

# SOLFEGGIAMENTI

A DVE, E TRE VOCI

PER CANTARE, E SVONARE

DEL SIGNOR

## D. POMPEO

### NATALE

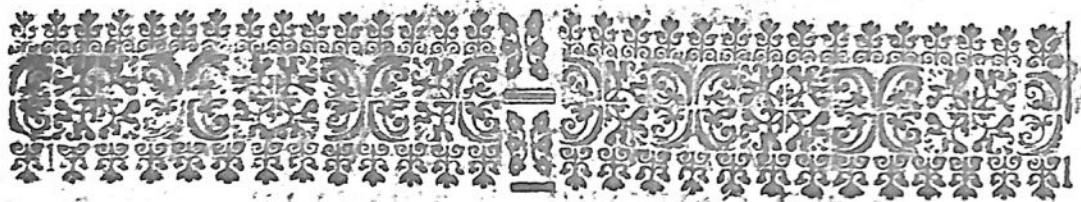
### DALLA RIPA TRANSONA.

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.*



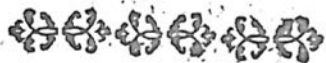
IN ROMA, Nella Stamperia di Gio: Angelo Mutij, 1674. *Con lic.de' Super'*



**GIO. ANGELO MUTI**  
**ROMANO**

Stampatore di Musica in Borgo,

**ALLI SIG. MUSICI.**

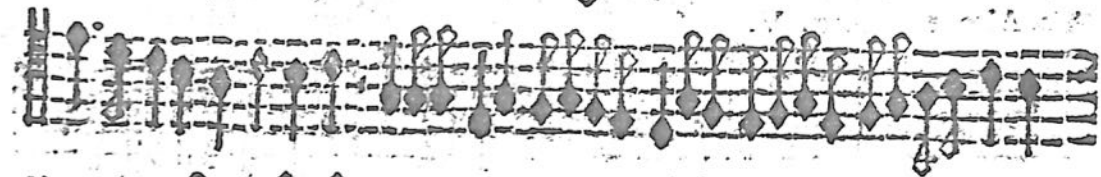


**L**AFFETTO, ch' io porto alla nobilissima Virtù della **MUSICA** (per'hauerne hauuto nell'età mia giouanile qual che intelligenza, e particolarmente di sonare la Partitura, e far Contrapunti à 3.) mi sprona, per quanto potrò con le mie deboli forze, di far qualche beneficio a prò de' Virtuosi e per l' esaltatione di essa; Onde vedendo io che molti Autori disanimati dal veder le Stampe, e caratteri degl'anni trascorsi, molto logri, e parendogli d'esser aggrauati nelle spese, accio' i detti per queste cause non vogliano far star sepolti

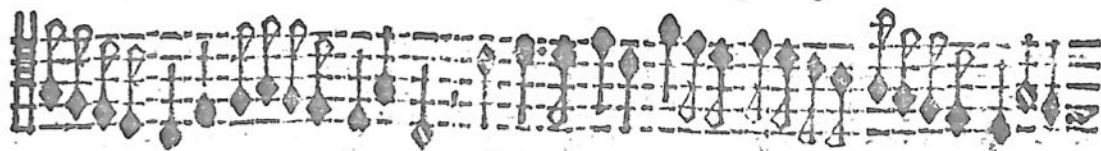
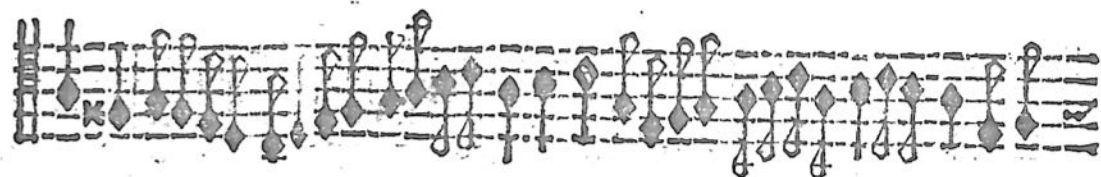
le lor' Opre, e fatiche, e lasciarle in eterna obliuione, hò pensato di far li susseguenti piaceri, a chi vorrà stampare di **MUSICA** nella mia Stamperia.

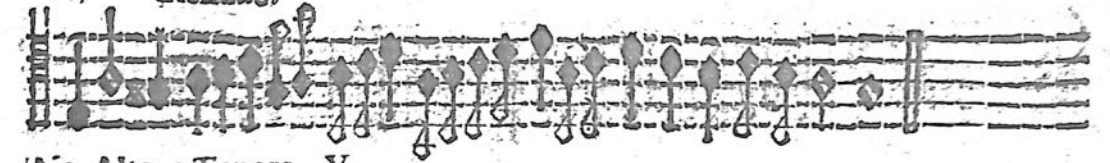
- 1 Di far piacere ne' prezzi, più che non habbia fatto verun altro Stampatore per il passato.
- 2 Di far la compositione stretta ò larga come più piacerà all' Autore, e come si potrà per causa delle parole.
- 3 Chi non vorrà far tutta la spesa, di entrar a parte con esso, e poi partir l'Opera, con patti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

Dunque facendo riflessione le Sigg. Vostre à ciò, che è di qualche consideratione Stampa, & hauendo Voi ad arrear vtilità per mezzo di detta Virtù, porgerla a chi ne è affettionato, e ne hà intelligenza, non senza spesa; essendo stato ammaccato nella **MUSICA** dalla buona memoria del q; Sig. Girolamo Freccobaldi. E viuere felici.

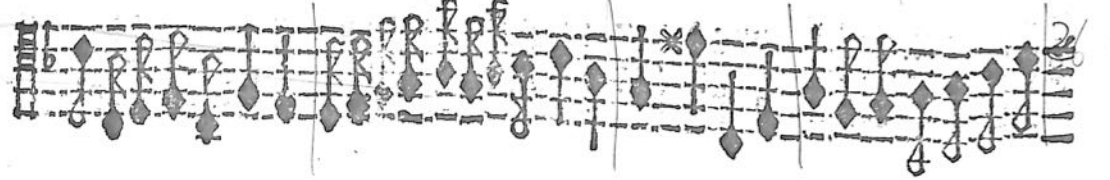
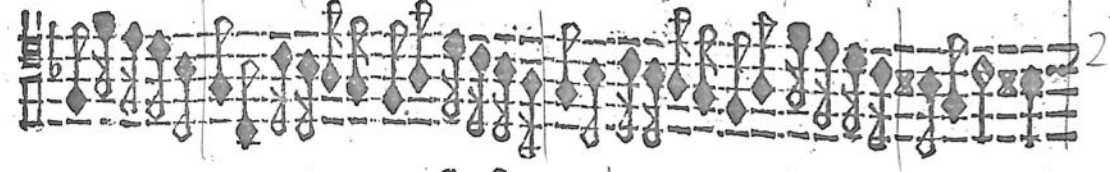
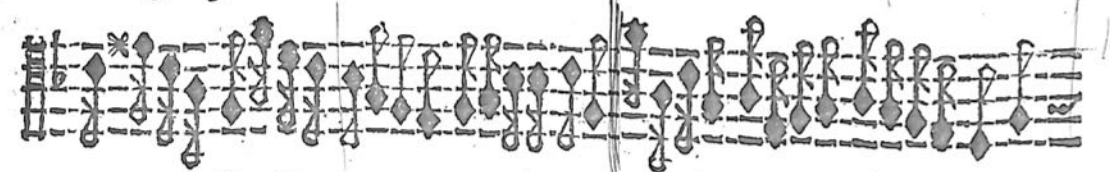
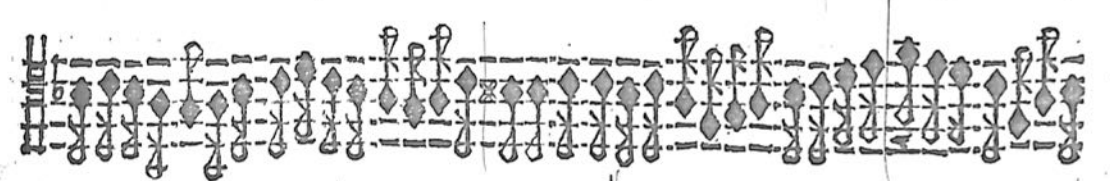
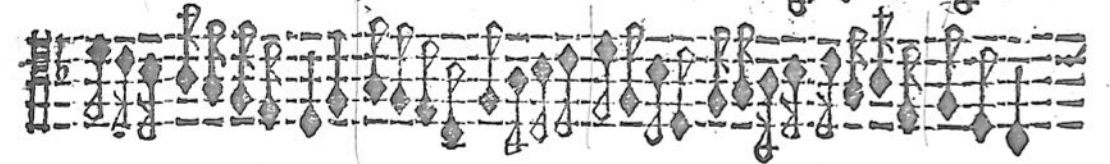


A 2. Canto, e Tenore. II.





A 2. Alto, e Tenore. V.



11

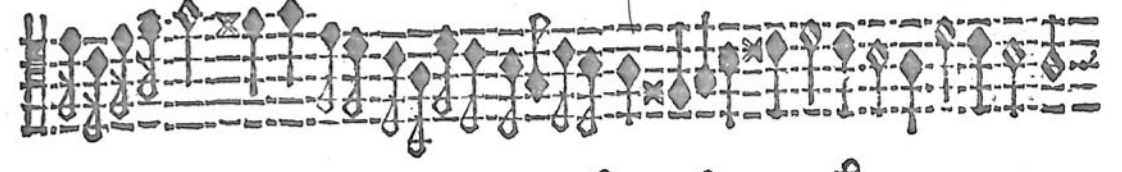
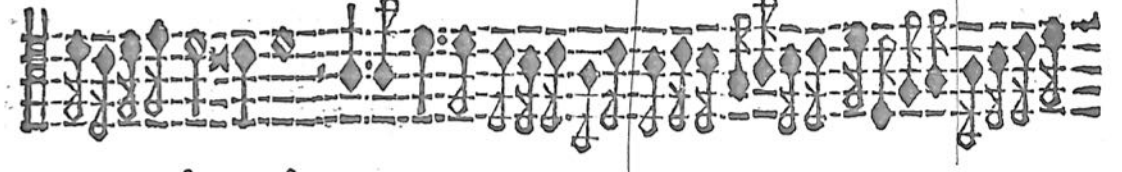
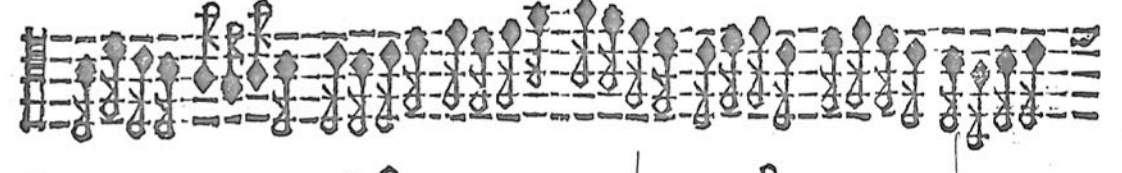
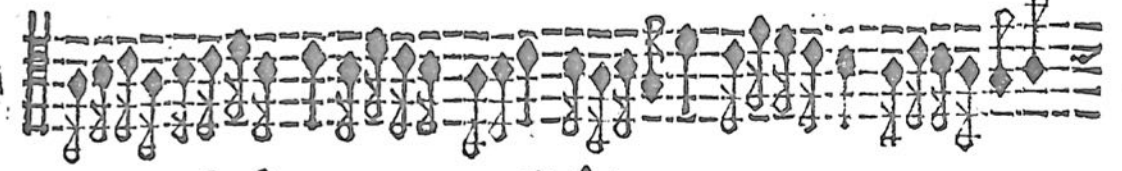
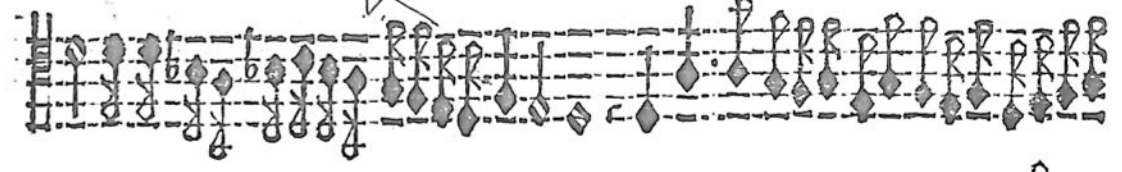
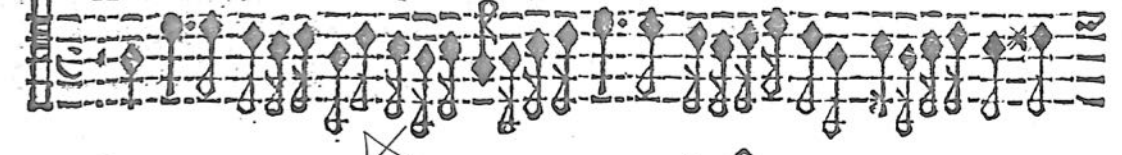
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22

27



A 2. Alto, e Tenore. VIII.

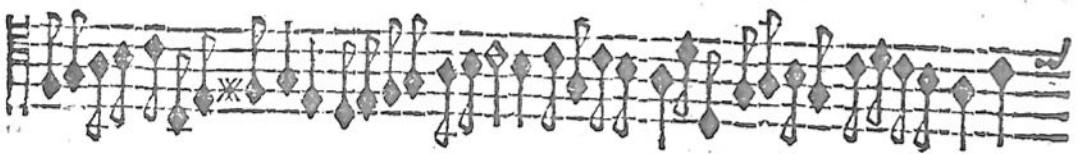
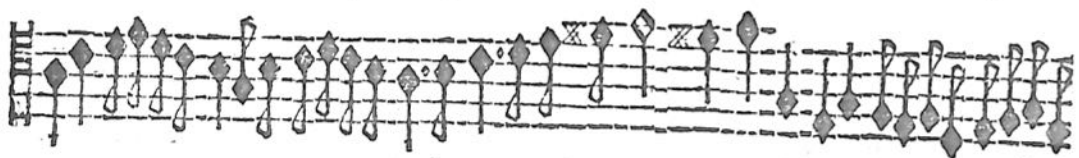


A 2. Alto, e Tenore. IX.

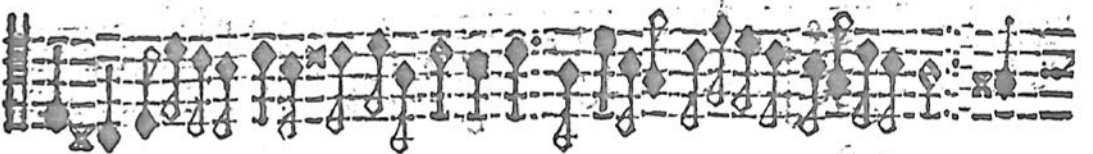
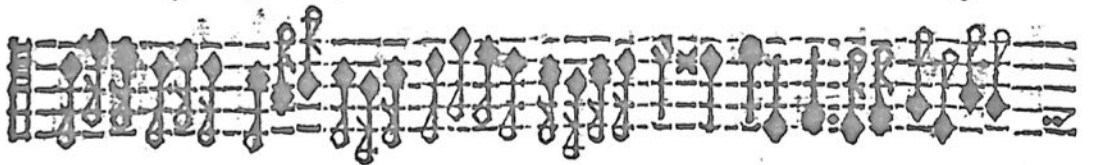
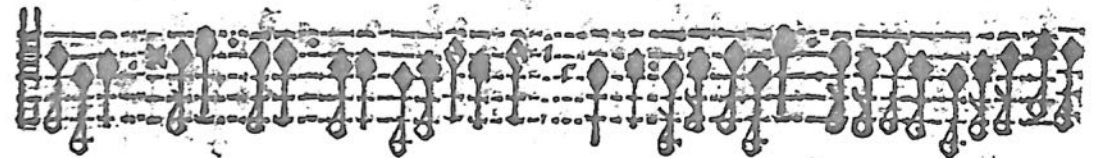
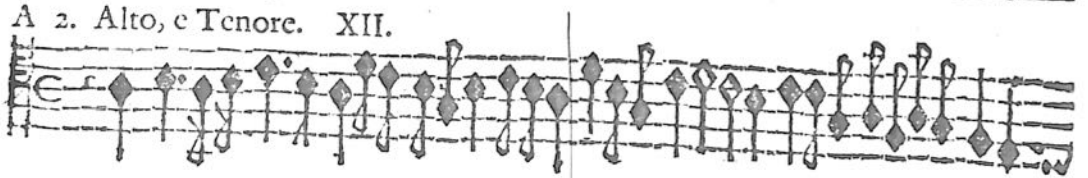
This system contains ten staves of musical notation. The notation includes various note values such as eighth and sixteenth notes, along with rests. The music is arranged in a standard staff format with a treble clef and a common time signature.

A 2. Canto, e Tenore. X.

This system contains ten staves of musical notation, similar in style to the previous system. It features a variety of note values and rests, organized into a ten-staff structure. The notation is clear and legible, typical of a printed musical score.



A 2. Alto, e Tenore. XII.



A 2. Tenore, e Basso. XIII.

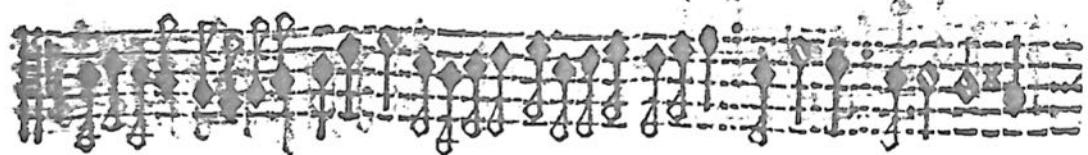


A 2. Canto, e Basso. XIV.

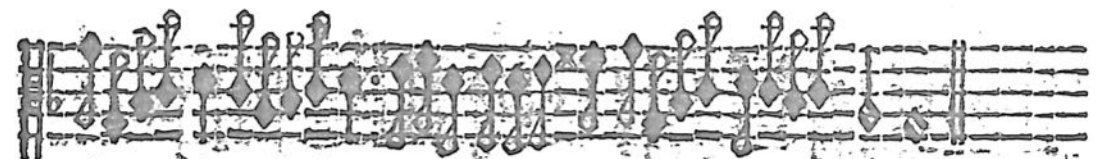
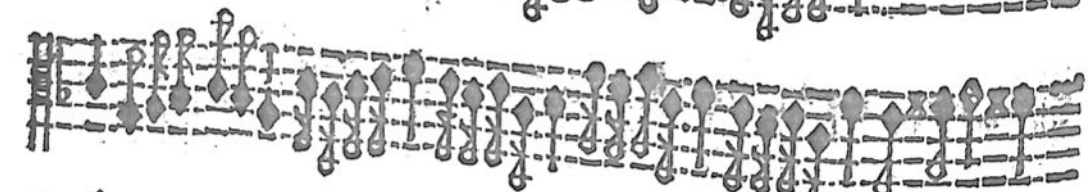
This page contains ten staves of musical notation. The notation is dense, with many notes and rests. The first staff begins with a treble clef and a common time signature. The piece is identified as 'A 2. Canto, e Basso. XIV.' by the text below the sixth staff.

A 2. Alto, e Tenore. XV.

This page contains ten staves of musical notation. The notation is dense, with many notes and rests. The piece is identified as 'A 2. Alto, e Tenore. XV.' by the text below the sixth staff.



A 2. Alto, e Tenore. XVI.



A 2. Alto, e Basso. XVII.



Five staves of musical notation in a single system, featuring complex rhythmic patterns and various note values.

A 2. Tenore, e Basso. XVIII.

Five staves of musical notation in a single system, continuing the piece with similar rhythmic complexity.

Five staves of musical notation in a single system, labeled 'Residuo' at the top.

A 2. Canto, e Basso, o Tenore, e Basso, o Canto, & Alto. XIX.

Five staves of musical notation in a single system, continuing the piece.



Handwritten musical score for page 76, featuring eight staves of music. The notation includes various note values, rests, and clefs. The music is arranged in a single system across the eight staves.

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

Handwritten musical score for page 77, featuring seven staves of music. The notation includes various note values, rests, and clefs. The music is arranged in a single system across the seven staves.

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

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

Musical staff with notes and rests, starting with a treble clef and a common time signature (C). The staff contains a series of eighth and sixteenth notes.

Musical staff with notes and rests, continuing the melody from the previous staff.

Musical staff with notes and rests, with the number 38 written above the staff.

Musical staff with notes and rests.

Musical staff with notes and rests, with the number 54 written above the staff.

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

Musical staff with notes and rests, starting with a treble clef and a common time signature (C).

Musical staff with notes and rests.

Musical staff with notes and rests, with the number 22 written above the staff.

Musical staff with notes and rests, with the number 36 written above the staff.

Residuo.

Musical staff with notes and rests, starting with a treble clef and a common time signature (C).

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

Musical staff with notes and rests, with the number 6 written below the staff.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests, with the number 36 written above the staff.

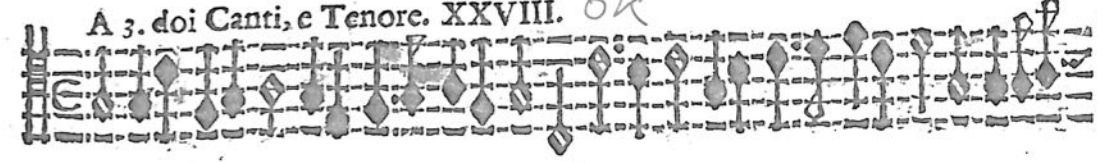
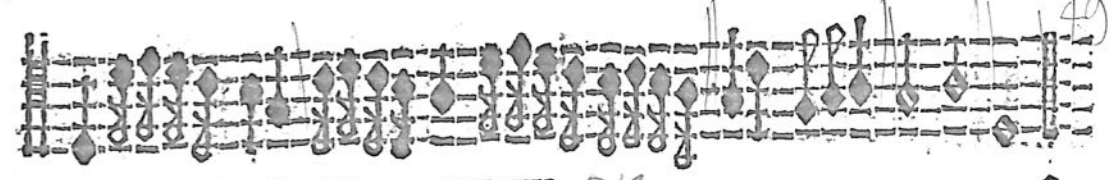
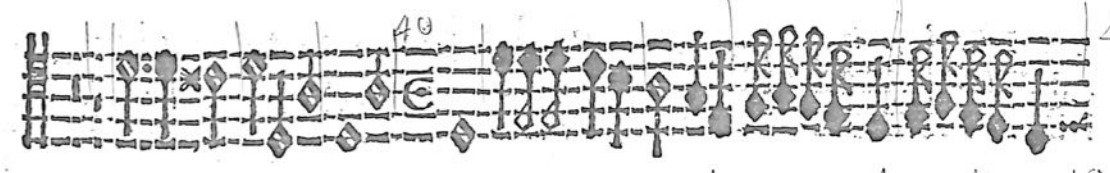
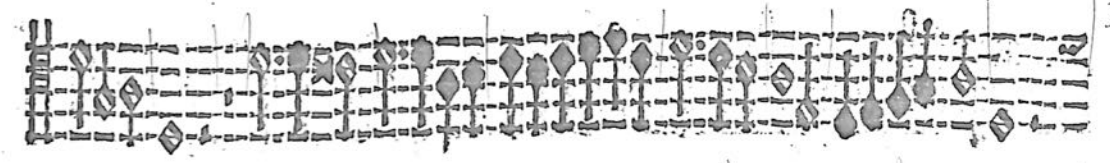
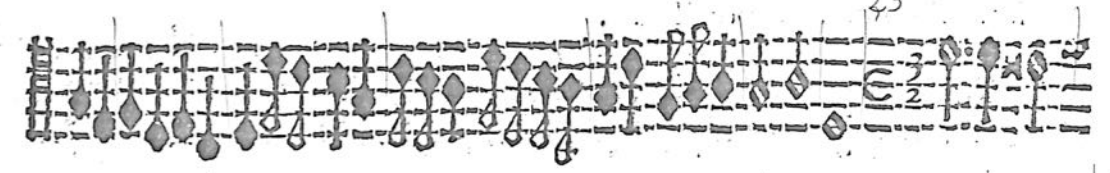
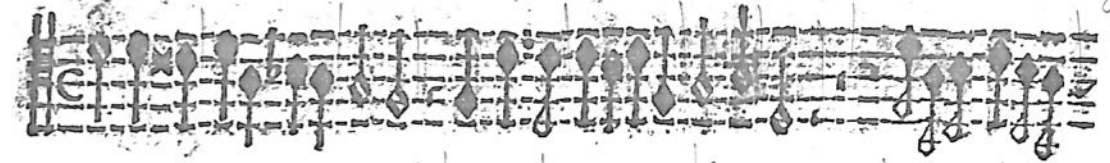
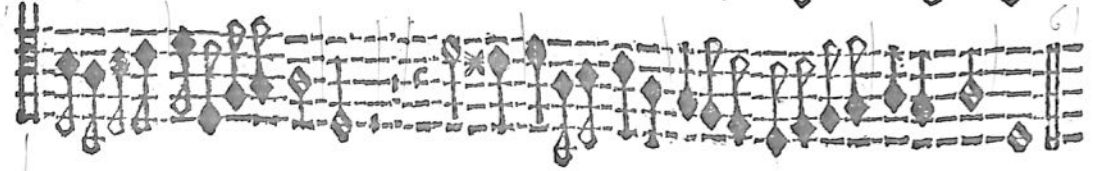
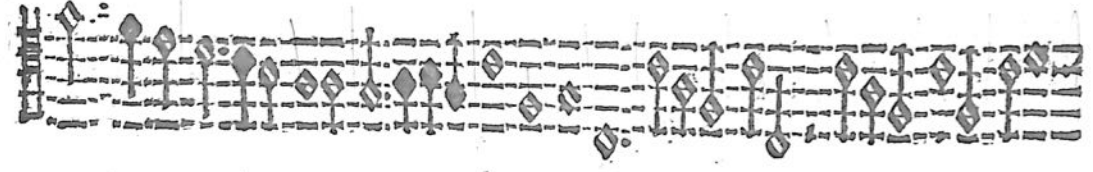
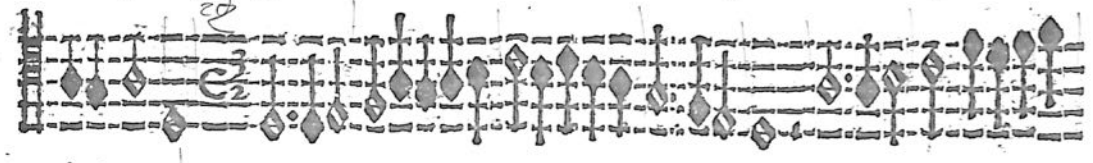
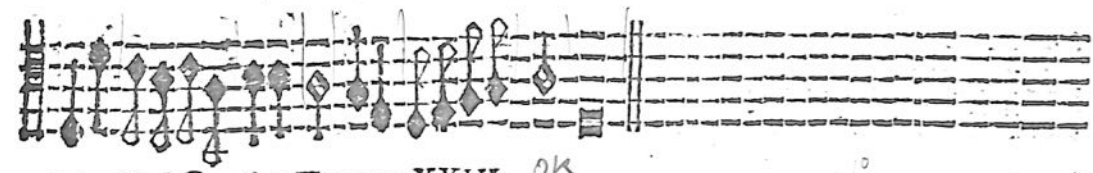
Musical staff with notes and rests.

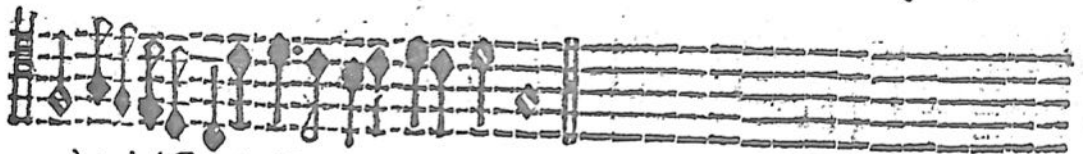
Musical staff with notes and rests, with the number 56 written above the staff.

à 3. due Canti, e Tenore, XXV. OK

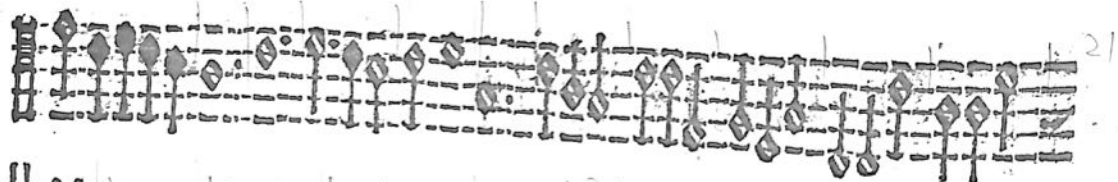
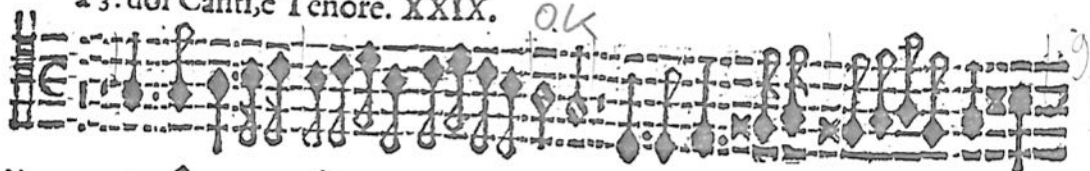
Musical staff with notes and rests, starting with a treble clef and a common time signature (C).

Musical staff with notes and rests, with a common time signature (C) and a 2/2 time signature.

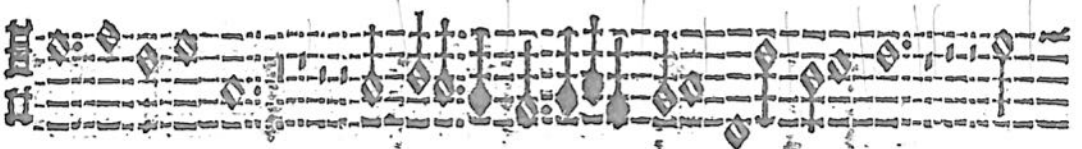




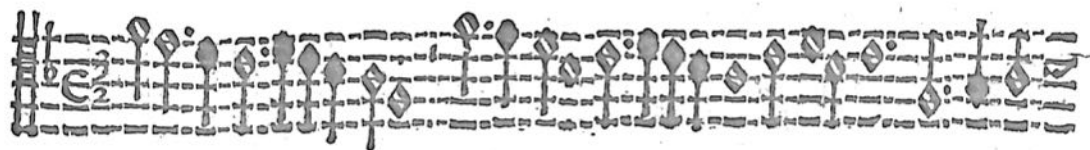
à 3. doi Canti, e Tenore. XXIX.

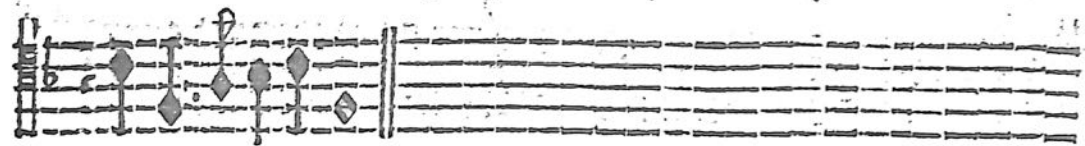


A 3. due Canti, e Tenore, XXX.

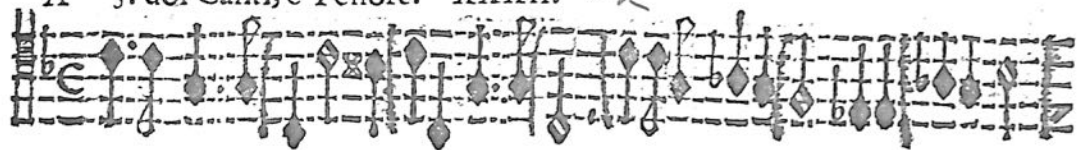


à 3. doi Canti, e Tenore. XXXI.

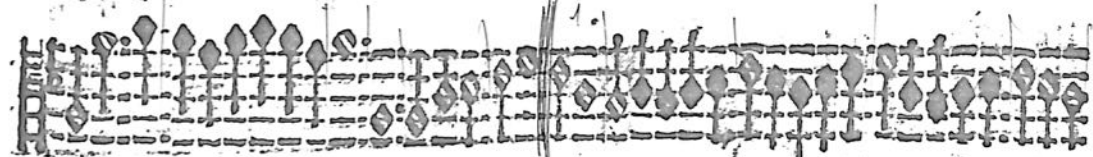
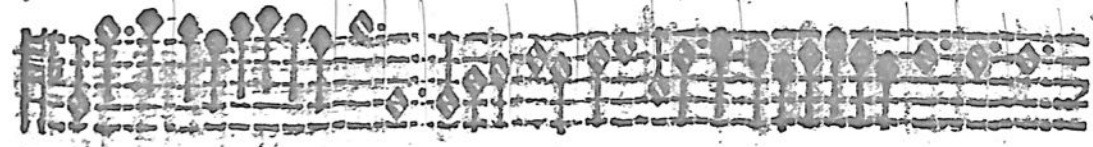
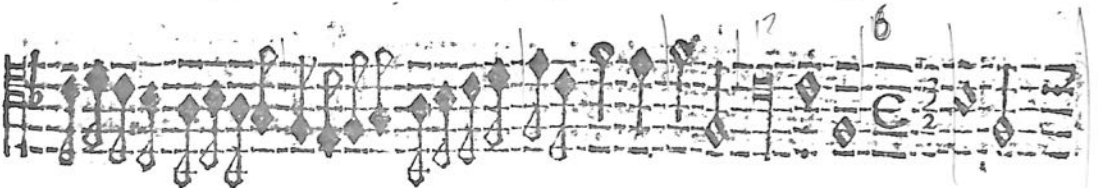




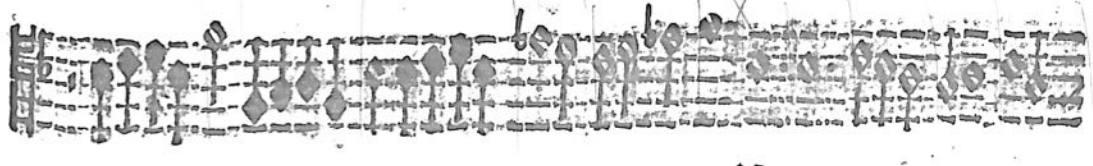
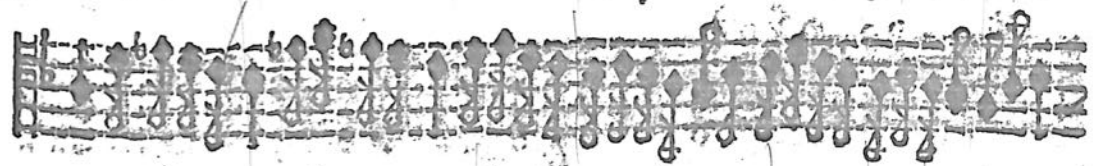
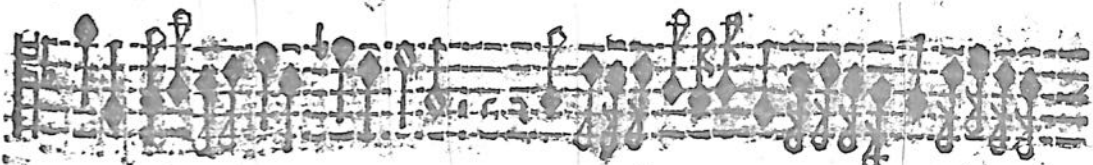
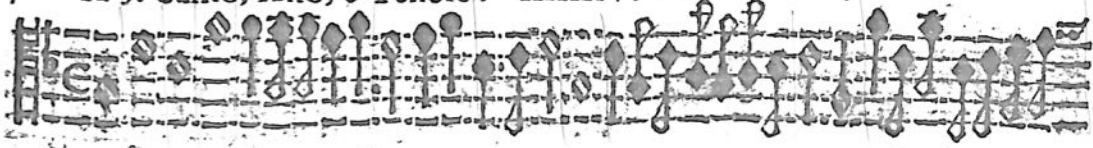
A 3. doi Canti, e Tenore. XXXII. OK

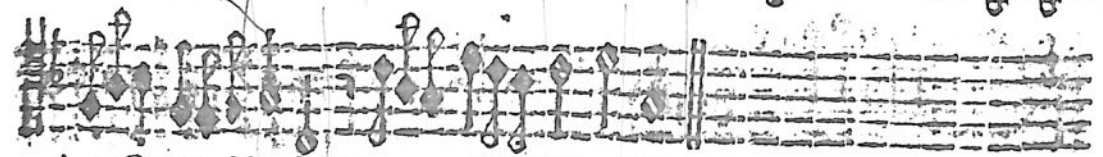


A 3. Canto, Alto, e Tenore. XXXIII.

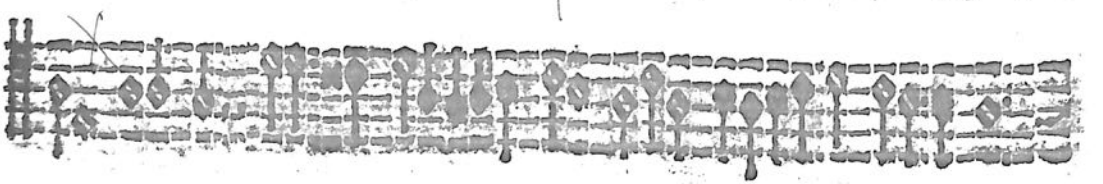


A 3. Canto, Alto, e Tenore. XXXIV. OK

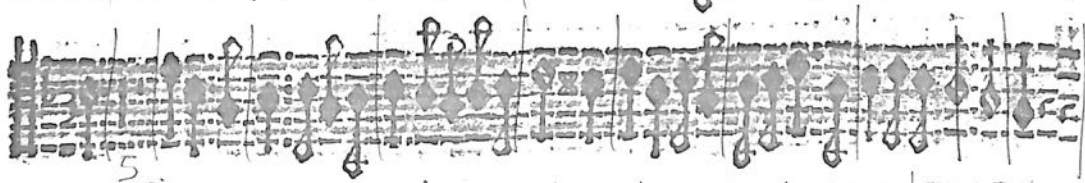




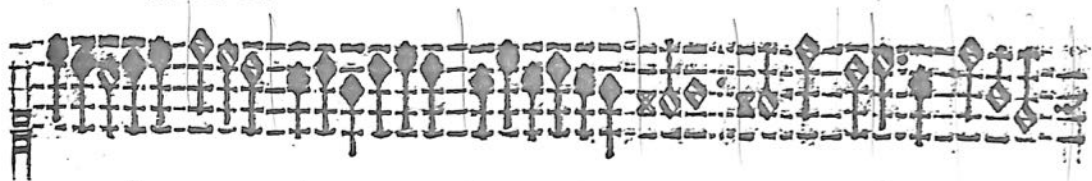
A 3. Canto, Alto, e Tenore . XXXV. OK



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

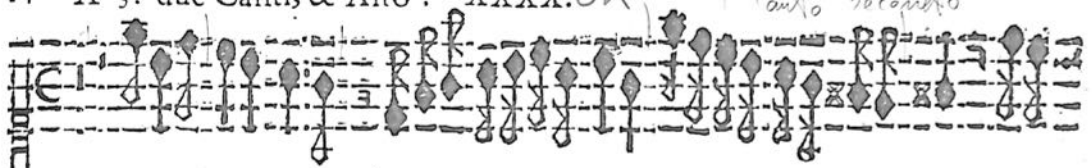




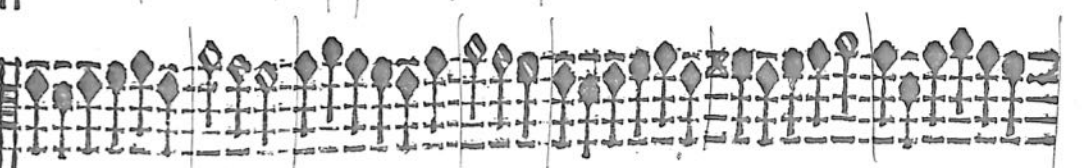
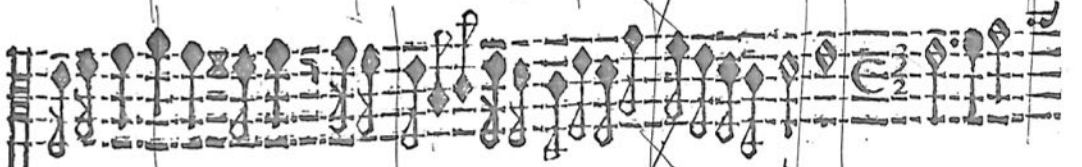
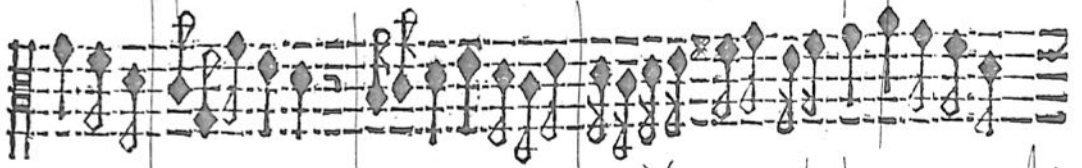


A 3. due Canti, & Alto . XXXX.OK

*Canto secondo*



28

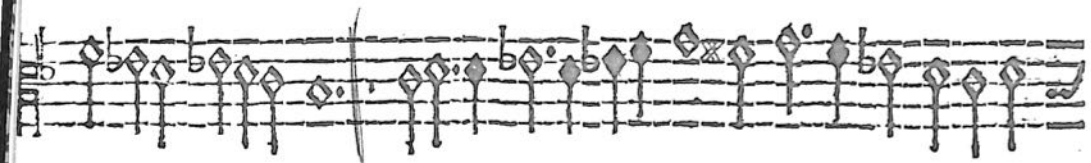




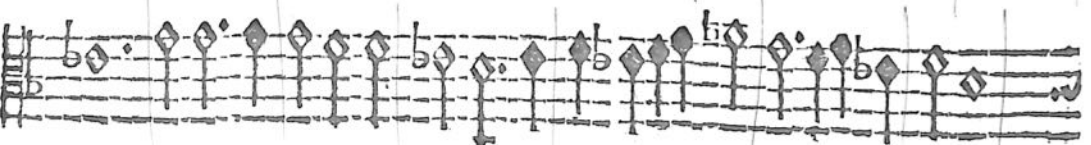
Musical score for A 3. Alto, Tenore, e Basso. XXXXII. Ok. The score consists of ten staves of music, each with a measure number on the right side. The measures are numbered 4, 8, 12, 15, 20, 27, 35, 42, 50, and 53. The notation includes various rhythmic values and accidentals.

Musical score for A 3. Canto, Alto, e Tenore. XXXXIII. Ok. The score consists of ten staves of music, each with a measure number on the right side. The measures are numbered 15, 19, 27, 35, 42, and 30. The notation includes various rhythmic values and accidentals.

Musical score for A 3. Alto, Tenore, e Basso. XXXXIV. Ok. The score consists of two staves of music. The notation includes various rhythmic values and accidentals.

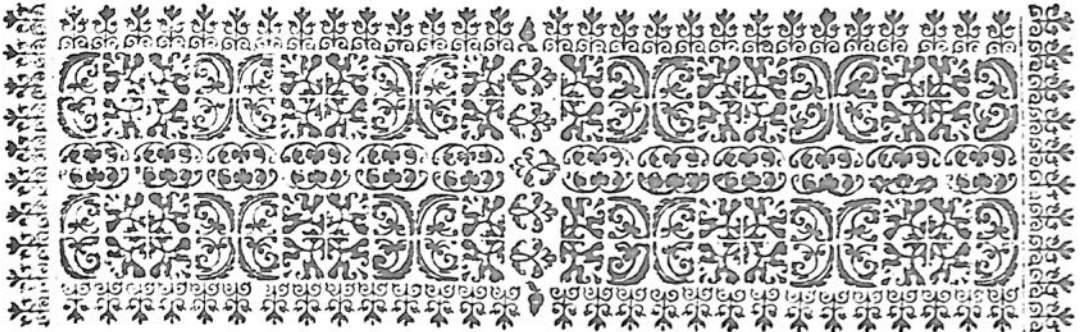


A 3. Alto, Tenore, e Basso . XXXXV *OK*



IL FINE.





# TAVOLA

## DELLE CANTATE

Che si contengono nel presente Libro.

### A DVE VOCI.

Canto, & Alto.  
 C. A.  
 A. T.  
 C. A.  
 C. A.  
 A. T.  
 A. T.  
 A. T.  
 T. B.  
 A. T.  
 A. T.  
 A. B.  
 T. B.

III.  
 IV.  
 V.  
 VI.  
 VII.  
 VIII.  
 IX.  
 XII.  
 XIII.  
 XV.  
 XVI.  
 XVII.  
 XVIII.

due Canti, e Tenore. 1

C.C.T. 2  
 C.C.T. 3  
 C.C.T. 4  
 C.C.T. 5  
 C.C.T. 6  
 C.C.T. 7  
 C.C.T. 8  
 C.C.T. 9  
 C.A.T. 6  
 C.A.T. 7  
 C.A.T. 8  
 C.A.T. 9  
 C.A.T. 10  
 C.A.T. 11  
 C.C.A. 1  
 C.C.A. 2  
 C.A.T. 12  
 A.T.B. 1  
 C.A.T. 13  
 A.T.B. 2  
 A.T.B. 3



XXV.  
 XXVI.  
 XXVII.  
 XXVIII.  
 XXIX.  
 XXX.  
 XXXI.  
 XXXII.  
 XXXIII.  
 XXXIV.  
 XXXV.  
 XXXVI.  
 XXXVII.  
 XXXVIII.  
 XXXIX.  
 XXXX.  
 XXXXI.  
 XXXXII.  
 XXXXIII.  
 XXXXIV.  
 XXXXV.

### A TRE VOCI.

Canto, Alto, e Tenore. 1  
 C.A.T. 2  
 C.A.T. 3  
 C.A.T. 4  
 C.A.T. 5

XX.  
 XXI.  
 XXII.  
 XXIII.  
 XXIV.



Si vendono nella medema Stamperia, incontro la Transpontina.

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