ESSEMPI

DELLI PASSAGGI
DELLE CONSONANZE,
ET DISSONANZE,
Et d'altre coſe pertinenti al Compoſitore.

DEL R. P. VALERIO BVONA
Maeſtro della Muſica in Santo Franceſco
di Milano.

IN MILANO,
Appreſſo li heredi di Franceſco, & Simon Tini.
M. D. XCVI.

AL MOLTO REVER. PADRE
F. MANSVETO BENZO
DA MILANO.

Come fratello mio cariſsimo.

CCO gl' eſſempi del Contraponto, & della Compoſitione, che la R. V. più volte mi hà inſtato ch'io doueſsi fare per commune vtilità, & commodo delli ſpirti virtuoſi. Alla P. V. donque gli dono come coſa ſua; & degniſt' accettarli con quella realtà del cuore, che gli vengon offerti: dilche non dubito, poiche ſpontaneamente ſi è moſtrata eſſempio di amoreuolezza, & corteſia. Et con tal fine m'offero ſempre alli virtuoſi deſiderij ſuoi. Di Milano alli 24. di Febraro 1596.

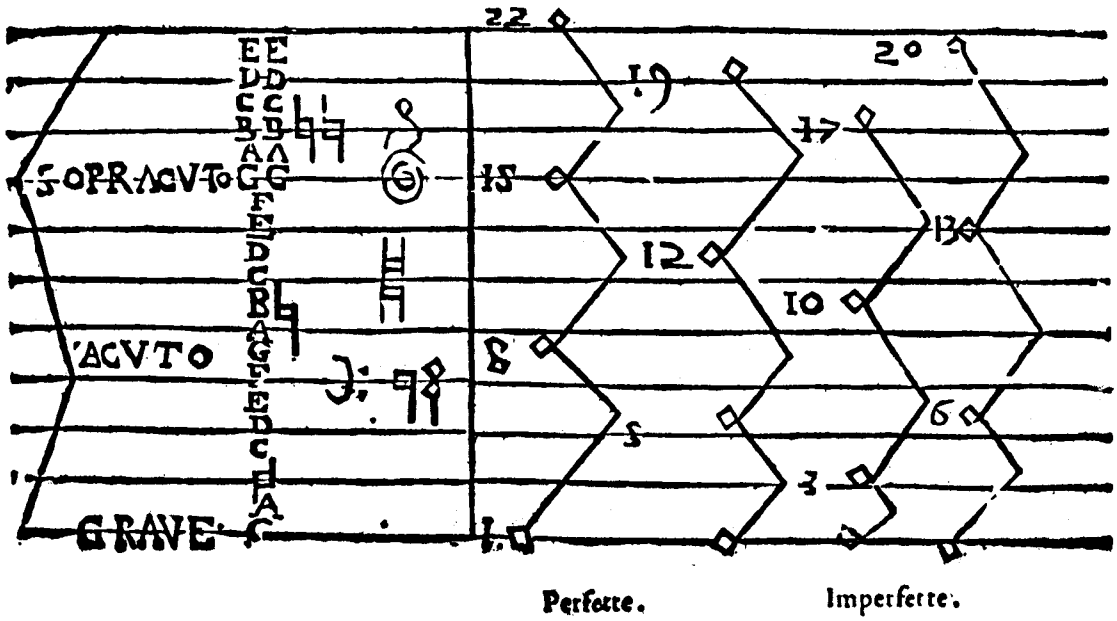
Di V. Paternità molto R.

come fratello

Frà Valerio Buona.

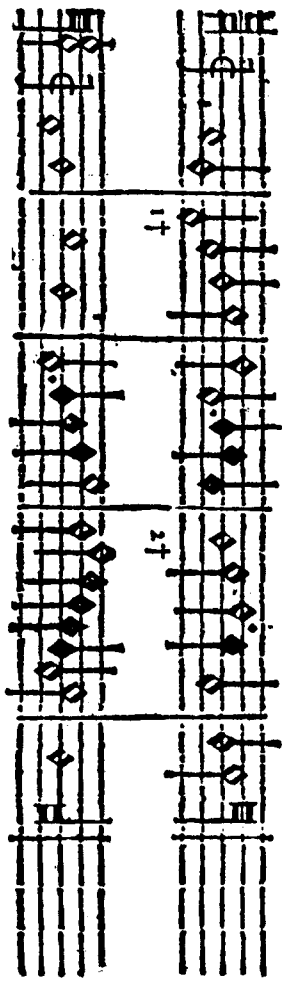
M A N O.

Et Eſſempio delli numeri delle Conſonanze, & come ſono create.

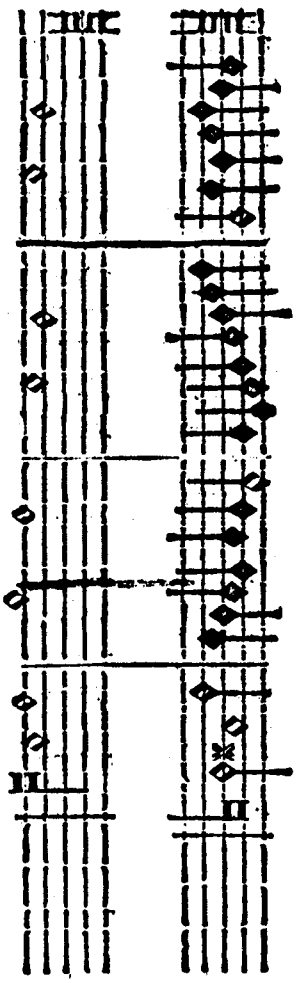


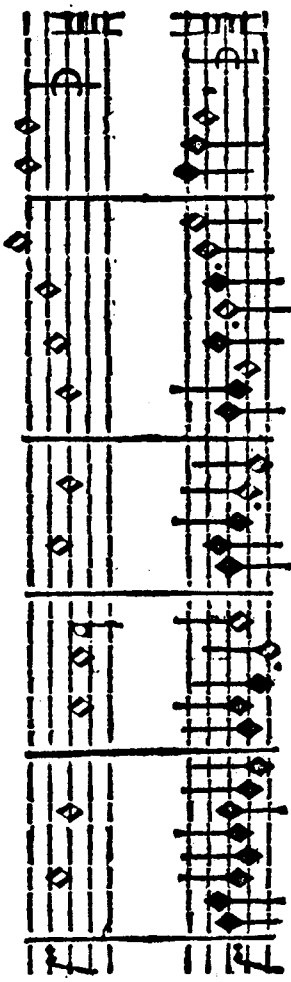
Perfette. Imperfette.

Guarda la dichiaratione di queſto, & di tutto quello che ſegue, nelle mie Regole del Contraponto.



ESSEMPIO dell'vniſono.





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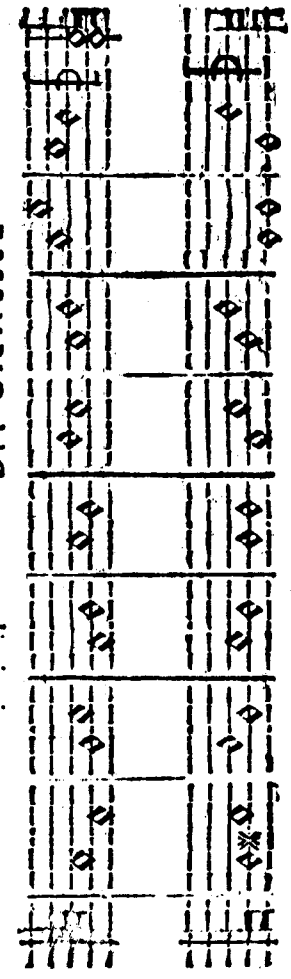
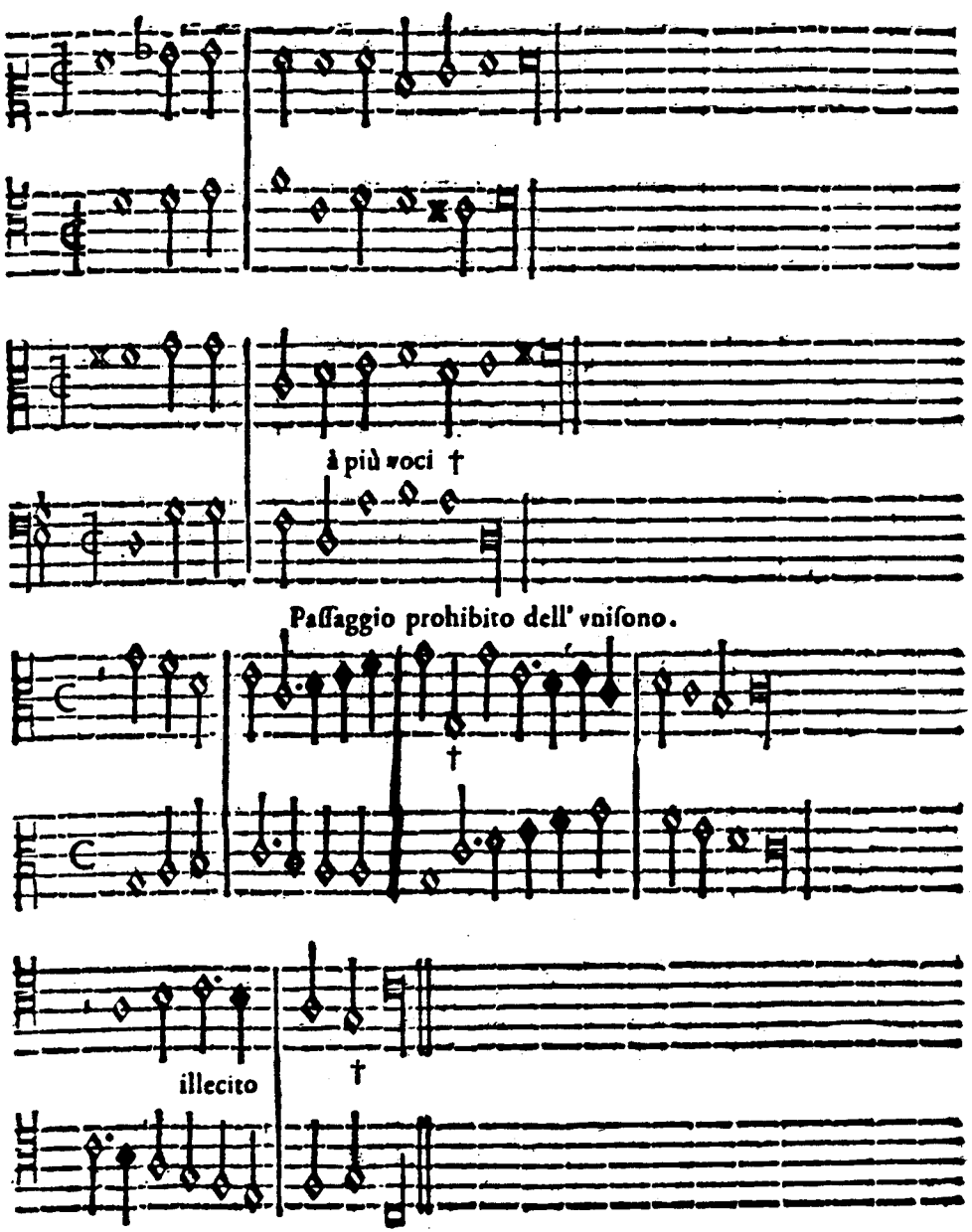
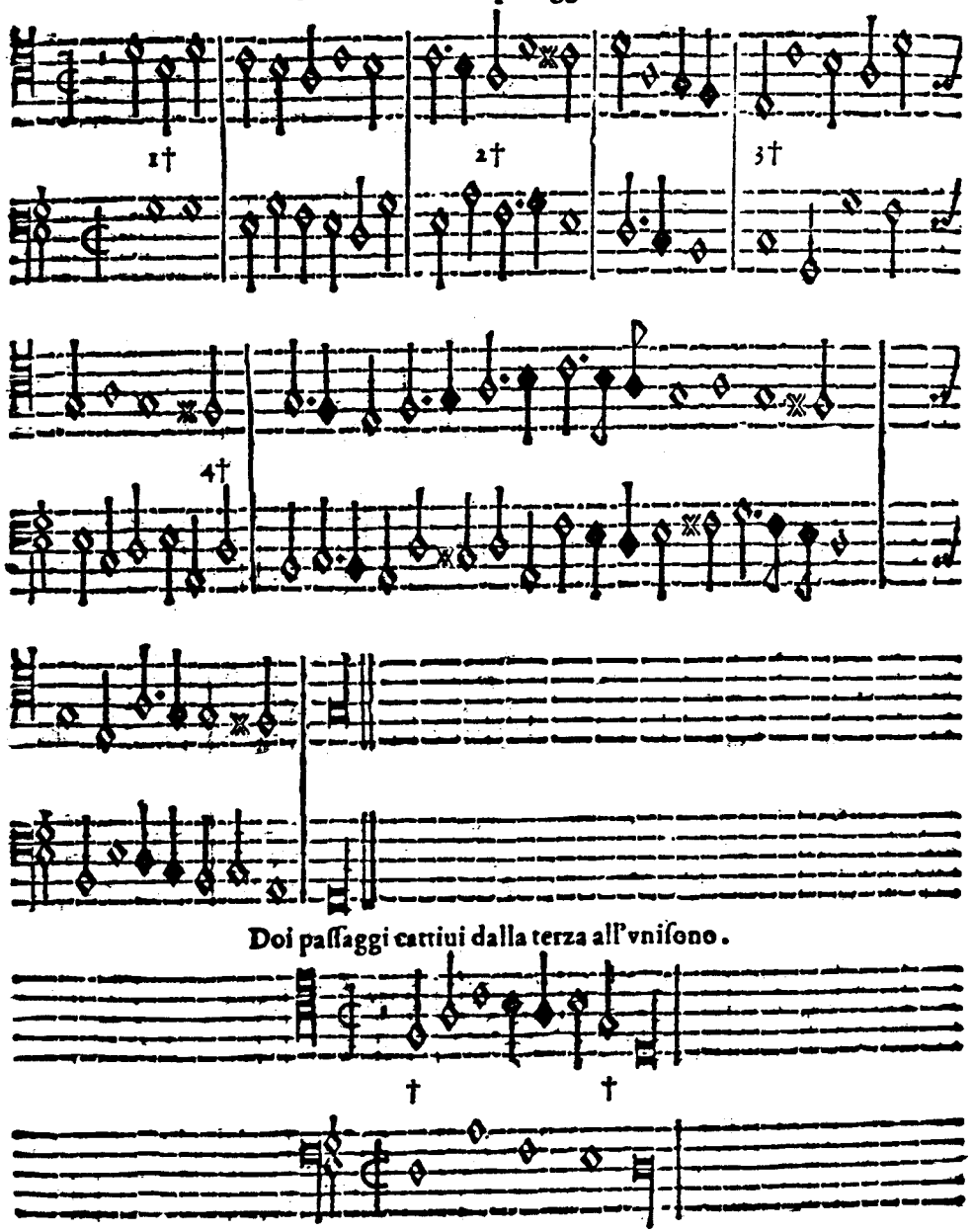


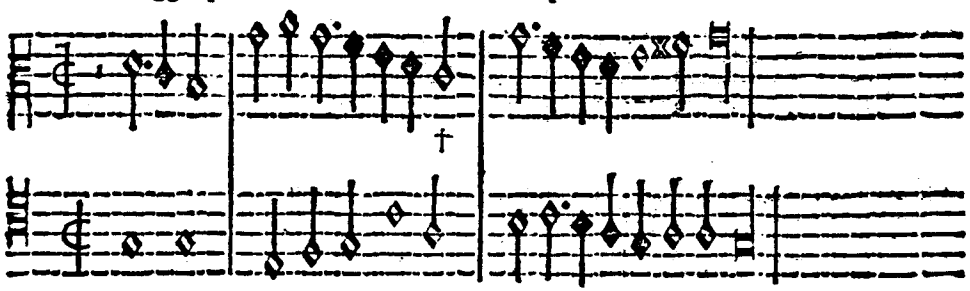
ESSEMPIO del contraponto ſemplice.



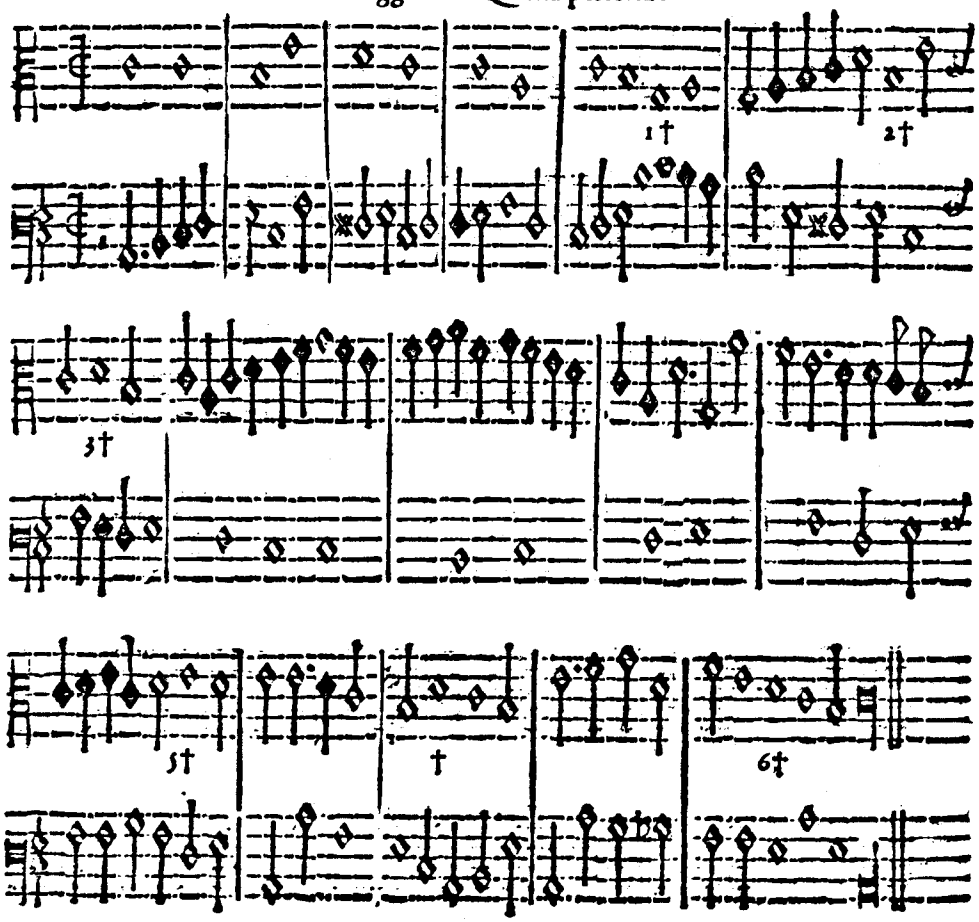
ESSEMPIO delli paſſaggi della terza.



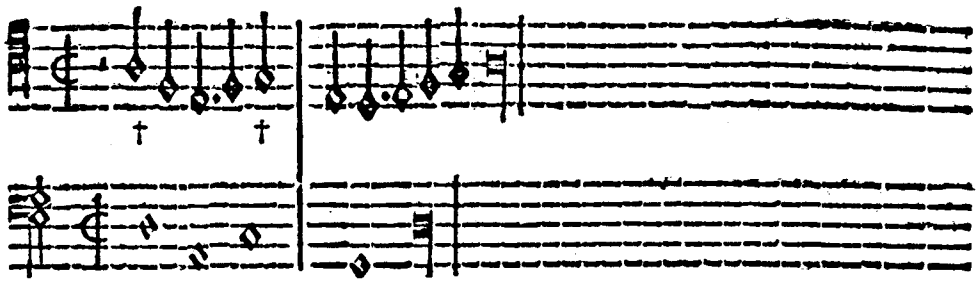
Paſſaggio per la terza minore, ſolamente paſſando dalla tetza alla ſeſta.

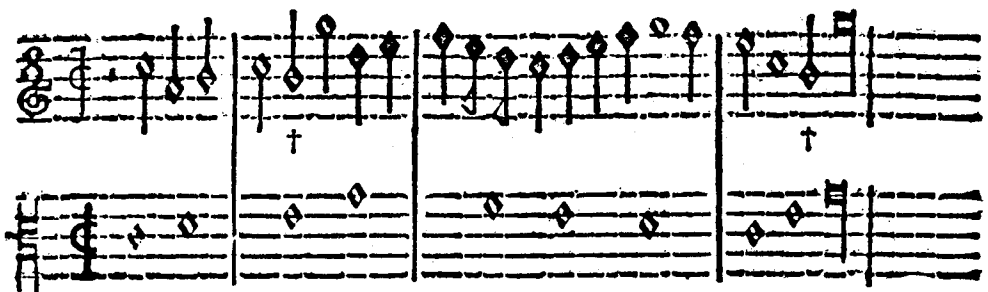


Paſſaggi della Quinta perfetta.

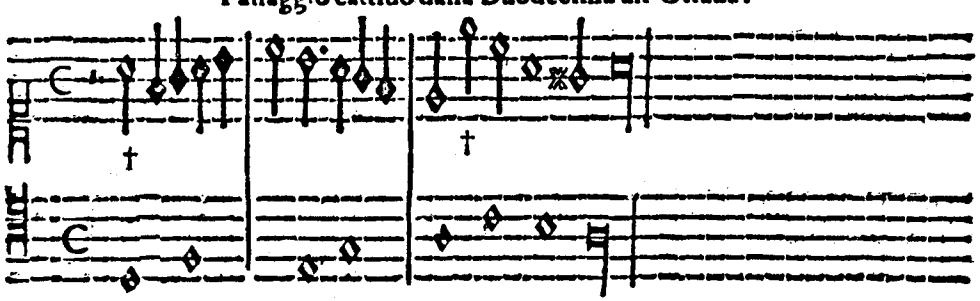


Paſſo cattiuo dalla Quinta alla Seſta.

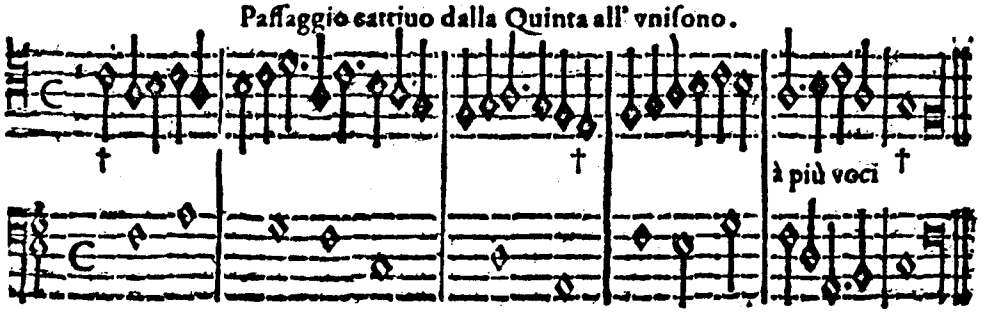




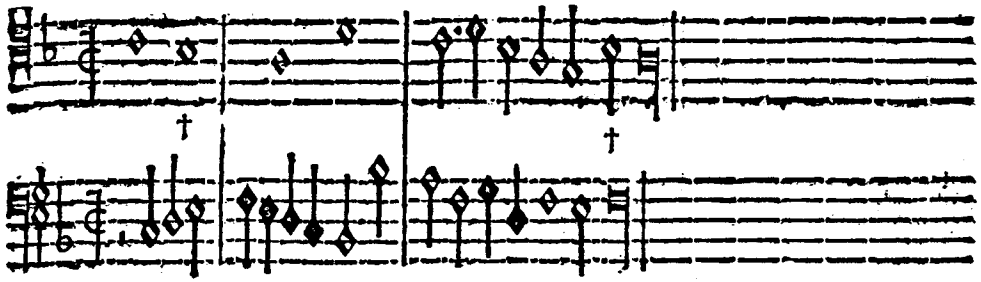
Paſſaggio cattiuo dalla Duodecima all'Ottaua.



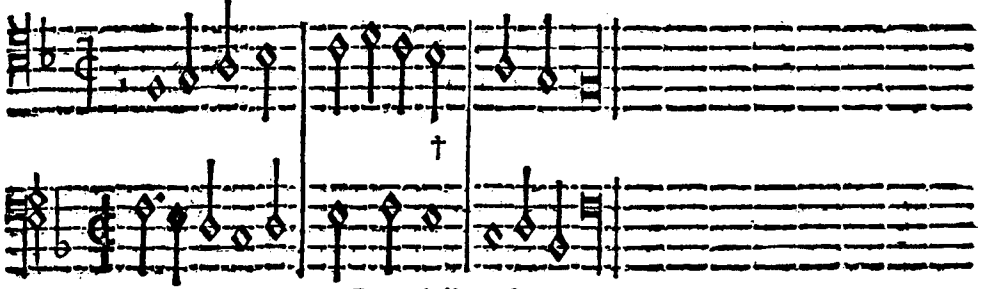
Paſſaggio cattiuo dalla Quinta all' vniſono.



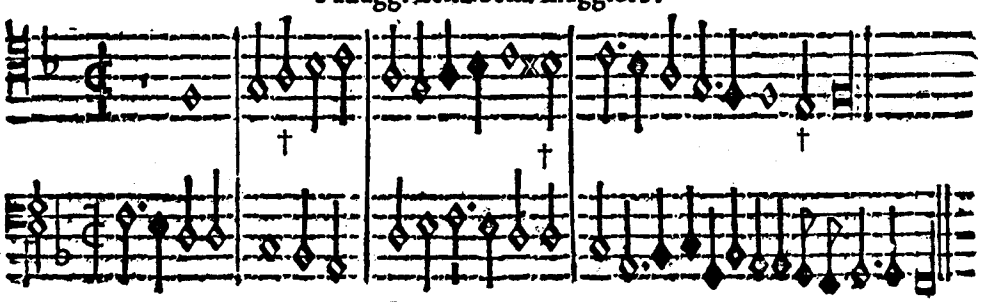
Eſſempio delli paſſaggi della Quinta imperfetta.



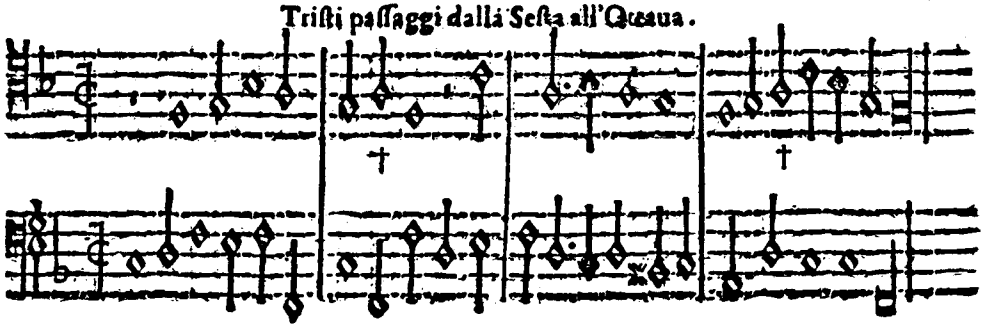
Cattiuo andando alla Seſta.



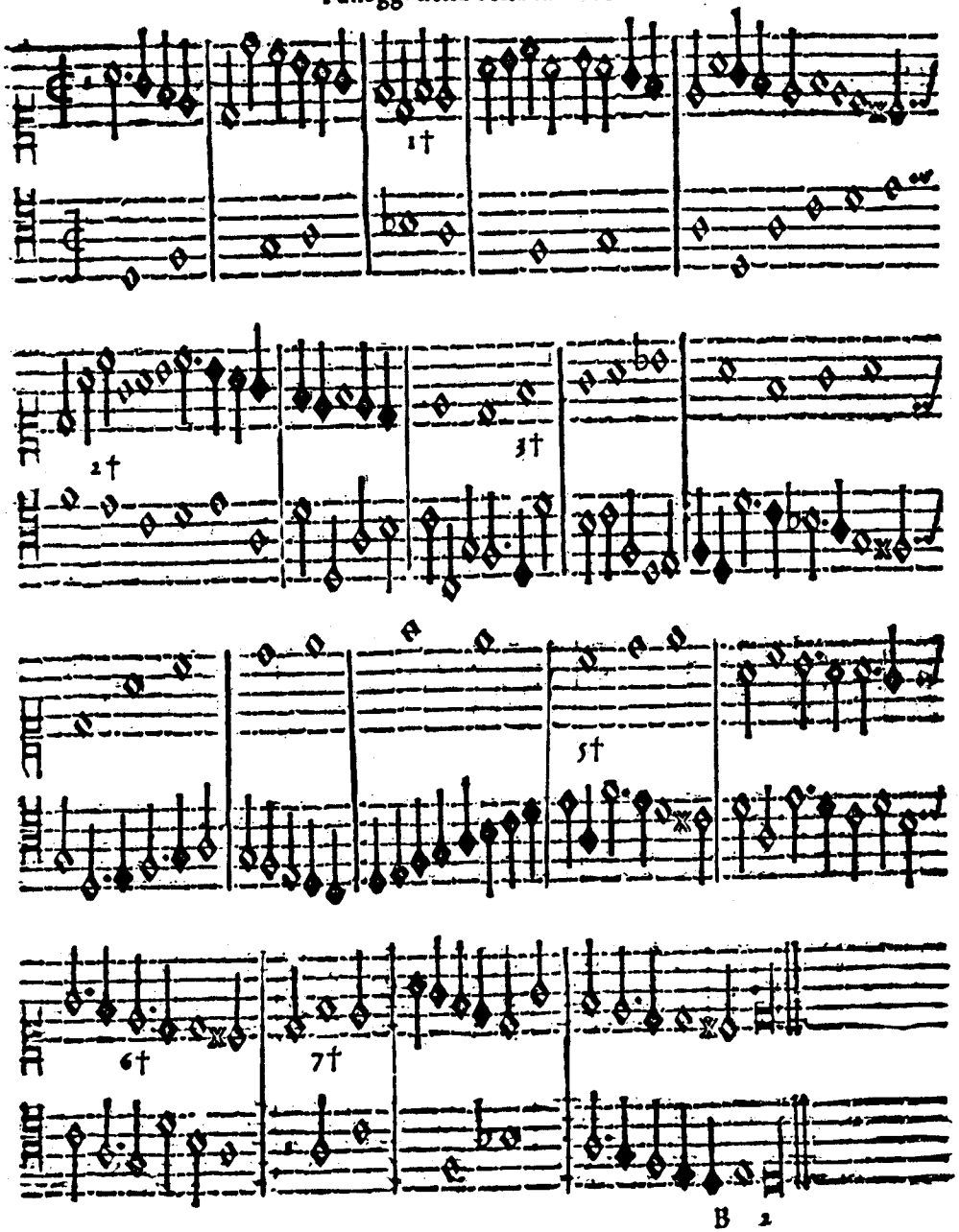
Paſſaggi della Seſta maggiore.



Triſti paſſaggi dalla Seſta all'Quinta.

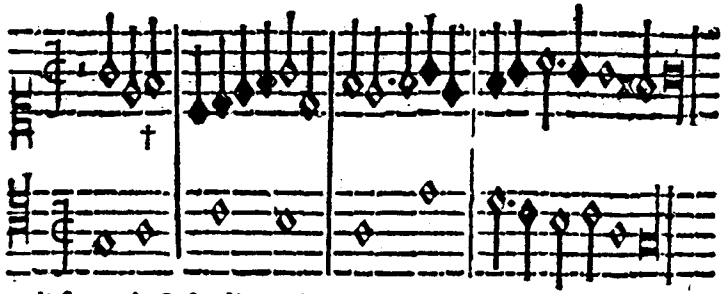


Paſſaggi della Seſta minore.

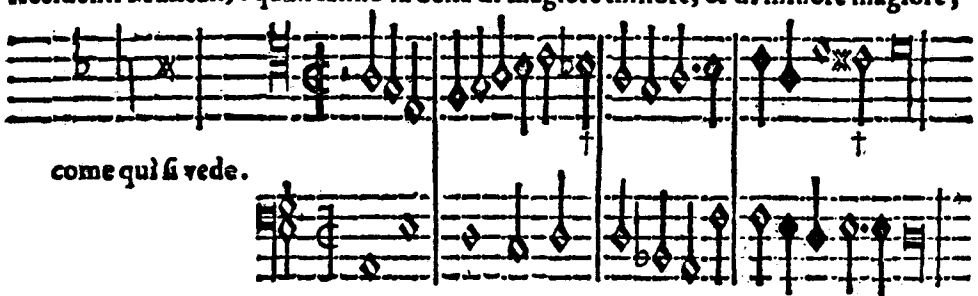


Queſto che ſeguita, è il quarto paſſaggio, che è dalla Seſta all' vniſona;

Mà facendolo ſempre ſtarà male; come quì.

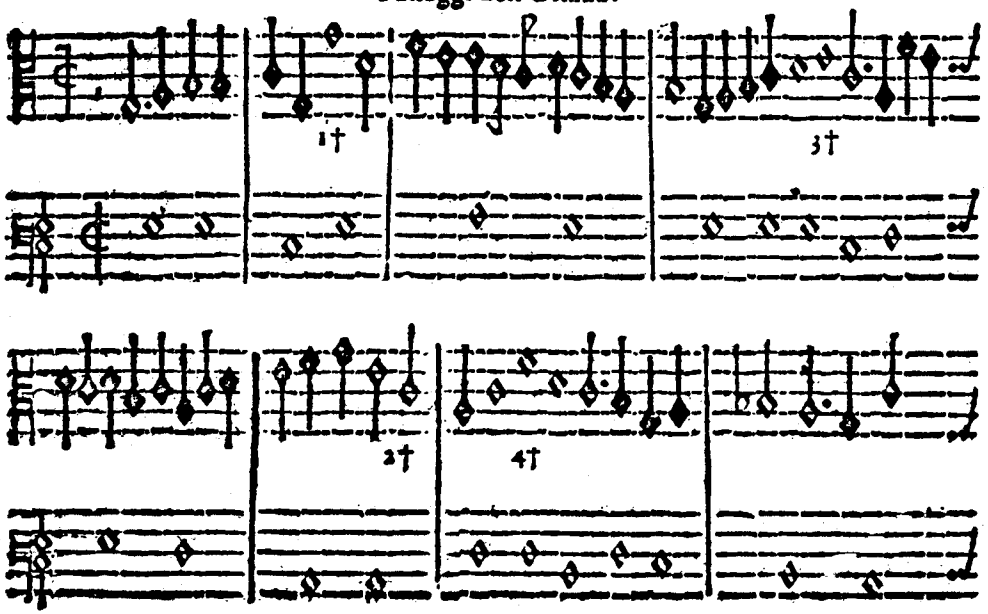


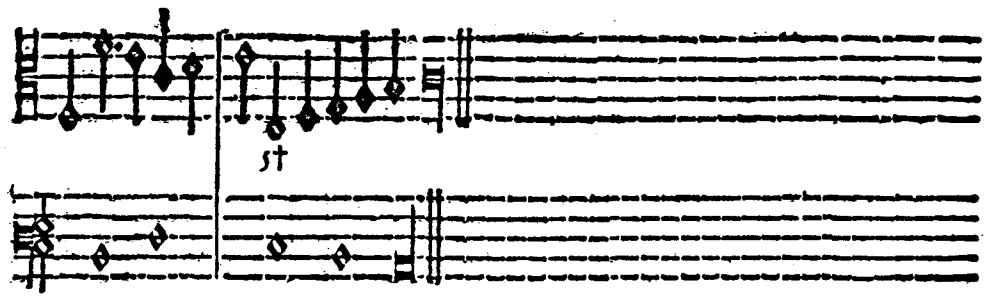
Accidenti Muſicali, i quali fanno la Seſta di maggiore minore, & di minore maggiore;



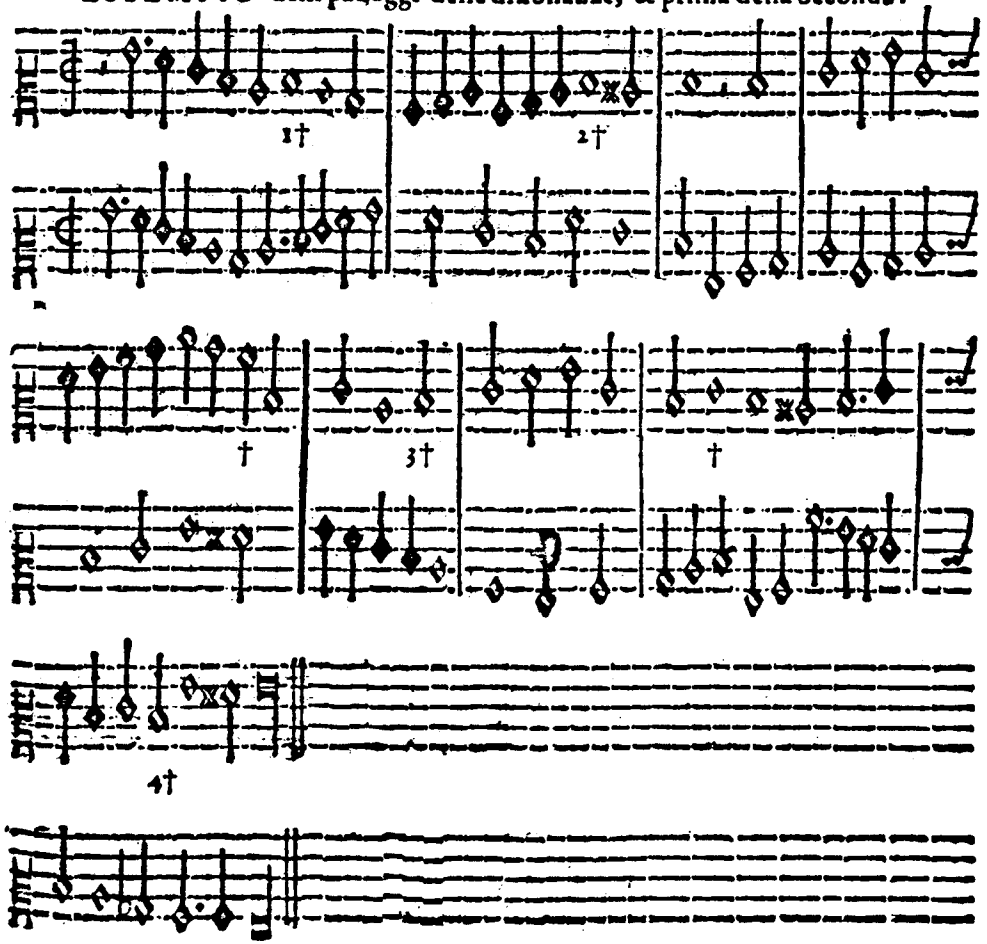
come quì ſi vede.

Paſſaggi dell'Ottaua.

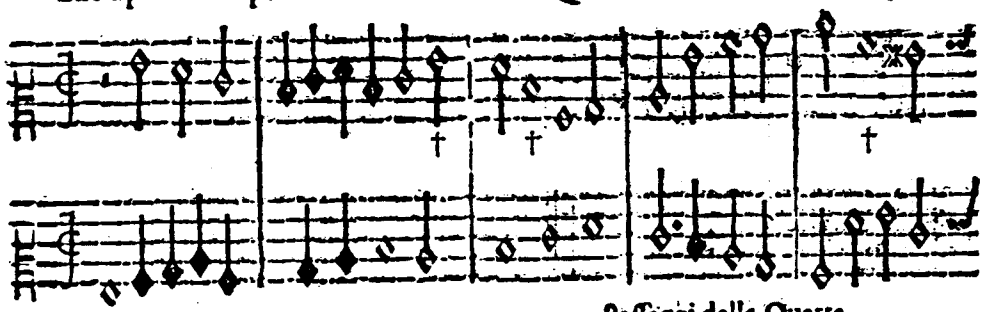




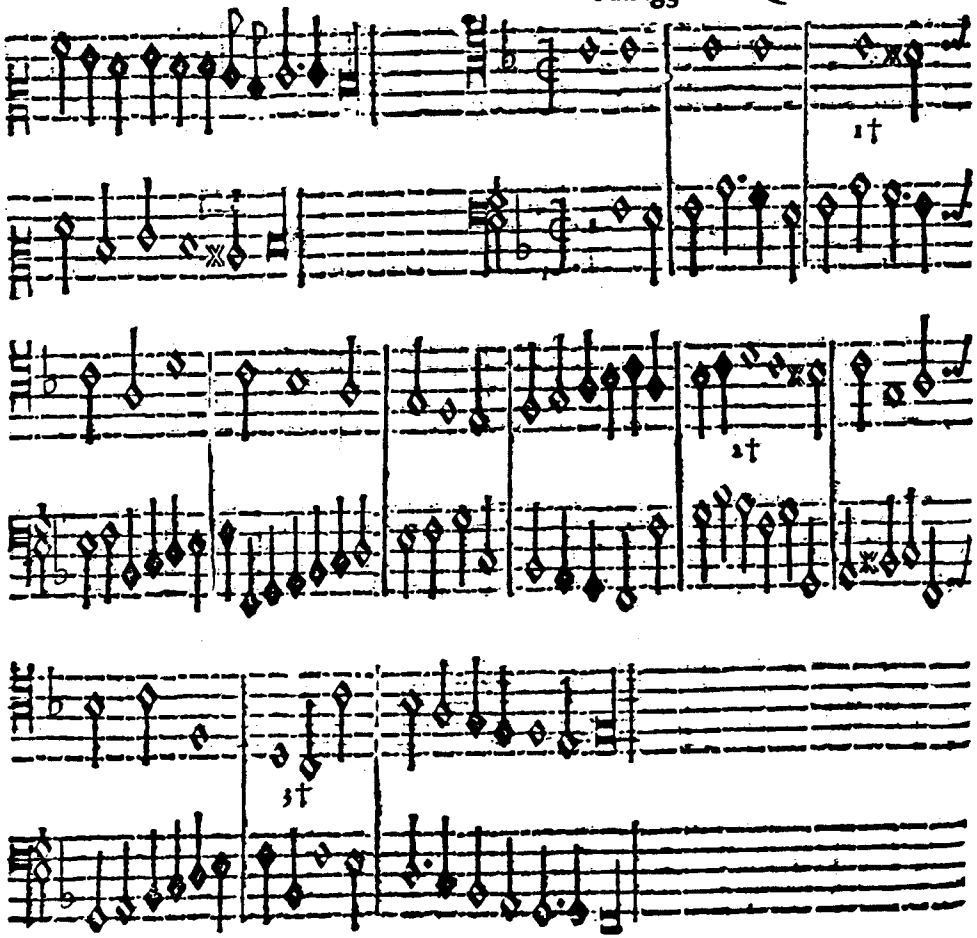
ESSEMPIO delli paſſaggi delle diſſonanze, & prima della Seconda.

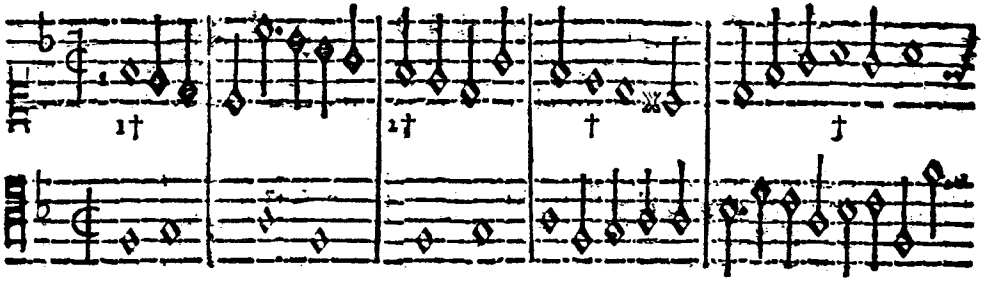


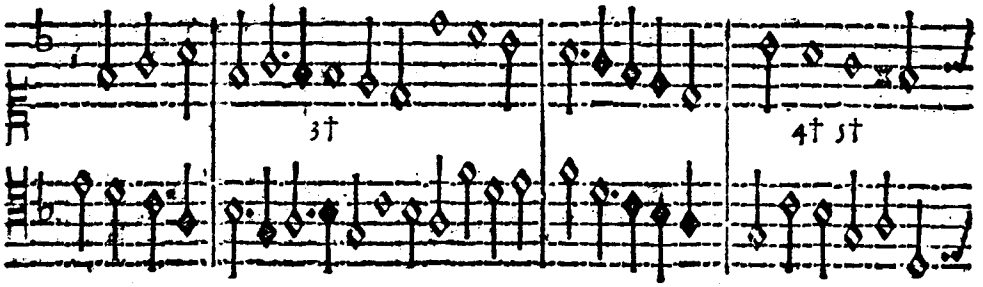
Eſſempio di non paſſare dalla Seconda alla Quinta, ne alla Terza, come qui.

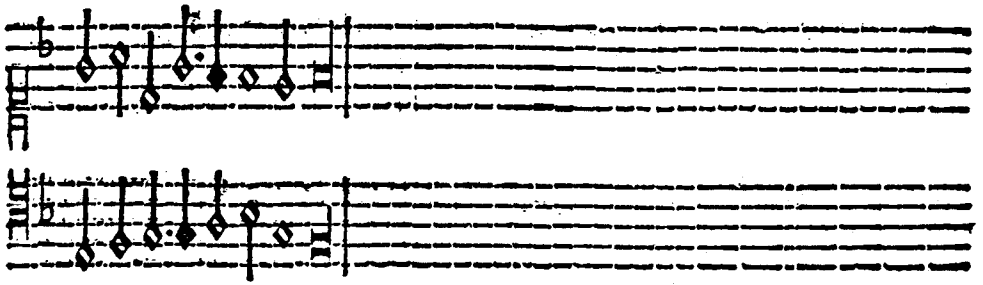


Paſſaggi della Quarta.

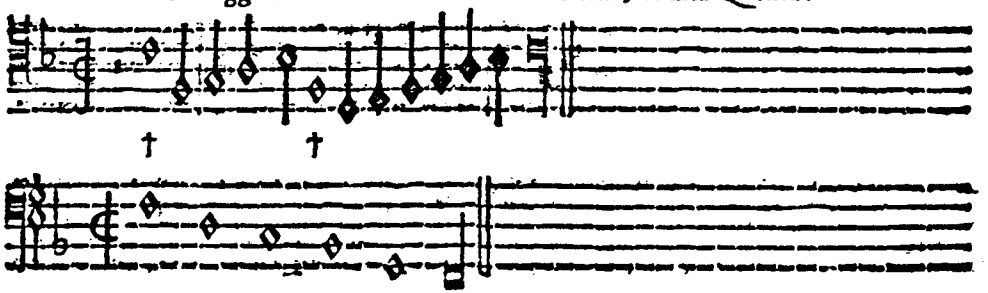




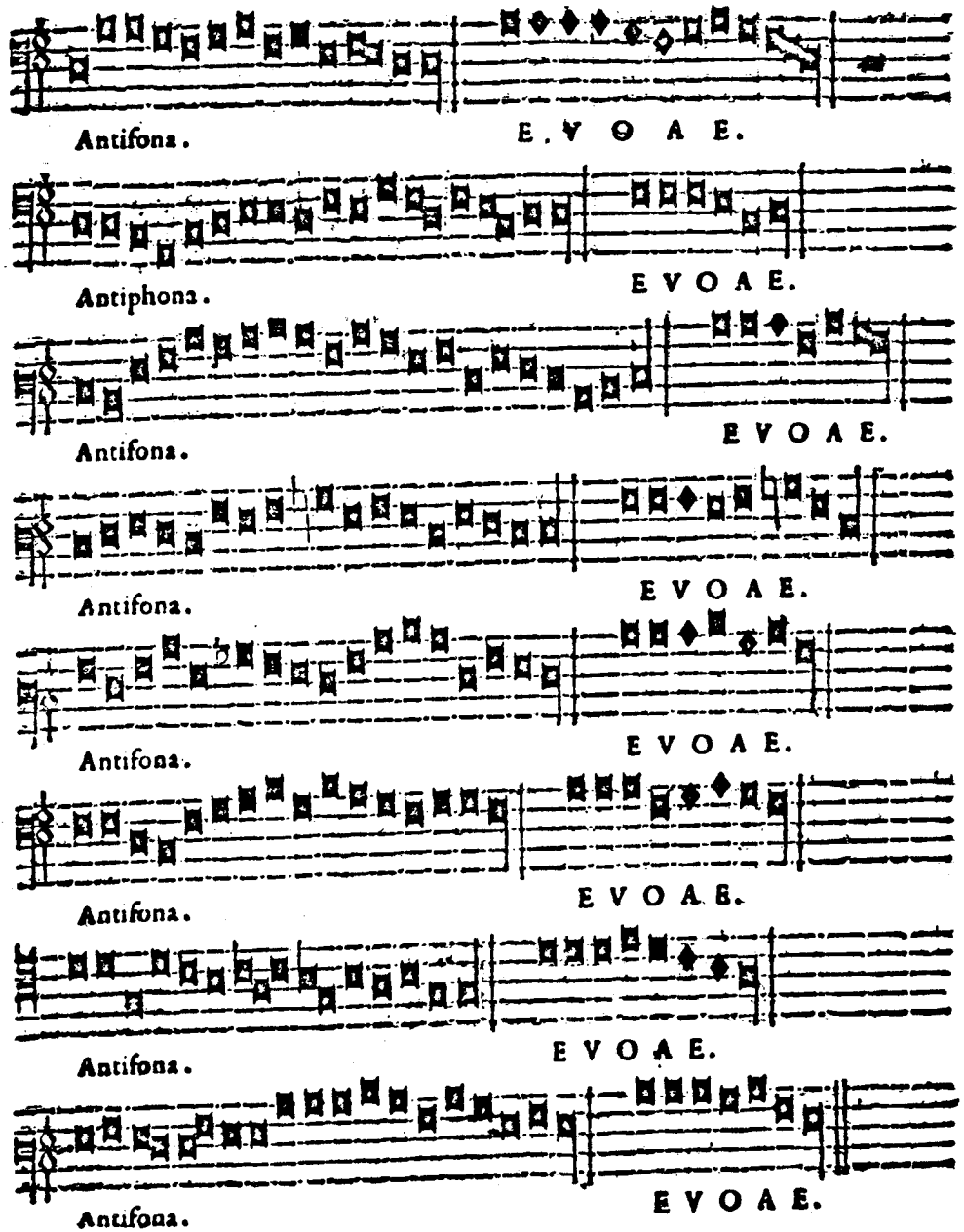




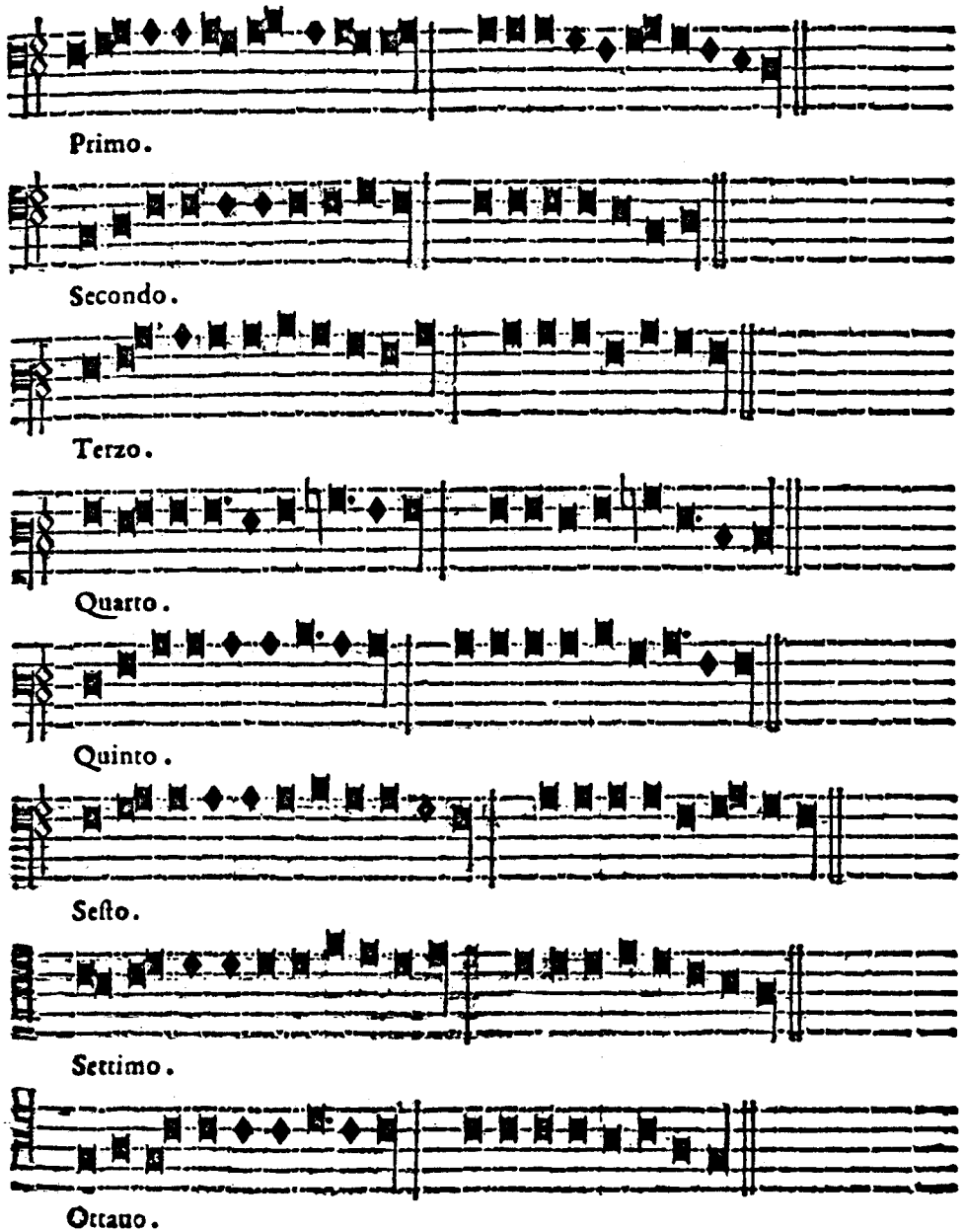
Paſſaggi cattiui dalla Settima alla Terza, & alla Quinta.



Cognitione per intonar ſl Salmo.

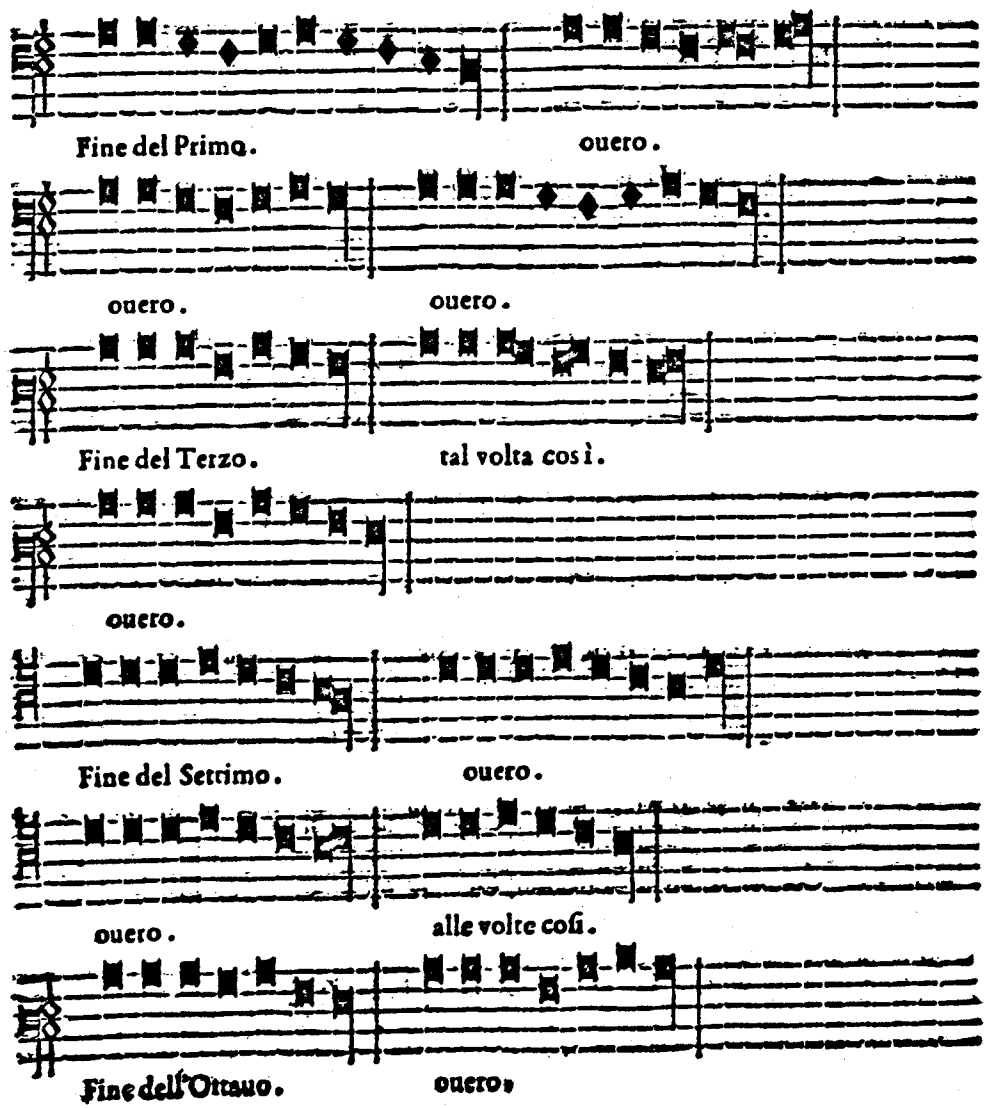


Intonatione delli Salmi.

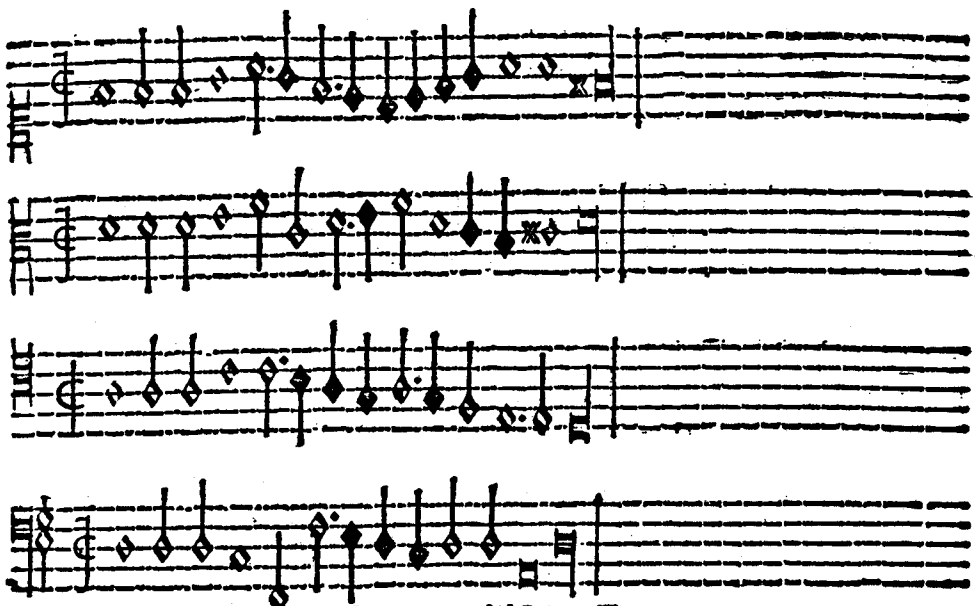


Il fine delli toni ſi fà ſecondo che l'EVOAE moſtra.

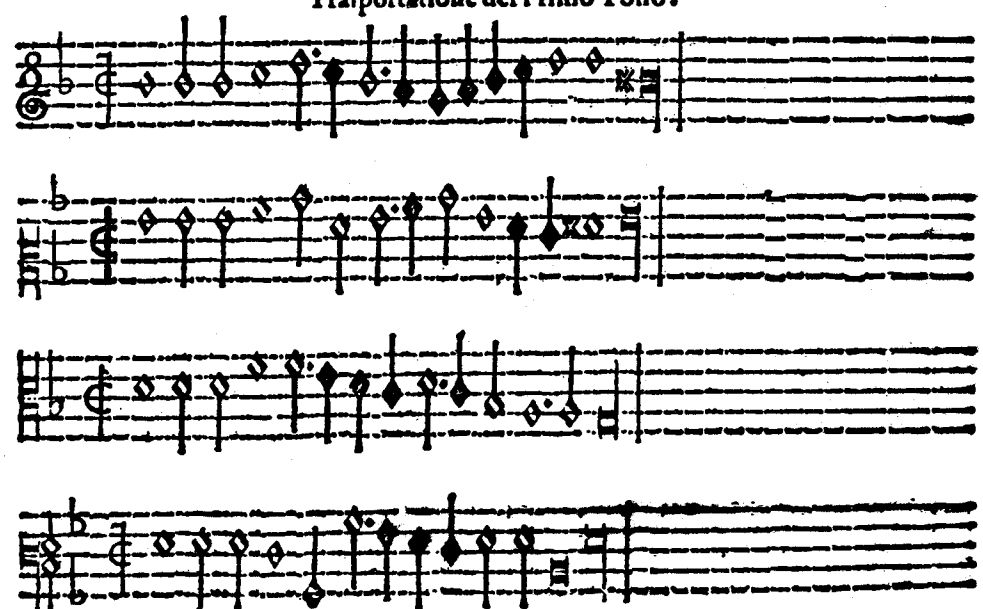
Queſti ſono quelli Toni, che hanno il fine diuerſo.



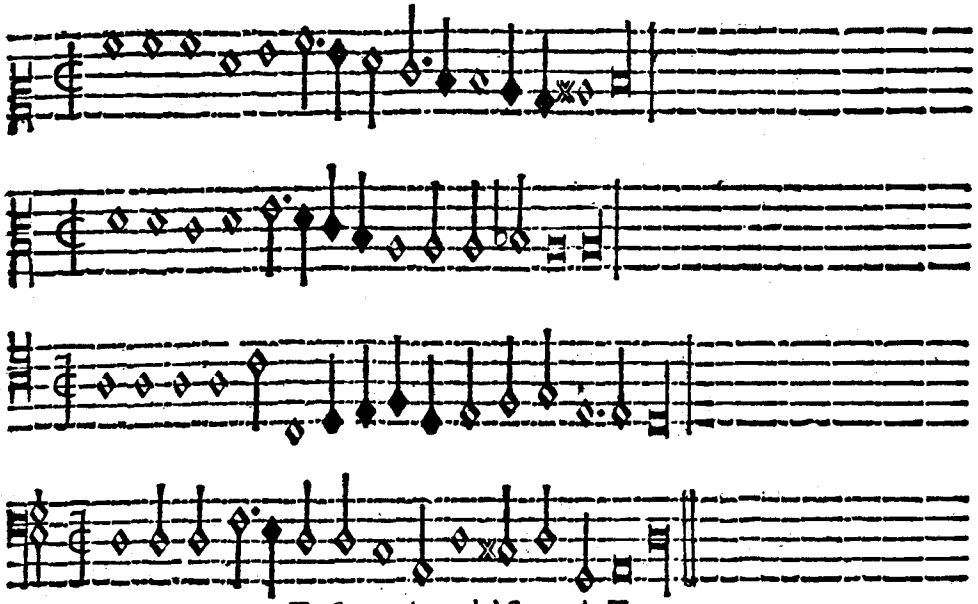
ESSEMPIO del Primo Tono.



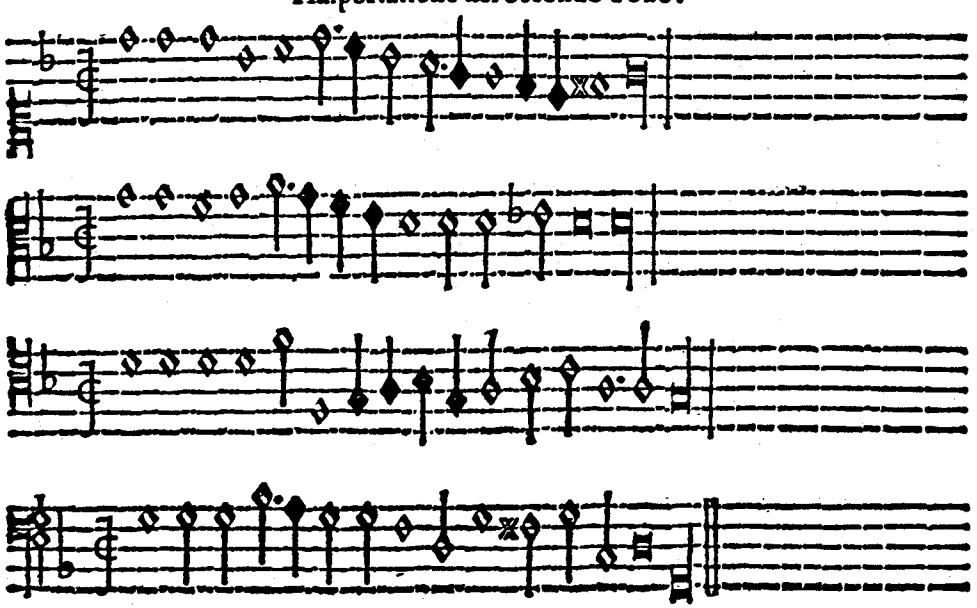
Traſportatione del Primo Tono.



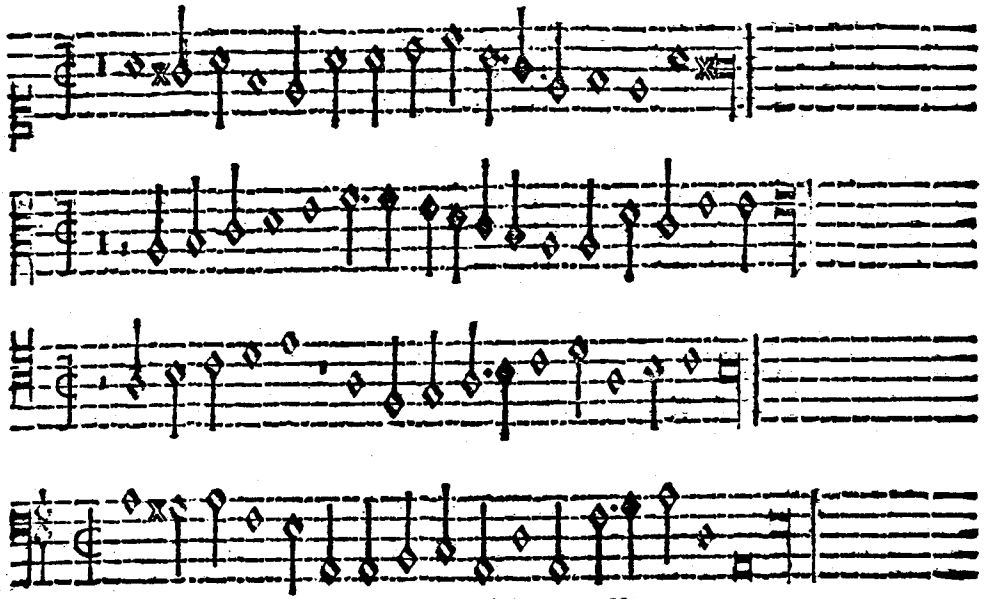
Eſſempio del Secondo Tono.



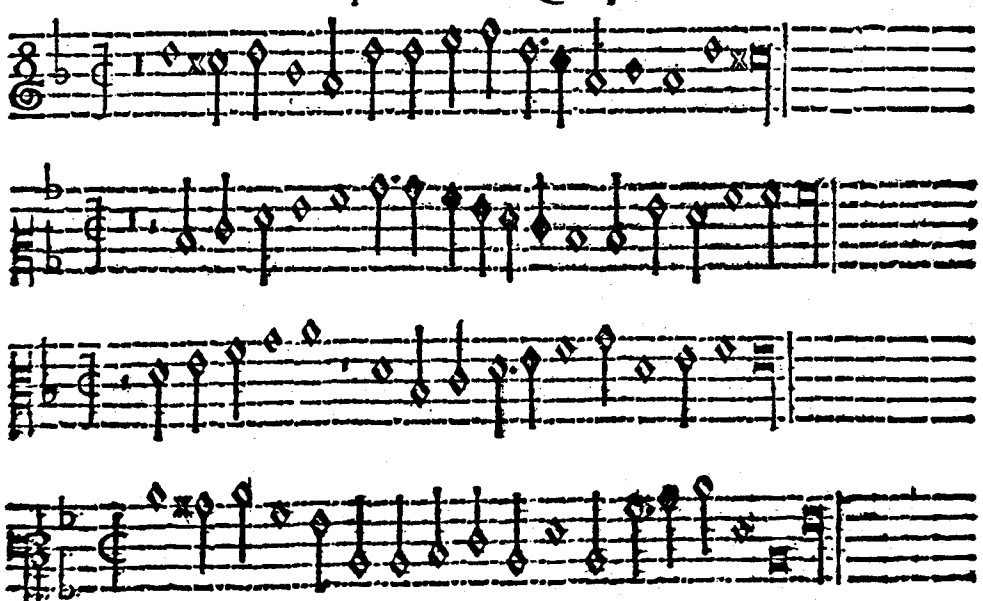
Traſportatione del Secondo Tono.



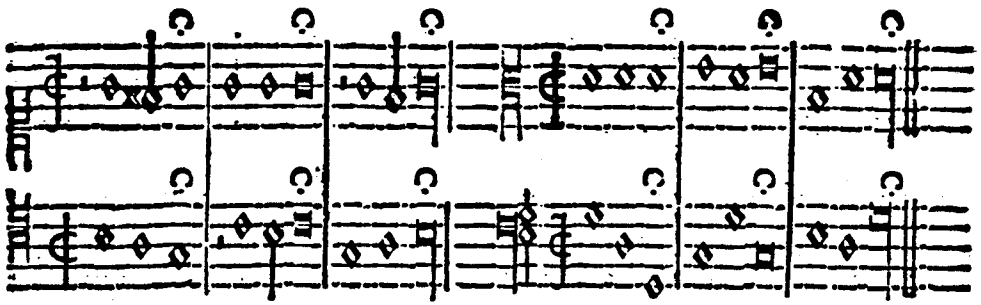
Eſſempio del Quarto Tono.



Traſportatione del Quarto Tono.

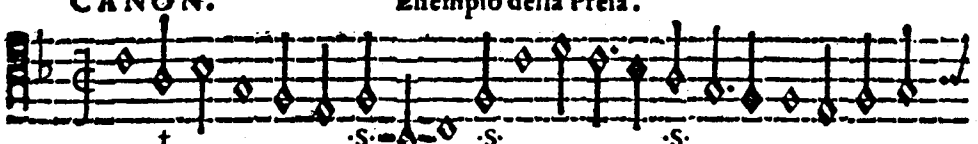


Eſſempio della Cadenza, & Coronata ancora.



Ritornello.

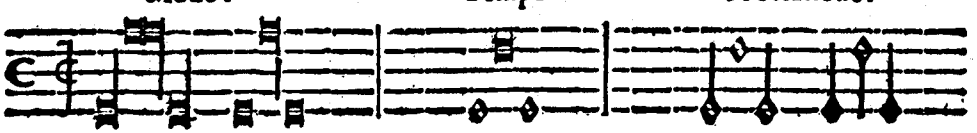
CANON. Eſſempio della Preſa.



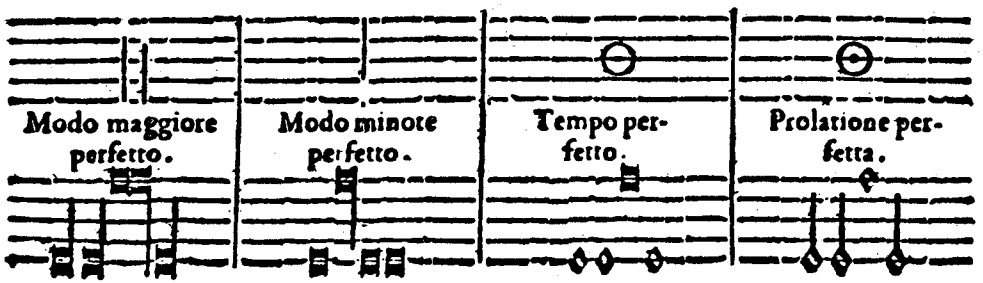
Ecce quam bonũ & quã iucundum habitare fratres in v num, Ec-

ESSEMPIO del Modo, Tempo, e Prolatione.

Modo. Tempo. Prolatione.



Segni perfetti.



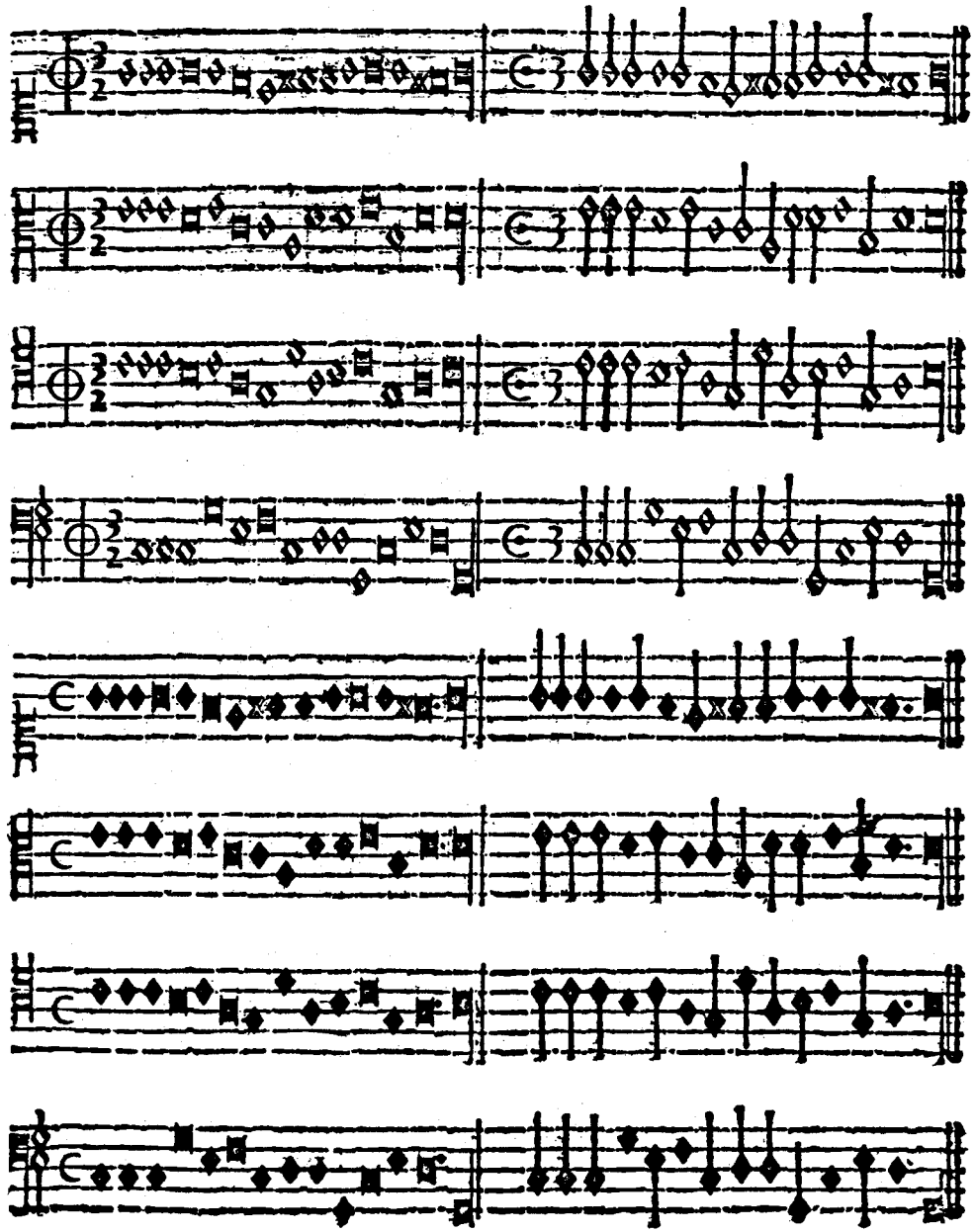
Modo maggiore perfetto.

Modo minore perfetto.

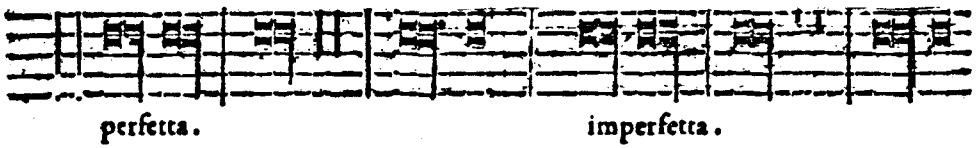
Tempo perfetto.

Prolatione perfetta.

ESSEMPIO della Seſqualtera.

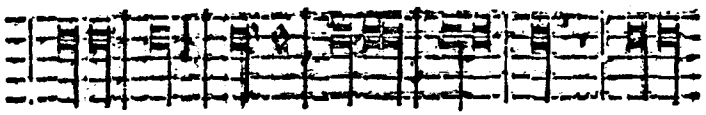


Eſſempio della perfettione, & imperfettione della Maſſima.



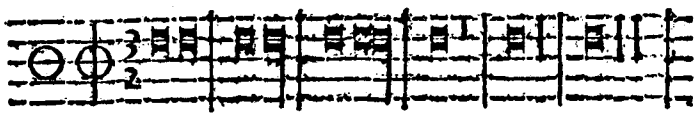
perfetta. imperfetta.

Eſſempio della perfettione, & imperfettione della Longa.

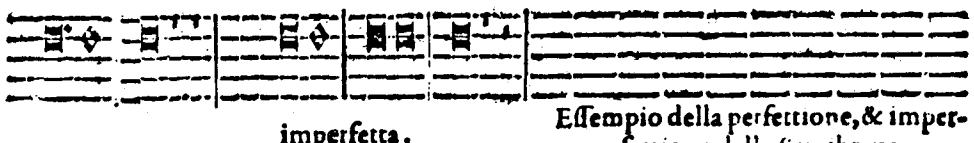


perfetta. imperfetta.

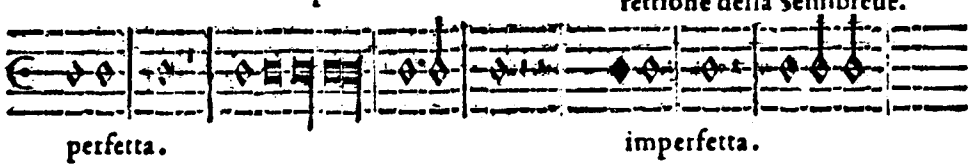
Eſſempio della perfettione, & imperfettione della Breue.



perfetta.

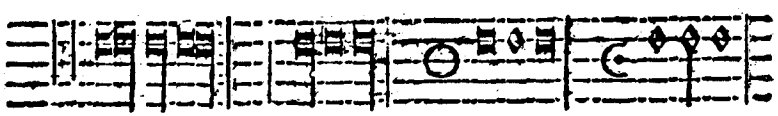


imperfetta. Eſſempio della perfettione, & imperfettione della Semibreue.



perfetta. imperfetta.

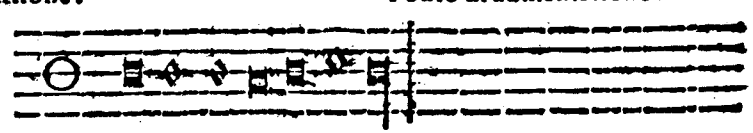
Eſſempio delle Note alterate,



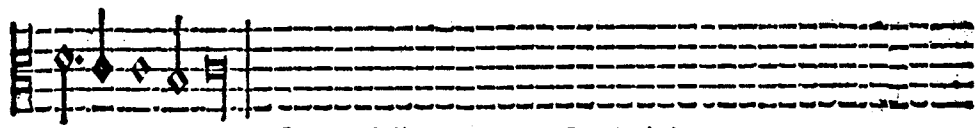
Eſſempio del Ponto.

Ponto di perfettione. Ponto di aumentatione.

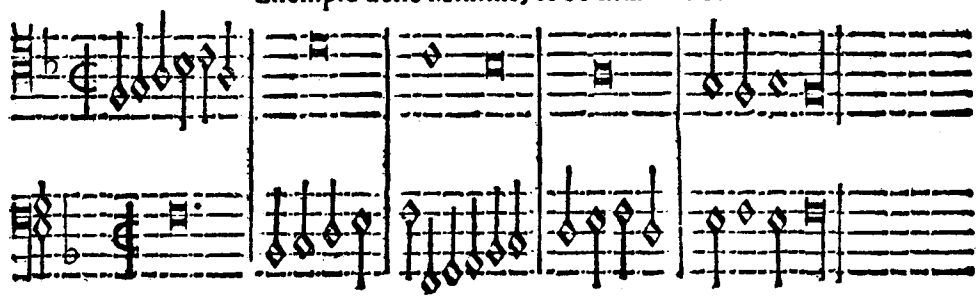
Ponto di diuiſione, ò traſportatione, come ſi uuole.

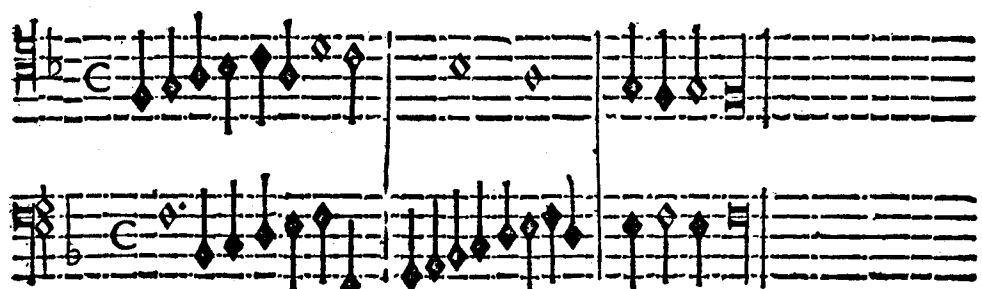


Eſſempio delle Note fatte negre nel Tempo imperfetto.

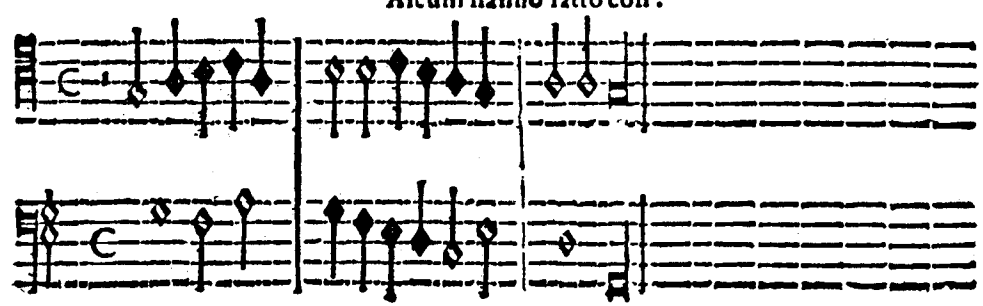


Eſſempio delle Minime, & Semiminime.





Alcuni hanno fatto coſi.



male

Eſſempio della diminutione.

Eſſempio del Salto.

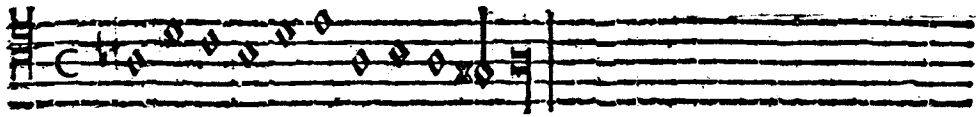
reo. reo. reo.

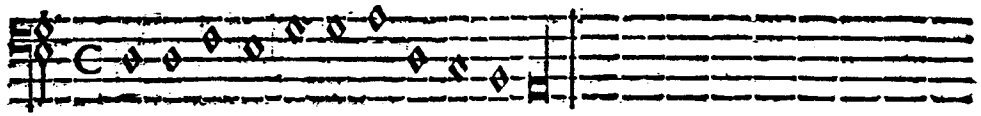
Fuga retta.

Fuga contratta.

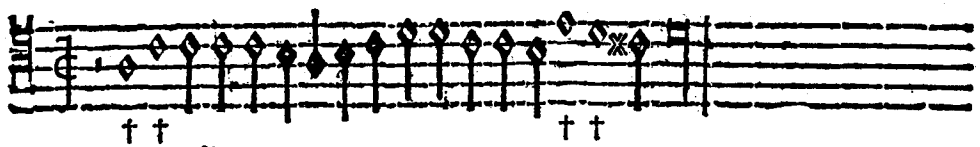
Immitatione.

Eſſempio della ligatione.

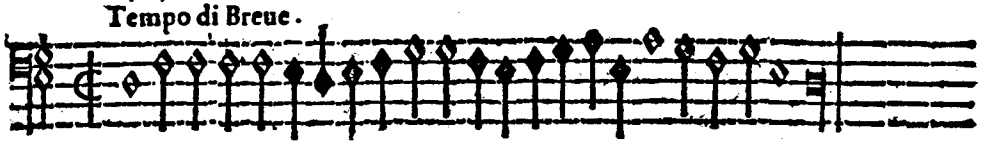


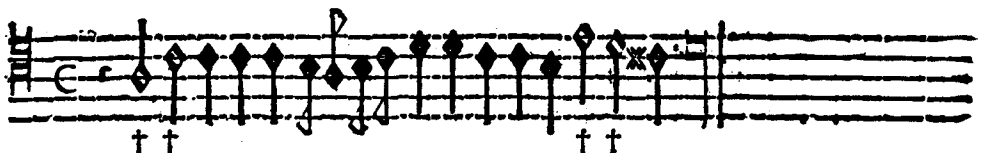


Eſſempio della Sincopa.

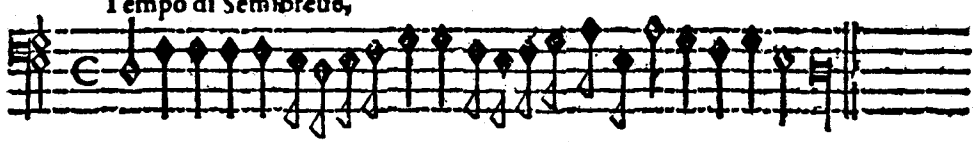


Tempo di Breue.





Tempo di Semibreue.



I L F I N E.