

EL PRIMO
LIBRO
DE DIEGO
ORTIZ
TOLLE
TANO



Nel qual si tratta
delle Glose sopra
le Cadenze & al
tre sorte de punti
in la Musica del
Violone nouamen
te posti in luce.



OT V proprio &c. Cum sicut accepimus dilectus filius Didacus Ortiz Clericus To-
 lerañ. Pro regis regni Neapolitañ. Capelle Magister librum glossarum & contrapunctoꝝ
 artem Violono sonandi edocentem non sine magnis laboribus & vigiliis ac cum maxi-
 mo Iuuenum artem predictam edoceri cupientium adiumento a se compositum hacte-
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 belles per censuras ecclesiasticas etiam sepius aggrauando & alia iuris remedia appellatione postposita compe-
 scendo Apostolica auctoritate exequantur inuocato etiam ad hoc si opus fuerit auxilio brachii secularis Non
 obstantibus constitutionibus & ordinationibus apostolicis ceterisq; contrariis quibuscunque. Volentes & ea-
 dem auctoritate decernentes præsentium transumptis vel exemplis etiam in ipso libro pro tempore impressis
 plenam & eandem prorsus fidem, vbiq; tam in iudicio q̄ extra haberi que p̄nti originali haberetur. Et q; p̄ntis
 Motus proprii etiam non registrati neq; datati sola signatura sufficiat & vbiq; fidem faciat in iudicio & extra
 regula contraria non obstante.

AL ILLVSTRISS. SIGN'ORE DON PIETRO D'VRRIES

Commandator di santo Iacobo Signore d'Ayerbe & Baron de Riefs &c.

Diego Oriz Toletano,



SOLEVA gia esser in proverbio, Signor mio appresso a gli antichi che glie di poco hono-
 nor anzi cagion di molta vergogna esser lontano dalla cognitione di quella cosa che l'huo-
 mo continuamente tratta, ilquale hauendo io ben considerato conoscendo che molti stu-
 diano Viola d'arco non offeruando le regole che conuengono, ho preso ardimento di dimo-
 strar' in scrittura li secreti della musica nell' arte del Violone in lingua vulgar' in due libri,
 & per esser la cosa in se cosi picciola e stato maggior la preuention mia in dedicarli a V. S.
 piu che ad alcuno altro poi che oltra la nobilita del sangue della sua Illustre & antiqua fa-
 miglia la natura l'ha prodotto tra li miracolosi ingegni valor' sissimo & alla musica tanto affettionato che sen-
 za adulation', elia si puo ch' amar' protettor' & principe di essa. Dipoi io ho fatto piu di quello che a me tocca,
 seriuendone in vn tempo che fioriscono in questa scienza cosi diuini ingegni, in questo la prego mi perdoni
 impero ch' l'intentione & animo mio e stato di cōpiacer' & seruir gli amici miei & attendete ancora parimente
 a cose honoreuoli, oue V. S. porra con le heretiche vertu dell'animo suo valoroso difendermi & se glie piace
 ra misurar quello picciolo seruiugio, col desiderio ch' in me rimane di seruirla, trouera sempre la volonta & af-
 fettion' mia eguale al merito suo in quanto le mie forze le stenderanno.

Da Napoli. A X. Di Dicembre. 1633.

EL PRIMO LIBRO DE DIEGO ORTIZ TOLETANO

nel qual si tratta de le glose sopra le Cadenze & altre sorte de punti in la musica del Violone nuouamente posti in luce.

A li Lettori.

PENSANDO il prefato autore quanto la Musica a questi nostri tempi sia in fiore non solamente quella laquale consiste de armonia de voce ma anchora quella ch' consiste de instrumenti, vedendo anchora ch' in tutte l'horo diuersita si ritrouano trattati sopra liquali li curiosi di essa Musica si possono preualere studiando li precetti & ordini per sonare tali instrumenti, donolli grande ammiratione la Viola de arco laqual per esser vn instrumento tanto principale e che tanto e in vso, che non sia alchuno de tanti huomini sufficienti & in tal instrumento esercitati ch' anchora habino dato principio di modo che li studiosi scorgessero alcuna via o maniera de esercitarsi in essa. E non volendo incorrere nella medesima colpa determinolli dar alcuni principii a questo studio con dar alcuni precetti con li quali qualunch' studioso potessi con vn bel ordine procedere e sonar per ragione e non a caso. Ma perche questo instrumento si sona di doi maniere, ouero in concetto de Viola, ouero contrapuntando con vn altro instrumento, pero li e parso diuider' il trattato in doi parte. In la prima insegnando l'ordine ch' se ha da tener nel sonar co' essempli de tutte le glose che si posson far' nele cadenze con ogni sorte e maniera de punti che si ritrouino. In la seconda parte insegna il modo che se ha da tener contrapuntando con altra sorte de instrumento con li suoi essempli necessarii, a tal ch' chi vorra esercitarsi cosi in l'una come in l'altra parte possino hauer in la viola d'arco alcun principio si como potranno raccogliere in la presente opera in laquale facilissimamente ritroueranno quanto si po' desiderare.



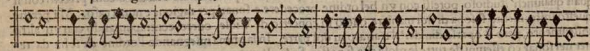
El modo che se ha da tener' per glosare.



PRIMIERAMENTE chi vorrà preualersi di questo libro ha da cōsiderar' la sua propria habilita che tiene acio conforme a quella facci elezione di quelle glose, che meglio se li accōuen gano Peroch' quanronch' la glosa sia bona se la mano non li serue, il nono non po parer' bono & il difetto non sera de la glosa aduertendoui che questo libro mostra la via di qual maniera si han no da glosar li punti, ma la gratia & l' effetto ch' ha da dar la mano sta solo nel sonatore che sona toccando dolcemente di modo che eica la voce vna volta ad vn modo & vn'altra ad vnaltro metticando alcuni tratti ammoriti & alcuni posati di modo che la mano de l'arco non dia borto ma lotiri queto, & con la man mancha facci l' armonia massime quando occorre doi o, tre semiminime in vna linea che non si cogno sca finon la prima e le altre passino senza che ferisca la mano del arco come ho detto. E perche questo si puo mostrar meglio per theorica, per tanto lascio al bon giuditio del musico. Et io trattato dele maniere del glosare, le quale son tre.

Medo di glosare sopra el libro.

La principale e piu perfetta maniera e che dopoi de hauer fatto el passo, o glosa sopra qual se voglia punto & vada a passar a l'alto punto ch' segue, l'ultimo punto de la glosa ha da restar nel medesimo che ha glosato, si come si mostra per li seguenti essempli.



Si como s' e detto questa e la piu perfetta maniera perche la glosa comincia & finisce nel medesimo punto glosato, e la caduta ouer la cadenza si fa a punto come nel medesimo canto piano di modo che non puo esser ne auenir' in esso imperfettione alcuna.

La seconda maniera piglia vn poco piu de licentia perche al tempo, che se mura de vn punto a l'altro non fa cadenza como li punti piani, ma per contrario si como si mostra in questi essempli.



E, questa tal maniera e necessaria perche con questa licentia che se piglia, si fanno cose molto bone, e molto

gentil' fiorizare, ilche non se perria fare con la primera sorte sola. Donde per questo io la foglio vsare in alcuna parte in questo libro, & il mancamento che se li po apponere, e ch'al tempo de passar de vn quarto punto a l'altro non fa la medesima cadenza qual fanno li punti che se glosano, possion le altre uoce venir de maniera che con alcuna de esse dia doi' consonantie perfette, il che e cosa ch'importa poco perche con la velocita non se possono intendere.

La terza maniera si e, vsire de la composition' e andare a orecchia poco piu poco meno non offeruando certezza di quel che si sona. Il che vsano alcuni che como hanno vn poco de sufficiencia volédola esercitare escano senza proposito & senza misura de la compositione, e vanno a dare in alcuna cadenza ouer punti che gia teneuano saputi. E questo si e vna cosa reprobata in la musica perche come non va conforme ala compositione non po hauer perfectione alcuna. E perche la cagion di questo e il non attendere la compositione. Pero ho fatto questa opera in questo libro per donde anchora che non si sappia se non il canto figurato con poca fastiga se sonera perfettamente. Peroche in questo libro ritrouerāno tutte le maniere de punti che son necessarii a glosar' sopra ogni sorte de cadenza e tutte conforme ala ragione de la compositione.

Regola di como se ha da glosar vna voce per sonare e cantare.

A ben ch' la maniera de glosar vna voce cosi per sonar como cantar facilmente si sapera far offeruando le regole di questo libro voglio anchora dire come si ha da fare perche potria esser che fossi qualcuno che non lo entendessi. Hassi adonch' da pigliare quella voce che si vuol glosare & andarla scriuendo di nuouo & arriua to doue vuol glosare, alhora ricorra al libro & ritroui quella maniera de punti, si e cadenza in le cadenze uero altri punti & in quel loco ha da mirar tutte le differentie che itanno scritte sopra tali punti & pigli quella che meglio gli pare ponendola nel loco de li punti piani & in tutte quelle parte che vorra glosar facci di questa maniera.

Cadenze in G. sol re ut acuto che vengono a stare nel soprano ne la terza corda nel terzo rasto. Et nel cōtra basso viene ad essere lo medesimo ottaua, a basso perche il f. prano se ha da temperare, ottaua del basso, ma il tenore & il contr'alto diapente.

Hassi pero da aduertire che quando nela cadenza piana ci fara segnato il diesis il qual fara con questo segno * come in questa prima che tutti li punti che passano nel contraponto per essi punti si deueno sostenit e non vi essendo ne la cadenza piana tal segnale non si ha da far diesis alcuna.

Tauola del libro primo.

Cadenze corte per b.mol.		Cadenze in ela	16
Cadenze in g.sol re vt sopr'acuto	5	Dichiaratione per far cadenze in g.sol re ut graue	16
Dichiaratione per far le dette cadenze	5	Altra sorte di cadenze nel medesimo g.sol re ut	17
Altre maniere di cadenze nel medesimo g.sol re ut	6	Cadenze in f faut graue	17
Cadenze in ala mi re sopr'acuto	7	Altra cadenze nel medesimo f faut	18
Cadenze in b. fa mi sopr'acuto	8	Dichiaratione per far cadenze di tenore	19
Cadenze in c sol fa & de la sol	9	Altre due sorte di cadenze larghe di tenore	20
Cadenze inf. faut acuto	9	Dichiaratione per chiosare ogni sorte de punti	20
Cadenze in de la sol re	10	Per fallire & bassare vna seconda di breue	20
Cadenze larghe per b.mol.		Per fallire & bassare vna seconda di semibreue	21
Cadenze in g.sol re ut sopr' acuto	10	Per fallire & bassare vna seconda di minima	21
Cadenze in ala mire & b. fa mi sopr'acuti	11	Per fallire vna terza di breue	21
Cadenze in c sol fa	11	Per bassare vna terza di breue	22
Cadenze in d la sol & f. faut sopr'acuti	21	Per alzar & descendere terze di semibreue	22
Cadenze nella medesima qualita senza b.mol.		Per fallire & calare terza di minima	22
Cadenze in f. faut acuto	12	Per fallire & bassare quarta di breue	23
Cadenze in g. sol re ut & ala mire sopr'acuti	13	Per fallire, & descendere vna quarta di semibreue	23
Cadenze in c. sol fa & d. la sol	13	Per fallire & bassare quarta di minima	23
Cadenze corte senza b.mol.		Per montare vna quinta di breue	24
Cadenze in f. faut acuto	14	Per calare vna quinta di breue	24
Cadenze in g. sol re ut sopr'acuto	14	Per alzare & abassare vna quinta di semibreue	24
Cadenze in ala mire & c. sol fa sopr'acuti	15	Per alzar & abassare vn passo di semiminime.	24
Cadenze in de la sol	15		

13

14

15

16

Alcuna uolta per le deletteuole uariatione le chiuse ouer cadēze deueno farfi nel'ottaua alra come si mostra nelli sotto sequēti esc pi liquali son sopra la medesima cadenza ouer chiusa passata.

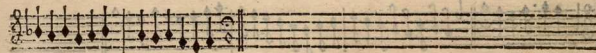
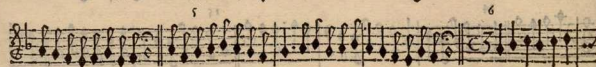
17

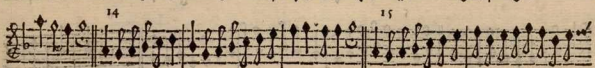
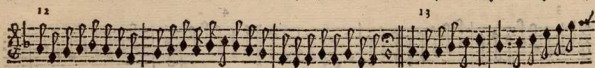
18

19



Altre uariationi di cadenze sopra
il medesimo G sol re vt





17



18



19



20



21



22



23



24



Cadenze ouer chiuſe in
Ala mi re

A musical score for a cadence or closing piece in the key of A minor (one flat). The score is written on a single staff in treble clef with a common time signature (C). The piece is divided into 12 measures, each indicated by a number above the staff. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line and a fermata over the final note. A small handwritten mark is visible at the end of the 9th measure.

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

12 13

14

15

16

Cadenze in B fa mi

1 2

3

A handwritten musical score consisting of six staves of music. The notation is in a single system, with each staff containing a sequence of measures. The music is written in a treble clef with a key signature of one flat (B-flat). The notes are primarily eighth and sixteenth notes, often beamed together in groups. The score is divided into measures, with measure numbers 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, and 15 indicated below the staves. The notation includes stems, flags, beams, and various note heads. There are double bar lines separating the measures. The paper shows signs of age, with some discoloration and wear.

4 5
6 7
8 9
10 11
12 13
14 15

Cadenze in C sol fa vt

Cadenze in D la sol



5 6 7 10

8 9

10 11

Cadenze in
D la sol re

1 2 3

4

5

6 7

8

9

10

Fannosi Cadenze ouer chiuse d'altra maniera, lequali nel cader che fa dalla settima all'ottaua, tardano al doppio dell'altre, come nel sottoferitto effempio si vedranno. Et ne la Tauola gia l'ho chiamate Cadenze larghe per differenza dell'altre quali han la mita manco, il perche le chiamo breui e strette : che queste sono d'una battuta e le larghe son di due.

Cadenze ouer
chiuse di G sol
re vt.

1 2

3 4

5

6

7

Cadenze
d'Alamire

1

2

3

4

5

6

Cadenze in B fa | mi



6

A musical staff in treble clef with a key signature of one flat (B-flat). It contains a 6-measure phrase of music, starting with a quarter note G4, followed by eighth notes, and ending with a quarter note G4. The staff is divided into two measures by a double bar line.

Cadenze
in D la fol

1

A musical staff in treble clef with a key signature of one flat. It contains a 1-measure phrase of music, starting with a quarter note G4, followed by eighth notes, and ending with a quarter note G4. The staff is divided into two measures by a double bar line.

2

A musical staff in treble clef with a key signature of one flat. It contains a 2-measure phrase of music, starting with a quarter note G4, followed by eighth notes, and ending with a quarter note G4. The staff is divided into two measures by a double bar line.

3

A musical staff in treble clef with a key signature of one flat. It contains a 3-measure phrase of music, starting with a quarter note G4, followed by eighth notes, and ending with a quarter note G4. The staff is divided into three measures by double bar lines.

4

A musical staff in treble clef with a key signature of one flat. It contains a 4-measure phrase of music, starting with a quarter note G4, followed by eighth notes, and ending with a quarter note G4. The staff is divided into four measures by double bar lines.

A musical staff in treble clef with a key signature of one flat. It contains a 4-measure phrase of music, starting with a quarter note G4, followed by eighth notes, and ending with a quarter note G4. The staff is divided into four measures by double bar lines.

Cadenze
in F faur

A musical staff in treble clef with a key signature of one flat. It contains a 1-measure phrase of music, starting with a quarter note G4, followed by eighth notes, and ending with a quarter note G4. The staff is divided into two measures by a double bar line.



9 10

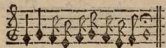
11 12

Cadenze in G sol re vt

2 3

4 5

6



Cadenze in
A la mi re



2



3



4



5

6



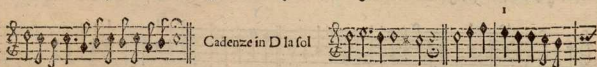
7



Cadenze
in C solfa



1



Cadenze in D la fol



5 6

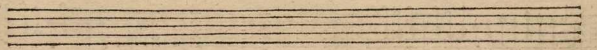
Cadenze in E la

1 2

3

4 5

6 7



Quantunque delle Cadenze del soprano le piu da chi fa possano facilmente mutarsi nel basso poi che si veg-
gono hauere li medesimi tratti, non dimeno per che forse alcuno non sapria seruirfene com'io vorrei, m'e para-
so qui soggiungere le piu ordinarie Cadenze che son nel basso, & il primo essemplio fara in G sol re vt graue.

The image displays ten numbered musical examples of cadences, arranged in five rows of two staves each. Each example is written in G major (one sharp, F#) and bass clef, with a 2/4 time signature. The examples are numbered 1 through 10. Examples 1, 2, 3, and 4 are in the first row; 5, 6, and 7 are in the second row; 8 and 9 are in the third row; and 10 is in the fourth row. Each example consists of a single melodic line on a five-line staff, showing various rhythmic patterns and phrasings typical of 18th-century cadences. The notation includes quarter notes, eighth notes, and sixteenth notes, with some examples featuring slurs and ties. The examples are separated by double bar lines, and each row ends with a repeat sign.

Altra maniera di
Cadenze nel mede
simo G sol re vt

A musical score for guitar, consisting of ten numbered measures. The music is written on a single staff with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notes are primarily eighth and sixteenth notes, often beamed together in groups. Measure 1 starts with a whole note G4, followed by eighth notes F4, E4, D4, and C4. Measure 2 continues with eighth notes B3, A3, G3, F3, E3, D3, C3, and B2. Measure 3 starts with a whole note G3, followed by eighth notes F3, E3, D3, and C3. Measure 4 continues with eighth notes B2, A2, G2, F2, E2, D2, C2, and B1. Measure 5 starts with a whole note G2, followed by eighth notes F2, E2, D2, and C2. Measure 6 continues with eighth notes B1, A1, G1, F1, E1, D1, C1, and B0. Measure 7 starts with a whole note G1, followed by eighth notes F1, E1, D1, and C1. Measure 8 continues with eighth notes B0, A0, G0, F0, E0, D0, C0, and B-1. Measure 9 starts with a whole note G-1, followed by eighth notes F-1, E-1, D-1, and C-1. Measure 10 continues with eighth notes B-2, A-2, G-2, F-2, E-2, D-2, C-2, and B-3. The score ends with a double bar line.

11 12

Cadenze
in F fa vt
grauē.

1 2 3 4

5 6 7 8

9 10 11

12 13

14

15

16

18

First musical staff containing measures 14, 15, and 16. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The music consists of eighth and sixteenth notes with stems pointing downwards.

17

+

18

Second musical staff containing measures 17 and 18. The notation continues with eighth and sixteenth notes in the same key and time signature.

19

Third musical staff containing measure 19. The notation continues with eighth and sixteenth notes.

Altra forte di Cadens
ze nel medesimo F fa
vr

Fourth musical staff containing measure 1. The notation continues with eighth and sixteenth notes.

2

3

4

Fifth musical staff containing measures 2, 3, and 4. The notation continues with eighth and sixteenth notes.

5

6

Sixth musical staff containing measures 5 and 6. The notation continues with eighth and sixteenth notes.

7

8

Seventh musical staff containing measures 7 and 8. The notation continues with eighth and sixteenth notes.





Per che nello scriuere tutto quel che'n tal qualitate si possa fare sopra le Cadenze ouer altri processi e passaggi ogni eccellente Musico farebbe non poco lungo e fastidioso, m'e parso di ridur qua li piu generali e necessarij passaggi, lasciando gl'altri alla diligenza & al buon giuditio d'ogni studioso & accorto professore di Musica bastando a me per hora l'hauer mostro il camino e dato lume a chi di questi documenti voglia passar piu nanzi aiutando il suo ingegno con questa noua opera. E qui specialmente s'auuerta che le Cadenze sequente sono piu generale nel **TENORE ET CONTRALTO** che nell'altre voci e parte & oltra che in la **Ta** uola si troueranno intitulate.



9 10 11

12

Altra manie
ra di Cadenz
ze

1 2 3 4

5 6

1 2 3

Altra ma
niera di Ca
denze

4 5

6

7

20



8

9

10



Altra maniera di
Cadenze larghe.

1

2



3

4



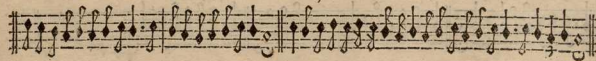
1

2



Altre Cas
dèze larghe

3





Ne gli effempi che fin a qui son posti mi par ch'io habbia messo e chiuso tutto quel che sia principale e di maggior importanza e quel che piu conuiene alle diminutioni delle cadenze. Nella sequente parte si trattera della maniera che si deue seruare nelle diminutioni delli passaggi ouero processi di noti ascendenti e descendentì, ne vi si poneranno le chiauì per che li medesimi passaggi e processi di noti possano accommodarsi e dirsi in tutti li termini e segni di voci.

Per fallir vna seconda di breue.



6

Per fallire la se-
conda di semis-
breue

12

Per abbassare la
secōda di semis-
breue

Per ascendere la seconda di minima

Measures 1 through 5 of the first exercise. Each measure is numbered above the staff. The notes are: 1 (G4), 2 (A4), 3 (B4), 4 (C5), 5 (D5).

Measures 6 through 10 of the first exercise. Each measure is numbered above the staff. The notes are: 6 (E5), 7 (F5), 8 (G5), 9 (A5), 10 (B5).

Per discendere la seconda di minima

Measures 1 through 5 of the second exercise. Each measure is numbered above the staff. The notes are: 1 (D5), 2 (C5), 3 (B4), 4 (A4), 5 (G4).

Measures 6 through 11 of the second exercise. Each measure is numbered above the staff. The notes are: 6 (F4), 7 (E4), 8 (D4), 9 (C4), 10 (B3), 11 (A3).

Measures 12 through 15 of the second exercise. Each measure is numbered above the staff. The notes are: 12 (G3), 13 (F3), 14 (E3), 15 (D3).

Measures 1 through 3 of the third exercise. Each measure is numbered above the staff. The notes are: 1 (G4), 2 (A4), 3 (B4).

Per fallire la terza di breue

4 5 6

7 8

1 2 3

Per abbaffa
re terza di
breue

4 5

1 2

Per alzar ter
za di semis
breue

3 4 5

6 7 8 9

Per descendere terza di semibreue

1 2 3 4 5

6 7 8 9

Per fallire vna terza di minima

1 2 3 4 5 6

7 8 9 10

Per calare terza di minima

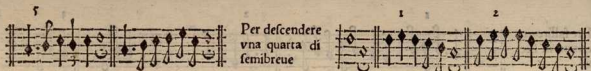
1 2 3 4 5 6

Per fallire vna
quatta di breue

Per abbassare vna
quatta di breue

Per fallire vna
quatta de semi
breue

5

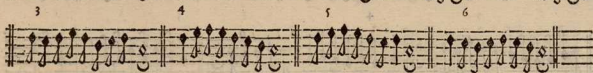


Per descendere
vna quarta di
semibreue

1 2

Detailed description: This block shows the first exercise. It consists of two staves. The first staff contains two measures of music. The first measure starts with a treble clef and a common time signature. It contains a half note G4, followed by a half note F4, and a half note E4. The second measure contains a half note D4, followed by a half note C4, and a half note B3. The second staff contains two measures of music. The first measure starts with a treble clef and a common time signature. It contains a half note A3, followed by a half note G3, and a half note F3. The second measure contains a half note E3, followed by a half note D3, and a half note C3. The notes are marked with fingerings: 5 for the first measure of the first staff, 3 and 4 for the second measure of the first staff, 1 and 2 for the first measure of the second staff, and 6 for the second measure of the second staff.

3 4 5 6



Detailed description: This block shows the continuation of the first exercise. It consists of two staves. The first staff contains two measures of music. The first measure starts with a treble clef and a common time signature. It contains a half note B2, followed by a half note A2, and a half note G2. The second measure contains a half note F2, followed by a half note E2, and a half note D2. The second staff contains two measures of music. The first measure starts with a treble clef and a common time signature. It contains a half note C2, followed by a half note B1, and a half note A1. The second measure contains a half note G1, followed by a half note F1, and a half note E1. The notes are marked with fingerings: 3 and 4 for the first measure of the first staff, 5 and 6 for the second measure of the first staff, 1 and 2 for the first measure of the second staff, and 3 and 4 for the second measure of the second staff.

1 2 3 4

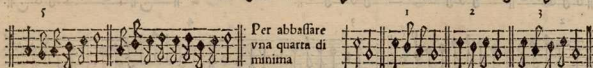
Per fallire vna quarta di
minima



Detailed description: This block shows the second exercise. It consists of two staves. The first staff contains two measures of music. The first measure starts with a treble clef and a common time signature. It contains a quarter note G4, followed by a quarter note F4, and a quarter note E4. The second measure contains a quarter note D4, followed by a quarter note C4, and a quarter note B3. The second staff contains two measures of music. The first measure starts with a treble clef and a common time signature. It contains a quarter note A3, followed by a quarter note G3, and a quarter note F3. The second measure contains a quarter note E3, followed by a quarter note D3, and a quarter note C3. The notes are marked with fingerings: 1, 2, and 3 for the first measure of the first staff, and 4 for the second measure of the first staff.

5

Per abbassare
vna quarta di
minima



Detailed description: This block shows the continuation of the second exercise. It consists of two staves. The first staff contains two measures of music. The first measure starts with a treble clef and a common time signature. It contains a quarter note B2, followed by a quarter note A2, and a quarter note G2. The second measure contains a quarter note F2, followed by a quarter note E2, and a quarter note D2. The second staff contains two measures of music. The first measure starts with a treble clef and a common time signature. It contains a quarter note C2, followed by a quarter note B1, and a quarter note A1. The second measure contains a quarter note G1, followed by a quarter note F1, and a quarter note E1. The notes are marked with fingerings: 5 for the first measure of the first staff, 1, 2, and 3 for the first measure of the second staff, and 4 for the second measure of the second staff.

4 5 6

Per montare
vna quinta di
breue



Detailed description: This block shows the third exercise. It consists of two staves. The first staff contains two measures of music. The first measure starts with a treble clef and a common time signature. It contains a half note C4, followed by a half note D4, and a half note E4. The second measure contains a half note F4, followed by a half note G4, and a half note A4. The second staff contains two measures of music. The first measure starts with a treble clef and a common time signature. It contains a half note B4, followed by a half note C5, and a half note D5. The second measure contains a half note E5, followed by a half note F5, and a half note G5. The notes are marked with fingerings: 4, 5, and 6 for the first measure of the first staff, and 1 for the first measure of the second staff.

2 3 4



Detailed description: This block shows the continuation of the third exercise. It consists of two staves. The first staff contains two measures of music. The first measure starts with a treble clef and a common time signature. It contains a half note A4, followed by a half note B4, and a half note C5. The second measure contains a half note D5, followed by a half note E5, and a half note F5. The second staff contains two measures of music. The first measure starts with a treble clef and a common time signature. It contains a half note G5, followed by a half note A5, and a half note B5. The second measure contains a half note C6, followed by a half note D6, and a half note E6. The notes are marked with fingerings: 2, 3, and 4 for the first measure of the first staff, and 4 for the first measure of the second staff.

5

6

Per calare vna
quinta di breue



1

2

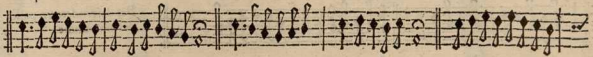
3



4

5

6



1

2

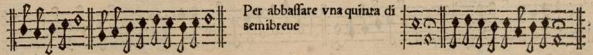
3



Per alzare vna
quinta di ses
mibreue

4

1



Per abbassare vna quinta di
semibreue

2

3

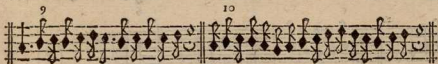
4

5

6



Per alzare vn
passo di semimis
nime



Per descendere vn passo
di semiminime



The image shows the title page of a book. The central text is enclosed in a large, ornate oval frame with a repeating decorative pattern. The text is arranged in four lines: 'DE DIEGO', 'ORTIZ', 'TOLEDANO', and 'LIBRO SECONDO'. The background of the page is filled with faint, mirrored text from the reverse side of the leaf, which is visible through the paper. The entire page is framed by a decorative border featuring four winged cherubs (putti) in the corners, each in a different pose. The top-left cherub is seated and looking towards the center. The top-right cherub is reclining and looking towards the center. The bottom-left cherub is reclining and looking towards the center. The bottom-right cherub is reclining and looking towards the center. The overall style is characteristic of 17th-century book design.

DE DIEGO
ORTIZ
TOLEDANO
LIBRO SECONDO

TAVOLA DEL SECONDO LIBRO.

Dichiaratione dela maniera che se ha da sonare il violon col cimbalò		Recercata seconda sopra il detto madrigal	38
Ordine per accordare il violon col cimbalò	25	Recercata terza sopra il detto madrigal	39
Recercata prima	26	Recercata quarta che e vna quinta voce sopra il detto madrigal	40
Recercata seconda	27	Vna Canzon Francese doulice memoire	41
Recercata terza	28	Recercata prima sopra doulice memoire	43
Recercata quarta	29	Recercata seconda sopra la detta Canzone	44
La seconda maniera de sonare il violon col cimbalò sopra canto piano		Recercata terza sopra la detta Canzon	45
Recercata prima sopra canto piano	30	Recercata quarta che e vna quinta voce sopra la detta Canzone	46
Recercata seconda sopra il medemo canto piano	31	Dichiaratione per sonare sopra tenori	47
Recercata terza sopra il detto canto	31	Recercata prima sopra li detti tenori	47
Recercata quarta sopra il detto	32	Recercata seconda sopra li detti tenori	49
Recercata quinta sopra il detto	33	Recercata terza sopra li detti tenori	51
Recercata sesta sopra il detto canto piano	34	Recercata quarta sopra li detti tenori	53
La terza maniera di sonare il Violon col Cimbalò sopra le compositioni a piu voci		Recercata quinta sopra li detti tenori	55
Vn madrigale, o felici occhi miei	35	Recercata sesta sopra li detti tenori	56
Dichiaratione per sonare sopra cose composte	35	Recercata settima sopra li detti tenori	58
Recercata prima sopra o felici occhi miei	37	Recercata ottava sopra li detti tenori	59
	37	Vna quinta parte sopra li detti tenori	60

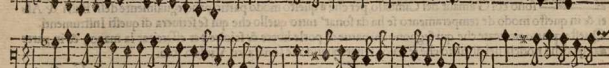
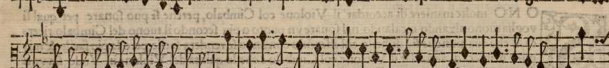
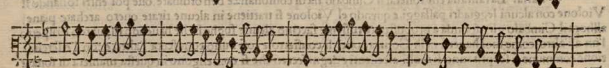
DECLIARATIONE DELLE MANIERE CHE SHAN
da sonare col Violone, e col Cimbalo insieme.

IN questo secondo Libro si trattano le varie maniere che si debbiano sonare col Violone, e col Cimbalo insieme, Tre sonno li maniere di sonare. La Prima si dice Fantasia. La Seconda sopra canto Piano. La terza sopra compositione di molte voci. La Fantasia non si puo mostrare, che ciasuno buon sonatore la suona di sua testa e di suo studio & uso. ma ben diro' quel che si richieda per sonarla. La fantasia che sonera' il Cimbalo sia di consonanze ben ordinate. oue poi entri sonando il Violone con alcuni leggiadri passaggi. e quando el Violone si trattiene in alcune tirate ouero archate piane. allhora il Cimbalo gli risponda a proposito. & insieme faccino alcune fughe belle hauendo risguardo e rispetto l'un all'altro, come suol hauerfi nelli Contraponti di confietto: e cosi l'uno conoscera l'altro, e con l'essercitatione commune si scopriranno li molti eccellenti e degni secreti che si contengono in questa maniera di sonare di Fantasia, ma delle due altre maniere si fara mentione nella lor conueneuoli e proprii lochi.

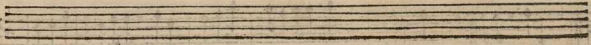
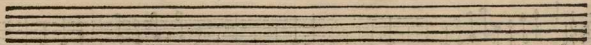
L'ORDINE CHE SE HA DA TENER' IN ACCODAR'
il Violone co'l Cimbalo.

SONO molte maniere di accordar' il Violone col Cimbalo, perche si puo sonare per qual si voglia tuono, alzando o calando nel sonare vn punto o piu secondo il tuono del Cimbalo ricerca, il che quantunque sia difficile, col essercitio continuo se rendera facile, pero la piu facile & miglior maniera di accordar il Violone col Cimbalo e che la quinta del Violone in Vodo, sia vnita sono col Gamaut del Cimbalo, per che a questo modo partecipano egualmente delli Bassi & Alti, & in questo modo de temperamento se ha da sonar' tutto quello che qui se scriuera di questi Instrumenti. Queste quattro ricercate che qui seguono mi parue di porle libere & sciolte per essercitar la mano, & in parte dar qualche noticia del discusso che se ha da tener' quando se sonata vn Violon solo.

RECERCATA PRIMA

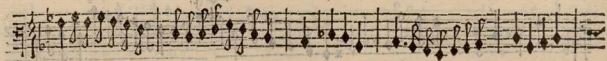


RECERCA DA SEGUNDA



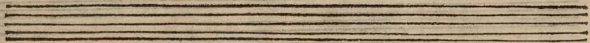
RECERCADA SEGONDA





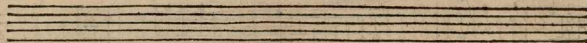
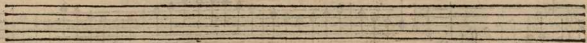
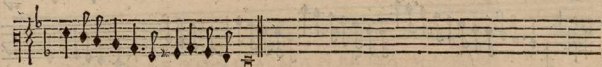
RECERCATA TERZA

Handwritten musical score for 'RECERCATA TERZA'. The score consists of five staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The notation is dense and features a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. The music is written in a style characteristic of 16th or 17th-century lute tablature transcriptions. The first staff includes a small 'V' marking above the first few notes. The second staff has a 'V' marking above the final few notes. The third staff has a 'V' marking above the first few notes and a 'b' marking below the staff towards the end. The fourth and fifth staves also feature 'V' markings above the final notes. The notation is somewhat irregular, with some notes appearing to be tied across bar lines or having unusual stems.



RECERCATA TERZA.

29



RECERCATA QUARTA

A handwritten musical score for a piece titled "RECERCATA QUARTA". The score is written on six staves, each with a treble clef and a key signature of one flat (B-flat). The notation is dense and intricate, featuring a variety of rhythmic values and melodic lines. The first staff begins with a common time signature (C) and a key signature of one flat. The second staff has a common time signature (C) and a key signature of one flat. The third staff has a common time signature (C) and a key signature of one flat. The fourth staff has a common time signature (C) and a key signature of one flat. The fifth staff has a common time signature (C) and a key signature of one flat. The sixth staff has a common time signature (C) and a key signature of one flat. The notation includes many sixteenth and thirty-second notes, often beamed together in groups. There are also some larger notes, such as quarter and eighth notes, interspersed throughout. The overall style is characteristic of early modern lute tablature notation, where the notes are often written as diamond shapes on a six-line staff, though here they are written as standard musical notes. The paper shows signs of age, with some discoloration and wear.

RECERCATA QVARTA

30

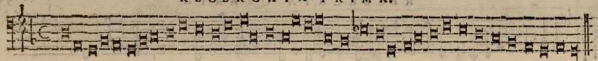


DE LA SECONDA MANIERA DI SONARE

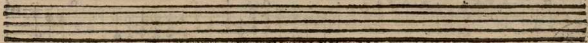
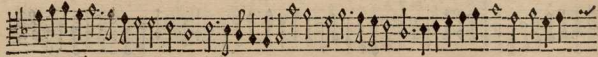
il Violone insieme col Cimbalo, ch'e già sopra del canto piano.

Di questa maniera di sonare, ho composte e qui sottoscritte sei ricercate sopra il Canto piano che seguita, il qual si deve porre nel Cimbalo doue ch'è notato per Contrabasso, accompagnando le consonanze poi con qualche contrapunto conforme a questa ricercata delle sei, che col Violone si sona, e così la ricercata riuscirà bene per chel suo contrapunto e sciolto. Et auuerta il Sonatore che di questa maniera di sonare si troueràno nel fine di questo libro altri essempli sopra tenori e questi gli ho fatti per Iodisfar alli diuersi gusti e desiderii de sonatori, si che ciascuno si pigli quello che gli parera migliore e piu bello.

RECERCATA PRIMA. II



RECERCATA SECVNDA.



RECERCATA TERZA



RECERCATA TERZA.



RECERCATA QUARTA.

A handwritten musical score consisting of six staves. The notation is in a single system with a common time signature (C) and a key signature of one flat (B-flat). The music is written in a style characteristic of the early 17th century, featuring a mix of eighth and sixteenth notes, often beamed together. The first five staves contain the main body of the piece, while the sixth staff concludes with a double bar line and a repeat sign. The paper shows signs of age, including some staining and fading.

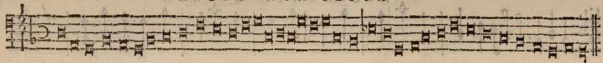
RECERCATA QUINTA

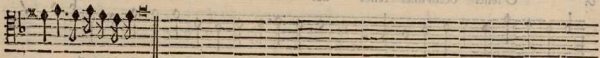
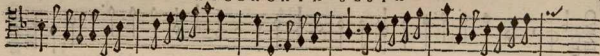
This image shows a page of handwritten musical notation titled "RECERCATA QUINTA". The score is organized into six horizontal staves.

- Staff 1 (Top):** A lute tablature staff. It begins with a treble clef and a common time signature (C). The notation consists of letters (A, B, C, D, E, F, G) and numbers (1-9) placed on a six-line staff, representing fret positions on a lute.
- Staff 2:** A polyphonic staff in treble clef with a common time signature. It features a series of rhythmic patterns, primarily consisting of eighth and sixteenth notes, with some dotted rhythms.
- Staff 3:** A polyphonic staff in treble clef with a common time signature, continuing the rhythmic patterns from the second staff.
- Staff 4:** A polyphonic staff in treble clef with a common time signature, showing more complex rhythmic combinations and some accidentals.
- Staff 5:** A polyphonic staff in treble clef with a common time signature, featuring a variety of note values and rests.
- Staff 6 (Bottom):** A polyphonic staff in treble clef with a common time signature, concluding the piece with a final cadence.

The notation is characteristic of early modern manuscript practices, with clear rhythmic groupings and distinct note heads. The paper shows signs of age, including some staining and a slightly yellowed tone.

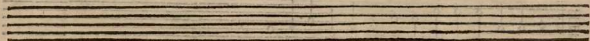
RECERCATA SESTA





La terza maniera di sonar il Violone col Cimbalo, che fara sopra
le compositioni a piu voci.

Deue prima elegerfi e pigliarfi quel Madrigale, o Mottetto, ouer altra opra che si voglia sonare, e poi ponerfi nel Cimbalo come ordinariamente si suole porre. E colui che suona il Violone puo sopra total componimento sonar due, tre, e piu varietadi: e qui ne pono quattro sopra vn Madrigale per essempi. La prima fia sopra il medesimo contrabasso del Madrigale con alcuna aggiunta, & alcuni larghi passaggi. La seconda fia col sopra no fiorizzato e diminuito, e quello modo di sonare tara piu deletteuole e gratioso, quando nel Cimbalo non si suoni il detto soprano. La terza fia l'accompagnamento della prima: quantunque sia piu difficile a sonarsi, per che richiede mano piu sciolta. La quarta fia con vna quinta voce ouer parte aggiunta, alla quale non e obligato il sonatore che non habbia buona prattica, & habilitade di comporre.



CANTUS
O felici occhi miei felice uoi ii

CANTUS
Che fete car' al mio fel per che sembiant'haue

CANTUS
re de gl'occhi che gli fur si dolce res

TENOR
O felici occhi miei felici uoi ii

TENOR
fici uoi che fete car' al mio sol ii perche sembiu z'ha s

TENOR
uete de gl'occhi che gli fur si dolci,eres

ALTYSS

 O felici occhi miei felici voi

felici voi ii che fete car'al mio fol ii

perche sembraz'ha uete de gliocchi che gli fur si dolci et res

BASSVS

 O felici occhi miei felici uoi ii

Che fete car'al mio fol ii perche sembraz'haue te de gl'occhi che gli'

fur si dolce et re

CANTUS

i voi ben voi fete uoi ii voi voi felici et io ii io no che per que
 tar vostro defio corr'a mirar l'onde n i strugo poi ii
 mi struggo poi

TENOR

i uoi ben voi fete voi voi ben voi fete voi voi voi felici et io et io io no che
 per quietar vostro defio Corr'a mirar l'onde mi strugo poi ii

ALTVS

i voi ben voi fete voi felici & io et io io non che per ques

tar vostro desio corr'a mirar l'onde mi strugo poi ii

mi strugo poi

BASSVS

i voi ben voi fete uoi et io io non che per quietar vostro des

fio Corr a mirar l'onde mi strugo poi ii

mi strugo poi

Si ch'auerta colui che vuol far professione di tal maniera di sonare, essendo già differente da quella che nel presente libro si tratta, la qual e di sonare in concerto con quattro o ver cinque Violoni . Per ché in quella sia necessario , accioche sia ben fatta , chel contrapunto sia sempre conforme a quella voce che suona, perche sempre le deue gir obligato per fuggir l'errore nel quale caderebbe alcuno voltandosi a sonar quello che gli paresse, lasciando il principal soggetto, che e la voce e parte composta . Ma in questa maniera di sonare 'non e necessario di gir adattato ad vna voce sempre, perche se ben il contrabasso deue essere il principal soggetto , non dimeno il puo lasciare, e puo sonare sopra il tenore ouer contralto ouer soprano , come gli para migliore, pigliando da ciascuna parte quello che piu commodo gli venga . E la ragion di questo dico essere che col Cimbalo si suona l'opra perfettamente, cioe con tutte le sue voci , e quel che si suona col Violone e sol vno accompagnare e dar piu gratia e leggiadria a quel che suona il Cimbalo, delettando piu gli auditori cō lo variato suono della corda.

RECERCATA PRIMA SOPRA O FELICI OCCHI MIEI.

The image displays a musical score for a piece titled "RECERCATA PRIMA SOPRA O FELICI OCCHI MIEI." The score is written on four staves, each with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The notation is a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a repeat sign.

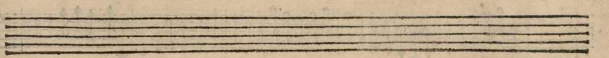
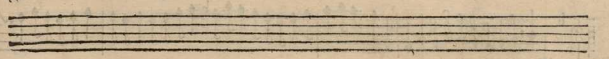
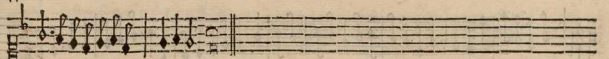
RESCATA SECONDA SOPRA IL MEDESIMO MADRIGAL.

The image displays a page of musical notation, likely a lute tablature, consisting of six staves. The notation is written in a historical style, featuring rhythmic patterns and diamond-shaped symbols (possibly representing fret positions) on a six-line staff. The piece is titled "RESCATA SECONDA SOPRA IL MEDESIMO MADRIGAL." and is numbered 38. The notation is arranged in six horizontal staves, each containing a sequence of notes and symbols. The first five staves show a continuous sequence of notes and symbols, while the sixth staff concludes with a double bar line and a final symbol. The overall appearance is that of a historical manuscript or printed score.

RECERCATA SECONDA SOPRA IL MEDESI MO MADRIGALE .

This image shows a handwritten musical score for a piece titled "RECERCATA SECONDA SOPRA IL MEDESI MO MADRIGALE". The score is written on six staves, each beginning with a treble clef and a common time signature (C). The notation is a form of early modern mensural notation, featuring various note values such as minims, crotchets, and quavers, often beamed together. The music is organized into measures by vertical bar lines. The notation includes various rhythmic values and rests, with some notes having stems pointing downwards. The manuscript shows signs of age, with some ink bleed-through and slight fading.

RECERCATA TERZA SOAIA IL MEDRISMO MADRIGALE.



RECERCATA TERZA SOPRA IL MEDESIMO MADRIGALE.

This image shows a handwritten musical score for a piece titled "RECERCATA TERZA SOPRA IL MEDESIMO MADRIGALE." The score is written on six staves, each with a treble clef and a key signature of one flat (B-flat). The music is characterized by a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together in groups. The notation includes various note values, rests, and dynamic markings such as accents and slurs. The paper shows signs of age, with some staining and a slightly yellowed tone. The overall style is that of a historical manuscript, likely from the 16th or 17th century.





Recercata quarta che e quinta vo
ce sopra il medesimo Madrigale



4x

Il medesimo ordine, che ho già mostrato nel Madrigale' passato ho segurto in questa Canzon Franceſe, & per queſto non ſara neceſſario dichiarare piu, la mia intentione, poi che per duo eſempi ſi potra ueder quello, che ſi puo fare in tutti gli altri. L

CANTUS
Douce memoire en plaisir consume*e* ii O siecl' henreulx q̄ cause tel scauoir

la fermetes de nous deulx tant aimee ii qui a nous maulx a scen si bien pour s

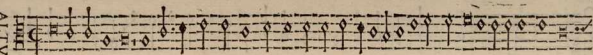
uoir Or maïntenent a perdu son pooir rompant le bruiçt de maseull' esperan s

TENOR
Douce memoire en plaisir consume*e* ii o siecl' heureulx que cause tel scauoir

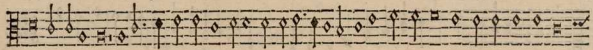
la fermetes de nous deulx tant aimee ii qui a nous maulxa scen si bien pour

uoir Or maïtenant a perdu son pooir rompant le bruiçt de mansuell' es^{er}an s

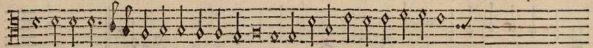
ALTVS



Doulce memoire en plaisir consumee ii O fi. l hereulx q̄ cause tel scauoir



la fermetes de nous deulx tant aimee ii qui a nous maulx a sc̄en si bien pouuoir



Or maitenãnt a perdu son pooir rompant le bruiet de mascull' esperans

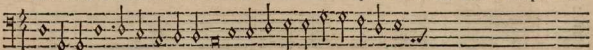
BASSVS



ii Doulce memoire en plaisir consumee ii o fi. cl' heurenlx q̄ cause tel scauoir



la fermetes de nous deulx tant aimee ii qui a nous maulx a sc̄en si bien pour uoir

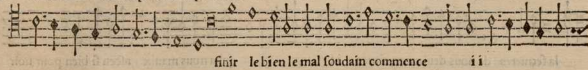


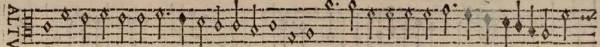
or maintenant a perdu son pooir rompant le bruiet de mascuell' esperans

CANTUS



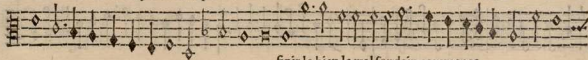
TENOR



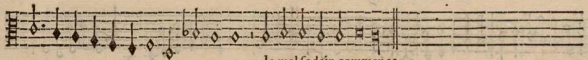


ALTVS

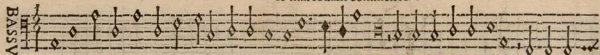
ce feruant de exemple a toulx piteulx auoir finir le bien le mal foudain commence



finir le bien le mal foudain commence

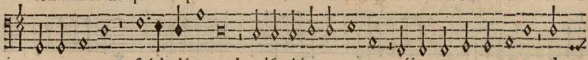


le mal foudain commence

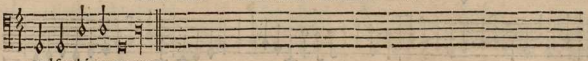


BASSVS

ce feruant de exemple a tous piteulx auoir finir le bien le mal foudain commence ii



finir le bien le mal foudain commence ii le



mal foudain commence

RECERCATA PRIMA SOPRA DOVLCE MEMOIRE.

A handwritten musical score consisting of six staves of music. The notation is in a single system, with each staff beginning with a treble clef and a 3/4 time signature. The music is written in a style characteristic of the 16th or 17th century, featuring a mix of eighth and sixteenth notes, often beamed together. The notes are mostly black, with some red notes (coloration) used for rhythmic variety. The piece concludes with a double bar line and a fermata on the final note of each staff. The paper shows signs of age, with some staining and faint bleed-through from the reverse side.

This image shows a page of handwritten musical notation for a piece titled "RICERCATA SECONDA SO RA LA MIDEIMA CANCIONE." The page is numbered "44" in the top right corner. The music is written on six staves, each beginning with a treble clef and a 3/4 time signature. The notation consists of various note values, including minims, crotchets, and quavers, with stems pointing downwards. There are several dynamic markings, such as "f" (forte) and "p" (piano), and some slurs. The piece concludes with a double bar line and a "C.F." marking at the bottom right.

RECERCATA SECONDA SOPRA LA MIDESMA CANCIONE.

This image shows a handwritten musical score for a six-part setting of a ricercata. The title at the top reads "RECERCATA SECONDA SOPRA LA MIDESMA CANCIONE." The score is written on six staves, each beginning with a treble clef and a common time signature (C). The notation is dense, featuring a variety of rhythmic values including minims, crotchets, and quavers, often beamed together. The music is organized into measures by vertical bar lines. There are several instances of asterisks (*) placed above notes, which likely indicate specific performance instructions or editorial markings. The paper shows signs of age, with some staining and a slightly yellowed tone.



RECERCATA TERZA SOPRA LA MEDESIMA CANZONE.

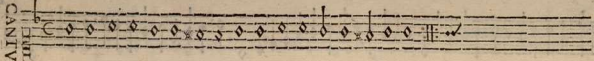
This image shows a handwritten musical score for a piece titled "RECERCATA TERZA SOPRA LA MEDESIMA CANZONE." The score is written on six staves, each beginning with a treble clef and a 3/4 time signature. The notation is dense and characteristic of 17th-century lute tablature, featuring a variety of rhythmic values such as minims, crotchets, and quavers, along with rests and accidentals. The music is organized into measures by vertical bar lines, and each staff concludes with a double bar line and a repeat sign. The handwriting is clear and consistent throughout the piece.

A handwritten musical score consisting of six staves. The notation is in a single system, likely for a single melodic line. The time signature is 2/4. The music features a variety of note values, including eighth and sixteenth notes, often beamed together. There are several rests and dynamic markings. A triplet of eighth notes is marked with a '3' below it in the fifth staff. The piece concludes with a double bar line and a repeat sign in the sixth staff.



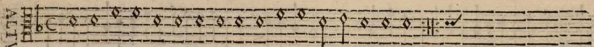
Per maggior compimento di questa opera me e parso ponerui anco queste ricercate sopra questi tenori , nelli quali bisogna hauer auertitia, che uolendoli sonare, come q son scritte le quattro parti, & le ricercate sopra d'esse e il principal effetto perche io gli ho fatte . Nondimeno uolèdo sonar il contrapunto sopra il basso solo, resta il contrapunto in perfettione, come se per questa sola parte fosse fatto, e se per sorte il cimbalo, mancasse si puo sonar e studiar in questa maniera.

CANTUS



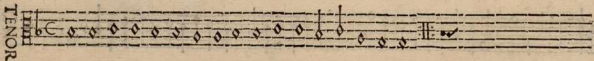
Musical staff for Cantus part, featuring a treble clef, a common time signature (C), and a series of diamond-shaped notes (semibreves) on a five-line staff. The notes are arranged in a sequence that descends from the top line to the bottom line, with some notes marked with an 'x'.

ALTIUS



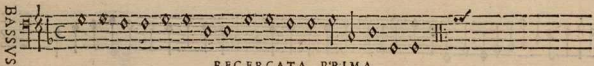
Musical staff for Altius part, featuring a treble clef, a common time signature (C), and a series of diamond-shaped notes (semibreves) on a five-line staff. The notes are arranged in a sequence that descends from the top line to the bottom line, with some notes marked with an 'x'.

TENOR



Musical staff for Tenor part, featuring a treble clef, a common time signature (C), and a series of diamond-shaped notes (semibreves) on a five-line staff. The notes are arranged in a sequence that descends from the top line to the bottom line, with some notes marked with an 'x'.

BASSVS



Musical staff for Bassus part, featuring a bass clef, a common time signature (C), and a series of diamond-shaped notes (semibreves) on a five-line staff. The notes are arranged in a sequence that descends from the top line to the bottom line, with some notes marked with an 'x'.

RECERCATA PRIMA



Musical staff for Recercata Prima part 1, featuring a treble clef, a common time signature (C), and a series of diamond-shaped notes (semibreves) on a five-line staff. The notes are arranged in a sequence that descends from the top line to the bottom line, with some notes marked with an 'x'.



Musical staff for Recercata Prima part 2, featuring a treble clef, a common time signature (C), and a series of diamond-shaped notes (semibreves) on a five-line staff. The notes are arranged in a sequence that descends from the top line to the bottom line, with some notes marked with an 'x'.

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of a series of eighth and sixteenth notes, some with stems pointing up and some pointing down. There are several accidentals, including flats and naturals, and some notes are marked with an asterisk (*). The staff ends with a double bar line and a fermata.

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of a series of eighth and sixteenth notes, some with stems pointing up and some pointing down. There are several accidentals, including flats and naturals, and some notes are marked with an asterisk (*). The staff ends with a double bar line and a fermata.

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of a series of eighth and sixteenth notes, some with stems pointing up and some pointing down. There are several accidentals, including flats and naturals, and some notes are marked with an asterisk (*). The staff ends with a double bar line and a fermata.

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of a series of eighth and sixteenth notes, some with stems pointing up and some pointing down. There are several accidentals, including flats and naturals, and some notes are marked with an asterisk (*). The staff ends with a double bar line and a fermata.

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of a series of eighth and sixteenth notes, some with stems pointing up and some pointing down. There are several accidentals, including flats and naturals, and some notes are marked with an asterisk (*). The staff ends with a double bar line and a fermata.

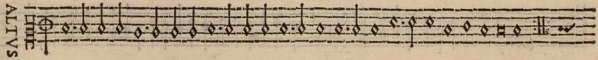
Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation consists of a series of eighth and sixteenth notes, some with stems pointing up and some pointing down. There are several accidentals, including flats and naturals, and some notes are marked with an asterisk (*). The staff ends with a double bar line and a fermata.

CANTUS
MUSICA



A single musical staff for the Cantus part. It begins with a treble clef and a common time signature (C). The melody consists of a series of eighth notes, some with stems pointing up and some with stems pointing down. The notes are arranged in a sequence that moves generally upwards and then downwards. The staff ends with a double bar line and a repeat sign.

ALTUS
MUSICA



A single musical staff for the Altus part. It begins with a treble clef and a common time signature (C). The melody consists of a series of eighth notes, some with stems pointing up and some with stems pointing down. The notes are arranged in a sequence that moves generally upwards and then downwards. The staff ends with a double bar line and a repeat sign.

TENOR
MUSICA

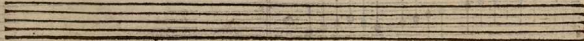
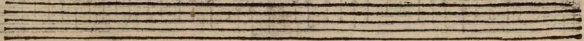


A single musical staff for the Tenor part. It begins with a treble clef and a common time signature (C). The melody consists of a series of eighth notes, some with stems pointing up and some with stems pointing down. The notes are arranged in a sequence that moves generally upwards and then downwards. The staff ends with a double bar line and a repeat sign.

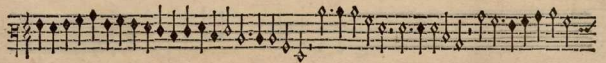
BASSUS
MUSICA



A single musical staff for the Bassus part. It begins with a bass clef and a common time signature (C). The melody consists of a series of eighth notes, some with stems pointing up and some with stems pointing down. The notes are arranged in a sequence that moves generally upwards and then downwards. The staff ends with a double bar line and a repeat sign.



RECRUCATA SECONDA



CANTUS

First musical staff with a treble clef and a common time signature. It contains a melodic line of music with diamond-shaped note heads and stems. The staff ends with a double bar line and repeat signs.

ALTVS

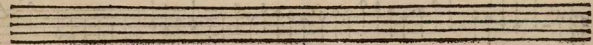
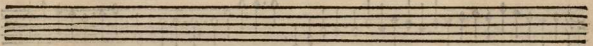
Second musical staff with a treble clef and a common time signature. It contains a melodic line of music with diamond-shaped note heads and stems. The staff ends with a double bar line and repeat signs.

TENOR

Third musical staff with a treble clef and a common time signature. It contains a melodic line of music with diamond-shaped note heads and stems. The staff ends with a double bar line and repeat signs.

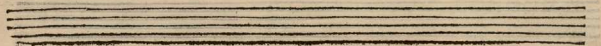
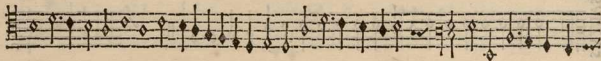
BASSVS

Fourth musical staff with a bass clef and a common time signature. It contains a melodic line of music with diamond-shaped note heads and stems. The staff ends with a double bar line and repeat signs.



RECRCATA SECONDA

50



CANTUS ALTIUS
CANTUS TENOR
BASSUS

Musical staff for the highest voice part (CANTUS ALTIUS). It begins with a treble clef and a common time signature (C). The melody consists of a series of quarter notes, starting on a high G and descending stepwise to a low G. The staff ends with a double bar line and a repeat sign.

Musical staff for the second voice part (CANTUS TENOR). It begins with a treble clef and a common time signature (C). The melody consists of a series of quarter notes, starting on a high E and descending stepwise to a low E. The staff ends with a double bar line and a repeat sign.

Musical staff for the third voice part (BASSUS). It begins with a treble clef and a common time signature (C). The melody consists of a series of quarter notes, starting on a high C and descending stepwise to a low C. The staff ends with a double bar line and a repeat sign.

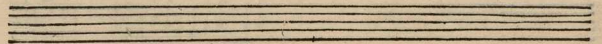
Musical staff for the fourth voice part (BASSUS). It begins with a treble clef and a common time signature (C). The melody consists of a series of quarter notes, starting on a high A and descending stepwise to a low A. The staff ends with a double bar line and a repeat sign.

Empty musical staff.

Empty musical staff.

RECERCATA TERZA,

51



CANTUS
ALTISSIMO

CANTUS
ALTISSIMO

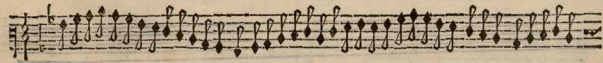
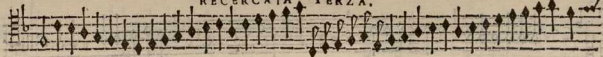
CANTUS
TENOR

CANTUS
BASSUS

Detailed description of the musical score: The score consists of four staves, each representing a different vocal part. The top staff is labeled 'CANTUS ALTISSIMO' and the second staff is also labeled 'CANTUS ALTISSIMO'. The third staff is labeled 'CANTUS TENOR' and the bottom staff is labeled 'CANTUS BASSUS'. Each staff begins with a common time signature (C) and a treble clef. The notes are diamond-shaped and connected by stems. The score ends with a double bar line and repeat signs.

Two empty musical staves, each consisting of five horizontal lines, positioned below the vocal parts.

RECERCATA TERZA.



CANTATA VITTORIO TENCOR B. 222 A 2

CANTUS PRIMI

Musical staff for Cantus Primi, featuring a treble clef, a common time signature (C), and a series of diamond-shaped notes with stems, typical of early printed music notation. The staff concludes with a double bar line and repeat dots.

CANTUS ALTI

Musical staff for Cantus Altus, featuring a treble clef, a common time signature (C), and a series of diamond-shaped notes with stems. The staff concludes with a double bar line and repeat dots.

TENOR

Musical staff for Tenor, featuring a treble clef, a common time signature (C), and a series of diamond-shaped notes with stems. The staff concludes with a double bar line and repeat dots.

BASSVS

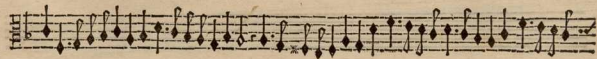
Musical staff for Bassus, featuring a bass clef, a common time signature (C), and a series of diamond-shaped notes with stems. The staff concludes with a double bar line and repeat dots.

An empty musical staff consisting of five horizontal lines, positioned below the Bassus staff.

A second empty musical staff consisting of five horizontal lines, positioned at the bottom of the page.

RECERCATA QVARTA

53

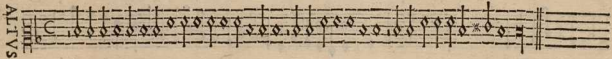


CANTUS



Musical staff for Cantus, featuring a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The staff contains a series of diamond-shaped notes with stems, primarily moving in a descending sequence. The notes are placed on the lines and spaces of the staff, with stems pointing upwards. The staff concludes with a double bar line and repeat dots.

ALTVS



Musical staff for Altus, featuring a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The staff contains a series of diamond-shaped notes with stems, primarily moving in a descending sequence. The notes are placed on the lines and spaces of the staff, with stems pointing upwards. The staff concludes with a double bar line and repeat dots.

TENOR

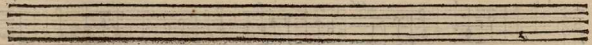
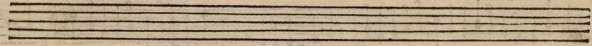


Musical staff for Tenor, featuring a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The staff contains a series of diamond-shaped notes with stems, primarily moving in a descending sequence. The notes are placed on the lines and spaces of the staff, with stems pointing upwards. The staff concludes with a double bar line and repeat dots.

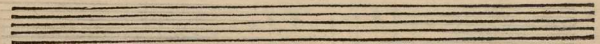
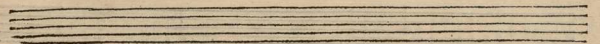
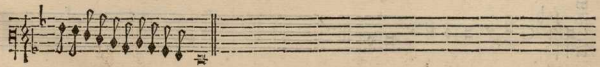
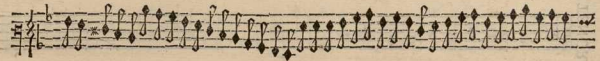
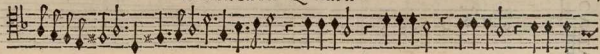
BASSVS



Musical staff for Bassus, featuring a bass clef, a common time signature (C), and a key signature of one flat (B-flat). The staff contains a series of diamond-shaped notes with stems, primarily moving in a descending sequence. The notes are placed on the lines and spaces of the staff, with stems pointing upwards. The staff concludes with a double bar line and repeat dots.



RECERCATA QVARTA

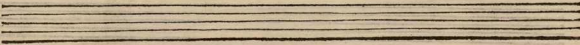
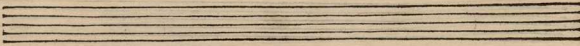


CANTIVS

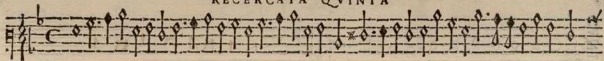
ALTVS

TENOR

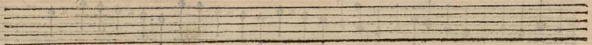
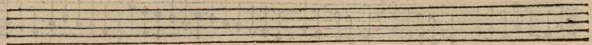
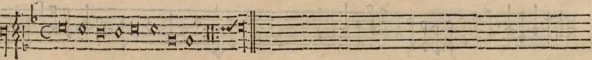
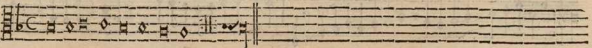
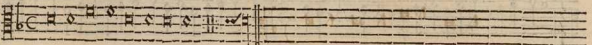
BASSVS



RECERCATA QUINTA



CANTUS
ALTIUS
TENOR
BASSVS

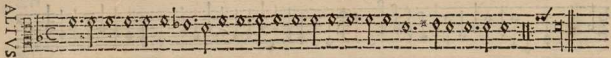


CANTUS PRIMI



Musical staff for Cantus Primi, featuring a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes, ending with a double bar line and repeat sign.

CANTUS ALTIUS



Musical staff for Cantus Altius, featuring a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes, ending with a double bar line and repeat sign.

TENOR



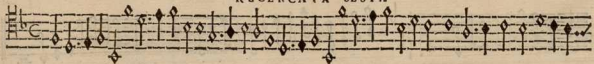
Musical staff for Tenor, featuring a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes, ending with a double bar line and repeat sign.

BASSVS



Musical staff for Bassus, featuring a bass clef, a common time signature (C), and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes, ending with a double bar line and repeat sign.

RECERCATA SESTA



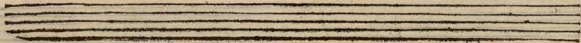
Musical staff for Recercata Sesta, featuring a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes, ending with a double bar line and repeat sign.



Musical staff for Recercata Sesta, featuring a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes, ending with a double bar line and repeat sign.

RECERCATA SESTA

57

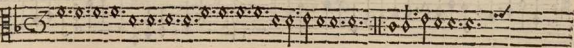


P

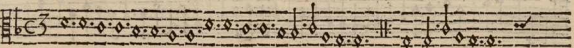
CANTVS



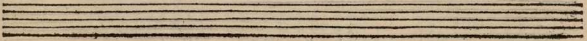
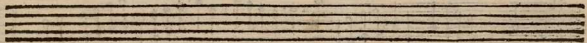
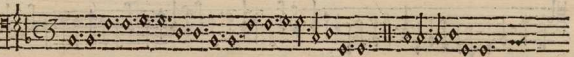
ALTVS



TENOR

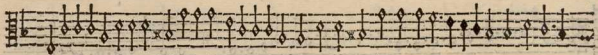
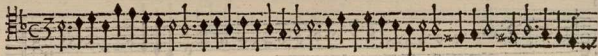


BASSV

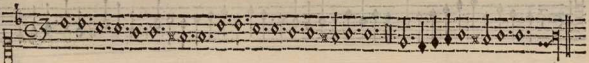


RECERCATA SETTIMA

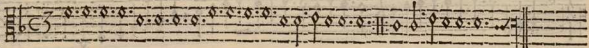
58



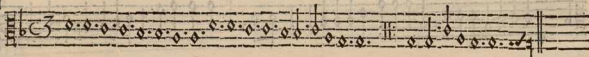
CANTVS



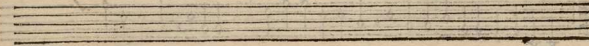
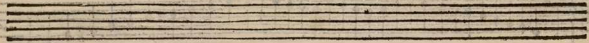
ALTVS



TENOR

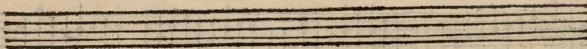
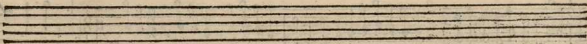


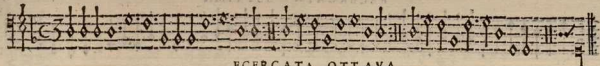
BASSVS



RECERCATA SETTIMA

59





ECERCATA OTTAVA





CANTUS

Musical staff for Cantus part, featuring a treble clef, a common time signature, and a melodic line with diamond-shaped note heads.

ALTISS

Musical staff for Altus part, featuring a treble clef, a common time signature, and a melodic line with diamond-shaped note heads.

TENOR

Musical staff for Tenor part, featuring a treble clef, a common time signature, and a melodic line with diamond-shaped note heads.

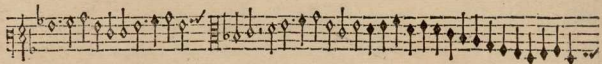
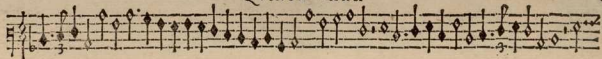
BASSVS

Musical staff for Bass part, featuring a bass clef, a common time signature, and a melodic line with diamond-shaped note heads.

QVINTA PARS.

Musical staff for the fifth part, featuring a treble clef, a common time signature, and a melodic line with diamond-shaped note heads.

Musical staff for the fifth part, featuring a treble clef, a common time signature, and a melodic line with diamond-shaped note heads, ending with a triplet of notes.





En Roma por Valerío Dorico, y Luis
su hermano a x. de Dezemb.

1553.