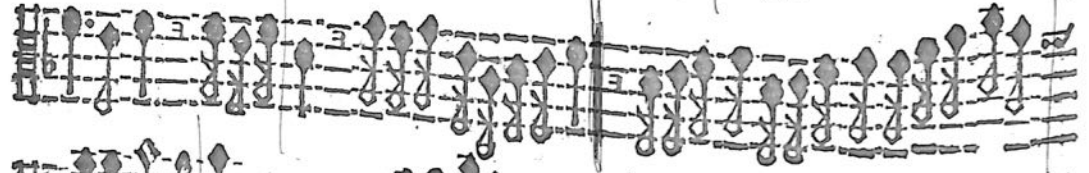
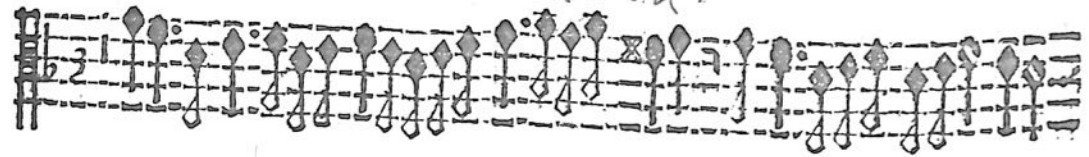


A 3. Canto, Alto, e Tenore. XXXV. OK





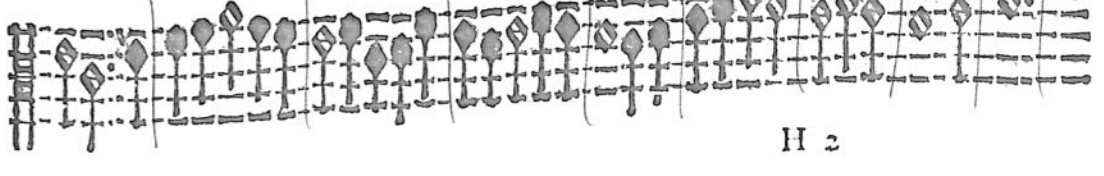
A 3. Canto, Alto, e Tenore. XXXVI. Ok

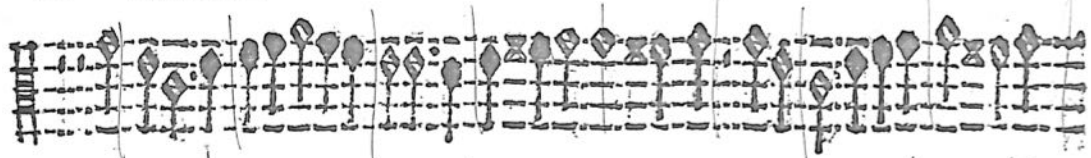


28



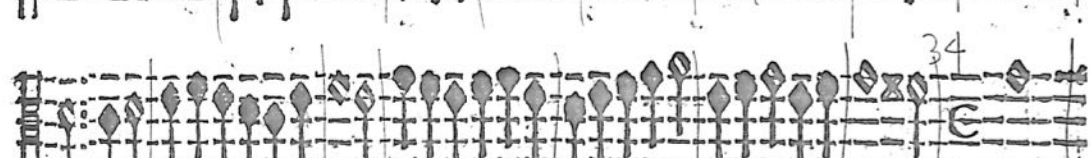
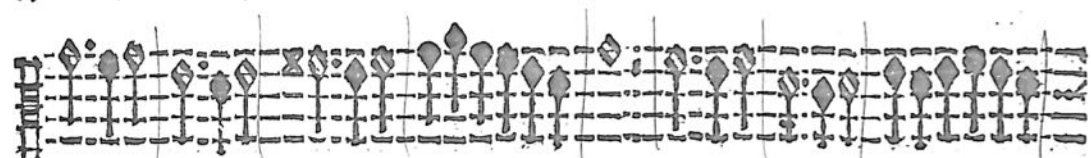
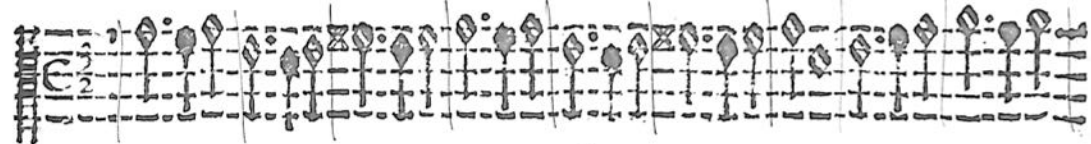
A 3. Canto, Alto, e Tenore. XXXVII. Ok





40

A 3. Canto, Alto, e Tenore. XXXVIII. OK



34



16

A 3. doi Canti, & Alto. OK XXIX. *Caro secondo*

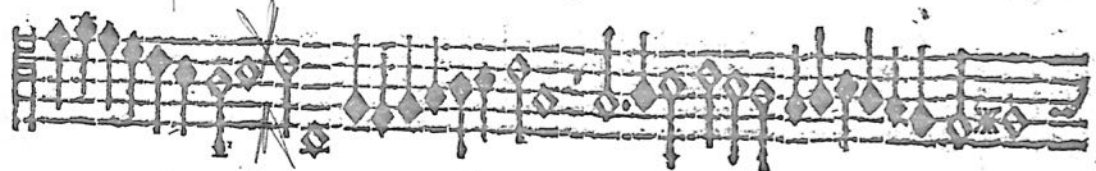


A 3. due Canti, & Alto. XXXX. *OK*

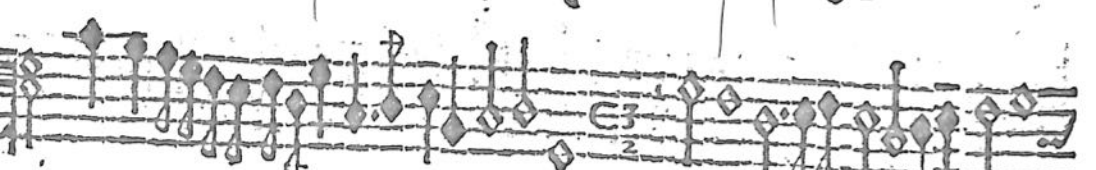
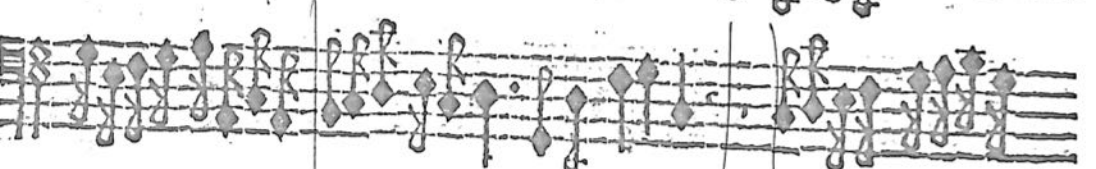
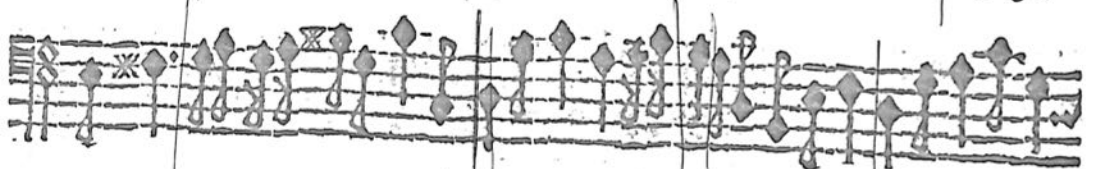
This page contains ten staves of musical notation. The first staff begins with a treble clef, a common time signature (C), and a 2/2 time signature. The notation consists of rhythmic patterns of eighth and sixteenth notes across all three staves. A double bar line is present at the end of the seventh staff.

A 3. Canto, Alto, e Tenore. XXXXI. *OK*

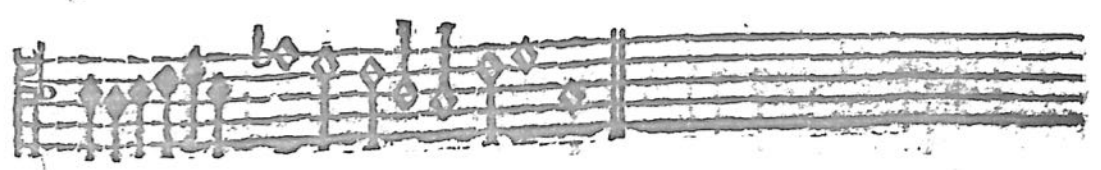
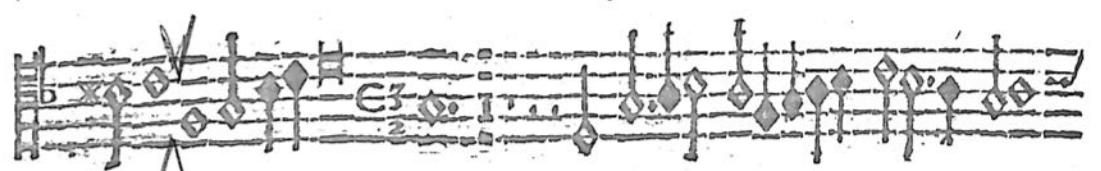
This page contains ten staves of musical notation. The first staff begins with a treble clef, a common time signature (C), and a 2/2 time signature. The notation continues with rhythmic patterns of eighth and sixteenth notes across all three staves.



A 3. Alto, Tenore, e Basso. XXXXII. *dk*



A 3. Canto, Alto, e Tenore, XXXXIII. *dk*



Musical score for measures 34-43, featuring vocal lines for Alto, Tenor, and Bass. The notation includes various note values, rests, and clefs.

Musical score for measures 44-48, continuing the vocal lines for Alto, Tenor, and Bass. The notation includes various note values, rests, and clefs.

Musical score for measures 49-53, labeled as 'Residuo'. The notation includes various note values, rests, and clefs.

IL FINE.

